

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND, BRASS ENSEMBLE, AND  
CHAMBER WINDS: “THREE SONGS FROM SUSSEX” BY HUGH M. STUART,  
“FANFARE FOR BRASS AND PERCUSSION” BY KAREL HUSA, AND “SERENADE NO.  
10 IN B FLAT” BY WOLFGANG AMADEUS MOZART

by

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B.M.E., Kansas State University, 2008

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theater, and Dance  
College of Arts and Sciences

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Approved by:

Major Professor  
Frank Tracz, Ph.D.

## **Abstract**

This report provides a comprehensive research and teaching guide for three works for wind ensemble, brass ensemble, and chamber winds: *Three Songs from Sussex* by Hugh M. Stuart, *Fanfare for Brass and Percussion* by Karel Husa, and *Serenade No. 10 in Bb, Largo, Allegro molto* by Wolfgang Amadeus Mozart. Each chapter provides information on the composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, other listening suggestions, and seating arrangement considerations. Also included are the lesson plan outlines that were used to teach each work, and a detailed score analysis grid. The report documents the full process of selecting, researching, rehearsing, and performing the selected literature with the hope that it will aid in future performances of the works.

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# **Chapter 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

This purpose of this report is to provide an in-depth analysis of three pieces of literature, for various wind and percussion ensembles, to assist with the study, rehearsal, and performance of these works. The report documents the full process of selecting, researching, rehearsing, and performing the selected literature with the hope that it will aid in future performances of the works. It is not simply a hypothetical plan for rehearsal, but a full documentation the actual educational process, as conducted by the author, with performing ensembles at Kansas State University. The report is submitted along with a video recording of the either the final performance, or dress rehearsal of the works examined.

## **Performance Information**

The works examined in this report were performed by the Kansas State University Brass Ensemble, Concert Band, and Chamber Winds. The performance of Karel Husa's *Fanfare for Brass and Percussion* took place on March 11, 2015, with the KSU Brass Ensemble. The performance of Hugh M. Stuart's *Three Songs from Sussex* took place on March 12, 2015, with the KSU Concert Band. The performance of Wolfgang Amadeus Mozart's *Serenade No. 10 in Bb Major* is scheduled to take place on May 3, 2015, with the KSU Chamber Winds. All works were performed, or are planned to be performed, in McCain Auditorium on the Kansas State University campus in Manhattan, Kansas.

## **Music Examined**

The works selected for this report are Hugh M. Stuart's *Three Songs from Sussex*, Karel Husa's *Fanfare for Brass and Percussion*, and Wolfgang Amadeus Mozart's *Serenade No. 10 in Bb Major* (Movement 1 only).

Each work in this report was selected for a specific reason. Stuart's *Three Songs from Sussex* was selected due to the quality of its composition, and the value and substance it holds for developing bands. Though it has been discussed and performed less than many newer compositions written at this level it should be on every director's list of high quality, accessible

music for developing high school or college bands. The work contains abundant musical substance, and can be enjoyable even for more advanced ensembles.

Husa's *Fanfare for Brass and Percussion* was selected due to its unique composition techniques, and the lack of performance information available on the work. The work is both challenging and satisfying to perform, and contains several opportunities for the development of intricate listening skills.

Finally, Mozart's *Serenade No. 10 in Bb Major* (Movement 1) was selected due to its historical significance in the development of the wind band, and the vast amount of unique historical and performance-related information available from different sources. The hope of the author is that this report will help to highlight and focus useful information from many sources into a comprehensive guide for research and performance of the work.

### **Format of Analysis**

Each work will be researched and analyzed using both a unit study format, described in the *Teaching Music Through Performance in Band* series edited by Richard Miles (2010), and a score analysis grid, developed by Dr. Frank Tracz (2013), and described in Chapter 10 of Mark Walker's *The Art of Interpretation of Band Music*.

The unit study portion provides written information helpful for the study and rehearsal of each piece. This section is divided into ten "units" or sub sections describing the following elements of the work: Unit I: Composer, Unit II: Composition, Unit III: Historical Perspective, Unit IV: Technical Considerations, Unit V: Stylistic Considerations, Unit VI: Musical Elements, Unit VII: Form and Structure, Unit VIII: Suggested Listening, and Unit IX: Seating Chart and Acoustical Justifications.

The grid analysis portion of the report, provided in appendices A through C, provides a measure-by-measure visual representation of several rehearsal elements that should be recognized as a director is preparing to rehearse a piece of music. These elements include: Form, Phrase Structure, Tempo, Dynamics, Meter/Rhythm, Tonality, Harmonic Motion, Orchestration, General Character, Means for Expression, Conducting Concerns, and Rehearsal Considerations.

**Concert Program**

*Kansas State University*

*Presents*

*Wind Symphony*

Mr. Don Linn, Conductor

*Brass Ensemble*

Conductors

Mr. Chris Johnson

Mrs. Emily Roth

*Wind Ensemble*

Dr. Frank Tracz, Conductor



March 11, 2015

7:30 PM

McCain Auditorium

**Wind Symphony**  
**Mr. Don Linn, Conductor**

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

Wind Symphony Chamber Winds

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

Wind Symphony Brass

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

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

Wild Nights! ..... Frank Ticheli (b. 1958)

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

**Brass Ensemble**

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

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

**Wind Ensemble**  
**Dr. Frank Tracz, Conductor**

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

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

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

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

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

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

## Program Notes Wind Symphony

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

### **I. Down among the Dead Men.**

### **IV. Joan to the Maypole.**

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

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

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

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

Grainger wrote:

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

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

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

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

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

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

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

*Contre Qui, Rose,*

Against whom, rose,

avez-vous adopté ces épines?

Have you assumed these thorns?

Votre joie trop fine vous a-t-elle forcée



**Contre Qui, Rose continued**

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

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

**Wild Nights! ..... Frank Ticheli (b. 1958)**

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

*Wild Nights!* is based on the Emily Dickenson poem:

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

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

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

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

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

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

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

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

**Program Notes Brass Ensemble**

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

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

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

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

**Two Pieces from Lieutenant Kije.....Sergei Prokofiev (1891-1953), arr. Fisher Tull**

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

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

## Program Notes Wind Ensemble

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

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

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

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

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

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

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

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

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

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

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

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

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

## Kansas State University Brass Ensemble

### **Trumpet**

Daniel Dissmore '17  
*History, Music*  
Manhattan, KS

Taylor Dunham '17  
*Music Education*  
Topeka, KS

Aaron Fisher '15  
*Music Performance*  
Wichita, KS

Caleb Kuhlman '16  
*Music Education*  
Wichita, KS

Hunter Sullivan '18  
*Music Ed/Performance*  
Topeka, KS

Brayden Whitaker '17  
*Music Education*  
Dodge City, KS

### **Horn**

Jasmine Bannister '16  
*Music Education*  
Iola, KS

Bailey Bye '17  
*Microbiology*  
Wichita, KS

Kellyn Harrison '16  
*Vocal Music Education*  
Leawood, KS

Nathan Lubeck '18  
*Civil Engineering*  
Overland Park, KS

Caitlin Sasnett '17  
*Music Education*  
Lansing, KS

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

### **Trombone**

Sam Broll '18  
*Pre-Med*  
Shawnee, KS

Paul Flesher '18  
*Mathematics*  
Hays, KS

Bradley Martinez '16  
*Music Education*  
Parkville, MO

Melissa Sauls '16  
*Music Education*  
Topeka, KS

Andrew Scherer '16  
*Music Education*  
Kechi, KS

### **Euphoniums**

Max Dunlap '17  
*Music Education*  
Leoti, KS

Nichole Unger '16  
*Euphonium Performance*  
Manhattan, KS

### **Tuba**

Tyler Meek '17  
*Music Education*  
Gardner, KS

Xan Perkins '16  
*Music Education*  
Derby, KS

### **Percussion**

Greg Bagley '17  
*Music Education*  
Topeka, KS

Brett Butler '17  
*Music Education*  
Lenexa, KS

Kirsten Votaw '17  
*Music Education*  
Manhattan, KS

Trace Woods '18  
*Music Education*  
Garden City, KS

**Kansas State University Wind Symphony**  
Mr. Don Linn, Director

<b>Flute</b> *Chelsea Blankenship '16 <i>Music Education</i> Derby, KS	Will Jones '15 <i>Biology</i> Leawood, KS	*Chris Clarkston '18 <i>Biology</i> Stillwell, KS	Melissa Sauls '16 <i>Music Education</i> Topeka, KS
Amy Harder '18 <i>Animal Science &amp; Industry</i> El Dorado, KS	Sarah Keffer '15 <i>Chemical Engineering</i> Topeka, KS	Larissa Liggett '17 <i>Finance &amp; Accounting</i> Tescott, KS	Ashley Weatherhogg '18 <i>Architecture</i> Douglas, NE
Tara Holmes '18 <i>Music Education</i> Garden City, KS	Kodi Shouse '18 <i>Music Education</i> Leavenworth, KS	Caitlyn Sasnett '17 <i>Music Education</i> Lansing, KS	<b>Euphonium</b> Kelli Costin '19 <i>Music Education</i> Wichita, KS
Annie Huang '18 <i>Flute Performance</i> Manhattan, KS	<b>Bass Clarinet</b> Emma Nelson '17 <i>Mathematics</i> Leawood, KS	<b>Trumpet</b> Kevin Cole '17 <i>Finance</i> Vermilion, OH	Sarah Nyhart '15 <i>Elementary Education</i> Shawnee, KS
Jayne Klinge '17 <i>Music Education</i> Sharon Springs, KS	<b>Alto Sax</b> *Chris Opperman '18 <i>Music Education</i> Olathe, KS	Taylor Dunham '17 <i>Music Education</i> Topeka, KS	<b>Tuba</b> Ethan Aubrey-Mitchell '19 <i>Music Education</i> DeSoto, KS
Mary Wagoner '16 <i>Music Education</i> Neodesha, KS	Josh Russell '18 <i>Music Education</i> Lansing, KS	Abby Giles '19 <i>Music Education</i> Byers, KS	Kevin Dice '18 <i>Computer Science</i> O'Fallon, IL
<b>Oboe</b> Betsy Burke '18 <i>Computer Science</i> Haysville, KS	Jordan Strickler '18 <i>Music Education</i> Iola, KS	*Kyle Lefler '17 <i>Music Education</i> Wichita, KS	*Tyler Meek '17 <i>Music Education</i> Gardner, KS
*Kayla Poore '17 <i>Business/Spanish</i> Overland Park, KS	Hale Weirick '15 <i>Economics</i> Olathe, KS	Steven Murray '17 <i>Physics</i> Olathe, KS	<b>Percussion</b> Greg Bagley '18 <i>Music Education</i> DeSoto, KS
<b>Bassoon</b> *Lizzy DeRoulet '16 <i>Music Education</i> Wichita, KS	<b>Tenor Sax</b> *Ashton Bethel '17 <i>Music Education</i> Wichita, KS	Hunter Sullivan '17 <i>Music Education</i> Topeka, KS	*Jakob Dunlap '18 <i>Music Education</i> De Soto, KS
Jakob Drentlaw '19 <i>Architecture</i> Grain Valley, KS	Matt Hiteshaw '17 <i>Music Education</i> Olathe, KS	Brayden Whitaker '17 <i>Music Education</i> Dodge City, KS	Bailey Eisenbraun '20 <i>Music Education</i> Shawnee, KS
Allegra Fisher '16 <i>Music</i> Wichita, KS	<b>Bari Sax</b> *Justin Frazier '17 <i>Agricultural Engineering</i> Tarkawa, OK	<b>Trombone</b> Luke Evans '19 <i>Architectural Engineering</i> Olathe, KS	Christian Martinez '18 <i>Music Education</i> Salina, KS
James Renner '16 <i>Music Performance</i> Inman, KS	<b>Horn</b> *Jasmine Bannister '16 <i>Music Education</i> Iola, KS	Henry Law '18 <i>Music Education</i> Wichita, KS	Meridith Neuer '17 <i>Music Education</i> Topeka, KS
<b>Clarinet</b> *Kasey Dunlap '17 <i>Music Education</i> DeSoto, KS	Grace Baugher '17 <i>Music Composition</i> Overland Park, KS	Tyler Lee '18 <i>Music Education</i> Tulsa, OK	Skyler Roth '18 <i>Chemical Engineering</i> Wichita, KS
Keara Johnson '18 <i>Criminology</i> Goddard, KS		*Daniel Lovell '18 <i>Computer Engineering</i> Olathe, KS	Ryan Strunk '18 <i>Music Performance</i> Rockport, TX
		Joshua Marshall '19 <i>Architectural Engineering</i> Hutchinson, KS	

\* Denotes Section Principal Player

**Kansas State University Wind Ensemble**  
**Dr. Frank Tracz, Director**

**Flute**

Sam Boxberger '15  
*Music Education*  
*Leavenworth, KS*

Erica Seago '15  
*MM Conducting*  
*Topeka, KS*

Shelby Shore '16  
*Music Education*  
*Wellington, KS*

Christine Vavra '18  
*Flute Performance*  
*Gresham, NE*

\*Chelsea White '15  
*Flute Performance*  
*Manhattan, KS*

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

**Oboe**

Abilgail Baeten '16  
*Music Education*  
*Topeka, KS*

Elizabeth Tobald '17  
*Oboe/Viola Performance*  
*Glasco, KS*

**Clarinet**

Natalie Alton '14  
*Elementary Education*  
*Overland Park, KS*

Alex Bright '15  
*Sociology and*  
*Anthropology*  
*Bonner Springs, KS*

Heather Gering '14  
*Clarinet Performance*  
*Wichita, KS*

Jenna Hubele '17  
*Music Education*  
*Gypsum, KS*

\*Chris Johnson '15  
*MM Conducting*  
*Marquette, KS*

Adi Millen '16  
*Music Education*  
*Pratt, KS*

Abby Thompson '16  
*Music Education*  
*Engalls, KS*

Ranie Wahlmeier '16  
*Music Education*  
*Burlington, KS*

**Bass Clarinet**

\*Josh Peterson '17  
*Music Education*  
*Lawrence, KS*

Alex Meek '18  
*Music Education*  
*Derby, KS*

**Bassoon**

Blake Cordell '17  
*Music Composition*  
*Derby, KS*

\*Marcus Grimes '15  
*Social Science*  
*Shawnee, KS*

Matt Shea '17  
*Music Education*  
*Overland Park, KS*

Rachel Villareale '16  
*MM Conducting*  
*Everett, PA*

**Alto Sax**

Adam Lechner '18  
*Saxophone Performance*  
*Kearney, KS*

\*Michael Meier '15  
*Saxophone Performance*  
*Topeka, KS*

Jacob Wright '18  
*Music Ed/Performance*  
*Olathe, KS*

**Tenor Sax**

Emily Roth '15  
*MM Conduction*  
*Lincoln, NE*

**Baritone Sax**

Connor Penton '16  
*Music Education*  
*Topeka, KS*

**Trumpet**

\*Deborah Cardwell '15  
*MM Music Performance*  
*Wichita, KS*

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

Aaron Fisher '15  
*Music Performance*  
*Wichita, KS*

Joe Halligan '18  
*Music Education*  
*Overland Park, KS*

Caleb Kuhlman '16  
*Music Education*  
*Wichita*

**Horn**

Bailey Bye '16  
*Microbiology*  
*Wichita, KS*

John Hanson '17  
*Horn Performance*  
*Leavenworth, KS*

\*Kellyn Harrison '16  
*Vocal Music Ed*  
*Leawood, KS*

Ben Listharke '16  
*Mathematics*  
*Kansas City, MO*

Nathan Lubeck '18  
*Civil Engineering*  
*Overland Park, KS*

Trevyn Sell '18  
*Architectural Engineering*  
*Carrollton, TX*

**Trombones**

Robert Larson '15  
*Music Education*  
*Shawnee, KS*

\*Paul Flesher '15  
*Masters Mathematics*  
*Hays, KS*

Brad Martinez '16  
*Music Education*  
*Parkville, MO*

Andrew Scherer '16  
*Music Education*  
*Kechi, KS*

**Euphonium**

Max Dunlap '17  
*Music Education*  
*Leoti, KS*

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

Nichole Unger '16  
*Euphonium Performance*  
*Russell, MA*

**Tuba**

\*Xan Perkins '16  
*Music Education*  
*Derby, KS*

Matthew Scott '18  
*Music Education*  
*Manhattan, KS*

**Bass**

Eric Shulman '18  
*Music Performance*  
*Overland Park, KS*

**Percussion**

Brian Anderson '16  
*Musicology*  
*Salina, KS*

Brett Butler '17  
*Music Education*  
*Lenexa, KS*

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

Kirstyn Norris '17  
*Music Performance*  
*Riley, KS*

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

Trace Woods '18  
*Music Education*  
*Garden City, KS*

Jacob Wrobel '17  
*Music Education*  
*Carbandale, KS*

\* Denotes Section Principal Player

## Kansas State University Brass Ensemble Conductors

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

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

### Wind Ensemble Conductor

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

### Wind Symphony Conductor

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

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

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

**\*UPCOMING CONCERTS AT K-STATE\***

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

**\*CLASSY CAT DANCE TEAM WORKSHOPS\***

Sunday April 12, 2015

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

Registration is available on our web-site; [www.k-state.edu/band](http://www.k-state.edu/band) and will also be accepted at the door.

For more information call KSU Band Office or email [khenao@ksu.edu](mailto:khenao@ksu.edu)

**\*DRUMLINE MINI CAMP\***

Saturday May 2, 2015

See website for more information [www.k-state.edu/band/thepride/drumline.html](http://www.k-state.edu/band/thepride/drumline.html)

Register by e-mail to Dan Haddad at [haddad@ksu.edu](mailto:haddad@ksu.edu)

**\*SUMMER MUSIC CAMP\***

June 14-18, 2015

For: Winds and Percussion, currently in Grades 5-12

The Kansas State University Music Camp is open to all students grades 5 through 12. The five day camp exposes students to a variety of ensemble and rehearsal settings, including concert band, small ensembles, and jazz ensembles.

CAMP FEATURES:

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

Classes: Conducting, Theory

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

The camp culminates with a final performance by the camp ensembles on the afternoon of June 18.

**\*LEADERSHIP & AUXILIARY CAMP\***

July 12-15, 2015

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines

Currently in Grades 9-12

\*For registration information call 785-532-3816

**\*5th ANNUAL MARCHING PRIDE SCHOLARS GOLF TOURNAMENT\***

June 19<sup>th</sup>, 2015

Colbert Hills Golf Course in Manhattan, KS

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[www.k-state.edu/band/specialevents/golf.html](http://www.k-state.edu/band/specialevents/golf.html)

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# *Kansas State University*

*Presents*

## *Concert Band*

Conductors

Mr. Alex Cook

Mr. Dan Haddad

Mr. Chris Johnson

Mrs. Emily Roth

Ms. Rachel Villareale

Mr. Alex Wimmer

## *University Band*

Conductors

Abigail Baeten

Jasmine Bannister

Lizzy DeRoulet

Adi Millen

Connor Penton

Abby Thompson

Melissa Sauls

Andrew Scherer

Shelby Shore

Mary Wagoner

Ranie Wahlmeier



March 12, 2015

7:30 PM

McCain Auditorium



### Concert Band

Emperata Overture .....	Claude T. Smith (1932-1987)
Conductor, Alex Wimmer	
Down a Country Lane .....	Aaron Copland (1900-1990),arr. Merlin Patterson
Conductor, Emily Roth	
Three Songs from Sussex .....	Hugh M. Stuart (1917-2006)
No. 1 <i>March for the Duke of Chichester</i>	
No. 2 <i>Ayre for Mary Pribble</i>	
No. 3 <i>Gatwick's Galumph</i>	
Conductor, Chris Johnson	
Gravity Wave .....	Brian Balmages (b. 1975)
Conductor, Rachel Villareale	
Sea Songs .....	Ralph Vaughan Williams (1872-1958)
Conductor, Alex Cook	
Scottish Rhapsody .....	Clare Grundman (1913-1996)
Conductor, Dan Haddad	

### Purple University Band

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

### Silver University Band

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

## Program Notes Concert Band

### **Emperata Overture ..... Claude T. Smith (1932-1987)**

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

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

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

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

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

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

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

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

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

### **Sea Songs ..... Ralph Vaughan Williams (1872-1958)**

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

### **Scottish Rhapsody ..... Clare Grundman (1913-1996)**

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



## Program Notes Purple University Band

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

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

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

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

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

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

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

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

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

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

## Program Notes Silver University Band

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

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

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

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

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

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

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

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

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

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

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

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

## Kansas State University Concert Band

**Flute**  
 Jessica Brummel '18  
*Music Education*  
 Louisburg, KS

Marissa Archuleta '16 (Picc)  
*Music Education*  
 Belen, NM

Kelly Blandin '17  
*Social Sciences*  
 Leavenworth, KS

Samantha Shamburg '17  
*Music Therapy*  
 Hiawatha, KS

**Oboe**  
 Katie Harrison '16  
*Secondary Ed English*  
 Altamont, KS

Sara Gift '17  
*Music Education*  
 Wichita, KS

**Bassoon**  
 Ashton Bethel '17  
*Music Education*  
 Wichita, KS

Tschzyl Berndt '17  
*Music Education*  
 Kansas City, MO

Shelby Goss '18  
*Music Education*  
 Wichita, KS

Rachael Gros '17  
*Music Education*  
 Great Bend, KS

**Clarinet**  
 Josh Peterson '17  
*Music Education*  
 Lenexa, KS

Elizabeth Dunlap '16  
*Elementary Education*  
 Wichita, KS

Emily Queen '17  
*Music Education*  
 Wichita, KS

Alicia Jackson '18  
*Music Education*  
 Longford, KS

Mary Fishburn '18  
*Communications Sciences &  
 Disorders*  
 Haven, KS

Jessie Malanchuk '16  
*Secondary Ed English*  
 Mulvane, KS

**Bass Clarinet**  
 Daniel English '16  
*Music/History Education*  
 Harveyville, KS

**Alto Sax**  
 Noah McManus '18  
*Computer Science*  
 Wamego, KS

Presley Rodecap '18  
*Music Composition*  
 Nortonville, KS

Liz Heath '19  
*Park Management/Journalism*  
 Dighton, KS

Renaee Weaver '18  
*Music Education*  
 Altamont, KS

**Tenor Sax**  
 Nick Zimmermann '18  
*Music Education*  
 Junction City, KS

**Bari Sax**  
 Brandon Cacchione '19  
*Food Science*  
 Round Lake Beach, IL

**Trumpet**  
 Sarah Grose '18  
*Music Education*  
 Meriden, KS

Daniel Dissmore '17  
*History, Music*  
 Manhattan, KS

Eli Gillespie '17  
*Music Education*  
 Wichita, KS

Aaron Messerla '17  
*Math/Music*  
 Riley, KS

Emily Roggenkamp '18  
*Chemistry*  
 Onaga, KS

**Horn**  
 Max Dunlap '17  
*Music Education*  
 Lakin, KS

Kristen Doberer '17  
*Elementary Education*  
 Wichita, KS

Ana Fornoza '17  
*Music Education*  
 Wichita, KS

Hunter Sullivan '18  
*Music Ed/Performance*  
 Topeka, KS

**Trombone**  
 Alex Wakim '18  
*Music Composition*  
 Wichita, KS

Kortney Borcharding '18  
*Human Nutrition*  
 Salina, KS

Sam Carpenter '19  
*Music Education*  
 Eudora, KS

**Euphonium**  
 Maggie Murphy '18  
*Elementary Education*  
 Topeka, KS

**Tuba**  
 Blake Moris '17  
*Civil Engineering*  
 Topeka, KS

Ronald Atkinson '16  
*Music Education*  
 Manhattan, KS

**Percussion**  
 Ben Bandel '16  
*Education*  
 Overland Park, KS

Kirsten Votaw '17  
*Music Education*  
 Manhattan, KS

Jeremey Reynolds '18  
*Music Education*  
 Olathe, KS

Courtney Turner '18  
*Music Education*  
 Overland Park, KS

Sarah Churchwell '17  
*Pre-Vet Med/Animal Science*  
 De Soto, KS



## Kansas State University Silver Band

### **Flute**

Cora Lucia '15  
*Criminology*  
*Hutchinson, KS*

Greg Armstrong '18  
*Research Associate*  
*Belfast, Ireland*

Alicia Jackson '18  
*Music Education*  
*Longford, KS*

Tyler Meek '17  
*Music Education*  
*Gardner, KS*

Rachael Gros '17  
*Music Education*  
*Great Bend, KS*

Andrew Scherer '16  
*Music Education*  
*Kechi, KS*

### **Clarinet**

Alex Wakim '18  
*Music Composition*  
*Wichita, KS*

Rebekah Zwick '18  
*Education*  
*Burlingame, KS*

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

Tuesday Frasier '17  
*Anthropology*  
*Hastings, NE*

Melissa Sauls '16  
*Music Education*  
*Topeka, KS*

Victoria Thompson '18  
*Pre-Vet*  
*Leavenworth, KS*

### **Bass Clarinet**

Jenna Hubele '17  
*Music Education*  
*Gypsum, KS*

Ana Fornoza '17  
*Music Education*  
*Wichita, KS*

### **Oboe**

Chris Clarkston '18  
*Biology*  
*Stillwell, KS*

Caitlyn Sasnett '17  
*Music Education*  
*Lansing, KS*

### **Bassoon**

Elizabeth Tobald '17  
*Music Performance*  
*Glasco, KS*

Abigail Baeten '16  
*Music Education*  
*Topeka, KS*

### **Alto Sax**

Christine Vavra '17  
*Instrumental Performance*  
*Gresham, NE*

Hunter Sullivan '18  
*Music Education*  
*Topeka, KS*

Kyle Lefler '17  
*Music Education*  
*Wichita, KS*

### **Tenor Sax**

Matt Cornell '18  
*Accounting*  
*Olathe, KS*

Jeremy Reynolds '19  
*Music Education*  
*Olathe, KS*

### **Trumpet**

Anyssa Torres '17  
*Computer Science*  
*Waco, TX*

Colby Newkirk '18  
*Life Sciences*  
*Burlington, KS*

Kelly Blandin '16  
*Social Sciences*  
*Leavenworth, KS*

Brett Butler '17  
*Music Education*  
*Lenexa, KS*

### **Horn**

Casey Thompson '18  
*Social Work*  
*Fort Collins, CO*

Natasha Graham '18  
*Physics*  
*Olathe, KS*

Jakob Dunlap '17  
*Music Education*  
*DeSoto, KS*

Kodi Shouse '18  
*Music Education*  
*Independence, KS*

### **Trombone**

Grace Baugher '17  
*Music Composition*  
*Overland Park, KS*

Matthew Scott '18  
*Music Education*  
*Manhattan, KS*

Bailey Eisenbraun '17  
*Music Education*  
*Shawnee, KS*

Ronald Atkinson  
*Music Education*  
*Manhattan, KS*

### **Euphonium**

Trace Woods '18  
*Music Education*  
*Garden City, KS*

Josh Russell '18  
*Music Education*  
*Lansing, KS*

### **Tuba**

Tyler Lee '19  
*Music Education*  
*Tulso, OK*

Shelby Goss '18  
*Music Education*  
*Wichita, KS*

Sara Gift '17  
*Music Education*  
*Wichita, KS*

### **Percussion**

Chelsea Blankenship '16  
*Music Education*  
*Derby, KS*

Max Dunlap '17  
*Music Education*  
*Lakin, KS*

Eli Gillespie '17  
*Music Education*  
*Wichita, KS*

Adi Millen '16  
*Music Education*  
*Pratt, KS*

Connor Penton '16  
*Music Education*  
*Topeka, KS*

Mary Wagoner '16  
*Music Education*  
*Neodesha, KS*

## Kansas State University Purple Band

### **Flute**

Chelsea Dickerson '16  
Mathematics  
Leawood, KS

Kasey Dunlap '17  
Music Education  
DeSoto, KS

Jacob Wrobel '18  
Music Education  
Carbondale, KS

Emily Fish '16  
Vocal Music Education  
Olathe, KS

Sommer Oliver '18  
Pre-Vet  
Wichita, KS

### **Oboe**

Katherine Geist '18  
Geography  
McPherson, KS

### **Bassoon**

Jacob Wright '18  
Music Education  
Olathe, KS

Joe Gunter '18  
Political Science  
Shawnee, KS

### **Clarinet**

Allison Walker '16  
Secondary Ed Earth Science  
Onaga, KS

Daniel English '17  
Music & History Education  
Harveyville, KS

Leslie Gomez '16  
Elementary Education  
Dodge City, KS

Amy Dundas '18  
Secondary Education  
Salina, KS

Tara Holmes '18  
Music Education  
Garden City, KS

Julie Kohl '17  
Mechanical Engineering  
Leavenworth, KS

### **Bass Clarinet**

Michael Meier '15  
Music  
Topeka, KS

### **Alto Sax**

Alex Meek '18  
Music Education  
Derby, KS

Sarah Grose '19  
Music Education  
Meriden, KS

Joe Halligan '17  
Music Education  
Overland Park, KS

Haley Miller '17  
Biology  
Perry, KS

### **Tenor Sax**

Michael Johnson '18  
Computer Science  
Olathe, KS

Rachel Wrobel '16  
English/Secondary Education  
Carbondale, KS

### **Bari Sax**

Kelli Costin '18  
Music Education  
Wichita, KS

### **Trumpet**

Henry Law '19  
Music Education  
Wichita, KS

Abby Thompson '17  
Music Education  
Ingalls, KS

Zachary Seckman '17  
Music Education  
Wichita, KS

Renae Weaver '18  
Music Education  
Altamont, KS

Matt Hiteshow '18  
Music Education  
Olathe, KS

### **Horn**

Taylor Dunham '17  
Music Education  
Topeka, KS

Marissa Archuleta '16  
Music Education  
Las Cruces, NM

Jair Holguin '18  
Choral Music Education  
Abilene, KS

Greg Bagley '18  
Music Education  
Topeka, KS

### **Trombone**

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

Jordan Strickler '18  
Music Education  
Iola, KS

Ranie Wahlmeier '19  
Music Education  
Burlington, KS

Chris Opperman '18  
Music Education  
Olathe, KS

Tyler Lovseth '17  
Music Education  
Salina, KS

### **Euphonium**

Brayden Whitaker '17  
Music Education  
Dodge City, KS

Emily Queen '17  
Music Education  
Wichita, KS

### **Tuba**

Samantha Shamburg '17  
Music Therapy  
Hiawatha, KS

Nick Zimmerman '18  
Music Education  
Junction City, KS

### **Percussion**

Jasmine Bannister '16  
Music Education  
Iola, KS

Samuel Barron-Hernandez '18  
Education  
Ulysses, KS

Lizzy DeRoulet '16  
Music Education  
Wichita, KS

Presley Rodecap '18  
Music Composition  
Nortonville, KS

Shelby Shore '16  
Music Education  
Wellington, KS

### **Kansas State University Concert Band Conductors**

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

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

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

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

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

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



## Kansas State University Band Conductors

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

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

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

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

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

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

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

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

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

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

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



**\*UPCOMING CONCERTS AT K-STATE\***

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

**\*CLASSY CAT DANCE TEAM WORKSHOPS\***

Sunday April 12, 2015

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

Registration is available on our web-site; [www.k-state.edu/band](http://www.k-state.edu/band) and will also be accepted at the door.

For more information call KSU Band Office or email [khenao@ksu.edu](mailto:khenao@ksu.edu)

**\*DRUMLINE MINI CAMP\***

Saturday May 2, 2015

See website for more information [www.k-state.edu/band/thepride/drumline.html](http://www.k-state.edu/band/thepride/drumline.html)

Register by e-mail to Dan Haddad at [haddad@ksu.edu](mailto:haddad@ksu.edu)

**\*SUMMER MUSIC CAMP\***

June 14-18, 2015

For: Winds and Percussion, currently in Grades 5-12

The Kansas State University Music Camp is open to all students grades 5 through 12. The five day camp exposes students to a variety of ensemble and rehearsal settings, including concert band, small ensembles, and jazz ensembles.

CAMP FEATURES:

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

Classes: Conducting, Theory

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

The camp culminates with a final performance by the camp ensembles on the afternoon of June 18.

**\*LEADERSHIP & AUXILIARY CAMP\***

July 12-15, 2015

For: Drum Majors, Section Leaders, Percussion, Color Guard, & Dance Lines

Currently in Grades 9-12

\*For registration information call 785-532-3816

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June 19<sup>th</sup>, 2015

Colbert Hills Golf Course in Manhattan, KS

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## **Chapter 2 - Music Education Mission Statement**

Before one can step foot in a classroom to teach music, one first must understand the necessity for education in general. As human beings we are born into a civilization in which there are both great opportunities and great challenges. In order to take advantage of those opportunities, face those challenges, and have a fulfilling life we must develop an understanding of ourselves, our society and its knowledge, and the people with whom we co-exist. We must nurture our intellect and learn to understand the connection between it and our feelingful self.

Education, therefore, exists to guide us in the understanding of the components that comprise a meaningful existence. We must develop an understanding of ourselves, our intellect, our feelings, and the passions that motivate us to do and create. Before we can ourselves invent we must first understand what has been invented and the knowledge applied. We must understand our society, how to communicate and co-exist with the people in it, and how its structure and development shapes our lives.

Education in music provides multiple opportunities to fulfill each of these educational needs. Music has been an integral part of every recorded civilization. Its knowledge is robust and unique to the understanding of cultural and societal developments of mankind. Teaching about our music and the music of other cultures is necessary in order to develop a complete understanding of our society and the cultures within it. Our personal culture, unique to each person, is not something that can be chosen or ignored. The simple act of interacting with our surroundings provides the foundation for the culture with which we are endowed. As stated by Bennett Reimer (2002), “a humanly meaningful life is one in which intelligence is given opportunity to develop as connected with culturally grounded arrangements of meaning potentials.” (pg.208) Learning in music connects the procurement of our intellect with cultural relevance.

Music also teaches us how to interact with one another in an entirely unique way. Whether we are performing a solo or as part of a large ensemble we connect and communicate with our peers at a level that transcends language. We work to have a common energy, motivation, and purpose. We cooperatively create feeling and emotion, both within ourselves and our listeners, in real time. Where verbal and written communication attempt to approximate an

internally held feeling and intent, music transmits feeling and intent without a need for any other common understanding or translation.

Music is a vehicle in which we can develop the many forms of intelligence that we possess. According to Bennett Reimer (2002), “Intelligence consists of the ability to make increasingly acute discriminations, as related to increasingly wide connections, in contexts provided by culturally devised role expectations.” (pg. 204) Yes, music promotes analytical thinking and careful preparation. However, unlike any other educational discipline, music requires a real time synthesis of knowledge and understanding in order to make precise decisions in cooperation with our peers. We associate knowledge in real time, make decisions in real time, and connect with others in a way that no other form of communication can provide. Music does not simply nurture one area of our intellect, but requires us to seamlessly connect many parts of our understanding.

Education in music should not be relegated to an extracurricular activity for a select few. Its necessity is applicable to every student. We should strive to provide multiple opportunities for every student in our school to enrich their lives and their education through music. If the courses we offer do not provide an opportunity for every student we should look for ways to either change the way we teach or create other opportunities for students to learn.

We should also strive to hold our students to a high standard of achievement, and understand that achievement in music can be recognized in several different ways. Technical proficiency on an instrument is one aspect of achievement, but it is not the only aspect, and certainly not the most important. Instead we should promote the ability to recognize, create, and perform meaningful music that connects with one’s self, one’s culture, and the other people involved in one’s music making. Only then can we hope to realize the benefits of the subject with which we are empowered to teach.

## Chapter 3 - Quality Literature Selection

The selection of quality literature is of the utmost importance when teaching music through ensemble performance. Using the small or large ensemble as our educational medium our literature becomes our curriculum, and both the desired educational outcome and the potential for student engagement are dependent upon the literature we choose. We should, therefore, look at several specific criteria when determining the works through which we will teach our students music.

At the beginning of our journey we should consider the diversity of the music to be performed, and look to include a wide variety of styles, historical periods, and countries of origin. Shelly Jagow (2007) explains:

While it is true that many countries have based their standard band repertoire on the American model, each proudly claims indigenous composers of exceptional wind band compositions. It is vital to our musical culture that composers and directors/conductors become familiar with the musical richness that each country has to offer one another. Too often, the average band director seems satisfied and content to be confined to music produced in his or her region alone. In a world of ever increasing and rapidly expanding technology, there is no excuse for not learning music from other countries. (pg. 191)

While there are certainly many lists available to aid in the selection of music, one list that is particularly helpful in identifying works of composers from varying countries is Felix Hauswirth's *Selected Works for Wind Orchestra and Wind Ensembles*. The list organizes over one thousand works for wind band, categorized and grouped by composer name, instrumentation, country of origin, and date of composition. While the list is dedicated to grade four, five, and six literature, it can be a helpful guide in researching composers, and gaining an understanding of their style. This information can be used to make informed decisions about repertoire for less-experienced ensembles.

Next we should examine the strengths, weaknesses, and overall skill level of our ensemble to determine the difficulty of literature that might be performed, and the musical attributes that we should either seek out or avoid. While the published grade level of a work is helpful in determining its overall difficulty, it does not help us understand the specific issues that it will present for our ensemble, nor does it specify the justification for its prescribed rating.

Lower graded music may highlight specific weaknesses of an ensemble while providing an accessible challenge to overcome. Higher graded pieces may present challenges for sections that are particularly strong in our ensemble. It is important to gain an understanding of the specific challenges presented by the highest quality works so that we can choose music that is challenging and enriching for our own groups.

Far too often music rated over grade level four is automatically excluded from selection for high school ensembles. Pieces such as Persichetti's *Divertimento for Band*, and Grainger's *Lincolnshire Posy* paint an ominous picture of lengthy works that are unattainable by most public school ensembles. However, there are vast differences between pieces within this grouping, and directors risk obfuscating a wealth of quality literature by ignoring these works. Jack Stamp's *Gavorkna Fanfare* is a prime example of a grade five work which is not only accessible by moderately skilled high school groups, but is also an exemplary work to teach layered entrances, twentieth century counterpoint, and fugal motives. While there are significant technical challenges, especially for brass players, the relatively short performance time of one minute, thirty seconds allows for intensely focused instruction that has the potential to vastly improve the ensemble skills of every student.

Finally we should work to program music which has substance, educational value, and artistic merit. While it has been reproduced in countless other publications, Acton Eric Ostling Jr.'s (1978) list of criteria is worth repeating here, and provides a framework for evaluating the artistic merit of works for wind band:

1. The composition has form – not “a form” but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness. (pg. 23-30)

As experienced musicians we can draw upon our own experiences to help us evaluate the literature that we are considering. Which works, that we ourselves have performed, stick with us as meaningful musical experiences? Which recordings do we listen to repeatedly, continually inspired by their unique contrasts and unpredictable direction? While the development of musical knowledge and skill is important, the promotion of literature exclusively for its teachable elements does not fit the philosophy of comprehensive musicianship, and is inexcusable in an era where the library available to us is so vast. We should instead lean on the educational elements of works which we and others have evaluated as meaningful and substantive to ensure we teach our students to be discerning artists as well as skillful musicians.

## Chapter 4 - Three Songs from Sussex

Hugh M. Stuart (1917-2006)

### Unit I. Composer

Hugh M. Stuart was born on February 5, 1917, in the town of Harrisburg, Pennsylvania, about one hundred miles west of Philadelphia. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music in Oberlin, Ohio, where he studied clarinet performance with Dr. George Wain. He later earned a Master of Arts degree from Columbia University Teachers College, and has also completed graduate work at Rutgers University, New Jersey Teachers College at Newark, and the University of Michigan in Ann Arbor.

Mr. Stuart spent thirty-three years teaching in the public schools of Maryland and New Jersey. During his lifetime he wrote over one hundred compositions, educational method books, arrangements, and other collections. To date eighteen of his works for band have been published (Miles, 2006). He also co-authored the popular band method book *Our Band Class Book*, and the individual method book *A Tune a Day* with C. Paul Herfurth. He appeared as a clinician and guest director in forty-five states, and his music appears on many state contest and festival lists. He is most well-known for his 1969 composition, *Three Ayres from Gloucester*, also written in the early English Folk Song style. Most recently Mr. Stuart resided in Albuquerque, New Mexico until his death on January 31, 2006 at the age of 89.

**Table 4.1 – Hugh M. Stuart: List of Known Works**

<b>Name</b>	<b>Publisher</b>	<b>Date Published</b>
Arabesque	Shawnee	Unknown
Bouree	Shawnee	Unknown
Carousel	TRN	1995
Chorale and March	TRN	Unknown
El Condado Bernadillo	Shawnee	1971
Country Dance	Shawnee	1972
Derby Day	TRN	1988
11 <sup>th</sup> Pennsylvania Regiment March	TRN	Unknown
Four Carols for Christmas	Alfred	Unknown
A Hymn for Band	Shawnee	1985
Lemon Merengue	MPH	Unknown
Manhattan Vignettes	Shawnee	Unknown
March of the Plastic Soldiers	Shawnee	Unknown
Overture for a Summer Concert	Shawnee	Unknown
Pavanne and Toccata	TRN	1995
Que Pasa Medico	Shawnee	1985
The Reception	Shawnee	Unknown
Rio con Brio	Alfred	1995
Samba	Shawnee	Unknown
Somerset Sketches	Boston	1965
Spirituals, medley	Boston	Unknown
Ten Lil' Indians, fantasy	Fischer	Unknown
Three American Dances	Shawnee	Unknown
Three American Folk Songs	TRN	Unknown
Three Ayres from Gloucester	Shawnee	1969
Three Classic Dances	Shawnee	1965



Three for the Irish	TRN	Unknown
Three Myths	TRN	Unknown
Three on the Isle	TRN	Unknown
Three Scottish Songs	Alfred	Unknown
Three Songs from Sussex	Shawnee	1983
Timpani Tom, timpani solo	Fischer	1960
Two Pieces in Folk Song Style	Shawnee	1962
Two, Too British	Shawnee	1970
Variations on a Theme by Prokofieff	Fischer	1961
Wildwood March	Alfred	Unknown
Winter Carnival	Shawnee	Unknown

## Unit II. Composition

Hugh Stuart wrote *Three Songs from Sussex* in 1983 for the Cleveland Middle School Symphonic Band in Albuquerque, New Mexico. The composition is a three-movement suite written in the early English folksong style, each movement based on a different town or area of Sussex, England, an historic county in the far southeast corner of the country. The movements also characterize a particular person, figure, or family manor: *March for the Duke of Chichester*, *Ayre for Mary Pribble*, and *Gatwick's Galumph*.

The county of Sussex, England, is one of the oldest and most historic counties in Great Britain. Its name literally means South Saxon, and its area is roughly the same as the ancient Kingdom of Sussex. Taking up a large part of the southeast coast of Great Britain, Sussex is a natural landing point for those in search of conquest. While the earliest settlements are difficult to trace, the first conquest of the area was the result of Aella in 477 AD. Aella and his three sons, Cymen, Wlencing, and Cissa conquered the area and ruled the Kingdom of Sussex for thirty-seven years. When Aella died his son Cissa inherited the Kingdom, and was responsible for its slow demise. Eventually it was absorbed by the growing Kingdom of Wessex (West Saxon), and later by the Kingdom of England in 823 AD. At this time the Kingdoms of Kent, Surrey, Sussex, and Essex were surrendered and became counties in the Kingdom of England (Page, 1905).

The first movement, *The Duke of Chichester*, refers to a fictitious Duke in the historic town of Chichester, a town on the coastal plain of the English Channel (Chichester, 2015). It is written in the style of an English march suggesting a slightly slower tempo marking of 108 beats per minute. The form is simple ABA with a short coda, and the movement is composed in cut time. Notes within the score indicate that the march “could have been used by the Duke of Chichester, who reportedly regularly assembled his staff of gardeners and marched them about the estate, pointing out their shortcomings along the way.” The opening theme bears a strong resemblance to Gustav Holst’s *Second Suite in F*, also written in the English folk song style. The movement has no introductory material and begins with the first theme’s ascending eighth note motive, tongued in the trumpet part. The B section modulates to the relative minor (C minor) and introduces the first half of the theme using solo flute, eventually joined by oboe. The second half of the B section spotlights the horns with a simple melody based upon dotted half notes and quarter notes. This motive is repeated a second time in the upper woodwinds, this time with eighth note counter-lines in other instruments, a technique typical in English marches.

As with his more well-known piece, *Three Ayres from Gloucester*, Stuart has composed a ballade for the second movement, also with the word “Ayre” in the title. Historically an ayre is a genre of solo song popular in sixteenth and seventeenth century England. An ayre was often written with lute accompaniment, graceful and flowing, and often dealt in romantic subject matter. The score notes for *Ayre for Mary Pribble* state: “Here’s to Mary Pribble, a barmaid in the tavern at Grynlich on Formsby, and much revered by the local nobility.” The composer holds true to the genre by writing much of the melodic material in solo voices, first the flute, and then the horn.

The final movement, *Gatwick’s Galumph*, refers to Gatwick Manor, an area of land in Charlwood, Surrey owned by the de Gatwick’s until the fourteenth century (Parishes: Charlwood, 1911). According to the score notes a Galumph is “an awkward dance,” and should be played and danced at 112 beats per minute, the tempo marked. The movement moves casually between minor and major modes, and becomes thickly woven with interesting counterlines and accompaniment.

### **Unit III. Historical Perspective**

During much of the nineteenth century England was known as the ‘land without music.’ This description, however, was not given for a lack of national songs, but for a lack of English music in the concert hall. In fact, many of England and Great Britain’s folk songs had been used in compositions by European composers across the sea; Beethoven’s *25 Scottish Folk Songs* is perhaps the best known example of English folk music making its way into earlier classical compositions. (Graebe, 2011)

English composers Hubert Parry and Charles Villiers Stanford were among the first to actively promote the discovery and preservation of true English national music. They eventually established the Folk-Song Society in 1898 with the goal of providing English composers with an “authentic national voice.” (Graebe, 2011) In 1905 Percy Grainger began collecting folksong in England with the use of his Edison phonograph, a technique which allowed him to capture the most minute details in the folk singer’s performance. During this same year he also began some of his most famous folksong arrangements, including *Green Bushes*, *The Duke of Marlborough*, and his most famous folksong suite, *Lincolnshire Posy*. (Freeman, 2011) Composer Gustav Holst, a student of both Stanford and Parry, also sought to include English nationalist music in his compositions. His friendship with Ralph Vaughan Williams fed the interest with discussions on folk music, and he soon realized that English folk music was a source of inspiration of which he may previously had taken for granted. (Graebe, 2011) While they certainly weren’t the only composers using English folk music, Grainger, Holst, and Vaughan Williams were among the most prolific composers to use English folk music in their compositions both directly, and stylistically. Since then, many composers have drawn upon both the original melodies and stylistic traits of the English folk music that were uncovered during the time.

### **Unit IV. Technical Considerations**

The opening movement of the piece uses the tonalities of Eb major, and the relative C minor. It is in cut-time with a written tempo of 108 beats per minute for the half note. There is minimal chromaticism, and the C minor section utilizes the natural minor scale, common in English folk song. There are few technical challenges in the movement, however the ascending eighth notes in the trumpet in the first measure will require confident, prepared players to execute with accuracy, and may prove to be an issue with inexperienced ensembles. The

tonguing pattern is joined by the upper woodwinds in mm. 9, and careful attention to note length in rehearsals will be necessary for a clean sounding articulation. The only other obstacle could be the sudden presence of the horn in a higher range at measures 24. Again, confidence could be an issue in less experienced ensembles, and intonation of these notes should be practiced both individually, and in the full ensemble setting.

The second movement, written in a slow six-eight meter, begins in D minor and occasionally moves to the relative F major. It is not technically demanding on most members of the ensemble, however the horn part in measure 9 extends to a written G<sub>5</sub>, and is written as a solo voice. As with other horn solo and soli sections in this piece the section requires confidence and careful practice. The part is cued in the alto saxophones, and it may be helpful to have them join the horns if the horn section is particularly inexperienced. Beginning at measure 32 the bassoon extends into the high range, reaching a G<sub>4</sub> on multiple occasions, and remaining in the range until the end of the movement. Careful attention should be paid to intonation within the section, and consistency of fingerings in this range.

The third movement, written in a quick six eight meter, begins in the key of G minor with occasional chromaticism provided primarily by secondary dominants. At measure 65 it modulates to the key of F major and remains in that key for the duration of the piece. The introduction of the third movement begins on a written A<sub>5</sub>, the highest written pitch of trumpet in the piece, and could create accuracy problems. In measure 5 the full ensemble is in unison on a moderately difficult tied rhythm that could prove troublesome upon reading. Finally, as what seems to be a common occurrence, the horns are given a prominent line at measure 65 that extends to a written G<sub>5</sub>. Though it is doubled in the alto sax part, the horns should be the prominent voice in this section, and rehearsal time should be devoted to making sure the section can play confidently and in tune within this range.

## **Unit V. Stylistic Considerations**

Consideration should be made for the fact that the first movement is an English march, and therefore should be played a slightly slower tempo. It might be tempting for both the conductor and ensemble to push past the marked 108 beats per minute, however a faster tempo will sound frantic, and will likely interfere with the clarity of articulation. Work to make sure the ascending eighth note motive is clean, and have ensemble members listen to match note length

between sections at measure 9 and measure 51. Performers should make note of marked staccatos from measures 25-29, but all tongued quarter notes should be played lightly, and with slight separation. Snare rolls should be open, not buzzed, and flams should be tight and controlled. The snare player should work to make sure the length of the quarter note and flam mixes well with the length of the quarter notes played in the wind sections.

Just as the first movement cannot be performed too fast, the second movement should not be performed too slow. The marked tempo of 100 beats per minute for the eighth note should be considered the low end of the tempo range, and the director might consider playing the piece up to a tempo of 110 beats per minute. Since the movement is written as an ayre solo voices should be played lyrically, and with a singing quality.

The score notes describe the third movement as an “awkward dance,” and therefore it should have a slightly brighter character than the opening movement. While there are no articulation markings at measure 9, the quarter notes should be played with separation to keep the mood light and playful. Dotted quarters in the trombone accompaniment at measure 17 should be played full value, but a light accent can be applied further propagate the awkward feel. This articulation is later marked in several parts as a tenuto accent, first appearing in the horn in measure 40. A similar accent should also be used for dotted quarter notes slurred into eighth notes, as in the trumpet part beginning in measure 23. While it is not marked differently than other parts, the counter line in the horns and alto saxes as measure 65 is unique and interesting, and should be given appropriate weight and significance.

## **Unit VI. Musical Elements**

The opening measure of the piece immediately presents a challenge; the four tongued eighth notes in the trumpet part (Figure 4.1) require precision, control, but also patience as inexperienced players will have tendency to rush them. Ask the section to play them with added length, as if there were a tenuto above each note. At the written tempo these notes will naturally sound short, and any extra effort to add separation will likely result in either clipped notes or poor accuracy. Practice just the first measure at the desired tempo to make the players comfortable with the tempo of these first crucial notes.

**Figure 4.1 – Trumpet theme in Mvt. 1, mm. 1-4**



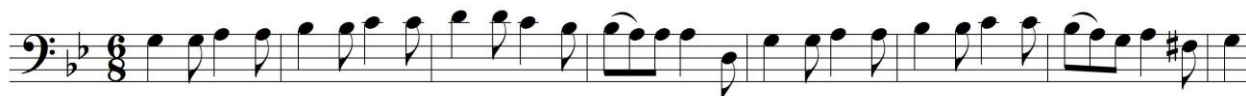
Traditionally an ayre would be sung as a solo with accompaniment. Therefore, the melodic lines in the second movement should be played as lyrically as possible, and should sound like a solo voice even if more players are used. Inexperienced horn players may have difficulty with the high melodic line written in measures 9-12 (Figure 4.2). The line is also written for alto saxophones, but the horn provides a more authentic color and should be heard as the primary voice for this line.

**Figure 4.2 – Horn motive in Mvt. 2, mm. 9-12**



The third movement is composed using a single theme throughout the piece, with variation coming in the form of modulation between major and minor keys, and different countermelodies used in conjunction. The theme is first introduced in a minor key by the trombones in measures 9-16 (Figure 4.3). In measure 17 the trumpets take over the melody and the trombones play what will become a familiar accompaniment of dotted quarter notes. Of particular interest is the countermelody in the horns in measure 77-80 (Figure 4.4). As in other movements Stuart writes a somewhat high, but very exciting motive to showcase the section.

**Figure 4.3 – Main theme played by trombones in Mvt. 3, mm. 9-16**



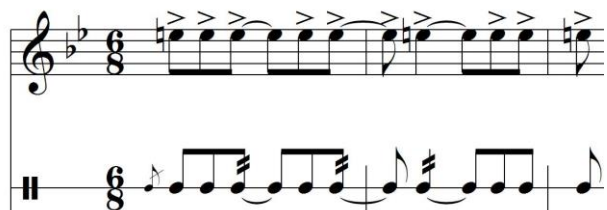
**Figure 4.4 – Horn countermelody in Mvt. 3, mm. 77-80**



The composition does not pose many rhythmic challenges, however the ensemble members should pay close attention to the unison rhythm in measures 5-7 of the third movement (Figure 4.5). Make sure that tied rhythms don't rush, and ensure that everyone subdivides eighth

notes evenly together. Inexperienced snare players may have difficulty playing the open rolls, which coincide with tied notes in the winds, evenly in time.

**Figure 4.5 – Unison rhythm in Mvt. 3, mm. 5-7, as played in winds and snare drum.**



## Unit VII. Form and Structure

**Table 4.2 – Musical form for *Three Songs from Sussex***

Measures	Form	Description	Key
Movement 1 – March for the Duke of Chichester			
1-16	Theme A	Theme A is introduced in the trumpets with woodwinds added in the second phrase.	Eb Major
17-42	Theme B	A longer, contrasting theme is introduced by solo flute.	C Minor
43-58	Theme A	Theme A is presented nearly identically to the opening with a short coda added.	Eb Major
Movement 2 – Ayre for Mary Pribble			
1-16	Theme A	Theme A is introduced by the flutes with the second phrase presented by the horns.	D Minor / F Major
17-32	Theme A Development	Elements of Theme A are used for development.	
33-46	Coda	Material from Theme A is used in a 13 measure coda.	
Movement 3 – Gatwick's Galumph			
1-8	Introduction	A short, rhythmic introduction using a unison rhythm.	G Minor
9-40	Theme A	The single theme is presented in G Minor by the trombones, then trumpets.	
41-64	Theme A'	A variation of the theme is presented in the horns, now in a major key.	Bb Major
65-83	Theme A''	The original theme is presented in a major key with a prominent countermelody.	F Major
84-91	Coda	The coda is almost identical to the introduction with an added piccolo stinger.	



## Unit VIII. Suggested Listening

Grainger, Percy A. *Children's March*.

Grainger, Percy A. *Lincolnshire Posy*.

Holst, Gustav. *Second Suite in F*.

Stuart, Hugh M. *Three Ayres from Gloucester*.

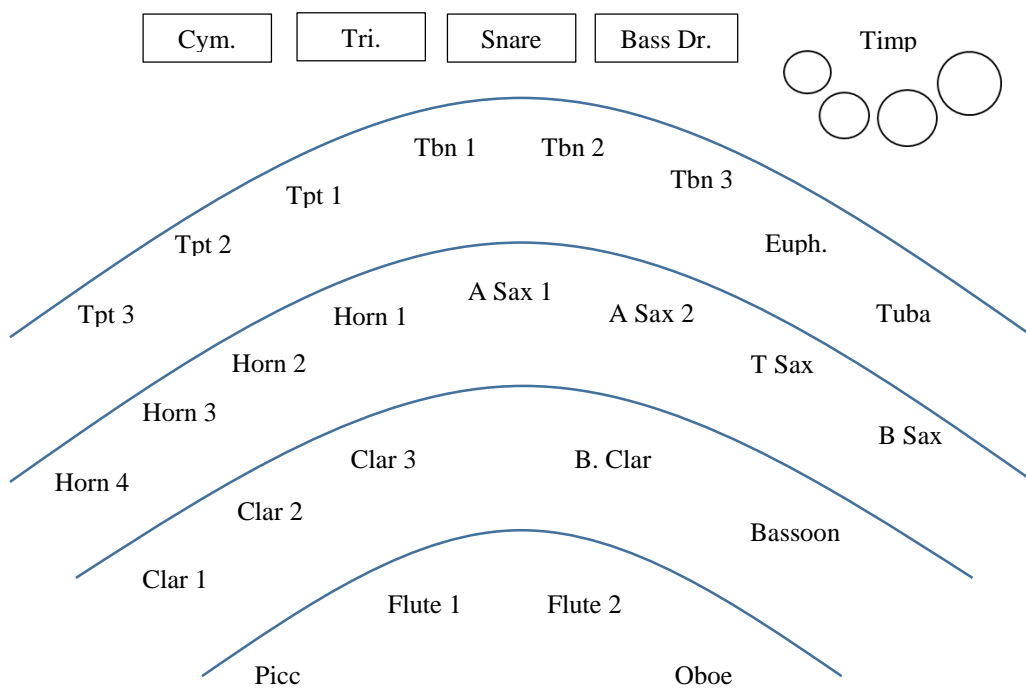
Vaughan Williams, Ralph. *English Folk Songs Suite*.

Vaughan Williams, Ralph. *Sea Songs*.

## Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for *Three Songs from Sussex* was the standard seating chart for the KSU Concert Band (Figure 4.6). This arrangement is a standard arrangement for smaller concert bands, and provides good balance between woodwind, brass, and percussion players. It also works well for this ensemble in McCain Auditorium, the performance venue used at Kansas State University.

**Figure 4.6 – Seating arrangement for *Three Songs from Sussex***



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Concert Band**

**Announcements: Syllabus Overview**

**Literature: Three Songs from Sussex**

**Date: January 21, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Warm Up<ul style="list-style-type: none"><li>○ Bach Chorale No. 1<ul style="list-style-type: none"><li>▪ Think about beginnings</li><li>▪ How do you fit together?</li></ul></li></ul></li><li>• Sight read piece<ul style="list-style-type: none"><li>○ Think about style</li><li>○ Think about musicality</li></ul></li><li>• Familiarize with movement 1<ul style="list-style-type: none"><li>○ Play through in 4, slower tempo</li><li>○ Exaggerate phrasing</li><li>○ Focus on note length</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Blend was not very good on the first day of the semester, and many colors stuck out. Should work on blending within the section, then within the band.</li><li>• Energy and style were lacking in the first run, and the tempo dropped significantly as each movement went on.</li><li>• Style improved drastically after working a small section slowly, and making the ensemble members aware of stylistic elements. Should work style first before spending time on each movement.</li></ul>

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: January 26, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>● Play from measure 1-42<ul style="list-style-type: none"><li>○ Focus on style</li><li>○ Don't throw everything out the window, but focus on style</li></ul></li><li>● Listen to opening of Holst: second suite (first 25 seconds)<ul style="list-style-type: none"><li>○ What can you take from this recording about style?</li><li>○ How can you apply it to your playing?</li><li>○ Don't just focus on articulation!</li></ul></li><li>● Play from measure 1-42 again<ul style="list-style-type: none"><li>○ Assess what got better</li><li>○ Assess what needs improvement</li></ul></li><li>● Break down into sections<ul style="list-style-type: none"><li>○ 1-16: Melody and accomp match style</li><li>○ 17-24: Balance with flute solo</li><li>○ 25-42: Balance, and style of 8th notes</li></ul></li><li>● Play ALL of movement one for recording</li></ul>	<ul style="list-style-type: none"><li>● Both style and vertical alignment were issues, especially aligning percussion with winds.</li><li>● Style improved dramatically after listening to the recording. Melody was lighter, and accompaniment was not overpowering.</li><li>● Flute melody is overwhelmed by the accompaniment, even when accompaniment plays soft. Need to work for stronger projection, and matching of articulation to make sure flute melody comes through.</li></ul>

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: January 30, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>● Hit Beginning to meas 42</li><li>● Measure 17<ul style="list-style-type: none"><li>○ Two flute players - match articulation</li><li>○ Hear accomp on their own<ul style="list-style-type: none"><li>▪ Are you listening, fitting within the sound?</li><li>▪ Have them <b>sing</b> their parts</li><li>▪ Play, then add flutes</li></ul></li></ul></li><li>● Measure 25<ul style="list-style-type: none"><li>○ Horn, Alto, Euph play - not so polite!</li><li>○ Others sizzle, match length of staccato</li><li>○ Snare attacks and releases must match too!</li></ul></li><li>● Measure 33<ul style="list-style-type: none"><li>○ More dynamic interest</li><li>○ Based on shape of line, what should you do?</li><li>○ Exaggerate!</li></ul></li><li>● Measure 55<ul style="list-style-type: none"><li>○ Stay in 2, you are in charge!</li><li>○ Not as slow last two measures</li></ul></li><li>● Beginning - run thru<ul style="list-style-type: none"><li>○ Just measure 1, tpt and snare</li><li>○ Alignment</li><li>○ Run thru if time</li></ul></li></ul>	<ul style="list-style-type: none"><li>● Snare drum drags a bit, especially as the piece goes on.</li><li>● Adding two flute players to the beginning significantly helped the balance when they play the melody.</li><li>● Clarinets had intonation issues at measure 17 – mostly third part clarinets.</li><li>● Better shaping of the line at measure 33, but sound dies on long notes.</li><li>● Ending with rallentando was much improved by conducting in two, and allowing the ensemble to slow down with each other.</li></ul>

**Rehearsal Plan – Rehearsal #4**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: February 3, 2015**

Title	Evaluation
<ul style="list-style-type: none"> <li>• Three Songs: Mvt II               <ul style="list-style-type: none"> <li>○ Start at 25                   <ul style="list-style-type: none"> <li>▪ ALL play, then isolate with others singing on DAW</li> <li>▪ ALL play - What are the musical ideas we want to hear?                       <ul style="list-style-type: none"> <li>• If we don't have them, how do we support them</li> </ul> </li> </ul> </li> <li>○ Beginning                   <ul style="list-style-type: none"> <li>▪ Horns and clarinets, first note</li> <li>▪ Play from 1-24                       <ul style="list-style-type: none"> <li>• In tune, in tone, appropriate dynamic for what we're doing</li> </ul> </li> <li>▪ Isolate 17-20                       <ul style="list-style-type: none"> <li>• Question and answer</li> </ul> </li> <li>▪ Continue on to the end                       <ul style="list-style-type: none"> <li>• Sing 39 to end on DAW</li> </ul> </li> </ul> </li> </ul> </li> <li>• Three Songs: Mvt III               <ul style="list-style-type: none"> <li>○ Beginning to 7                   <ul style="list-style-type: none"> <li>▪ Play 5 and 6 at 8th note pulse</li> <li>▪ Play up to 36                       <ul style="list-style-type: none"> <li>• What can you transfer from movement II?</li> </ul> </li> <li>▪ Pickup to 9                       <ul style="list-style-type: none"> <li>• Just trombones</li> <li>• Add trumpets</li> <li>• Add Bsn, Tenor, Horn</li> <li>• Add everyone Else</li> </ul> </li> <li>▪ 25-36                       <ul style="list-style-type: none"> <li>• Clarinets, 1st trumpet, else sing</li> </ul> </li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• I conducted movement II in 2 at a faster tempo. Once they become comfortable with the pulse the ensemble seemed to move together better. The dotted eighth-sixteenth-eighth rhythm tends to be inaccurate.</li> <li>• The tutti section can become muddy, and everyone still tends to play loud when they're not thinking about it. Need to work for better balance.</li> <li>• The ensemble still has issues with the rhythm in measures 5 and 6 of movement III.</li> <li>• Trombones need more air support on their opening line starting in measure 9.</li> <li>• Style at the end of movement III was not appropriate. This section hadn't been worked on much, but what can be done to encourage students to read new music in the correct style?</li> </ul>

*Rehearsal Plan – Rehearsal #5*

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: February 18, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>● Movement III<ul style="list-style-type: none"><li>○ 65-End<ul style="list-style-type: none"><li>▪ Style: Galumph, awkward dance<ul style="list-style-type: none"><li>● Bass Clar, Bassoon, Tenor, Bari, Low Brass</li><li>● Flute, Picc, oboe, Clarinets, Trumpets</li><li>● Alto Sax, Horn</li></ul></li><li>▪ Note length, separation, unmarked accents</li></ul></li><li>○ 41-64<ul style="list-style-type: none"><li>▪ Play slower, as a chorale</li><li>▪ AIR all the way through the note</li></ul></li><li>○ Review Beginning<ul style="list-style-type: none"><li>▪ Start pickup to 9</li><li>▪ Each entrance must be in style</li><li>▪ Isolate Clarinets if needed</li></ul></li></ul></li></ul>	<ul style="list-style-type: none"><li>● Style improved immensely after deconstructing parts and having students play air patterns.</li><li>● Trombones don't always match the intensity of the horns on accents.</li><li>● High woodwinds tend to get covered in the section between 41-64. This has been a common occurrence in several sections of the piece.</li></ul>

**Rehearsal Plan – Rehearsal #6**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: February 25, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Movement II<ul style="list-style-type: none"><li>○ Work in 2 - dotted quarter = ~40</li><li>○ Run Large chunks</li><li>○ Isolate areas that are not confident</li></ul></li><li>• Movement III<ul style="list-style-type: none"><li>○ Begin at pickups to 65</li><li>○ Tough rhythms should have separation</li><li>○ Line must move forward</li><li>○ Run Movement</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Working larger sections exposed a tendency to lose attention midway through movements. What can I do as a conductor to help keep their attention, and encourage them to keep making musical decisions?</li><li>• Several instruments play too loud in movement II. Tone can be raw and unfocused, and students need to play more as chamber players.</li><li>• Rhythm in measures 5-6 of movement III aren't as solid initially, as many players who are confident in the rhythm are influenced by those who aren't.</li></ul>



**Rehearsal Plan – Rehearsal #7**

**Ensemble: Concert Band**

**Announcements:**

**Literature: Three Songs from Sussex**

**Date: March 2, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Movement I<ul style="list-style-type: none"><li>○ Play through first movement</li><li>○ Measure 9<ul style="list-style-type: none"><li>• Everyone except flute, oboe, c11, tpt -<ul style="list-style-type: none"><li>• push through long notes</li><li>• Match note length on quarters</li></ul></li><li>• Melody alone<ul style="list-style-type: none"><li>• Vertical alignment</li><li>• Match note length</li></ul></li><li>• Play beginning to 17</li></ul></li><li>○ Rehearse rall at ending<ul style="list-style-type: none"><li>• Play without conducting</li><li>• Not too slow in last two measures</li></ul></li><li>• Movement II<ul style="list-style-type: none"><li>○ Play 25-End<ul style="list-style-type: none"><li>• Work balance at the end</li><li>• Work balance at 25<ul style="list-style-type: none"><li>• Everyone except flute, oboe, c11,2, horn1,2</li></ul></li></ul></li></ul></li></ul></li></ul>	<ul style="list-style-type: none"><li>• Flute solo is still covered up at measure 17. The ensemble needs to work for lighter playing while maintain good tone, and the solo flute must work to project.</li><li>• Alignment between winds and percussion has improved significantly. The snare player is doing a much better job of keeping the forward momentum as well.</li><li>• The rallentando at the end of the movement is dependent on the snare player. If snare is in tune with the conductor and ensemble, the rallentando is successful.</li><li>• Lines are more supported at the faster tempo, but sometimes alignment can be an issue. Both melody and accompaniment parts want to rush to downbeats. Working for accurate rhythms and patience is the next goal for movement II.</li></ul>

## Chapter 5 - Fanfare for Brass and Percussion

Karel Husa (b. 1921)

### Unit I. Composer

Karel Husa was born in Prague, Czechoslovakia on August 17, 1921. He was raised in a middle-class home in Prague, his father the manager of a shoe company that employed World War I veterans. In an interview Husa explained that while his parents wanted him to learn music, they wished his profession to be in engineering:

For my mother, there was sport, there was work, but art was something she didn't understand but admired very much. Her dream was for my sister to play the piano and go to the Conservatory. Music was an avocation for me, but my sister was to become a pianist. (Hitchens, 1991, p. 1)

Despite his mother's ideals, she encouraged her son in his musical endeavors, and became an important inspiration for him early on. When he was eight years old he received a half-size violin for Christmas, and subsequently began taking violin lessons. Husa's first experience with music notation began here as he copied his lesson music by hand in order to keep costs down. In 1932 Husa entered the Státní reálka prep school for engineering, and later went to work in his father's shoe company. Following prep school he enrolled in a technical school, but it was closed by the Nazis before he could attend. When he was drafted to work in a factory in Dresden, he simply did not show up. After initially receiving a warning, he was later granted an exemption from the draft as he was currently working in the family business.

In 1940, at the height of the war, Husa was introduced to Váša Černý, principal cellist of the Prague Philharmonic. Černý subsequently introduced Husa to Jaroslav Řídký, a composition teacher at the Prague Conservatory, and the teacher soon took a special interest in Husa's quick progress. Eventually, with the help of Řídký and a few other teachers, Husa was able to pass entrance exams and enroll at the Conservatory. He worked at his father's factory, studied, and attended whatever symphony concerts the Nazis would allow. Husa graduated from the conservatory in 1945, just as the war was ending, and immediately enrolled in a new graduate school, the Academy of Musical Arts. His compositions quickly began to receive acclaim, so much so that he was called "one of the greatest hopes of Czech music." (Hartzell, 1976, p. 88)

After receiving a French government Fellowship he traveled to Paris to study with Arthur Honegger, and later, Nadia Boulanger. He would return to Prague in the summer to receive his diploma from the Academy, but uneasiness about the growing Communist sentiment in Czechoslovakia kept him from returning for good. Finally, in 1949 his passport expired, and he was advised by the Czech government that he must return within the month or lose his citizenship. After refusing to return the Czech government confiscated all of his belongings that remained at his parent's house. They encouraged his father to bring Husa back to Czechoslovakia, but he refused, claiming, "Karel is 27 years old; how can I influence him? I don't expect he will come back." (Hitchens, 1991, p. 7) Indeed, Husa decided to remain in Paris as a refugee.

Husa finished his graduate work in Paris and was awarded a Diploma from the Conservatoire Nationale de Musique de Paris in 1949. In 1950 he was awarded the Lili Boulanger award for his *String Quartet No. 1* establishing his foundation as one of the most influential composers of the time. In 1954 Donald Grout, the Chairman of the Music Department at Cornell, began a search to replace both a theory professor and orchestra conductor. Grout immediately contacted Husa and advised him to apply. He was awarded the position for the fall of 1954, and moved to the United States later that summer. Despite having little experience with the English language Husa flourished in his new teaching position and, after spending the first year adjusting to his new duties, continued to compose regularly.

In 1967 Husa was commissioned to write a concerto for saxophone and wind ensemble, his first serious work for the wind band. The concerto was highly successful and launched a period of prolific wind band composing that helped to define his career. After accepting a part-time position at Ithaca College the university commissioned him to write a work for the College band. The result was *Music for Prague 1968*, written during and immediately after the Soviet Union's invasion of Prague during the summer of 1968. The enduring conflict in Husa's home country was still evident in 1970 when the work was to receive a performance at the 1970 Prague Festival; the work was pulled from the concert with the final explanation that only Soviet music would be performed. Still, the work would become one of Husa's most well-known compositions, and one of the most performed works in the wind band repertoire.

Amid both the conflict and accolades surrounding *Music for Prague*, Husa's reputation as a composer was firmly solidified when he was awarded the 1969 Pulitzer Prize for his *String*

*Quartet No. 3*. This recognition, along with the undisputed success of his work, sparked a seemingly unlimited stream of commissions for wind band, orchestra, and chamber ensembles.

Husa's compositional output would remain steady throughout the 1970s and 1980s. In 1989 he received an award from the American Academy and Institute of Arts and Letters, and in 1993 he was awarded the Grawemeyer Award for Music Composition. A citation presented with the 1989 award read, "Karel Husa is a composer of dramatic utterances, thoroughly of his time, his music breathes and seethes with emotional eloquence. But he goes beyond this and becomes a musical poet of imagination and power." (Hitchens, 1991, p. 16)

Husa remained at Ithaca College until 1986, and at Cornell until his retirement in 1992. He has composed well into the twenty-first century, and has explored every important musical medium except opera. Among his successful composition students are Steven Stucky, Christopher Rouse, John S. Hilliard, David Conte, and Byron Adams. He currently resides in Apex, North Carolina.

**Table 5.1 – Karel Husa: Works for chamber ensemble**

<b>Name</b>	<b>Instrumentation</b>	<b>Publisher</b>	<b>Date</b>
String Quartet	String Quartet	Unpublished	1943
Suite	Viola, Piano	Unpublished	1945
Sonatina	Violin, Piano	Unpublished	1945
String Quartet No. 1	String Quartet	Schott	1948
Evocations de Slovaquie	Clarinet, Viola, Cello	Schott	1951
String Quartet No. 2	String Quartet	Schott	1953
Divertimento	Brass Ensemble and Percussion	AMP	1958
Divertimento	Brass Quintet	AMP	1968
Elegie et Rondeau	Alto Sax, Piano	Leduc	1960
Two Preludes	Flute, Clarinet, Bassoon	Leduc	1966
String Quartet No. 3	String Quartet	AMP	1968
Sonata	Violin, Piano	AMP	1973
Landscapes	Brass Quintet	AMP	1977
Three Dance Sketches	4 Percussionists	AMP	1979
Intradas and Interludes	7 Trumpets and Percussion	AMP	1980
Fanfare	Brass Ensemble and Percussion	AMP	1981
Sonata a Tre	Violin, Clarinet, Piano	AMP	1981
Recollections	Woodwind Quintet and Piano	AMP	1982
Variations	Violin, Viola, Cello, Piano	AMP	1984
Intrada	Brass Quintet	Unpublished	1984
String Quartet No. 4	String Quartet	AMP	1990
Tubafest Celebration Fanfare	4 Tubas	AMP	1992
Five Poems	Woodwind Quintet	AMP	1994
Postcard from Home	Alto Sax and Piano	AMP	1997

## Unit II. Composition

*Fanfare for Brass and Percussion* was written in 1981 as a commission by the Portland Opera Brass in celebration of director Stefan Minde's tenth year as the musical director of the Portland Opera. The premier performance was presented by the Portland Opera Brass on March 7, 1981, with Fred Sautter as the conductor. It preceded and announced a performance of Richard Wagner's *Die Walküre*, a gesture which followed the tradition of the Bayreuth Festspielhaus in Germany. Mark A. Radice, a current professor at Ithaca College, conducted the piece on a concert at Eastman alongside Husa in 1989. About the composition Radice (2002) wrote:

The constructive features of the *Fanfare* are reminiscent of *Interlude 2*: The predominant movement of the instrumental lines is in conjunct motion, typically focusing on cells built within the limit of a third and filled in with the various possible permutations of half- and whole-steps. Many of these cells are blocked off with repeat signs and approximate durations, thus creating dense textures as the cells pile up one upon another. A further application of this permutation process affects the rhythmic design of the piece: Motifs invariably contain the duration of one subdivision represented by a rest. This rest is then rotated through the cell so that it appears in constantly changing yet predictable points. The beginnings of cells are also rhythmically staggered so that, for example, the first begins on the downbeat of the measure, the second on the second half of the beat, and so forth. At several points in the piece, Husa introduces contrasting segments with widely spaced intervals; however, here too, pervasive imitation and staggered entrances dominate the musical structure. (pp. 50-51)

The melodic material is strikingly simple, and musical interest is created through repeated rhythms and interplay between parts. The composition is broken into three sections: a rhythmic introduction and short interlude, a short, ten measure chorale, and a return of the introductory material that builds to the end. The piece makes use of unison material in several sections, and traditional chords often build to more contemporary harmonies. In the chorale section Husa also offsets the entrances of a unison line by one sixteenth note beat to create a rather unique echo effect.

### Unit III. Historical Perspective

Karel Husa wrote the bulk of his compositions for wind band and wind chamber groups between 1967 and 1984. At the beginning of this compositional period was the *Concerto for Alto Saxophone and Concert Band* (1967), Husa's first serious work for wind band, and his famous *Music for Prague 1968*. (McLaurin, 1987) Just one year later he was awarded the Pulitzer Prize in music for his *String Quartet No. 3*, firmly establishing him as one of the twentieth-century's most significant composers. About the award Elliott Galkin (1969) wrote:

. . . . Husa is one of the few composers of today whose musical philosophy seems to be a practical one. . . . Unlike some composers who maintain that modern music must, by its intricate and experimental character, find itself isolated from the general public . . . Husa is anxious to make the most contemporary musical styles, and the most personal – his own – accessible to young and large audiences.

Despite winning the award for a string quartet, the significance of the timing was substantial for wind band repertoire at the time. The recognition sparked more commissions, and Husa continued composing significant works for winds, many of which gained substantial recognition of their own. Husa seemed intrigued by the wind band medium: "What seems . . . even more wonderful about the American bands is they have given the contemporary composer his chance to be heard. . . . I have found in scoring for winds some of the most exciting possibilities." (Husa, 1975) Following the Pulitzer award Husa continued with his flurry of wind band writing including *Apotheosis of This Earth* (1971), *Al Fresco* (1974), *Concerto for Wind Ensemble* (1982), and *Smetana Fanfare* (1984). The pieces were innovative and original, and each offered new variations on Husa's unique compositional techniques.

The fanfare, written toward the latter part of this "flurry," is itself a testament to the creative experimentation the composer was exploring at the time. The compositional techniques used can be heard in several pieces composed at this time, but each iteration takes on its own unique character. The composition bears a striking resemblance to *Intrada I* from Husa's *Intradas and Interludes* (1980) for trumpet ensemble, including the indeterminate sextuplets, staggered unison entrances, and startling timpani parts. It also shares constructive elements, though more loosely connected, with segments of Husa's ballet *The Trojan Women* (1980). The signature sextuplet patterns also find their way into *Smetana Fanfare* (1984), though both the formal and harmonic construction of this piece are much more traditional.

## Unit IV. Technical Considerations

The range of certain parts could be a concern for less-experienced players. Trumpet 1 extends to a written B<sub>5</sub> on a few occasions, and to a C<sub>6</sub> on one other occasion. Horn I also extends to a written Bb<sub>5</sub> in one measure.

The primary technical concerns for *Fanfare* are likely to be rhythmic accuracy and vertical alignment. A significant portion of the piece is built upon repeated sextuplet patterns, often with staggered entrances, that must be played steadily and accurately in order to achieve proper alignment. An example of this occurs in measure 5 (Figure 5.1) as several ensemble members play an identical pattern with entrances for each instrument staggered at the interval of an eighth note. In the case of this particular example the duration of the pattern's repeated performance is designated by a length of time rather than the number of pulses. The director should plan a strategy to communicate the end of the timed pattern so that all ensemble members play the final note in time with each other.

**Figure 5.1 – Staggered sextuplets in mm. 5-7 of horns 1-3.**

The image shows a musical score for three horns (Hn. 1, 2, and 3) in measures 5-7. The score is written in treble clef with a key signature of one flat (Bb). The dynamics are marked as *f* (forte) at the beginning, *mf* (mezzo-forte) with a *cresc.* (crescendo) hairpin leading to *ff* (fortissimo) at the end. The pattern consists of a sextuplet of eighth notes. Horn 1 starts at the beginning of the sextuplet. Horn 2 starts at the second eighth note. Horn 3 starts at the third eighth note. Above the sextuplets, there are markings for '6' and 'c. 4'' (approximately 4 seconds). There are also markings for '3' above the sextuplets in measures 6 and 7, indicating a triplet of eighth notes. The score includes a crescendo hairpin and dynamic markings *f*, *mf*, *cresc.*, and *ff*.

At measures 48 and 49 Husa has written a chromatic pattern, extending two octaves, from sounding Gb to sounding Gb. The pattern is to be played tongued with staccato articulation, and *Presto possibile* is notated above. Even if the tempo remains the same the pattern will be extremely challenging to align, especially in the low brass instruments. The conductor must determine at what tempo the figure can be played cleanly by all members of the ensemble, and rehearse the section slowly first to align articulation and make sure both the entrance and release of the final pitch is timed correctly.



**Figure 5.2 – Chromatic pattern at mm. 48-49**

The image displays two musical excerpts. The left excerpt, titled "Presto possibile", features three staves of music. Each staff contains a complex chromatic pattern, with the word "chromatic" written below each staff. The right excerpt, titled "Tempo I", shows three trumpet parts labeled "Tpt. 1", "Tpt. 2", and "Tpt. 3". Each part contains a melodic line with a fermata over the final note, and a series of slurs below the staff.

Finally, in the B section of the piece Husa creates an echo effect by writing an eleven beat melodic line in the first trumpet part, then adds a unison part in each instrument offsetting each entrance by one sixteenth note beat. (Figure 5.3) Each member of the ensemble must be prepared to begin the note on the precise sixteenth note beat, with good tone and intonation, in order to fulfill the effect that Husa desires. The director must devise a strategy to rehearse and perform the motive, and a clear, steady pulse from the director will be required for an accurate performance.

**Figure 5.3 – Offset entrances in trumpet 1-3, mm. 20**

The image shows three staves of music, each representing a trumpet part. Each staff contains a melodic line with a fermata over the final note. The first staff is marked "mf espr.", the second "mf espr.", and the third "mf espr.". The staves are arranged vertically, and the melodic lines are offset from each other to create an echo effect.

## Unit V. Stylistic Considerations

Husa's *Fanfare for Brass and Percussion* is divided into three large sections, and is written in a loose A-B-A form. The two A sections, which begin in measure 1 and measure 31, utilize the primary theme, the repeating sextuplet figure, and provide most of the piece's rhythmic activity. Fanfare entrances should be powerful, but warm, and rhythmic motives involving shorter note values should be precise, but not too short in length. Repeated figures should be played softer than the main melodic elements, and dynamic levels should remain consistent unless explicitly written otherwise in the part. Entrances in timpani should be obtrusive and startling. The shorter solo cells can have a very slight rubato for added emphasis.

The B section, from measures 20 to 30, provides a stark contrast to the opening. The section is introduced by staggered, half-step trills which start accented at forte, and decrescendo slowly to piano. The next two measures utilize staggered entrances (Figure 5.3) to create an echo effect. Each entrance should be precise, but not accented. Each individual should use a metronome to practice producing the first note precisely in time, but with a discreet, round entrance. Crescendos within the entire section should be exaggerated, and intimidating.

One stylistic decision that must be made by the conductor is the treatment of the eighth note tuplets at the end of figures in measure 10. (Figure 5.4) It is peculiar that Husa has written eighth note tuplets in this measure rather than a sixteenth tuplet followed by a sixteenth tuplet rest, as is standard for the piece. Subjectively speaking, the eighth tuplet seems out of place, and the longer note length is not used in similar tuplet figures. Therefore, the conductor could decide to simply play the eighth tuplets shorter as a sixteenth tuplet and sixteenth tuplet rest. Either way the figure should be defined so that it is uniformly performed by all members of the ensemble.

**Figure 5.4 – Eighth note tuplets in measure 10**

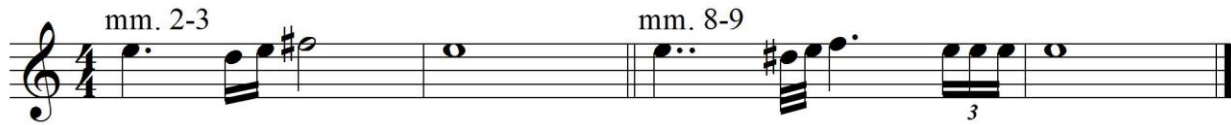


## Univ VI. Musical Elements

The fanfare opens with all instruments in unison, a technique used throughout the piece, and immediately states the primary motive. While the motive takes on several rhythmic alterations (Figure 5.5), and the pitch relationships change, the basic structure of the motive

remains the same. These changes help to create interest throughout the piece. Tension is also created with the use of a repeated sextuplet pattern, often played in unison, and occasionally written with staggered entrances. (Figure 5.1)

**Figure 5.5 – Primary Motive (Motive 1) as written in the Trumpet I part**



The B section of the piece is characterized by contoured lines in each voice which follow a similar shape and design. Initially, all voices ascend together to a peak before descending to create increasingly complex harmonies. The motive is first presented in measure 20, illustrated in Figure 5.6, and staggered by sixteenth notes as pictured in Figure 5.4, to create a unique echo effect. The motive is slightly altered in measure 21, and the staggered entrances are offset by an eighth note instead of a sixteenth note this time. Finally, in measures 22-25 and measures 26-30, the motive is performed with entrances staggered by a full quarter note, and bass voices move downward to create a darker, more powerful peak and resolution.

**Figure 5.6 – Chorale motives as written in the Trumpet I part**



The return of the A section is marked by the return of the primary motive in measure 31. The composer then uses this motive, in combination with unison sextuplet figures, to steadily build toward a dramatic climax in measure 44. Motive 2 returns briefly in measure 45, but this time is doubled in speed at an eighth note pulse. The motive introduces the coda which creates a satisfying conclusion to the piece by stating the sextuplet motive one last time with a major mode resolution.

## Unit VII. Form and Structure

Table 5.2 – Musical form for *Fanfare for Brass and Percussion*

Section	Measures	Description	Tonal Center
A Section	1-11	Motive 1 Introduced, sextuplet pattern provides tension.	D Center
Interlude	12-19	Motive 1 is presented in fugal form, with the tonal center a whole step down.	C Center
B Section	20-30	Motive 2 introduced and expanded upon.	F Center
A' Section	31-52	Motive 1 appears again with the original tonal center	D Center

## Unit VIII. Suggested Listening

Husa, Karel. *The Trojan Women*

Husa, Karel. *Smetana Fanfare*

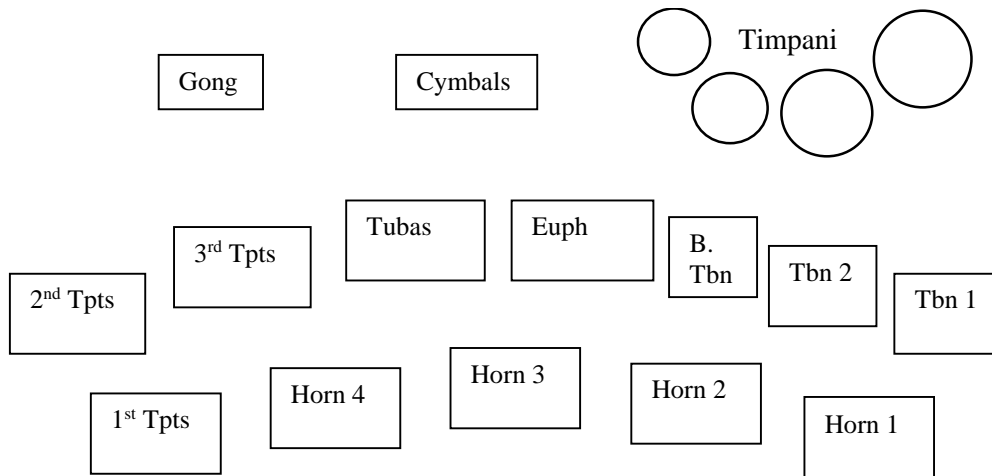
Husa, Karel. *Music for Prague 1968*

Husa, Karel. *Intradas and Interludes* (for trumpet ensemble)

## Unit IX. Seating Chart and Acoustical Justification

The seating arrangement used for the *Fanfare for Brass and Percussion* was the standard seating arrangement for the KSU Brass Ensemble. This arrangement, shown in Figure 5.7, allows members of the ensemble to align complex rhythms vertically within their section while also balancing the sound with the lower voices of the ensemble.

**Figure 5.7 – Seating chart for *Fanfare for Brass and Percussion***



## Unit X. Rehearsal Plans and Evaluation

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: February 1, 2015**

Title	Evaluation
<ul style="list-style-type: none"> <li>● Run through road map               <ul style="list-style-type: none"> <li>○ Start at 22</li> <li>○ No release 24-25, 29-30</li> <li>○ Meas 25, 30: 6 counts, timpani solo while winds hold                   <ul style="list-style-type: none"> <li>▪ 25: off on 6</li> <li>▪ 30: off on &amp; of 6</li> </ul> </li> <li>○ 48 - Conduct in 8                   <ul style="list-style-type: none"> <li>▪ Slightly slower tempo</li> <li>▪ Everyone comes in on &amp; of 1</li> <li>▪ Trumpet/Sus Cymbal entrance in 49 is in time, on beat 2</li> </ul> </li> <li>○ Everything is based in 8th notes                   <ul style="list-style-type: none"> <li>▪ &amp; of 1, &amp; of 3, etc</li> </ul> </li> <li>○ Sextuplets must be steady and even</li> </ul> </li> <li>● Run from 22 on</li> <li>● Recording if Time</li> <li>● Work timing from 31-47               <ul style="list-style-type: none"> <li>○ Metronome</li> <li>○ Sizzle then play</li> <li>○ Write in counts!!!!!!</li> <li>○ Clean entrances</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● The biggest issue in the first rehearsal was aligning the tuplet patterns. Within long stretches of the pattern beginnings were not aligned, middle sections were better aligned, and ending sections tended to rush. The timing was better after working with a metronome, and it became clear that I need to get out of the way and let them keep the pulse.</li> <li>● Playing a recording after working on a few sections really helped them understand the piece.</li> </ul>

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: February 8, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Work 31-44<ul style="list-style-type: none"><li>○ Precision of entrances, articulation, releases</li><li>○ Have snare on 8ths, timpani on sextuplets</li><li>○ Isolate 35<ul style="list-style-type: none"><li>▪ Beat 3, beat 1 of 36 release</li><li>▪ With and without percussion help</li></ul></li><li>○ Beat 3 of 38 to end of 40</li><li>○ Put it back together</li></ul></li><li>• Introduce 20-21<ul style="list-style-type: none"><li>○ Conduct 20: 2+3+3+3</li><li>○ Conduct 21: 3+3+2+3+4</li><li>○ Metronome with 16ths</li><li>○ Air parts, entrances</li><li>○ Repeat with 21</li><li>○ Put measures together - alternate with metro if needed</li></ul></li><li>• Beginning<ul style="list-style-type: none"><li>○ Meas 3-4, 6-7<ul style="list-style-type: none"><li>▪ Write which beat you come in on</li><li>▪ Meas 4: 6 beats</li><li>▪ Meas 7: 4 beats</li><li>▪ Silence on the downbeat</li></ul></li><li>○ Work with metronome on 8ths<ul style="list-style-type: none"><li>▪ Alternate between air and playing</li></ul></li></ul></li></ul>	<ul style="list-style-type: none"><li>• Using snare on 8<sup>th</sup> notes really helped to define beginnings of tuplet patterns from 31 on. Timpani on sextuplets was not used.</li><li>• Section at measure 20 isn't as difficult for trumpets and first horn, but becomes more confusing as the initial rest becomes longer. Will plan to copy this page of the score for the next rehearsal.</li><li>• Beginning: It is very difficult to keep the tuplet patterns together as the patterns begin to repeat. The plan to release on the downbeat after the "timed" measures does not really work well, and the release seems jagged.</li></ul>

**Rehearsal Plan – Rehearsal #3**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: February 15, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Instruction<ul style="list-style-type: none"><li>○ Ends of 4 and 7 will be 2 sextuplets</li><li>○ Tied into 8th, release as written on the &amp;</li></ul></li><li>• Beginning - 17<ul style="list-style-type: none"><li>○ Opening<ul style="list-style-type: none"><li>• Work for unity in final sextuplets</li></ul></li><li>○ 12-17<ul style="list-style-type: none"><li>• Trumpets Alone</li><li>• Horns Alone (1+3, 2+4)</li><li>• Long notes must have air, rhythmically perfect</li></ul></li></ul></li><li>• 31-45<ul style="list-style-type: none"><li>○ Reminder: Releases tied to 8th</li><li>○ Long notes must ALWAYS grow unless decresc.</li><li>○ Work small to large 31-45</li><li>○ Play at mp with metro on</li></ul></li><li>• 47-End<ul style="list-style-type: none"><li>○ Measure 48-49<ul style="list-style-type: none"><li>• Conduct 8ths, start with 3 (extra)</li><li>• Slightly slower (may speed up)</li></ul></li><li>○ 50-End<ul style="list-style-type: none"><li>• Dynamics together</li><li>• Release on &amp; of 1, FULL length 8th note</li></ul></li></ul></li><li>• Run 31-End if time</li></ul>	<ul style="list-style-type: none"><li>• Using two sextuplets to end “timed” measures in measure 4 and 7 seemed clear in theory, but the ensemble still had difficulty executing this. Something may need to change with conducting in order to aid in this release.</li><li>• Playing at a softer dynamic really helped the ensemble to understand the interplay between instruments in measures 31-45.</li><li>• Measure 48 will be difficult to line up. Conducting gesture must be clear and light, but it may be easier if the tempo can be increased to match the tempo of the previous measure.</li><li>• The high A in the trumpets in measure 49 always sounds very strained. This will be difficult for any ensemble, but the conductor should do whatever possible to instill confidence.</li></ul>



***Rehearsal Plan – Rehearsal #4***

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: February 22, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>● Measure 20<ul style="list-style-type: none"><li>○ Look at Handout<ul style="list-style-type: none"><li>● Determine the group you are in</li><li>● Determine the pulse that your group starts on</li><li>● Determine the part of the sixteenth note that you play</li></ul></li><li>○ With metronome - 16th subdivisions<ul style="list-style-type: none"><li>● Each group airs their part</li><li>● Each group plays their part</li><li>● Combine all three groups</li></ul></li></ul></li><li>● Measure 21<ul style="list-style-type: none"><li>○ Know if you play on the pulse, or on an &amp;</li><li>○ Know which beat you come in on</li><li>○ Carefully count the length of each note</li><li>○ Maintain independence and pulse</li></ul></li><li>● 22-30<ul style="list-style-type: none"><li>○ Each note must go somewhere</li><li>○ Begin notes together</li></ul></li><li>● 45-End<ul style="list-style-type: none"><li>○ Be patient, start rhythms together</li></ul></li><li>● Beginning<ul style="list-style-type: none"><li>○ Metronome at 62</li><li>○ Practice playing rhythms in unison</li><li>○ Rehearse 3-4 alone</li><li>○ Rehearse 6-7 alone</li><li>○ Rehearse beginning up to 7</li></ul></li><li>● Transition 8-17<ul style="list-style-type: none"><li>○ Unify dynamics at 9</li></ul></li></ul>	<ul style="list-style-type: none"><li>● Handout with a copy of the score was extremely helpful in rehearsing the section at measure 20. Many ensemble members chose to read off of the score handout rather than read their parts.</li><li>● Measure 21 is rhythmically easier to understand, but still requires careful counting and concentration. I would recommend starting with this section, then moving to measure 20.</li><li>● It is appropriate and necessary to speed up the tempo slightly at measure 22. This helps phrasing and forward momentum immensely. Make sure everyone moves together here or the section sounds muddy.</li></ul>

**Rehearsal Plan – Rehearsal #5**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: March 1, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Establish Pulse<ul style="list-style-type: none"><li>○ Play beginning pattern unison entrance</li><li>○ Metronome</li><li>○ Air pattern first</li></ul></li><li>• Opening<ul style="list-style-type: none"><li>○ Work for unity in pulse</li><li>○ End together</li><li>○ RUN Beg-17</li></ul></li><li>• Ending<ul style="list-style-type: none"><li>○ 45-End</li><li>○ 46-47<ul style="list-style-type: none"><li>• Only play sextuplet or triplet figure</li><li>• Match note length, style</li><li>• No long notes</li></ul></li><li>○ 50-51<ul style="list-style-type: none"><li>• Same exercise as 46-47</li></ul></li><li>○ 48<ul style="list-style-type: none"><li>• Accuracy and clarity over speed</li></ul></li><li>○ RUN 31-End</li></ul></li><li>• Chorale sections 22-31<ul style="list-style-type: none"><li>○ Move together</li><li>○ Smooth connections</li><li>○ Musical direction</li></ul></li><li>• RUN PIECE</li></ul>	<ul style="list-style-type: none"><li>• Playing the opening patterns in unison exposed several details:<ul style="list-style-type: none"><li>• 1) The trumpets tend to rush after they begin repeating the pattern.</li><li>• 2) The horns are rhythmically the weakest link, and tend to fall behind. More work is needed to unify articulations and solidify the pulse.</li></ul></li><li>• Measures 45-47 are very rhythmically weak, especially the &amp; of 1 in measure 47. This section needs to sound more deliberate to set up the scattered sound of the chromatic scale in measure 48.</li><li>• Timing of entrances in measures 20 and 21 is becoming very accurate, but making smooth connections in time is proving to be exceptionally difficult. Adding a bit of shape and encouraging forward motion helps, though the section should not crescendo too loud.</li></ul>

**Rehearsal Plan – Rehearsal #6**

**Ensemble: Brass Ensemble**

**Announcements:**

**Literature: *Fanfare for Brass and Percussion***

**Date: March 8, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Circle of 4ths<ul style="list-style-type: none"><li>○ 8 - 4</li><li>○ Conducting, no met</li><li>○ 2nd time only Xan has eyes open</li></ul></li><li>• Musical Goals<ul style="list-style-type: none"><li>○ Excruciating Tension</li><li>○ Powerful resolution</li><li>○ Must work toward our musical goal</li></ul></li><li>• 45 - All subdivided<ul style="list-style-type: none"><li>○ Grow through all long notes</li></ul></li><li>• 35<ul style="list-style-type: none"><li>○ Start mf, each entrance is stronger</li><li>○ Grow on long notes</li></ul></li><li>• 22<ul style="list-style-type: none"><li>○ Crescendos on whole notes is massive</li><li>○ No conducting during timp solo, I'll release</li></ul></li><li>• 20<ul style="list-style-type: none"><li>○ Translucent</li></ul></li><li>• Beginning</li></ul>	<ul style="list-style-type: none"><li>• The goal of this rehearsal was to communicate more energy, more tension, and more aggressive playing through all aspects of conducting. While very light, passive patterns were initially useful to get out of the way and force the group to maintain the pulses, more aggressive gestures are necessary to pull everything out of the piece. Members of the ensemble have become much more confident, and vertical alignment is more natural.</li><li>• Removing the conducting pattern from timpani solos in measures 25 and 30 allowed a more powerful crescendo to be communicated, though movement of the right hand must continue to promote a full airstream throughout long notes in the winds.</li></ul>

## **Chapter 6 - Serenade No. 10 in Bb Major: Largo, Allegro molto**

Wolfgang Amadeus Mozart (1756-1791)

### **Unit I. Composer**

Wolfgang Amadeus Mozart was born in Salzburg, Austria on January 27, 1756. His music, written during the mid to late Classical period, spans every genre current to his time period, and garners him the title of the “most universal composer in the history of Western music.” (Sadie, 2001)

Wolfgang, the son of composer Leopold Mozart and his wife Maria Anna, was the seventh and final child born to the couple, though only he and his sister Maria Anna ‘Nannerl’ Mozart survived to adulthood. He showed a talent and an affinity for music at an extremely early age, and finished his first composition before he reached the age of five. At the arrangement of their father, he and his older sister began making public appearances for nobility while they were still young children. Between the years of 1763 and 1773 the family made five tours of Europe, including Great Britain. While sometimes difficult, the travels proved extremely valuable to the family as Leopold and his children were able to acquire music and meet composers that would not have been available to them in their home town of Salzburg.

At the end of his extensive tours Wolfgang was no longer a child. He and his father composed for the new Archbishop of Salzburg, Hieronymus Colloredo, but became increasingly displeased with both the Archbishop and the nature of music in their home city. After modest attempts to find employment in Vienna failed, Wolfgang finally asked for his release from the archbishop in 1777. Colloredo subsequently dismissed both Wolfgang and his father, forcing the former to set out with his mother to find an employment opportunity gainful enough that the entire family could move.

After unsuccessful stays at both Munich and Mannheim, Wolfgang and his mother traveled to Paris at the request of Leopold. While there Mozart claimed to have been offered the position of organist at Versailles, but turned it down citing his distaste for French music, and the distrust of his employers. Tragically, his mother became gravely ill during their stay, and died on July 3, 1778. The news of Anna Maria’s death greatly affected Leopold, and while initially concerned for his son, eventually allowed his grief to manifest itself in the form of letters of

contempt for Wolfgang and his lack of attention to his ill mother. The letters, while heavily affected on both sides by grief, were the first evidence of a deteriorating relationship between Wolfgang and his father. He begrudgingly returned to the court of Archbishop Colloredo as the court organist and, at least at first, put forth an honest effort to please him. However, while his output during this period was substantial, much of the music composed was for friends or relatives, and his desire to compose court music had diminished significantly.

During his final year of employment under Colloredo Mozart was summoned to Vienna to provide celebration music for the accession of Emperor Joseph II. After a highly successful stint composing opera music in Munich Mozart was discouraged by his treatment by the Archbishop in Vienna. This, combined with the encouraging prospects of becoming a freelance composer in Vienna, led Mozart to petition for his final release from Colloredo during the summer of 1781. His request was eventually granted, and his ties with Colloredo and Salzburg came to an abrupt end.

Mozart found immediate success in Vienna, and quickly established himself as the most skilled keyboard player in a city swimming with talent. His first Viennese publication came in the form of six keyboard and violin sonatas, all of which were very well received by critics and musicians in Vienna. However, it was the German opera *Die Entführung aus dem Serail* which solidified Mozart as a prominent composer in the city. It was also in Vienna that Mozart found himself in an ill-approved relationship with Constanze Weber, the younger sister of Aloysia Weber whom he had unsuccessfully courted several years earlier. Mozart married Constanze in August of 1782, likely under pressure from her mother, adding additional strain in the relationship with his father who did not approve of the relationship.

Mozart's years in Vienna between 1784 and 1788 were among the most prolific of his career. He not only composed a wealth of music, but also performed his pieces regularly on concerts throughout the city. At a quartet party in Mozart's home composer Franz Joseph Haydn told Mozart's father that his son was "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." (Sadie, 2001) Though his focus centered on opera, his output during this period included many piano concerti, quintets, and even wind ensemble music. It was also during this time that Mozart began his *Verzeichnüss aller meiner Werke*, a list of his new works and composition dates that has provided much information about his output during the 1780s.

With the death of his father in May of 1787 Mozart's compositional output began to slow, though the effect would be delayed by several months. The evidence of his financial troubles during his final years is also well documented, though not entirely understood. His lifestyle in Vienna was expensive to maintain, and his income from concert performances began to disappear. Still, the quality of his music did not diminish, and many of his later works are his most well-known. His published works also continued to grow, and he began to compose more works specifically for public consumption rather than his own performances.

Mozart fell ill during the early fall of 1791. He had already begun work on a Requiem for the wife of Count Walsegg-Stuppach, and continued to compose throughout his final illness. His final musical endeavor occurred on December 3 as he sang over parts of the Requiem with personal acquaintances. That evening his condition worsened significantly. He died early in the morning of December 5, 1791, with his cause of death listed as 'rheumatic inflammatory fever.' Though stories of his poisoning persist, there is no evidence to suggest this was the case.

Mozart's compositional output is immense and includes over 600 known works. Included in these works are over fifty symphonies, thirty-six sonatas for violin, thirty piano concerti, twenty three string quartets, and twenty one operas. His chamber works include many common and uncommon combinations of wind, string, and keyboard instruments including his *Serenade No. 10 in Bb* for twelve winds and string bass. Mozart composed in every genre popular during his time, and his music, well-received while the composer was alive, has endured through the centuries. (Sadie, 2001)

**Table 6.1 – W.A. Mozart: Confirmed works for wind ensemble**

<b>K</b>	<b>K<sup>6</sup></b>	<b>Title</b>	<b>Key</b>	<b>Scoring</b>	<b>Location</b>	<b>Date</b>
41b	41b	Pieces		2 tpt/2 hn/2 basset hn	Salzburg	1767
186	159b	Divertimento <sup>1</sup>	Bb	2 ob, 2 cl, 2 eng hn, 2 hn, 2 bsn	Milan	1773
166	159d	Divertimento	Eb	2 ob, 2 cl, 2 eng hn, 2 hn, 2 bsn	Salzburg	1773
213	213	Divertimento	F	2 ob, 2 bsn, 2 hn	Salzburg	1775
240	240	Divertimento	Bb	2 ob, 2 bsn, 2 hn	Salzburg	1776
252	240a	Divertimento	Eb	2 ob, 2 bsn, 2 hn	Salzburg	1776
188	240b	Divertimento	C	2 fl, 5 tpt, timp	Salzburg	1773
253	253	Divertimento	F	2 ob, 2 bsn, 2 hn	Salzburg	1776
270	270	Divertimento	Bb	2 ob, 2 bsn, 2 hn	Salzburg	1777
361	370a	Serenade No. 10	Bb	2 ob, 2 cl, 2 basset hn, 2 bsn, 4 hn, db	Vienna	1781-1784
375	375	Serenade No. 11	Eb	[2 ob] <sup>2</sup> , 2 cl, 2 bsn, 2 hn	Vienna	1781
388	384a	Serenade No. 12	C min	2 ob, 2 cl, 2 bsn, 2 hn	Vienna	1782-1783
411	484a	Adagio	Bb	2 cl, 3 basset hn	Vienna	1782
410	440d	Adagio	F	2 basset-hn, bsn	Vienna	1782

<sup>1</sup>Lost<sup>2</sup>Oboes were added in July 1782

## Unit II. Composition

The *Serenade No. 10 in Bb* is a uniquely interesting and mysterious work. Known by many as the *gran Partitta*, the work was originally composed for two oboes, two clarinets in Bb, two basset horns in F, two bassoons, two horns in Eb, two bass horns in Bb, and string bass, though the latter is often substituted with contrabassoon. (It should be noted that this suggestion was not provided by Mozart – he fully intended the piece to be performed with string bass.) The relatively large instrumentation, coupled with the inclusion of seven movements, make the work much more substantial than any other piece of *Harmoniemusik* written during Mozart’s time.

While most musicologists agree that the work was composed between 1780-1784, there is not enough evidence to confirm a specific date, or even a reason for the composition. The Köchel catalog numbers of K. 361 (Köchel) and K. 370a (Einstein) both coincide with pieces

written during 1781. According to Daniel Leeson (1997) this date likely comes from a hastily written number on the front of the original autograph. In 1862 Köchel himself recorded the composition year as 1780, possibly because he saw the autograph himself, or perhaps he simply used the date recorded in another catalog. When given an opportunity to view the original manuscript in 1917 musicologist Alfred Einstein noticed that the '0' in 1780 had been written over with what he thought was a '1.' In his 1938 revision of the Köchel catalog Einstein therefore changed the date of composition to 1781, and the catalog number to 370a. In reality both were probably mistaken. Upon close inspection it appears that the original date read '177\_,' with the '7' being overwritten with an '8,' and the underscore remaining to show that the exact year was unknown. In any case the date was not likely written by Mozart, but instead by Johann Anton André after he purchased many of Mozart's autographs from Constanze after the composer's death. While there is no definitive record of completion, four movements of the work received a documented performance on March 23, 1784, providing a definite *terminus ad quem*. The *terminus ad quo* is still not agreed upon, though evidence suggests it was probably between 1781-1783.

There has also been speculation that the work was composed in two parts, initially for ensembles other than the aforementioned thirteen players. In these scenarios movements 1, 2, 3, and 7 make up the first part, and movements 5, 4, and 6 make up the second. This idea came about primarily for two reasons: 1) The existence of two string quintets which distribute the music of K. 361 in the aforementioned groupings. 2) The existence of two wind octets which divide the music in the same way. The first string quintet, containing the music of movements 1, 2, 3, and 7, was initially cataloged as K. 46, and allegedly written in 1768 when Mozart was only twelve years old. Leeson (2009) points out several obvious issues with the string quintet proposition, the most obvious being that a twelve-year-old Mozart, while extremely gifted, was not yet skilled enough to compose music of this complexity. Evidence surrounding the supposed second stage of the work also has several inconsistencies. Within both the string quintet and wind octet versions the movements must be played in the order of 5, 4, and 6 if the musical architecture is to make any sense. However, matching ink blots on the final page of movement 4 and the first page of movement 5 of K. 361 show with considerable persuasion that these movements were not meant to be reversed, and were composed in the order they appear in K. 361. Looking at the evidence as a whole it is much more likely that both the string quintet and



wind octet versions were arranged from K. 361, after its completion, by someone other than Mozart. Of related interest is the flute quartet in C, K. 285b, which uses in its second movement material from the sixth movement of K. 361. Originally it was believed, as evidenced by the Köchel catalog numbers, that the sixth movement of K. 361 was derived from the second movement of K. 285b. However, more careful examination of both sets of material by Leeson suggest that the flute quartet K. 285b was also a spurious arrangement by someone other than Mozart, and was completed after K. 361.

The specific reason for the composition is also difficult to pin down. For a period of time many scholars believed the *Serenade* to be a wedding present for Constanze, an idea which also influenced the dating of the piece. (Mozart's wedding occurred in August of 1782.) The origin of this idea most likely comes from a copy of a letter from Mozart to his father, supplied to a musicologist by Constanze. The paragraph in question, as printed in the copy, reads:

The marriage feast consisted of a supper given for us by the Baroness von Waldstätten, and which, as a matter of fact, was more princely rather than baronial! During the supper, I was surprised with a performance of my own composition by a 16-part Harmonie. My dear Constanze is now a hundred times more delighted at the prospect of a visit to Salzburg! (Leeson, 1997, pg 117)

Some scholars claim that despite the ensemble's inclusion of 16 players, the work referenced was indeed K. 361. However, after looking at the original letter penned by Mozart, Daniel Leeson discovered that the underlined portion of the paragraph is not included, and is a forgery either by Constanze or another unknown person. All other sources claiming the work as a wedding present can eventually be traced to this forgery, and therefore have no basis.

A more plausible reason for the composition was the presence in Vienna of basset horn virtuosi Anton David and Vincent Springer from around 1780 to 1785. In fact, the majority of all Mozart works utilizing basset horn were composed during these years. (Leeson, 1997) During a time when *harmoniemusik* was in style, and skilled performers were available to play it, Mozart may simply have been taking advantage of the situation presented to him.

### **Unit III. Historical Perspective**

During the last twenty years of the eighteenth century classical wind ensemble music, known as *harmoniemusik*, experienced its greatest period of growth and innovation. While it is

often used ambiguously, the German term *harmoniemusik* most specifically describes music for small wind ensembles which, unlike trios, quartets, and quintets, make use of pairs of wind instruments. Ensembles, known as *harmonien*, may have ranged from five to sixteen players with the most common instrumentation being the octet with pairs of horns, bassoons, oboes, and either clarinets or English horns. (Hellyer, 1973)

In their most characteristic form compositions for *harmonien* began to emerge around 1760. The classical orchestra, complete with its pairs of wind instruments, provided a medium for which composers could write music that did not require continuo accompaniment. Slowly composers began to develop an understanding of the wind section alone. Roger Hellyer (1973) describes this development:

The situation improved only as composers learned to make full use of each instrument individually. One development was to release the first bassoon from the bass line to provide a tenor solo voice and also a further accompanimental instrument to assist the horns. Another was to release each pair of instruments from uniform rhythms and parallel motion. As six voices came to play six independent and individual parts, so *harmoniemusik* became intrinsically self-supporting. But *harmoniemusik* can really only be said to have come of age when it absorbed within its framework two pairs of treble instruments. Almost always there were those instruments that constitute the complement of the full classical orchestra – the oboes and clarinets – but on rare occasions cors anglais replaced the clarinets. (pg. 25)

While smaller ensembles continued to perform, the *harmonien* consisting of eight or more players became standard from 1780 onward due the flexibility and freedom with which the groups could perform. A knowledgeable arranger could quite convincingly adapt most genres to the *harmonien*, including string quartets, keyboard music, and even classical opera. As such the aristocracy in Vienna and elsewhere began to form full-time *harmonien* as part of their court. The groups were summoned to provide background music for dinners and events, but also performed more formal concerts. The popularity of the ensemble was well-understood by Mozart. In a letter to his father dated July 20, 1782, he wrote: “Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera for harmonie. If I don’t someone will anticipate me and secure my profits.” (Hellyer, 1973, pg. 114)

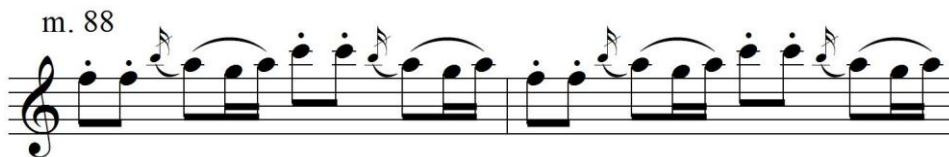
The genre flourished during the late eighteenth and early nineteenth centuries because the classical form that was popular at the time lent itself so exceedingly well to the instrumentation of the *harmonien*. However, as musical habit continued its progression into the romantic period the smaller wind ensembles became unable to effectively recreate the rich textures of German opera and larger orchestras. Eventually the *harmonien* developed into the larger wind ensemble, and later, the military band, relegating the small wind chamber group to a more specialized genre.

#### Unit IV. Technical Considerations

While usually straightforward and idiomatic, Mozart's music requires a high level of technical facility with major and minor scales and arpeggios. Passages using Bb major and F major are prominent throughout the allegro molto section, however players of the skill level required for this work should be fundamentally sound in all major and minor keys. The movement requires clear, consistent tonguing of repeated eighth notes at a fast tempo. Musicians must have control over articulation to match style and note length, and must have endurance to tongue repeated notes for several measures in succession.

Though the Allegro molto section remains in common time, the tempo should be fast enough to feel the piece in two. A range of 86-92 beats per minute is appropriate for the style, and the director should consider the skill of the ensemble when selecting a tempo. Of particular concern are sixteenth note and thirty-second note passages that must be performed cleanly and consistently by more than one player at a time. We find one example in measures 88-89 with a figure written for the oboes and basset horns. (Figure 6.1) A thirty second note passage is also written for both oboes in measure 198-199. (Figure 6.2) These figures can be deceptively difficult to execute at the tempo intended by Mozart, and are but two examples demonstrating the need for technically skilled players when performing this movement of the *Serenade*.

**Figure 6.1 – Sixteenth note passage in measure 88 and 89.**



**Figure 6.2 – Thirty-second note passage in measures 198 and 199.**



Instrument range should not be an issue for the intermediate or advanced player. However, instrument substitutions, specifically those used in place of Bb horn and basset horn, may need to alter the octave of the part to avoid playing in uncomfortable ranges. If basset horns are not available the part should be played on either Bb soprano clarinet, or Eb alto clarinet. While the Bb bass clarinet can theoretically cover the range of the basset horn part, many of the higher melodic lines will be in an extremely awkward range for the player, and even skilled musicians will have difficulty performing these parts with good tone, intonation, and technical agility. The Bb soprano clarinet will need to play lower parts an octave higher than written, but will be able to maintain a similar effect and timber envisioned by Mozart.

## **Unit V. Stylistic Considerations**

During the *Serenade's* opening measures the director and ensemble members must decide and agree upon the length of each of the tutti chords, and the amount of separation to place between each. In order to accent the dotted rhythm a small amount of separation should be placed between each note, but not so much as to resemble a staccato. The final tutti note in each measure should be long enough to overlap with the solo clarinet entrance, providing an effect that the clarinet is appearing out of nowhere. The clarinet solos should be passionate and expressive, but should stay in time.

In the second half of measure 5 Mozart introduces the main material of the Largo section using the first oboe and first basset horn. (Figure 6.4) Of interest here is the basset horn accompaniment written as staccato eighth notes. While Mozart obviously meant for the stark contrast between the parts to create interest, the basset horn must be careful not to draw attention from the oboe by playing the staccatos too clipped, or with any accent. Instead, the notes should be played with equal parts tone and silence in order to create interest without overshadowing the melodic line.

In the final measure of the Largo section Mozart writes a dominant 7 chord, played by all instruments at forte, with a fermata. Those who have studied classical performance practice

assert that this is a cue for an improvised cadenza known as an *Eingang*, or lead-in.

Traditionally, the instrument that will play the melody in the following measure has this duty, which in this case is the first clarinet. If a willing musician is available an opportunity exists for the ensemble to display a level of historical authenticity which is seldom seen in modern performances of the piece. (Leeson, 2009, pg. 85)

The *allegro molto* section, which makes up the bulk of the movement, requires stylistic uniformity from all instruments in order to be successful. As with many classical era compositions a knowledge of traditional performance practices is needed to fill in gaps in notation. The accompanimental tongued eighth notes, which first appear in the bass instruments in measure 19, should be played with a light staccato, even when they aren't marked as such. Separation should also be observed between the dotted eighth note and sixteenth note in all occurrences of this rhythm. Similarly there should be separation between tongued quarters and half notes, when the half note falls on beat two, to bring attention to the syncopated rhythm.

The ensemble must also agree on the treatment of grace note figures as they are used frequently throughout the piece. There are three separate usages of grace notes that appear in the first movement, and each should be treated differently. Figure 6.3 shows examples of each usage. In measure 16, and any time a single grace note is used in the main theme, the quarter note should fall on the beat with the grace note preceding the rhythm. Alternatively, in measure 86 and 87, and any other time two grace notes precede a note, these grace notes should be placed *on* the beat, and played as thirty-second notes. Finally, eighth-sixteenth rhythms which are preceded by a single grace note, as shown in measure 88, should be played as four even sixteenth notes

**Figure 6.3 – Grace notes used in the Allegro molto section of movement 1**



Depending on the edition of music used there can also be ambiguity in the dynamic intentions of the composer. As a rule entrances which do not have a specific dynamic marked should be played at the last dynamic marked in the part. For example: in measure 80 the first clarinet enters after a *forte tutti* section. Though no dynamic is marked in many editions of the music, the performer should adhere to the *piano* marking in measure 76. Less obvious is the horn entrance in measure 84. The horns in F must look back to measure 57 to find a dynamic marking

of forte, and the Bb basso horns must look all the way back to measure 30 to find the same. In any case the intention is for the entrance in all horn parts to enter at forte. This can be especially confusing here since most other instruments are not marked forte until the second half of the measure. However, Mozart's manuscripts make it clear that the dynamic layering was intentional, and the horns are written at forte on beat one. Likewise, performers should not make assumptions about their marked dynamic based on the dynamic of other players to ensure that the dynamic effects intended by Mozart are correctly interpreted by the ensemble. Finally, the director should check for understanding of the forte-piano markings, as in measure 59, which should be thought of as heavy accents, and should not be so jarring as to be out of character.

### Unit VI. Musical Elements

The first movement of the *Serenade* is introduced with a 12-bar *Largo* section initially alternating between tutti chords and brief, lyrical solos played by the first clarinet. Mozart then introduces a somewhat challenging study in contrasts by juxtaposing a smooth, slurred passage played on syncopated subdivisions of the sixteenth note pulse with a staccato accompaniment played on the eighth note pulse. This idea is introduced using an oboe-basset horn duet before being developed using the entire woodwind section. (Figure 6.4) Maintaining a steady sixteenth note pulse will obviously be crucial for this section, however appropriate style of the staccato accompaniment will also be important. The accompaniment notes should be separated without sounding clipped or accented. Matching of articulation is important when the bassoons and bass take over in measure 7. If string bass is used it should be noted that pizzicato is not indicated, and these notes should be bowed. Be careful to assure bow lengths are also in agreement with the winds.

**Figure 6.4 – Oboe-basset horn duet in measures 5 and 6**

The image shows a musical score for two instruments: Oboe and Basset Horn. The score is in 4/4 time and begins at measure 5, indicated by 'm. 5' above the first staff. The Oboe part (top staff) starts with a whole rest in measure 5, followed by a slurred sixteenth-note melody in measure 6. The Basset Horn part (bottom staff) starts with a whole rest in measure 5, followed by a staccato accompaniment of eighth notes in measure 6. The key signature has one flat (B-flat), and the time signature is 4/4.

The Allegro molto section uses a fairly predictable sonata form, though Mozart occasionally uses unusual phrase lengths. Theme A is introduced immediately by the clarinets and bassoons in measure 15, and follows the form of a three-phrase period. (Figure 6.5) Members of the ensemble should work to bring out contrasting style elements within individual phrases, and within the theme as a whole. Make sure to keep the slurred half notes smooth, and staccatos light. Dynamic changes should be sudden and exciting, and musicians should avoid the temptation to decrescendo into the piano section in measure 23.

**Figure 6.5 – Theme A from *Serenade No. 10 in Bb***



Theme B is introduced by the clarinets in measure 59, and follows the form of a contrasting period. (Figure 6.6) The first half of the period consists of seven measures while the second half consists of eight. As with Theme A contrasting musical elements should be emphasized, and dynamic changes should be subito. The forte-piano markings in measures 59-61 designate a heavy accent. Be sure that the instrument that contains the melodic material is heard over the accompaniment, and encourage lightness and separation in tongued accompaniment parts to aid with proper balance.

**Figure 6.6 – Theme B from *Serenade No. 10 in Bb***

The musical score for Theme B from *Serenade No. 10 in Bb* is presented in four staves. The first staff begins at measure 59, marked 'm. 59'. The key signature is B-flat major (two flats). The first three measures are marked *fp* (fortissimo piano) and feature a melodic line with eighth-note patterns. The fourth measure is marked *p* (piano). The second staff continues the melodic line with various dynamics. The third staff features a melodic line marked *f* (fortissimo). The fourth staff concludes the theme with a final cadence.

Finally, the director should make note of the form of the piece, described in Table 6.2, to pay proper musical attention to important transitions. It would be appropriate to add a slight *ritardando* during the final measures of the re-transition in measures 136-138 to help set up the recapitulation of Theme A. Additionally, in measure 152 of the recapitulation, there is a brief, direct modulation to the key of Eb major by way of a first inversion Ab major chord on beat one. It would be appropriate to stretch this measure slightly to emphasize the modulation.



## Unit VII. Form and Structure

**Table 6.2 – Musical form for *Serenade No. 10 in Bb Major – Largo, Allegro molto***

Section	Measures	Description	Key
Introduction	1-14	Largo introduction uses different material than the Allegro molto section.	Bb Major
Exposition Theme A	15-58	Theme A introduced in Bb Major.	Bb Major
Exposition Theme B	59-90	Theme B is introduced in the dominant key of F Major.	F Major
Development	91-131	The development section introduces new material, and develops Theme A material.	F Major
Re-transition	132-138	A short re-transition highlights the dominant chord of Bb Major, the original key.	F Major to Bb Major
Recapitulation Theme A	139-183	Theme A is presented in its original key.	Bb Major
Recapitulation Theme B	184-215	Theme B reappears, this time in the tonic.	Bb Major
Coda	216-234	The Coda makes use of Theme A material, and presents a final opportunity for improvisation.	Bb Major

## Unit VIII. Suggested Listening

Haydn, Franz. *Divertimento in F Major*

Krommer, Franz. *Partita in Eb Major, Op. 71*

Krommer, Franz. *Partita in F Major, Op. 57*

Mozart, W. A. *Serenade No. 11 in E-Flat Major*

Mozart, W. A. *Serenade No. 12 in C Minor*

## Unit IX. Seating Chart and Acoustical Justification

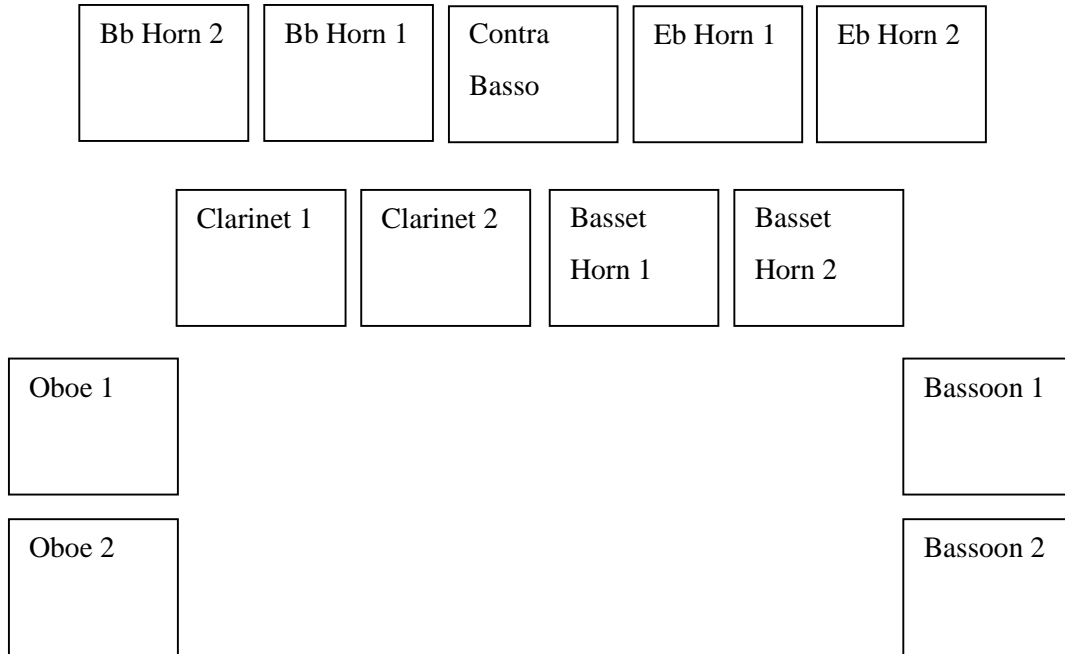
When deciding upon an appropriate seating arrangement for the *Serenade* the director must consider both the acoustical parameters of the piece as well as the sight lines between musicians. Effective balance of the ensemble needs to be considered, and the director should work to make sure instruments which frequently play together can both see and hear each other.

In his book *gran Partitta* Daniel Leeson (2009) analyzes three different seating arrangements. In all three arrangements the horns are placed in the back row, with the first Bb horn and first Eb horn sitting in the center. In the first arrangement (Figure 6.7) the contra bass is placed between the sets of horns in the second row, and the woodwinds are placed in an arc in first row. The advantage of this arrangement is the close proximity of the clarinets to the basset horns, and the first clarinet to the first oboe. It also provides a sightline, though somewhat obtuse, between the first clarinet and first bassoon. The primary disadvantage is the distance between the contra bass and the bassoons, particularly the second bassoon which will likely share many of the bass lines with the contra bass.

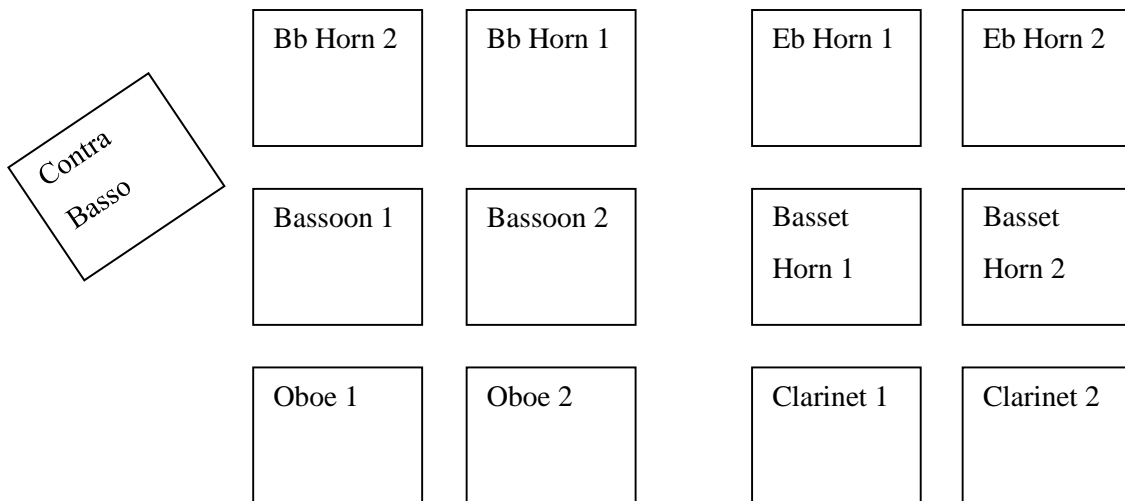
In Leeson's second arrangement (Figure 6.8) the ensemble is seated in three rows with high voices in the first row, middle voices in the second row, and horns in the third. The contra bass is placed to the left of the ensemble at an angle. This arrangement could also be set with the first bassoon and first oboe trading places with their counterparts in order to place all principal woodwinds in the center. Either way this arrangement allows for tighter horizontal spacing, and the ability for the high voices to more clearly hear the middle voices and low voices. However, all instruments lose sightlines to one another, and the placement of the contra bass would not be as appropriate for the substitution of contra bassoon.

Leeson's third arrangement (Figure 6.9) might prove to be the most common. Like the first arrangement the horns and contra bass are placed in the back row with the high winds in the first row. However, while the first arrangement orders the first row from low to high, this arrangement places higher voices on the outside with the middle and low voices in the center. This arrangement allows the first clarinet and first oboe, which command many of the primary melodic lines, to be closest to the audience. It also provides a direct sightline between oboe and clarinet, and allows for unity of the three lowest voices. It does create considerable distance between the oboes and clarinets, however these instruments seldom share melodic lines with each other. The seating arrangement used for the performance (Figure 6.10) alters the third arrangement slightly. In this instance the contra bass part is played on contra bassoon, and the size of the instrument creates sight-line issues when it is placed in the center. Additionally the horns are placed in standard wind ensemble arrangement, and the first and second basset horn players are switched to allow the first basset horn player to be closer to the first oboe player.

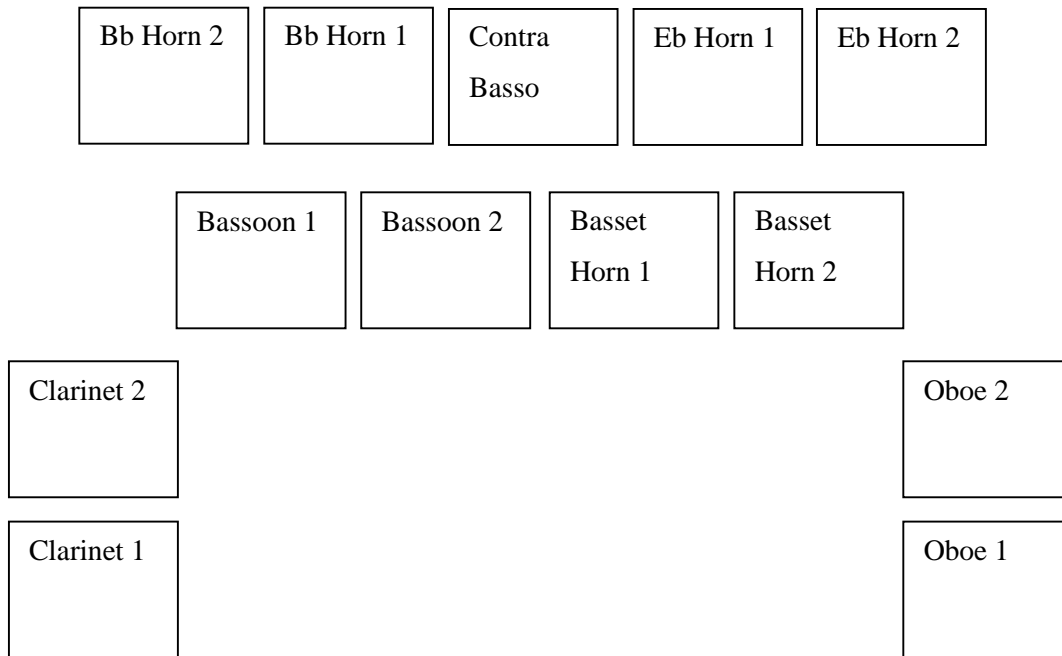
**Figure 6.7 – Leeson seating arrangement 1**



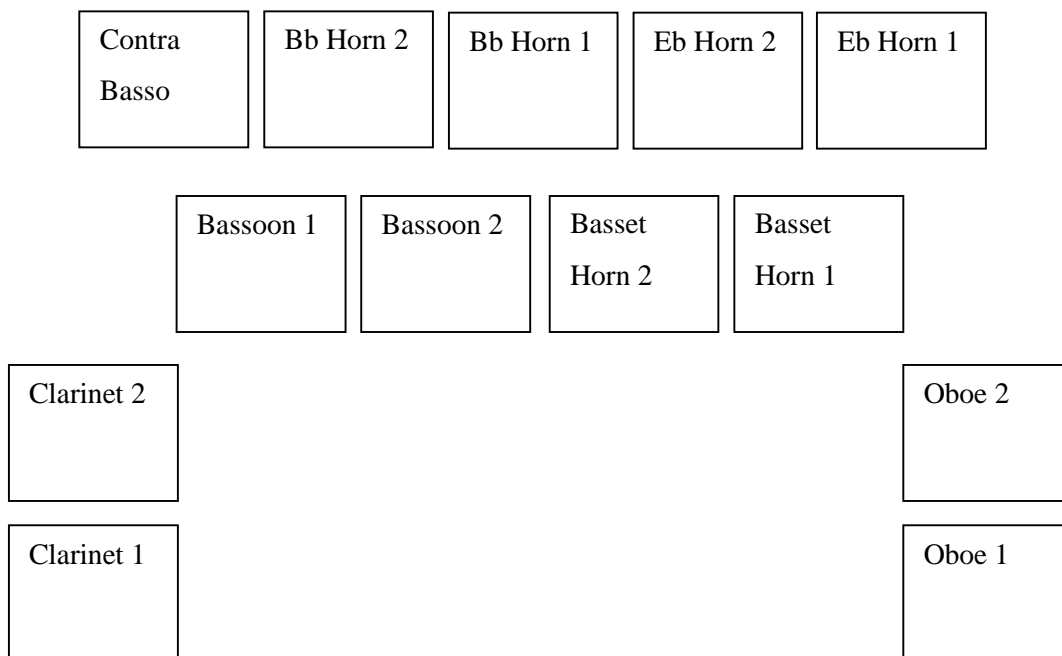
**Figure 6.8 – Leeson seating arrangement 2**



**Figure 6.9 – Leeson seating arrangement 3**



**Figure 6.10 – Seating arrangement used for performance**



## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Chamber Winds**

**Announcements:**

**Literature: *Serenade No. 10 in Bb***

**Date: April 13, 2015**

Title	Evaluation
<ul style="list-style-type: none"> <li>• Largo               <ul style="list-style-type: none"> <li>○ Rests -                   <ul style="list-style-type: none"> <li>• Something tied to 8th, release on &amp; of ...</li> </ul> </li> <li>○ Beginning                   <ul style="list-style-type: none"> <li>• Play first note, balance</li> <li>• Slight separation after 1st and 2nd note of each chord</li> </ul> </li> <li>○ m.5, beat 3                   <ul style="list-style-type: none"> <li>• Ob1 and BH 1 set momentum, slightly faster</li> <li>• Staccato 8th notes should be 8th plus 8th rest</li> </ul> </li> </ul> </li> <li>• Allegro Molto - m. 90 (Exposition)               <ul style="list-style-type: none"> <li>○ Theme A - to 58                   <ul style="list-style-type: none"> <li>• Layer starting with bassoons</li> <li>• Keep momentum of 8th pulse</li> <li>• Contrast between piano and forte sections</li> <li>• 40-58: Keep momentum in handoffs</li> </ul> </li> <li>○ Theme B - to90                   <ul style="list-style-type: none"> <li>• Isolate bassoons at 59</li> <li>• Isolate Accompaniment at 66</li> </ul> </li> </ul> </li> <li>• Allegro Molto - m. 91 (Development)               <ul style="list-style-type: none"> <li>○ Isolate Contra and BH - 8th notes</li> <li>○ Isolate Clarinet and Bassoon, match 32nd notes</li> <li>○ Same at 99</li> <li>○ Isolate Oboe, Bassoon at 106</li> <li>○ Others, blend, don't overwhelm</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Lack of confidence in the Largo section was the primary issue. Note lengths and separation between notes was not consistent.</li> <li>• There were alignment issues in measures 12 and 13 between the soloists and accompaniment entrances.</li> <li>• Many of the accompaniment patterns tended to rush while the lyrical melody sections pulled back. The ensemble must be aware of the 8<sup>th</sup> note pulse at all times.</li> </ul>

**Rehearsal Plan – Rehearsal #2**

**Ensemble: Chamber Winds**

**Announcements:**

**Literature: Serenade No. 10 in Bb**

**Date: April 20, 2015**

<b>Title</b>	<b>Evaluation</b>
<ul style="list-style-type: none"><li>• Largo<ul style="list-style-type: none"><li>○ Beginning<ul style="list-style-type: none"><li>▪ Think 16th notes for separation</li><li>▪ Confidence, balance</li><li>▪ Follow heather</li></ul></li><li>○ End<ul style="list-style-type: none"><li>▪ M.12-13: Can't wait, keep pulse, anticipate</li><li>▪ Same with final note</li></ul></li></ul></li><li>• Development<ul style="list-style-type: none"><li>○ Melody should think fast air, lead the way</li><li>○ Long notes should be confident, smooth, not overwhelming</li><li>○ 8th note patterns: light with forward momentum</li><li>○ 91-105<ul style="list-style-type: none"><li>▪ Character</li><li>▪ Pass 8th note runs</li></ul></li><li>○ 106-115<ul style="list-style-type: none"><li>▪ Listening for oboe</li><li>▪ 8th notes unified, but light in background</li></ul></li><li>○ 116-138<ul style="list-style-type: none"><li>▪ Melody units musical, but in time, not stretching</li><li>▪ 127, 128 surprise</li><li>▪ 132-135 bring out 16ths</li></ul></li></ul></li><li>• Recap<ul style="list-style-type: none"><li>○ Be aware of the melody - especially if you have it</li><li>○ Accompaniment tends to rush, melody tends to drag<ul style="list-style-type: none"><li>▪ Tune into each other, and me.</li></ul></li><li>○ 152<ul style="list-style-type: none"><li>▪ Direct modulation: Slight stretching of these notes</li></ul></li></ul></li></ul>	<ul style="list-style-type: none"><li>• The note length and separation improved immensely after the ensemble members were asked to play without a conductor and match lengths.</li><li>• The alignment issues in measures 12 and 13 are due mostly to hesitation. Asking all players to play as soloists helped to keep the momentum.</li><li>• Technique and vertical alignment have improved drastically. The responsibility for pulse has been assumed by the ensemble. The ensemble is at the point where the conductor needs to provide more musical interpretation and better expressive communication.</li></ul>

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## Appendix A - Grid Analysis: *Three Songs from Sussex*

Composition: Three Songs from Sussex

Composer: Hugh M. Stuart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<b>Form</b>	Movement I - March for the Duke of Chichester: Theme A															
<b>Phrase Structure</b>																
<b>Tempo</b>	Moderato ♩ = 108															
<b>Dynamics</b>	<i>f</i>								<i>f</i>							
<b>Meter/Rhythm</b>																
<b>Tonality</b>	Eb Major															
<b>Harmonic Motion</b>	Eb	Ab - Eb	Ab - f	Bb	Eb	->	Bb7		Eb	Ab - Eb	Ab - f	Bb	Eb		->	Eb Bb Eb
<b>Orchestration</b>	Brass and Percussion								Full Band							
<b>General Character</b>	Light, Cheerful								Brighter							
<b>Means for Expression</b>	Dynamics follow the natural contour of the phrase. Bring out longer notes at the peaks in measure 2 and measure 7.								The phrase should push toward the downbeat of measure 15, then diminish slightly into measure 16.							
<b>Conducting Concerns</b>	The four tongued eighth notes can be deceptively difficult to play together, especially from a cold start. Make sure the prep is clear and predictable while conveying confidence. Maintain the light character, and help guide the ensemble in shaping the phrase.								Work to keep the character light as the woodwinds enter. Help to show the shape of the phrase, especially the push into measure 15.							
<b>Rehearsal Consideration</b>	Work to align brass and percussion, especially quarter notes in the snare and winds. Work to listen to others and carefully match style and articulation. Make sure half notes are full value and connected, but balanced well with the rest of the ensemble.								Make sure high woodwinds are matching the articulation of the brass when they enter at measure 9. Work for good blend brass and woodwinds.							

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
<b>Form</b>	Theme B															
<b>Phrase Structure</b>																
<b>Tempo</b>	<b>Moderato</b> ♩ = 108															
<b>Dynamics</b>	<i>mf</i> <i>mp</i>							<i>f</i>								<i>mf</i>
<b>Meter/Rhythm</b>	C															
<b>Tonality</b>	C Minor							Eb Major (C minor)								
<b>Harmonic Motion</b>	c	c - G7	Ab	G	c	c - G7	Ab - G	c	Eb	c	f	Bb	c	Ab	Bb	c
<b>Orchestration</b>	Fl solo, Cl, Bsn, T.Sax, B.Sax, Hn 1,2, Tri							B. Cl, Bsn, Saxes, Hn, Tbn, Bar, Tba, S.D, B.D.								
<b>General Character</b>	Quiet concern							Pompous								
<b>Means for Expression</b>	Melody in flute should push to measure 20, maintain energy, then diminish slightly into measure 24.							Accents should be heavy and deliberate, and should show a distinct style change from the previous section, and a contrast to the staccato figures in the low brass and low woodwinds.								
<b>Conducting Concerns</b>	Cue triangle player in measure 17. Acknowledge the flute solo, and direct listening to it. Help to cue and bring out quarter notes in B. Cl and Bar in measure 20. Cue oboe entrance in measure 21.							Show a strong gesture of syncopation on beat 2 of measure 24 to set up accented pickups in horns, baritone, and saxes. Slightly heavier ictus to show the change in style.								
<b>Rehearsal Consideration</b>	Balance can be an issue here. Flutes must be strong, and accompaniment must listen and adjust to make sure long notes don't become arduous and overpowering.							Horns are featured in a moderately high range, and must play in tune with alto saxes and baritones. Work for confidence, but make sure the horns blend with other instruments. Accompaniment should release half notes together on beat 1.								

Composition: Three Songs from Sussex

Composer: Hugh M. Stuart

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	
<b>Form</b>	Theme B										Theme A								
<b>Phrase Structure</b>																			
<b>Tempo</b>	Moderato ♩ = 108																		
<b>Dynamics</b>	<i>mf</i>										<i>f</i>								
<b>Meter/Rhythm</b>																			
<b>Tonality</b>	Eb Major (C Minor)										Eb Major								
<b>Harmonic Motion</b>	Eb	c	f	Bb	c	Ab	Bb	G	Bb	c	Eb	Ab - Eb	Ab - f	Bb	Eb	->	Bb7		
<b>Orchestration</b>	Fl, Ob, Cl, B. Cl, Bsn, Saxes, Hn 1,2, Bar, Tri										Brass, Snare, B.D.								
<b>General Character</b>	Restraint										Light, Cheerful								
<b>Means for Expression</b>	Accompaniment eighth notes should have shape. Melody line should retain separation while shifting to a more delicate style. Bring out the cadential extension in measures 40-41.										Dynamics follow the natural contour of the phrase. Bring out longer notes at the peaks in measure 2 and measure 7.								
<b>Conducting Concerns</b>	Conducting style should change with character of the section. Use LH to show smooth, connected eighth note patterns in the accompaniment. Show added intensity in measures 40-41.										The four tongued eighth notes can be deceptively difficult to play together, especially from a cold start. Make sure the prep is clear and predictable while conveying confidence. Maintain the light character, and help guide the ensemble in shaping the phrase.								
<b>Rehearsal Consideration</b>	Make sure eighth note accompaniment patterns are heard over long notes, and keep slurred passages smooth. Make sure upper woodwind melody line projects over accompaniment. Work to make sure accompaniment does not become heavy.										Work to align brass and percussion, especially quarter notes in the snare and winds. Work to listen to others and carefully match style and articulation. Make sure half notes are full value and connected, but balanced well with the rest of the ensemble.								

Composition: Three Songs from Sussex

Composer: Hugh M. Stuart

Measure #	51	52	53	54	55	56	57	58
<b>Form</b>	Theme A							
<b>Phrase Structure</b>								
<b>Tempo</b>	<b>Moderato</b> ♩ = 108				rall.		slower	
<b>Dynamics</b>	<i>f</i>							
<b>Meter/Rhythm</b>							in four	
<b>Tonality</b>	Eb Major							
<b>Harmonic Motion</b>	Eb	Ab - Eb	Ab - f	Bb	Eb	A°	Bb	Bb - Eb
<b>Orchestration</b>	Full Band							
<b>General Character</b>	Brighter				Relaxed			
<b>Means for Expression</b>	Rallentando should wait until measure 56, then slow dramatically. Last two measures should be in four, but not too slow. The final count should not have a fermata, but should be a full length quarter note with a rounded release.							
<b>Conducting Concerns</b>	The director will need to decide whether to subdivide measure 56 during the rallentando. The final two measures should be conducted in four for clarity. Release the group after the final quarter note.							
<b>Rehearsal Consideration</b>	Have the group practice the rallentando without a conductor to work out the feel of this measure. The phrase should move toward the held note. Make sure the final two measures are in style despite the slower tempo. Work for a rounded release after the final quarter note.							



Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<b>Form</b>	Movement II - Ayre for Mary Pribble: Theme A															
<b>Phrase Structure</b>																
<b>Tempo</b>	Allegretto ♩ = 100															
<b>Dynamics</b>	<i>mf</i> <i>mp</i>								<i>mp</i> <i>mf</i>				<i>mf</i> <i>mp</i>			
<b>Meter/Rhythm</b>																
<b>Tonality</b>	D Minor/Dorian															
<b>Harmonic Motion</b>	d	F	d64 - A	d	d - C	F - Bb	d64 - A	d	F	Eb	F	C	d	F - Ger+6	d64 - A	d
<b>Orchestration</b>	Fl, Cl 1,2, Hn								Cl, B.Cl, Bsn, T.Sax, B.Sax, Hn, Tbn, Bar, Tba				Fl, Cl 1,2, Hn			
<b>General Character</b>	Heartache, sorrow								Longing				Yearning			
<b>Means for Expression</b>	Beat 6 of each measure should have weight that pushes into beat 1 of the next measure. Eighth note rhythm in clarinets in measure 4 should have the same weight on beats 3 and 6. Dotted rhythm in the flute melody should not seem hurried.								Though focus is on the melody in the horns, eighth notes on beat 6 should be emphasized as an answer to each statement of the dotted rhythm. Like flutes, horns should make sure to relax on the dotted rhythm.							
<b>Conducting Concerns</b>	The director will probably need to conduct the piece in six as the tempo is a bit too slow to conduct in two. However, beats 1 and 4 should be easily discernable to promote a two feel.								Help to emphasize beat 6 into beat 1. Cue flute entrance in measure 13.							
<b>Rehearsal Consideration</b>	Make sure accompaniment in clarinets and horns moves together. Work for unity in the dotted rhythm in the flute melody - make sure the length of the dotted eighth note is not cheated or rushed.								Work with the horns to make sure dotted rhythm does not rush, and is even between all players. Make sure horns are listening for intonation on higher unison pitches. Balance could also be an issue here - make sure horns play out and others listen.							

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32										
<b>Form</b>	Theme A Development																									
<b>Phrase Structure</b>																										
<b>Tempo</b>	Allegretto ♩ = 100																									
<b>Dynamics</b>	<i>mp</i> <i>mf</i> <i>f</i>																									
<b>Meter/Rhythm</b>	6/8								#6/8																	
<b>Tonality</b>	D Minor/Dorian								F Major																	
<b>Harmonic Motion</b>	d ->				D - C		F - Bb		Bb		G/d - d		FM7 -		Eb - C7		F C		a7 - D9		g7 - C9		a7 - g7		F	
<b>Orchestration</b>	Fl, Ob, Cl, B.Cl, Bsn, T.Sax, B.Sax, Hn, Tbn, Bar, Tba				- Fl, Ob				All winds except picc.																	
<b>General Character</b>	Clinging to hope								Bursting with memories of joy																	
<b>Means for Expression</b>	Make sure there is shape to each question and each answer, and bring out quarter notes in the flute and oboe measures 18 and 20. Tremendous passion in the horns in measure 21 and 22.								The question and answer continues, but on a larger scale with even heavier emotion. There should be tremendous weight on the dotted eighth notes in both the question and answer.																	
<b>Conducting Concerns</b>	Help to shape each question and answer, and make direct eye contact with sections who are important. Show the swell in measures 21 and 22.								Acknowledge both question rhythms (upper woodwinds and trumpets and answer rhythms (alto saxes and horns). Show the shape of each measure as well as the shape of each four measure phrase. Make sure tempo doesn't slow down with larger pattern.																	
<b>Rehearsal Consideration</b>	Work for balance between melodic lines and accompaniment. Make sure that flutes, oboe, and 1st clarinet can be heard over long notes. Make sure tenuto articulations are consistent throughout the ensemble.								Members of the ensemble must understand the role they play at all times, and must make sure that the forte dynamic written is relative to the texture as a whole. Make sure long notes are supported, but not center stage.																	

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46
<b>Form</b>	Coda													
<b>Phrase Structure</b>														
<b>Tempo</b>	Allegretto ♩ = 100								slower		slower still			
<b>Dynamics</b>	<i>mf</i>				<i>mp</i>				<i>p</i>		<i>pp</i>			
<b>Meter/Rhythm</b>	6/8										3/4			
<b>Tonality</b>	F Major													
<b>Harmonic Motion</b>	FM7 - a7	Eb - g7	FM7 - GM7	A	a7 - D9	g7 - C9	a7	d - bb7	FM7 - C#°	d - B°	F64	g/C	F	F
<b>Orchestration</b>	Fl, Ob, Cl, Bsn, A.Sax, T.Sax, Hn			+ B.Cl, Bsax, Bar			Fl, Ob, Cl, Bsn, A.Sax, T.Sax, Hn		Fl, Ob, Cl, Saxes, Hn, Bar		Cl 1,2, B.Cl, Bsn, T.Sax, B.Sax, Hn, Tbn, Bar, Tba			
<b>General Character</b>	Careful reflection										Contentment			
<b>Means for Expression</b>	Forward motion should continue even though dynamic level is becoming softer. Low voice entrance in measure 36 should be powerful and passionate.								Movement in the clarinet 3 part is the final question - bring out this line without allowing it to deviate stylistically. Stretch the movement between the final two notes.					
<b>Conducting Concerns</b>	Acknowledge low voice entrance in measure 36. Wait a bit before beat six of measure 40 to bring out the contrast of the harmonies between beat 4 and beat 6.								Make sure ample time is given to each fermata bring out movement into beat 4 of measure 42. Stretch beat 3 of measure 45.					
<b>Rehearsal Consideration</b>	Texture shift at measure 33 will not happen if accompaniment figures continue to play the same dynamic as the section previous. Work for good balance and good blend within sections, especially as the dynamic reaches mezzo piano.								Work releases and entrances in the final section with fermatas. Make sure clarinet 3 part is heard in measure 42 without breaking completely out of the texture. Stretch beat 3 of measure 45.					

Composition: Three Songs from Sussex

Composer: Hugh M. Stuart

Measure #	1	2	3	4	5	6	7	8
<b>Form</b>	Movement III - Gatwick's Galumph: Introduction							
<b>Phrase Structure</b>								
<b>Tempo</b>	♩. = 112							
<b>Dynamics</b>	<i>f</i>						<i>ff</i>	
<b>Meter/Rhythm</b>								
<b>Tonality</b>	G Minor							
<b>Harmonic Motion</b>	g	D	g	D	g			
<b>Orchestration</b>	Full	Timp	Full	Timp	Full Band		Sn	
<b>General Character</b>	Bombastic							
<b>Means for Expression</b>	The introduction should be marked and powerful. Timpani solos should be prominent, and timpanist should use a harder mallet. Bring out the syncopations in measures 5 and 6.							
<b>Conducting Concerns</b>	Conducting pattern should be heavy, but contained. Powerful cues should be given to the timpanist to stress the importance of the solos. Cue the snare entrance on beat 2 of measure 7.							
<b>Rehearsal Consideration</b>	Be careful that the subdivision of the tied notes in measures 5 and 6 are consistent. The snare drum part in these measures can be difficult to execute in alignment with the winds, and may tend to drag.							



Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
<b>Form</b>	Theme A															
<b>Phrase Structure</b>																
<b>Tempo</b>	♩. = 112															
<b>Dynamics</b>	<i>pp</i> <span style="margin-left: 100px;">&lt;</span> <i>mp</i> <span style="margin-left: 100px;">&gt;</span> <i>mf</i>															
<b>Meter/Rhythm</b>	6/8															
<b>Tonality</b>	G Minor															
<b>Harmonic Motion</b>	g <span style="margin-left: 40px;">D</span> <span style="margin-left: 40px;">g</span> <span style="margin-left: 40px;">D</span> <span style="margin-left: 40px;">g</span> <span style="margin-left: 40px;">g</span> <span style="margin-left: 40px;">D7</span> <span style="margin-left: 40px;">g</span> <span style="margin-left: 40px;">D7</span> <span style="margin-left: 40px;">g</span>															
<b>Orchestration</b>	Tbn								+ Tpt				+ Cl, B.Cl, Bsn, T.Sax, B.Sax, Hn, Tba, Sn			
<b>General Character</b>	Worklike dancing								Building interest							
<b>Means for Expression</b>	Trombones set the style from the onset, and should make sure to match articulation. Energy is created by playing with clean articulations, and pushing forward to each quarter note.								Trumpets continue the energy created by the trombones by pushing into each quarter note, and building toward measure 25. Trombones should place emphasis on the front of each quarter note, similar to an accent or bell tone, to create forward momentum.							
<b>Conducting Concerns</b>	Instill confidence in the trombone section with a powerful cue. Make sure the tempo doesn't rush, and show the slight crescendo into measure 17.								Prepare trumpet entrance with eye contact, and continue to emphasize style. Be ready to cue woodwind and low brass entrances in odd measures.							
<b>Rehearsal Consideration</b>	The written dynamic of pianissimo can be deceptive - trombones should be strong, and should work to match articulation.								Each instrument that enters should work to maintain the style, and mesh with the rest of the ensemble.							

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<b>Form</b>	Movement I - March for the Duke of Chichester: Theme A															
<b>Phrase Structure</b>																
<b>Tempo</b>	<b>Moderato</b> ♩ = 108															
<b>Dynamics</b>	<i>f</i>								<i>f</i>							
<b>Meter/Rhythm</b>																
<b>Tonality</b>	Eb Major															
<b>Harmonic Motion</b>	Eb	Ab - Eb	Ab - f	Bb	Eb	->	Bb7		Eb	Ab - Eb	Ab - f	Bb	Eb	->		Eb Bb Eb
<b>Orchestration</b>	Brass and Percussion								Full Band							
<b>General Character</b>	Light, Cheerful								Brighter							
<b>Means for Expression</b>	Dynamics follow the natural contour of the phrase. Bring out longer notes at the peaks in measure 2 and measure 7.								The phrase should push toward the downbeat of measure 15, then diminish slightly into measure 16.							
<b>Conducting Concerns</b>	The four tongued eighth notes can be deceptively difficult to play together, especially from a cold start. Make sure the prep is clear and predictable while conveying confidence. Maintain the light character, and help guide the ensemble in shaping the phrase.								Work to keep the character light as the woodwinds enter. Help to show the shape of the phrase, especially the push into measure 15.							
<b>Rehearsal Consideration</b>	Work to align brass and percussion, especially quarter notes in the snare and winds. Work to listen to others and carefully match style and articulation. Make sure half notes are full value and connected, but balanced well with the rest of the ensemble.								Make sure high woodwinds are matching the articulation of the brass when they enter at measure 9. Work for good blend brass and woodwinds.							

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56
<b>Form</b>	Theme A'															
<b>Phrase Structure</b>																
<b>Tempo</b>	♩ = 112															
<b>Dynamics</b>	<i>ff</i> <span style="margin-left: 100px;"></span> <i>f</i> <span style="margin-left: 100px;"></span>															
<b>Meter/Rhythm</b>																
<b>Tonality</b>	Bb Major															
<b>Harmonic Motion</b>	Bb - F	Bb - F	Bb - c	F	Bb - F	Bb - c	Bb64 - F	Bb	Bb - F	Bb - F	Bb - c	F	Bb - F	Bb - c	F	Bb64 - Bb
<b>Orchestration</b>	Cl 2,3, T.Sax, B.Sax, Hn, Tbn, Bar, Tba, Sn, B.D.								Full Band except Picc, Bsn, Tpt, Timp							
<b>General Character</b>	The mood brightens								A touch more humorous							
<b>Means for Expression</b>	Tenuto accents in all parts should be heavy on the front of the beat with just enough separation to create a clean break. There should be a natural shape as the horn melody ascends toward measure 43.								Bring out the interplay between the primary dotted quarter line and the contrasting line in the upper woodwinds. The full ensemble should make a big push into measure 57.							
<b>Conducting Concerns</b>	The pattern should be heavier to reflect the tenuto accents. Give a strong prep for the horns on beat 2 of measure 40, then cue other instruments on beat 2 of measure 41.								Give a powerful prep for beat 2 of measure 49, and make eye contact with upper woodwinds to help with their entrance.							
<b>Rehearsal Consideration</b>	Work for unity of note length in the horns and accompaniment instruments. The character of this section should be decidedly different from the previous section. Work to make sure the loud dynamic and accented articulation do not create bad tone or intonation in the horns.								Make sure upper woodwinds project to bring out the interplay between the countermelody and primary line. Make sure dotted quarter note chords are in tune and balanced.							

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	
<b>Form</b>	Theme A'								Theme A''								
<b>Phrase Structure</b>																	
<b>Tempo</b>	♩. = 112																
<b>Dynamics</b>	<i>f</i>								<i>ff</i>								
<b>Meter/Rhythm</b>	6/8																
<b>Tonality</b>	Bb Major								F Major								
<b>Harmonic Motion</b>	Eb - c	Bb	c7	F	Bb - F	Bb - c7	F	Bb64 - F	Bb - Bb	F - C	F - C7	F - g	C7	F - C	F - g	F64 - C7	F
<b>Orchestration</b>	Full Band except Picc, Bsn, Tpt, Timp								Full Band								
<b>General Character</b>	Boisterous								Joyous, energetic								
<b>Means for Expression</b>	Push on the dotted quarter notes, and keep the separation after the quarter note on beat 2 of the melody to stress beat 1.								The counterline in the horns and alto saxes should take over and soar above the rest of the ensemble. The emphasis on the quarter notes in the high winds and trumpet continue to be the impetus that drives the music forward.								
<b>Conducting Concerns</b>	Cue the low woodwind counter line in measure 58. Make sure the tempo remains steady, and the style lively with the increased dynamic level.								Acknowledge horns and alto saxes. Maintain light, dancelike feel even with louder dynamic level, and larger pattern.								
<b>Rehearsal Consideration</b>	Work for unity in note length, and consistent intonation in high woodwinds. Make sure the group doesn't play too loud to save surprise for measure 65.								Balance, blend, and style will have a tendency to be poor when the full ensemble plays forte and fortissimo. Isolate individual motives, and make sure groups are aware of style characteristics, and the ensemble is aware of all motives in this section.								

Composition: Three Songs from Sussex  
 Composer: Hugh M. Stuart

Measure #	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	
<b>Form</b>	Theme A''											Coda								
<b>Phrase Structure</b>																				
<b>Tempo</b>	♩. = 112																			
<b>Dynamics</b>	<i>f<sub>mf</sub></i>											<i>ff</i>								
<b>Meter/Rhythm</b>	6/8																			
<b>Tonality</b>	F Major																			
<b>Harmonic Motion</b>	Bb - g	a - DM9	g	C7	F - C	F - E°	F - Bb	A7 - d	F64 - C7	g9 - B°	F64 - C7	F	C	F	C	F - g	g	F		
<b>Orchestration</b>	Full Band											Timp solo	Full Band	Timp solo	Full Band			Picc solo		
<b>General Character</b>	Joyous, nearing exhaustion											Bombastic, but with frivolity								
<b>Means for Expression</b>	Push on the dotted quarter notes, and keep the separation after the quarter note on beat 2 of the melody to stress beat 1. Tension should build steadily toward the cadential extension in measure 82.											Like the introduction, this should be marked and powerful. Timpani solos should be prominent, and timpanist should use a harder mallet. Bring out the syncopations in measures 88 and 89.								
<b>Conducting Concerns</b>	Help show the steady build toward measure 82. Display a heavy upbeat in measure 82 to highlight the tutti tenuto accent.											Conducting pattern should be heavy, but contained. Powerful cues should be given to the timpanist to stress the importance of the solos. The conductor does not need to beat time in measures 90 and 91, but should give a clear, yet restrained prep to the piccolo soloist.								
<b>Rehearsal Consideration</b>	Continue to think about balance and style. Make sure parts do not become heavy or too loud. It can be easy to become muddy and undefined in this section.											Be careful that the subdivision of the tied notes in measures 88 and 89 are consistent. The snare drum part in these measures can be difficult to execute in alignment with the winds, and may tend to drag.								



## Appendix B - Grid Analysis: *Fanfare for Brass and Percussion*

Composition: *Fanfare for Brass and Percussion*  
 Composer: Karel Husa

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19		
<b>Form</b>	A Section											A Section: Interlude									
<b>Phrase Structure</b>																					
<b>Tempo</b>	Maestoso																				
<b>Dynamics</b>	<i>f</i> warm sound				<i>f</i>				<i>f</i> <i>ff</i> <i>f</i>				meno <i>f</i>				<i>f</i> <i>p</i>				
<b>Meter/Rhythm</b>	4/4			c. 6"			c. 4"					3/4									
<b>Tonality</b>	Tonal Center: D											Tonal Center: C									
<b>Harmonic Motion</b>	D Mixolydian			D Major			D Melodic Minor			C Mixolydian					F Minor						
<b>Orchestration</b>	Full Ensemble											Tpt 1	+ Tpt2 Hn1,3	Tpt 1, 2 - Horns					Full Ens.		
<b>General Character</b>	Powerful	Tension		Power	Tension		Ominous	Milestone		Pretentious					Scattering						
<b>Means for Expression</b>	Powerful, sustained unison.	Offset pattern should show increasing tension.		Same expression as mm. 1-4, but there is a longer period of tension.			How should multiple cresc. be interpreted?		Sextuplets are finally unified.		Rhythms should be crisp and accurate. Dynamic variance should be minimal until measure 16 to help spotlight the interaction of fugal lines. "Classical" feel.					Startling, then slowly fade.					
<b>Conducting Concerns</b>	Pattern must show clear, steady tempo.	Clear, predictable pattern.		Help the ensemble by giving a strong beat three for the unison entrance.			Clear beat 2 in measure 9 for timpani.		Beat 2 must be very clear and predictable.		Cues for entrances should be light and unobtrusive to maintain the character of the fugue. Show an increase in tension for the crescendo in measures 16-17.					Show accent on downbeats, then fade.					
<b>Rehearsal Consideration</b>	A decision must be made regarding the length of measure 4. Work for a consistent sextuplet pulse.			16th notes will tend to rush at this slow tempo. Continue to work for unity of pulse.			Work for unity of 32nd notes and 16th triplets.		Group must have sextuplet tempo before playing.		Each player must match the 32nd notes and 16th note triplets. Demand that style and articulation are consistent between players and sections.					Accurate entrances, especially on off beats.					

Composition: *Fanfare for Brass and Percussion*

Composer: Karel Husa

Measure #	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
<b>Form</b>	B Section											A Prime Section				
<b>Phrase Structure</b>																
<b>Tempo</b>	Maestoso						a tempo									
<b>Dynamics</b>	<i>mf</i> espr.			<i>f</i>			<i>f</i> legato sempre e cresc.					<i>ff</i>		<i>ff</i>	<i>ff</i>	
<b>Meter/Rhythm</b>	11 beats	15 beats	3/4		4/4	5.5 beats	3/4				5.5 beats	3/4				
<b>Tonality</b>	Tonal Center: F											Tonal Center: D				
<b>Harmonic Motion</b>	F Major	F Maj / bVI	F Maj		G Maj		F Maj			Bb Maj		D Mixolydian				
<b>Orchestration</b>	Full Ens.	Full Brass			+ Timp		Tpt, L.B.	Full Brass			+ Timp		Full Ensemble			
<b>General Character</b>	Translucent		Climbing, triumphant				Reluctance to relax				Renewed energy					
<b>Means for Expression</b>	Unobtrusive entrances and smooth connections solidify character.		Staggered entrances build tension. Measure 24 crescendo pushes into arrival at 25.				Stress the added tension in the hemiola in measures 28 and 29. Show a steady increase in air in measures 26-30.				Clean articulation of 32nd notes and sextuplets. Fugue rhythm should sound "classical."					
<b>Conducting Concerns</b>	Determine a beat pattern that is useful, and remain consistent. Be sure to show every beat.		Carefully set up a slightly faster tempo. Show powerful build in measure 24. Decide how to release winds and timpani.				Stress the hemiola in measures 28-29. Conduct a legato pattern and show a steady crescendo.				Keep pulse steady, and icti clear. Show gesture of syncopation for off-beat entrances, but stay steady.					
<b>Rehearsal Consideration</b>	Illuminate 4 instrument groupings, and make sure the ensemble understands the score.		Work for smooth connections, and a solid quarter note pulse. No break between measure 24 and 25, and measures 29 and 30. Make sure a plan prepared to release wind players in alignment with the end of the timpani solo								Stress the release at the beginning of measure 33 so timpani solo is clear. Keep sextuplets consistent and steady.					

Composition: *Fanfare for Brass and Percussion*

Composer: Karel Husa

Measure #	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	
<b>Form</b>	A Prime Section										Coda								
<b>Phrase Structure</b>																			
<b>Tempo</b>	Maestoso										Presto possible Tempo I								
<b>Dynamics</b>	<i>mf</i> cresc. <i>f</i> <i>ff</i>										<i>f</i> cresc. al fine								
<b>Meter/Rhythm</b>	3/4																		
<b>Tonality</b>	Tonal Center: D										Tonal Center: G								
<b>Harmonic Motion</b>	Unstable										Ab Mixolydian		Chromatic		G Mixolydian				
<b>Orchestration</b>	Tpt, Hrn, Perc		+Tbn		+Tba		Full Ensemble						Full Ensemble						
<b>General Character</b>	Premonition					Chaos, losing control					Focus into finality								
<b>Means for Expression</b>	Continued consistency of rhythm and crisp articulation combined with tension and increasing volume.					Combination of contrasting rhythms, and slow, steady climb toward something unknown.					Renewed energy and positivity. Immense crescendo into measure 46. Measure 48 should sound busy, but controlled.				Contrast of alternating cresc. and decresc. leading to finality.				
<b>Conducting Concerns</b>	Keep pulse steady, and icti clear. Show gesture of syncopation for off-beat entrances, but stay steady.					Show sfzando trills. Immense power should be transmitted in the build up to measure 44.					Work toward a conducting solution for measure 48 and 49. Conducting the 8th note pulse could be beneficial.				Show pulse, allow musicians control of dynamics. Show a full length final note.				
<b>Rehearsal Consideration</b>	In addition to sextuplet pulse, the release in measure 36 needs attention to accuracy.					Make sure 32nd note rhythms and sextuplets are accurate, and not confused. Work for power in the chord in measure 44.					Measures 48 and 49 will need significant practice for accuracy, and a unified effect. Written A in the trumpet part, m. 49, could prove challenging.				Work for unification of dynamics. Make sure the final note has length.				



## Appendix C - Grid Analysis: *Serenade No. 10 in Bb*

Composition: Serenade No. 10 In Bb Major

Composer: W.A. Mozart

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>Form</b>	Introduction													
<b>Phrase Structure</b>														
<b>Tempo</b>	Largo $\text{♩} = 72$ (in 8)													
<b>Dynamics</b>	<i>f p</i>	<i>f p</i>	<i>f p</i>		<i>p</i>	<i>f</i>	<i>p</i>	<i>p</i>		<i>f p</i>	<i>p</i>	<i>f</i>		
<b>Meter/Rhythm</b>														
<b>Tonality</b>	Bb Major													
<b>Harmonic Motion</b>	I - V7	V7 - vi	I6 - IV	I64	V - I	-> V I		-> V I	->	->	->	V/V	->	V7
<b>Orchestration</b>	Full Ens., Cl Solo		Cl, Hn, Bsn		Ob 1, BH 1	Full -Hn	+Hn	Ob, Cl, BH, Bsn	Full Ens	Ob 1, BH	Cl 1, BH	Full Ens		
<b>General Character</b>	Processional		Unsure		Playful		Questioning				Preparing			
<b>Means for Expression</b>	Stark contrast of tutti chords at forte followed by soft, singing clarinet solos.		Play off of the contrast in styles between oboe 1 and basset horn 1. Push ahead ever so slightly in the second half of measure 5.				Primary melodic lines should shape small phrases while accompaniment remains solid and consistent.				Emphasize beats 3 and 4 with a slight heaviness. Highlight 32nd note rhythms with staccato.			
<b>Conducting Concerns</b>	Conductor must be steady in the eighth note pulse while presenting contrasting styles.		Be clear, but unassuming. Allow each contrasting part to be responsible for their own style.				Cue the delicate horn entrance in measure 8, beat 2. Gesture of syncopation for clarinets and bassoon 2 at the end of measure 9.				Much stronger downbeats here to help with rhythmic accuracy, and communicate heaviness.			
<b>Rehearsal Consideration</b>	Work to balance each chord, and define the amount of separation. Encourage very slight rubato in clarinet solos.		Work for a steady, smooth 8th note pulse. Work for both contrast and unity in oboe and basset horn parts.				Even though articulation styles continue to contrast, make sure the unified performance make sense.				rhythms align with oboe and clarinet solos. Check vertical alignment of 32nd note in m. 14.			

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	
<b>Form</b>	Exposition: Theme A																									
<b>Phrase Structure</b>																										
<b>Tempo</b>	Allegro molto ♩ = 88 (in 2)																									
<b>Dynamics</b>	<i>p</i>				<i>f</i>				<i>p</i>			<i>p</i>				<i>f</i>						<i>fp</i>	<i>fp</i>	<i>f</i>		
<b>Meter/Rhythm</b>	C																									
<b>Tonality</b>	Bb Major															Modulating to F Major - >										
<b>Harmonic Motion</b>	I	V I	IV	V I	I	V	I	V	I		V I	V I	IV	V I	vi	V/vi	vi	V/V	V	Sequence	V/V (V/F)					
<b>Orchestration</b>	Cl, Bsn				Full Ens.				Ob, BH 1, Hn, Bsn 1				Cl, Bsn				Full Ens.									
<b>General Character</b>	Innocent				Boisterous				Innocent				Demanding													
<b>Means for Expression</b>	Piano sections should be as light and innocent as possible to provide stark contrast to the forte section. Measure 19 should burst with energy, driven by the 8th notes in the bass voices.										First phrase is identical to measures 15-18. At measure 30 the forte section surprises the audience with an initial minor mode. Bring out the conversation between alternating voices										The forte-piano markings should be interpreted as extra weight on each primary beat, highlighting the sequence.					
<b>Conducting Concerns</b>	Conducting should be light, and minimalist. Show important transitions and changes in character at measure 19 and measure 23. Show character of Bb horn movement at measure 25.										Help bring out important voices. In measures 30-34 oboes alternate with clarinets - make eye contact to help stress this conversation.										Show a marcato weight on primary beats in measures 35 and 36.					
<b>Rehearsal Consideration</b>	Make sure all instruments balance to clarinet 1 in measures 15-18. Work to unify the length of the grace note. Measure 19 should be full, but maintain a light character, and repeated 8ths in the bass voices should drive forward.										Make sure note length in voices with repeated 8ths is consistent. Make sure 16th notes in oboes and clarinets are not compressed. Balance could be an issue here.										Make sure forte-piano sections don't become drastic, or jagged sounding. Release together at 39.					

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58
<b>Form</b>	Exposition: Theme A - transition																		
<b>Phrase Structure</b>																			
<b>Tempo</b>	Allegro molto ♩ = 88																		
<b>Dynamics</b>	<i>p</i>									<i>p</i>	<i>p</i>							<i>f</i>	
<b>Meter/Rhythm</b>	C																		
<b>Tonality</b>	F Major																		
<b>Harmonic Motion</b>	I	V I	V	V	IV I	V I	V7	->	I	V7 I	I	V I	V	V	IV I	V I	V7	->	I IV I V
<b>Orchestration</b>	BH, F Hn, Bsn						- F Hn			+ F Hn, Ob		+ Cl			Ob, BH		Cl, BH	Full Ens.	
<b>General Character</b>	Questioning			Sly, playful						Busier						Surprise			
<b>Means for Expression</b>	Light staccato notes should feel complete, marking the end of short statements. Half notes in measures 44-45 should have a slight weight to them. The trill in measure 47 should be elegant, but effortless.									The phrase beginning in measure 50 should have an identical feel to the phrase at measure 40 to set up the surprise at measure 57. The change should be subito, and there should be no crescendo.									
<b>Conducting Concerns</b>	Show a lighter touch on measures with staccato quarters, specifically measures 41 and 43. Help move the phrase toward the peak at measure 48. Cue oboes in measure 49.									Follow the same comments as measures 40-49, but work to show the subito change at measure 57 without foreshadowing.									
<b>Rehearsal Consideration</b>	Work to align staccato quarter notes in measures 41 and 43, and unify length. Make sure intonation of harmonies remains solid in measures 44 and 45 as chords become more compressed.									Continue to stress consistency in note length of staccato 8ths. The long strand of repeated 8th notes in the basset horns may have a tendency to become heavy.									

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	
<b>Form</b>	Exposition: Theme B																							
<b>Phrase Structure</b>																								
<b>Tempo</b>	Allegro molto $\text{♩} = 88$																							
<b>Dynamics</b>	<i>fp</i>	<i>fp</i>	<i>fp</i>					<i>f</i>								<i>f</i>	<i>p</i>		<i>f</i>		<i>p</i>			
<b>Meter/Rhythm</b>	C																							
<b>Tonality</b>	F Major																							
<b>Harmonic Motion</b>	I	IV	I	IV	I	IV	I	vi	V7	->	I	IV	I	IV	I	IV	vi	->	V	IV	I	V	I	V
<b>Orchestration</b>	Cl, Bsn						Full Ens.			- F Hn	Full Ens		Full Ens Cl		Cl, BH 1		Full Ens Cl		Cl, Bsn 1					
<b>General Character</b>	Tension, release						Emphatic			Showing off		Question and answer												
<b>Means for Expression</b>	Clarinets entertain by placing an emphasis on the beginning of each measure. Moving notes, that move continuously between parts, pique interest of the listener						Dotted rhythms reiterate the tonic while the melody and accompaniment attempt to portray the subdominant. Bring out notes which move on odd beats.						Contrasting styles are brought front and center. The smooth, singing lines of the clarinets answers the demanding, deliberate tutti 8th notes.											
<b>Conducting Concerns</b>	Help to highlight the important line as it moves between parts. Show the light staccato entrance of the bassoons in measure 59.						As with many other sections the conductor's role becomes the management of contrasting styles in different parts. Help to highlight interesting lines.						Make sure that changing styles are not foreshadowed too much. Keep the tempo consistent through these question and answer sections.											
<b>Rehearsal Consideration</b>	The forte-piano markings in measure 59 should have a different character that those in measure 35. Make sure the momentum of 8th notes remains constant between sections.						Unify note lengths in dotted rhythm chords. Make sure 32nd note passages in the oboes are light and effortless, but still stand out amongst the crowd.						Unify note lengths of both staccato 8th notes and the final quarter notes in measures 76 and 80. Blend each melodic voice in lyrical measures.											



Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105			
<b>Form</b>	Exposition: Theme B									Development											Elision to m. 106						
<b>Phrase Structure</b>																											
<b>Tempo</b>	Allegro molto ♩ = 88																										
<b>Dynamics</b>	<i>p</i>	<i>f</i>								<i>p</i>		<i>p</i>						<i>p</i>									
<b>Meter/Rhythm</b>																											
<b>Tonality</b>	F Major									F Major						Bb Major											
<b>Harmonic Motion</b>	V									I - >															V	I	I V
<b>Orchestration</b>	Cl, BH, Bsn		Ob Hn						Full Ens.	Cl, Bb Hn, Bsn			Cl, BH												Ob, BH, Bb Hn, CBSn	BH, Bsn	
<b>General Character</b>	Unstable						Satisfied			Light conversation						A new subject											
<b>Means for Expression</b>	Natural crescendo through the adding of instruments. Horns should foreshadow the tutti forte in measure 84. Push toward the d minor chord in measure 86.									Constant motion and momentum is created through the constant, lightly articulated 8th notes moving between the contra bass and the basset horns. Stress the downbeats in measures 92 and 94.																	
<b>Conducting Concerns</b>	Cue the forte in the horns in measure 84, then show the tutti forte. Help to communicate a rounded release in measure 90.									Slight weight on the downbeats of measures 92 and 94. Cue the handoff of 8th notes from the contra bass to the basset horn or bassoon. Phrase toward measure 98, but back off going into measure 106 to help the feel of a surprise.																	
<b>Rehearsal Consideration</b>	Horns in F should follow the previously stated dynamic marking of forte even though other instruments are not marked forte until the third beat of the measure. Work for clarity in the oboe and basset horn in measures 88 and 89.									Work for good balance and intonation between bassoon and clarinet in measures 91 through 94. Work the same for the oboe and basset horn in measures 99-102. Ensure grace notes in measures 97 and 105 are on the beat. Solidify consistent articulation and note length between contra bass, basset horn, and bassoon when each has the steady 8th notes.																	

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131									
<b>Form</b>	Development																																		
<b>Phrase Structure</b>																																			
<b>Tempo</b>	Allegro molto ♩ = 88																																		
<b>Dynamics</b>	<i>f</i>										<i>p</i>										<i>f</i>														
<b>Meter/Rhythm</b>	C																																		
<b>Tonality</b>	Modulating to G Minor - >											Modulating to Bb Major - >																							
<b>Harmonic Motion</b>	Bb	F	g	d	Eb	Bb	C# <sup>o</sup>	D												g	D	Sequence - >						Bb	c	C	(V/V)				
<b>Orchestration</b>	Full Ens.				- F Hn							BH, Bsn				Ob Bsn Cl BH Cl BH Bsn				Ob, Cl, BH		Full - F Hn		Full Ens.											
<b>General Character</b>	Bursting forth							Unfinished							Sinister				Circling				Confident												
<b>Means for Expression</b>	Bring out suspensions, exaggerate tension. Seamless connection of 8th notes between each part creates forward motion.											Create tension by stressing the first half note on each entrance of the primary theme material. Dynamic level of this section should remain steady so the subito forte in measure 127 retains its surprise value.											Forte dynamic should be sudden and obvious. Bring out the syncopation to create tension.												
<b>Conducting Concerns</b>	Promote steady momentum. Acknowledge instruments with suspensions, specifically first oboe, clarinet and basset horn. Prep for a softer, more lyrical section before measure 116.											Conduct the steady half notes from measure 120 to measure 126. Work to promote steady momentum between all parts by maintaining momentum in the pattern.											Strong downbeats in measures 127 and 128 to highlight the subito dynamic.												
<b>Rehearsal Consideration</b>	Make sure 8th notes are clearly articulated so they are heard, but maintain a light character so they do not overwhelm the other parts. Make sure all instruments understand each other's parts, and the interplay between them.											Each entrance of the primary material should be confident, with a slight amount of stress, but not accented. Work to make sure style and note length are consistent between each instance of the primary material.											Be cautions of 32nd note rhythm in the oboe. Make sure basset horns don't change to forte until measure 128.												

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	
<b>Form</b>	Re-transition							Recapitulation: Theme A															
<b>Phrase Structure</b>																							
<b>Tempo</b>	Allegro molto $\text{♩} = 88$							possible rit.	A tempo														
<b>Dynamics</b>			<i>p</i>		<i>p</i>			<i>p</i>			<i>f</i>					<i>p</i>			<i>p</i>		<i>f</i>		
<b>Meter/Rhythm</b>																							
<b>Tonality</b>	Modulating to Bb Major - >							Bb Major														Eb Major	
<b>Harmonic Motion</b>	V							I64	V7	I	V I	IV	V I	I	V	I	V	I	V I	V I	IV	V I	
<b>Orchestration</b>	Full Ens.	Ob 1, BH 1	Ob 1, BH, Hn					Cl, Bsn					Full Ens.	Ob, BH 1, Hn, Bsn 1	Cl, Bsn			Full Ens. - F Hn					
<b>General Character</b>	Unstable		Leaning in					Innocent					Boisterous					Innocent	Proud				
<b>Means for Expression</b>	The V chord of Bb should be highlighted to signal the re-transition back to the main theme. A slight ritardando can be used to highlight the recapitulation.							Piano sections should be as light and innocent as possible to provide stark contrast to the forte section. Measure 19 should burst with energy, driven by the 8th notes in the bass voices.														Measures 152 and 153 should have slightly more weight to highlight new harmony.	
<b>Conducting Concerns</b>	Prep the subito piano dynamic going into measure 134. Cue each basset horn and horn entrance. Help to guide a slight ritardando going into measure 139.							Conducting should be light, and minimalist. Show important transitions and changes in character at measure 19 and measure 23. Show character of Bb horn movement at measure 25.														Conduct measures 152 and 153 with sustaining power and weight.	
<b>Rehearsal Consideration</b>	Make sure repeated 16th note rhythms are accurate, and together. Horn and basset horn entrances should be precise, but soft.							Make sure all instruments balance to clarinet 1 in measures 15-18. Work to unify the length of the grace note. Measure 19 should be full, but maintain a light character, and repeated 8ths in the bass voices should drive forward.														Make sure the chord in measure 152 is open and strong. Do not crescendo into measure 152.	

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	154	155	156	157	158	159	160	161	162	163
<b>Form</b>	Recapitulation: Theme A									
<b>Phrase Structure</b>										
<b>Tempo</b>	Allegro molto ♩ = 88									
<b>Dynamics</b>	<i>f</i>					<i>fp</i>	<i>fp</i>	<i>f</i>		
<b>Meter/Rhythm</b>										
<b>Tonality</b>	Modulating back to Bb Major - >									
<b>Harmonic Motion</b>	vi	V/vi	vi	V/V	V	Sequence			V/V (V/F)	
<b>Orchestration</b>	Full Ens.									
<b>General Character</b>	Demanding									
<b>Means for Expression</b>	At measure 154 the forte section surprises the audience with an initial minor mode. Bring out the conversation.					The forte-piano markings should be interpreted as extra weight on each primary beat, highlighting the sequence.				
<b>Conducting Concerns</b>	Help bring out important voices. In measures 154-155 oboes alternate with clarinets - stress this conversation.					Show a marcato weight on primary beats in measures 159 and 160.				
<b>Rehearsal Consideration</b>	Make sure note length of 8ths is consistent. Make sure 16ths in oboes and clarinets are not compressed.					Make sure forte-piano sections don't become drastic, or jagged sounding. Release together at 163.				



Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	
<b>Form</b>	Exposition: Theme A - transition																				
<b>Phrase Structure</b>																					
<b>Tempo</b>	Allegro molto $\text{♩} = 88$																				
<b>Dynamics</b>	<i>p</i>									<i>p</i>	<i>p</i>							<i>f</i>			
<b>Meter/Rhythm</b>	<b>C</b>																				
<b>Tonality</b>	Bb Major																				
<b>Harmonic Motion</b>	I	V I	V	V	IV I	V I	V7	->	I	V7 I	I	V I	V	V	IV I	V I	V7	->	V/V	I IV I V	
<b>Orchestration</b>	BH, F Hn, Bsn					- F Hn					+ F Hn, Ob			+ Cl			Ob, BH		Cl, BH	Full - Ob	Full Ens
<b>General Character</b>	Questioning				Sly, playful						Busier						Surprise				
<b>Means for Expression</b>	Light staccato notes should feel complete, marking the end of short statements. Half notes in measures 168-169 should have a slight weight to them. The trill in measure 171 should be elegant, but effortless.										The phrase beginning in measure 174 should have an identical feel to the phrase at measure 164 to set up the surprise at measure 181. The change should be subito, and there should be no crescendo.										
<b>Conducting Concerns</b>	Show a lighter touch on measures with staccato quarters, specifically measures 165 and 167. Help move the phrase toward the peak at measure 172. Cue oboes in measure 173.										Follow the same comments as measures 164-173, but work to show the subito change at measure 181 without foreshadowing.										
<b>Rehearsal Consideration</b>	Work to align staccato quarter notes in measures 165 and 167, and unify length. Make sure intonation of harmonies remains solid in measures 168 and 169 as chords become more compressed.										Continue to stress consistency in note length of staccato 8ths. The long strand of repeated 8th notes in the basset horns may have a tendency to become heavy.										

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207				
<b>Form</b>	Recapitulation: Theme B																											
<b>Phrase Structure</b>																												
<b>Tempo</b>	Allegro molto $\text{♩} = 88$																											
<b>Dynamics</b>	<i>fp</i>	<i>fp</i>	<i>fp</i>					<i>f</i>									<i>f</i>		<i>p</i>		<i>f</i>		<i>p</i>					
<b>Meter/Rhythm</b>	C																											
<b>Tonality</b>	Bb Major																											
<b>Harmonic Motion</b>	I	IV	I	IV	I	IV	I	vi	V7	->	I	IV	I	IV	I	IV	I64	->	vi	->	I64	V	I	V	I	V		
<b>Orchestration</b>	Cl, Bsn					Full Ens.					- F Hn					Full Ens					Full Ens Cl		Cl, BH 1		Full Ens Cl		Cl, Bsn 1	
<b>General Character</b>	Tension, release					Emphatic					Showing off					Question and answer												
<b>Means for Expression</b>	Clarinets entertain by placing an emphasis on the beginning of each measure. Moving notes, that move continuously between parts, pique interest of the listener					Dotted rhythms reiterate the tonic while the melody and accompaniment attempt to portray the subdominant. Bring out notes which move on odd beats.										Contrasting styles are brought front and center. The smooth, singing lines of the clarinets answers the demanding, deliberate tutti 8th notes.												
<b>Conducting Concerns</b>	Help to highlight the important line as it moves between parts. Show the light staccato entrance of the basset horns in measure 184.					As with many other sections the conductor's role becomes the management of contrasting styles in different parts. Help to highlight interesting lines.										Make sure that changing styles are not foreshadowed too much. Keep the tempo consistent through these question and answer sections.												
<b>Rehearsal Consideration</b>	The forte-piano markings in measure 184 should have a different character than those in measure 159. Make sure the momentum of 8th notes remains constant between sections.					Unify note lengths in dotted rhythm chords. Make sure 32nd note passages in the oboes are light and effortless, but still stand out amongst the crowd.										Unify note lengths of both staccato 8th notes and the final quarter notes in measures 76 and 80. Blend each melodic voice in lyrical measures.												

Composition: Serenade No. 10 In Bb Major  
 Composer: W.A. Mozart

Measure #	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	
<b>Form</b>	Recapitulation: Theme B								Coda																			
<b>Phrase Structure</b>																												
<b>Tempo</b>	Allegro molto $\text{♩} = 88$																											
<b>Dynamics</b>	<i>p</i>		<i>f</i>						<i>f</i>		<i>p</i>	<i>f</i>			<i>p</i>	<i>f</i>	<i>p</i>											
<b>Meter/Rhythm</b>																												
<b>Tonality</b>	Bb Major																											
<b>Harmonic Motion</b>	V - >                      vi - I64 -                      I                      V7/                      vii°/                      I                      V7                      Sequence - >                      IV                      I64 -                      I - >																											
<b>Orchestration</b>	Cl, BH, Bsn	Full Ensemble																	Ob, Hn	Full Ens	Cl	+ Ob Bsn	+ BH, Bb Hn	Ob, BH, Hn, Bsn	Full Ensemble			
<b>General Character</b>	Unstable				Satisfied				Questioning								Unsure				Definite							
<b>Means for Expression</b>	Natural crescendo through the adding of instruments. Horns should foreshadow the tutti forte in measure 210. Push toward the g minor chord in measure 212.								Though there are no dynamics marked, it would be stylistically appropriate to add stepped dynamics, as shown in the grid section above, to add interest.								Build tension from 223 to 229, but with more urgency than before. Measure 229 to the end should be proud and deliberate. Momentum should be steady until the final two measures.											
<b>Conducting Concerns</b>	Cue the forte in the horns in measure 210, then show the tutti forte. Show the push toward the minor vi chord in measure 212.								Be precise when showing dynamic changes through measure 222. Keep the style light. Fermata in measure 222 should not be released too quickly.								Cue entrances of theme material from 223 to 226. Keep the style connected, and the dynamic soft until 229. Prep the sudden dynamic change at 229. Release the ensemble after a full length half note in the final measure.											
<b>Rehearsal Consideration</b>	Horns in F should follow the previously stated dynamic marking of forte in measure 210. Work for clarity in the oboe and basset horn in measures 214 and 215.								Work for consistency in note length, and intonation of tutti chords, especially the held chord in measure 222.								Be careful with intonation in each entrance of the main subject material. Work for consistency in note length in the longer 8th note section. Make sure the ensemble agrees upon a note length in the final measure, and that the half note is full value.											