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## Conductor's Study Guides / Advanced Conducting Project

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Messiah College

# Conductor Study Guides

Suite Francaise

Prelude, Siciliano and Rondo

On A Hymnsong of Philip Bliss

Chorale Prelude: Be Thou My Vision

Sedona

Timothy J. Rohrbaugh

Advanced Conducting Project (MUAP 504)

Dr. Brad Genevro

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## Conductors Study Guide

### *Suite Francaise*

Darius Milhaud

(b. 1892 – d. 1974)

#### **Unit 1: Composer**

Darius Milhaud was born in Marseilles to a family from Aix-en-Provence, France and he died in Geneva, Switzerland; not Oakland, CA as is stated in his biography in the “Teaching Music through Performance – Volume 1”<sup>1</sup>. He is widely regarded as one of the most prolific composers of the 20<sup>th</sup> century. His work as one of the members of “Les Six” or the “Group of Six” brought about a renaissance in composition as these composers rejected the impressionist movement in art feeling a much simpler approach to form and style was appropriate for the time. Milhaud immigrated to the United States in 1940 ultimately traveling back and forth between Mills College in California and the Paris Conservatory from 1947-1971 where he served as an educator for both institutions. Some of his notable students include Burt Bacharach, Peter Schickele and Dave Brubeck. His compositions utilize rhythmic influences from jazz and Brazil as well as extensive use of polytonal harmonies<sup>2</sup>.

#### **Unit 2: Composition**

*Suite Francaise* was commissioned by the Leeds Music Company as part of a series of new works by contemporary composers of the day. The piece premiered on June 13, 1945 being performed by the Goldman Band and was followed shortly by an orchestral version performed by the New York Philharmonic. There is also a 4-hands piano edition of this work. In addition to the folk tunes used, Milhaud provided some of the melodies for this extremely important composition<sup>3</sup>. The piece is in five movements and is approximately sixteen minutes in length.<sup>4</sup>

#### **Unit 3: Historical Perspective**

This composition is widely considered as an important and historical work in the genre of wind band music because it saw a respected composer first enter into the wind band genre and create a masterpiece that was accessible for most bands of the day. The following is taken from program notes provided by Milhaud:

*For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of the American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.*<sup>5</sup>

<sup>1</sup> Discrepancy discovered comparing information from Wikipedia and “Teaching Music through Performance – Volume 1”

<sup>2</sup> Teaching Music through Performance – Volume 1

<sup>3</sup> Andy Pease’s Wind Band Blog “Suite Francaise – Darius Milhaud”

<sup>4</sup> Teaching Music through Performance – Volume 1

<sup>5</sup> Andy Pease’s Wind Band Blog “Suite Francaise – Darius Milhaud”

#### **Unit 4: Technical Considerations**

Milhaud explores a wide variety of tonal centers in both major and minor keys throughout the five movements of this work. The first movement is rather quick when considering the 6/8 time signature and the tempo of quarter note equals 144. The significant challenges in this movement are the manner in which he layers some phrases, his off-setting of some downbeats and occasional grace-note figures. The second movement is very slow which requires a great deal of control by the performers but otherwise has limited demands. The third movement is in cut time signature and is to be played very lightly. A good deal of technical ability is needed by the performers especially in regards to articulations. This movement explores the keys of F, Db, G and C Major. The fourth movement is again slow and requires expressive playing very similar to those demands in the second movement. Strong alto sax and piccolo soloists are required. The fifth and final movement is considered to be the most technically challenging movement of the piece. It forces all of performers to be extremely skilled in articulation but most significantly the flutes, all reeds and cornets.<sup>6</sup> There are no significant challenges presented in regards to range and when combined with all other considerations, overall this composition should be an accessible piece for most high school bands.

#### **Unit 5: Stylistic Considerations**

With each movement being based in a different tonal center, students will need an understanding of the following keys/scales: Bb Major, D Major, F Major, A Major and G Major. Key signatures are not used in any of the movements so development of skills in regards to reading accidentals would be very useful. A basic knowledge of the following time signatures is important as well: 6/8 time (felt in both 2 and 6), cut time and 4/4 time. The main rhythmic challenges in this work are based around sixteenth note patterns/combinations. The lyrical style of the second movement and the fourth movement presents great opportunities for expression. This is due to the depth of the writing via the variety of dissonances utilized by the composer which makes balance and blend critical for a successful performance. The first, third and fifth movements are all very light in nature and must be performed with this in mind in regards to both articulation and dynamics. Most importantly, in all movements great attention must be given to the melodies so that above all else, these are prominent throughout the performance.<sup>7</sup>

#### **Unit 6: Musical Elements**

##### Melody

The main melodies used are taken from French folk songs. The folk songs included are: *Germaine*, *The French Shepherdess and the King of England*, *La Paimpolaise*, *Les marins des Groix*, *La chanson des metamorphoses*, *Voici la Saint-Jean*, *La belle au rosier blanc*, *Le Mois de Mai* and *Magali*. In addition, the composer created melodies of his own to help depict the areas of France where the Armed Forces of the United States mainly assisted during World War II.<sup>8</sup>

##### Harmony

Overall, the harmonies are mainly traditional in nature but the composers approach at times creates unconventional harmonies allowing for traditional folk songs to receive a new treatment. The use of harmonic modulations is consistently used throughout all movements. This technique is mainly

<sup>6</sup> Teaching Music through Performance – Volume 1

<sup>7</sup> Teaching Music through Performance – Volume 1

<sup>8</sup> Andy Pease's Wind Band Blog "Suite Francaise – Darius Milhaud"

utilized in tying together the various melodies. In the two slower movements, Milhaud uses dissonant chromatic harmonies as well as frequent harmonic modulations.<sup>9</sup>

### Rhythm

*Normandie* – In 6/8 time at quarter note equals 144 bpm. Students need a strong grasp of the triplet feel involved with this interpretation of 6/8. Rhythms only include dotted quarter, quarter and eighth notes making this one of the least complex movements rhythmically.

*Bretagne* – In 6/8 time at eighth note equals 116 bpm. No serious rhythmic challenges presented. This movement is all about the control needed by the performers at the tempo marking of “Lent”.

*Ile de France* – In cut time at half note equals 112 bpm with a tempo marking of “Vif”. The consistently written eighth note pulse throughout (felt as sixteenth notes) will challenge the average performer. In addition, the high woodwinds have a very demanding written sixteenth note passage at ms. 49 & 50 (felt as thirty-second notes). This is one of the more challenging rhythmic movements of the work.

*Alsace-Lorraine* – In 2/4 time at quarter note equals 58-60 bpm with a tempo marking of “Lent”. Occasional use of thirty-second notes in groupings of two, three or four as well as combined with sixteenth notes can present some challenge. However if the tempo is accurate, these rhythms should be very achievable by high school level students.

*Provence* – In Common time (4/4) at quarter note equals 138 bpm with a tempo marking of “Anime”. Use of sixteenth note rhythms throughout can present some challenges at the marked tempo. Of note is the use of dotted eighth-sixteenth rhythms and beginning at ms. 58 the sixteenth-eighth-sixteenth rhythms in the piccolo, flute and oboe parts. Along with *Ile de France*, this is one of the more challenging movements in regards to rhythm.

### Timbre

The composer utilizes the concept of layering themes to create a multi-texture feel even though the work is mainly built on a single texture approach.<sup>10</sup> The composer’s choice to have numerous low woodwind voices (2 bassoon parts, bass clarinet, baritone saxophone and bass saxophone) gives the work a unique depth in sound quality. Some might interpret this as “heavy”<sup>11</sup> however it gives the piece a unique quality not normally heard in the wind band genre.

## **Unit 7: Form and Structure**

### **1. Normandie**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 19	A	Bb Major	Statement of Theme I in 2 parts (ms. 1-8 and ms. 9-19)
19 – 22			Transition via saxes and horns
23 – 34		G minor	Theme II heard via ww’s
35 – 42	B	F minor	Theme I in brass; Counter melody in ww’s
43 – 52		F# Major	
53 – 58			Theme I from ms. 9 is developed

<sup>9</sup> Teaching Music through Performance – Volume 1

<sup>10</sup> Teaching Music through Performance – Volume 1

<sup>11</sup> Quote from Tim Reynish’s online interpretation of this work – [www.timreynish.com](http://www.timreynish.com)

59 – 62		B Major	Theme II is developed
63 – 66		G Major/B Major	Both Themes are developed and layered creating polytonal harmonies
67 – 74		G Major (with some chromatic accompaniment)	Excerpt of Theme I heard via ww's; Excerpt of Theme II layered in at ms. 71-74
75 – 78		Bb Major (with some chromatic accompaniment)	Excerpt of Theme I
79 – 82		Bb Major	Transition to Recapitulation; Tutti
83 – 101	A		Recapitulation of Theme I
102 – 108			Coda on Theme I

## 2. Bretagne

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 11	A	D Major	Fermata on Bb contrasts with key of D Major creating a sense of tension in harmonies which is heard as the piece develops; theme that connects all sections of this movement is first heard in ms. 10-11
12 – 26	B	E minor	Oboe plays Theme II with sustained chords in support but against dissonant chords played by flutes/trombones
27 – 37	C	B minor	Theme III heard in flutes/clarinets against chromatic chords in low brass, horns and bassoons
38 – 53	B	E minor	Theme II returns via oboe but with countermelody in euphonium against dissonant chords in flutes/trombones
54 – 66	A	D Major	Theme I played for final time; piece concludes with D Major chord in its first traditional use in this movement

## 3. Ile de France

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 13	A	F Major	Ms. 1-2 are an introduction; Theme I in cornet in upper ww's beginning in ms. 3; Theme Ia introduced in ms. 8 by flutes, clarinets and alto saxes
14 – 19		Db Major	Theme II in upper ww's;

			Theme I in low brass
20 – 24		A Major	Theme Ia in canon between euphoniums, horns and ww's
25- 36		G Major	Theme III is a contrasting legato theme and is heard in alto sax and alto clarinet then flutes and clarinets join them
37 – 70	B	G Major C Major F Major	Large section where all themes are developed
71 – 75	A	F Major	Recapitulation of Theme I
76 – 79			Coda on Theme III

#### 4. Alsace-Lorraine

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 8	A	A minor	Saxophones introduce Theme I; Glissando in ms. 4 is a recurring motif
9 – 16			Theme Ia heard via flutes/alto sax
17 – 24			Theme II in upper ww's; Countermelody based around glissando motif
25 – 32	B	C – pitch center	Theme III heard via solo cornet; Melody in G Major; D dim7 chord outlined in bass part
33 – 36			Theme IIIa introduced – it is heard often in this movement
37 – 52	A	A minor	Theme I and Ia returns and is layered with statements of Theme IIIa and the glissando motif
53 – 67	C	F Major	New material but similar to other themes used as if it is an interlude
68 – 80	B		Theme III in canon between flutes/oboes and cornet I in ms. 68-76; Theme IIIa in 3-part canon at ms. 76-80
81 – 102	A	A Major	Return of Themes I, Ia and II along with layering of Theme IIIa and glissando motif
103 - 109			Coda on Theme IIIa via a rhythmic augmentation

#### 5. Provence

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 14	A	C Major	Theme I in upper ww's
15 – 28	B	F Major	“fife and drum” section between flutes and percussion
29 – 35	A	C Major	Theme I restated by upper ww's;

			Theme II in euphonium as countermelody; 1 measure trumpet fanfare used as transition
36 – 49	C	Ab Major	Theme III in flutes, alto saxes and alto clarinets; accompaniment line in alto sax 2 and horn is based on the trumpet fanfare
50 – 57	A	F# Minor	Theme IV in upper ww's but is played over variations on Theme I in cornets, euphoniums and clarinets; Trumpet fanfare is again used as a segue
58 – 68		G Major	Trumpet fanfare is used as basis for melody in flutes, piccolo and Eb clarinet; Theme I in clarinets, alto saxes and cornet I
69 – 78	B	C Major	"Fife and Drum" theme
79 – 84	A	G Major	Theme I and II are played simultaneously
85 – 89			Brief coda on trumpet fanfare in rhythmic augmentation

### Unit 8: Suggested Listening

Darius Milhaud, *West Point Suite*

Darius Milhaud, *La Creation du Monde, Symphony No. 5 for Winds*

Gustav Holst, *First Suite in E-flat*

Gustav Holst, *Second Suite in F*

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## Conductors Study Guide

### *Prelude, Siciliano and Rondo*

Malcolm Arnold

(b. 1921 – d. 2006)

Arranged by John Paynter

(b. 1928 – d. 1996)

#### **Unit 1: Composer/Arranger**

Sir Malcolm Arnold was born in Northampton, England on October 21, 1921 to a family of shoemakers<sup>1</sup>. His interest in music began with exposure to jazz which led him to take up the trumpet. Ultimately his musical skills gained him admission into the Royal College of Music where he also studied composition with Gordon Jacob and his talent as a performer earned him positions with the London Philharmonic and the BBC Symphony Orchestra in the 1940's. Upon his departure from the London Philharmonic in 1948 he began composing full-time and ultimately became one of the most sought after and successful composers of his day. He holds several Honorary Doctorates of Music from universities in both England and the United States<sup>2</sup>. He has received numerous awards for his work including an Academy Award for his score to *Bridge on the River Kwai*, the Ivor Novello Award for "Outstanding Services to British Music" for his score to *Inn of the Sixth Happiness*, the Wavendon Award and the Incorporated Society of Musician's Distinguished Musician Award. His 132 works include movie scores, symphonies, ballets, concertos, some theater music and a large array of brass and wind band repertoire. In 1993, he was knighted for his significant contributions to the field of music<sup>3</sup>.

#### **Unit 2: Composition**

Sir Malcolm Arnold's original composition entitled *Little Suite for Brass* is what John Paynter used to create this arrangement for wind band. The original composition was written for brass band by Arnold. It is important to note that the full band version arranged by Paynter includes the use of woodwinds and expanded percussion whereas the original version was only intended for brass and minimal percussion. Paynter has masterfully included this additional instrumentation while retaining all of the main characteristics of the original work<sup>4</sup>.

#### **Unit 3: Historical Perspective**

*Prelude, Siciliano and Rondo* is recognized by many in the field as one of the standards in the genre of wind band music. It was written in the same tradition of many other classics by composers such as Gordon Jacob (Malcolm Arnold's mentor), Gustav Holst and Ralph Vaughan Williams. This idea is best demonstrated in how the melodies have characteristics of English folk songs even though all of the themes are original to the work. Arnold also demonstrates this skill for creating memorable melodies in other works for band such as *Four Scottish Dances*, *Four Cornish Dances* and *English Dances*.<sup>5</sup>

<sup>1</sup> Andy Pease's Wind Band Blog "Prelude, Siciliano and Rondo – Malcolm Arnold"

<sup>2</sup> Sir Malcolm Arnold website biography - malcolmarnold.co.uk/bio

<sup>3</sup> Teaching Music through Performance – Volume 1

<sup>4</sup> Andy Pease's Wind Band Blog "Prelude, Siciliano and Rondo – Malcolm Arnold"

<sup>5</sup> Teaching Music through Performance – Volume 1

## Unit 4: Technical Considerations

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### **Prelude (First Movement)**

The tonal center in this movement shifts a great deal, however the average musician should have no trouble following these changes. Tonal centers include Bb Major, Ab Major, G Lydian, Eb Lydian, D minor and D Major. The tempo for the piece is marked quarter note equals 112 which makes the rhythms very achievable. Overall, the rhythms are fundamental despite numerous entrances on weak beats and the use of syncopation. The most significant demands are on the low brass and low woodwinds as they perform Db Major and F Major scales in eighth notes and on the flutes and xylophone, who play an ascending Bm7 arpeggio in sixteenth notes. Range demands are not significant in this movement.

### **Siciliano (Second Movement)**

The key of Eb Major is used as the tonal center with brief modulations and some use of altered chords throughout. The suggested tempo is dotted quarter note equals 60 and the time signature is 6/8. Again, there are very few rhythmic challenges except for a very demanding sixteenth arpeggiated passage for the clarinets. The chords included in this difficult passage are Eb Major, Bb minor, Ab augmented, C dominant 7, F minor 7, Ab half-diminished 7 and Bb dominant 7. Several instruments that might not be found in the average wind band of today (i.e. harp, English horn, contrabass clarinet, contrabassoon and string bass) are cross-cued and can be covered without loss of the integrity of the piece. Overall, this piece requires a strong sense of sensitivity in performance as well as great attention to lyrical playing, especially by the solo cornet.

### **Rondo (Third Movement)**

The meter for this movement is 3/4 with a tempo marking where the quarter note equals 152. Brass players should have solid double-tonguing skills to be able to play the piece at tempo. There are more rhythmic demands in this movement when compared to the other movements demonstrated by how syncopation plays a larger role in the parts that accompany the melody. Overall, players will require solid training to perform this piece well as shown in several parts that include a Bb melodic minor scale in sixteenth notes. The tonal center for the piece is Bb mixolydian but again there are times when modulations and altered chords are used. As with the previous movement (*Siciliano*), several instruments are cross-cued and can be covered without loss of the integrity of the piece<sup>6</sup>.

## Unit 5: Stylistic Considerations

### **Prelude (First Movement)**

The *Prelude* begins in the style of a fanfare creating an exciting opening to the piece. Performers must take note of articulation markings to create the excitement needed by this work. This is most important in the performance of eighth and sixteenth note passages. In addition, the performance of stylistic differences between staccato and marcato markings should be given great attention. The use of polyphony and a variety of textures in scoring create unique challenges when balancing the ensemble. Use of the snare drum in the opening passage plays an important role in developing thematic material and should not be muted by the tutti ensemble.

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<sup>6</sup> Teaching Music through Performance – Volume 1

### **Siciliano (Second Movement)**

This movement requires a commitment by all performers to the flowing and lyrical quality that the 6/8 time signature requires. The quarter-eight note ostinato should have a tenuto feel on the quarter note whereas the eighth note should have little weight given to it. Ends of phrases should be handled delicately with a sense of tapering to the release point. The melody should be played as lyrically as possible including performing the dotted-eighth as if it were an upper-neighboring grace note. Great attention should be paid to the use of dynamics in this movement as the necessary nuances for this piece are contoured around the shape of the musical lines both melodic and harmonic.

### **Rondo (Third Movement)**

The *Rondo* requires a light approach, bright tempo and strong technique from the performers to create the desired result. The use of a wide range of articulations and dynamics in this movement create a wealth of opportunities for expression. The accompanying rhythms in this movement should be played lightly and with a staccato articulation. Great attention to detail in regards to the accents is necessary to achieve the composer's intent in regards to rhythm<sup>7</sup>.

## **Unit 6: Musical Elements**

### **Prelude (First Movement)**

#### Melody

The piece opens with a 3 measure fanfare that occurs in a different key each time it is stated. The main melodic idea is present at letter A by first cornet and all French horns. This melody is passed through all sections of the band during this movement. Additional melodic motifs are presented in the B and C sections.

#### Harmony

The composer blends both traditional and more modern harmonic exploration in this movement. The tonal centers of the piece include Bb Major, Ab Major, G Lydian, Eb Lydian, D minor and D Major therefore it would be beneficial for students to have a working knowledge of these keys and modes. The use of two-part counterpoint and countermelodies are examples of the compositional techniques chosen by the composer<sup>8</sup>.

#### Rhythm

The main rhythmic challenge presented is the use of eighth note and two sixteenth note combinations for the brass. This occurs in ms. 19-21. All other rhythms presented should be easily performed by the average high school musician.

#### Timbre

The opening fanfare creates a strong beginning to the work which eventually leads into a quieter section before reaching a climactic movement in the middle of the piece. To conclude the piece the composer returns to the opening theme that is performed quietly before fading to silence. A

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<sup>7</sup> Teaching Music through Performance – Volume 1

<sup>8</sup> Teaching Music through Performance – Volume 1

strong presence of brass is needed for the fanfare. The dynamics shown for the woodwind section is most important in creating the proper sound the piece needs at its climactic moment.

### **Siciliano (Second Movement)**

#### Melody

First heard at letter A and played by solo cornet, the main melody of this movement is an extremely lyrical and memorable theme. Great attention should be paid to phrasing and shaping of this line in regards to dynamics. This main theme recurs numerous times throughout the movement being played by a variety of soloists, small groups and sections.

#### Harmony

Based in the key of Eb Major, a few modulations and altered chords are used at times however most of the harmonies used are traditional. The main challenge presented is in the arpeggiated clarinet part at letter D. Performers will need strong skills to perform the sextuplets in Eb Major, Bb minor, Ab augmented, C dominant 7, F minor 7, Ab half-diminished and Bb dominant 7<sup>9</sup>.

#### Rhythm

The time signature is 6/8 and the tempo marking *Andantino* with the dotted quarter note equaling 60 bpm. Performers will need an understanding of how to count 6/8 with a feel of 2 beats per measure. This movement is not very demanding in regards to rhythm with the noted exception of the clarinet arpeggios at letter D.

#### Timbre

The main textural idea used is homophony. Careful attention needs to be paid to balance and blend during tutti sections so that the main melody is not lost. It is important for performers to pay close attention to the shaping of phrases and the direction of the musical lines for proper interpretation<sup>10</sup>.

### **Rondo (Third Movement)**

#### Melody

This movement opens with tutti ensemble playing the main melody in unison. At letter A the melody is passed to flutes, Eb clarinet and first cornet (1 player). As is the case in the other movements, this melody is passed through the ensemble as the piece progresses.

#### Harmony

Based in Bb mixolydian, there are moments when altered chords and modulations occur. However as in the *Rondo*, homophony is the main texture. The composer has incorporated a variety of techniques including the use of borrowed chords, chromatic harmonies, tonicization, antiphonal moments, modal melodies and modal harmonies<sup>11</sup>.

#### Rhythm

The meter for this piece is 3/4. The tempo is marked *Allegro vivace* with the quarter note equaling 152 bpm. Of the 3 movements, this is the most difficult in regards to rhythm. The use

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<sup>9</sup> Teaching Music through Performance – Volume 1

<sup>10</sup> Teaching Music through Performance – Volume 1

<sup>11</sup> Teaching Music through Performance – Volume 1

of syncopation combined with the more aggressive tempo will present challenges to all sections of the ensemble. Additionally the brass will need to be able to double-tongue in order to create the energy needed at letter F.

### Timbre

This movement explores 2 main ideas in regards to timbre. A full ensemble, aggressive sound is heard initially and is the dominant characteristic of the timbre in this movement. Unlike the previous movements, the sections within are more clearly defined by the composers use of contrast in his choice of texturing and contrasting timbres. The second idea is first used at letter A. A thinner approach in orchestration is used and when combined with fewer parts on the main melody, a light, playful mood is created<sup>12</sup>.

## Unit 7: Form and Structure

### Prelude (First Movement)

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 8	Introduction	Bb Major Ab Major	Opening fanfare (theme 1) occurs three times all in different keys; root of harmony moves by perfect fourths (Bb-Eb-Ab-Db); complementary theme (A) played by low saxes, horn 3, 4, baritone and trombone 3
9 – 18	A	G Lydian Eb Lydian	Theme 2 in canon (brass); upper woodwinds and saxes play theme B; harmony modulates
19 – 23	B	D minor	Theme A develops as a brass fanfare in canon (trumpets and horns/trombones/baritones/snare drum)
24 – 29	A	D Major	Short restatement of Theme 1 and 2 via use of counterpoint
30 – 38	C	D Major Bb Major	Complementary themes A and B are developed via counterpoint through woodwinds, horns and xylophone
39 – 47	A	Bb Major	Theme 2 and complementary theme B are heard for the final time
48 – 55	Coda	Bb Major	Theme 1 (fanfare) heard again but softly and without complementary thematic material

<sup>12</sup> Teaching Music through Performance – Volume 1

**Siciliano (Second Movement)**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 4	Introduction	Eb Major	Introduction of rhythmic ostinato. It accompanies the main theme every time it is played.
5 – 20	A	Eb Major	Main theme is stated by cornet solo; second statement via cornet, flutes and English horn
21 – 28	B	Eb Major (includes tonicization to V/V)	Ostinato material is developed briefly; harmonic activity increases; tonicization, chromatic harmonies
29 – 44	A	Eb Major	Main theme is restated twice; clarinet the first time and the second time with full ensemble and traditional harmonies
45 – 53	C	B minor Bb Major	Ostinato material is developed briefly; antiphonal statements occur with brass/woodwind groupings; harmonic activity increases via borrowed chords and chromatic harmonies
54 – 69	A	Eb Major	Main theme is heard for the final two times (woodwinds and cornet solo)
70 – 75	Coda	Eb Major	Quiet conclusion based on ostinato heard throughout

**Rondo (Third Movement)**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 24	A	Bb Mixolydian	Twelve bar rondo theme begins this movement; tutti ensemble in unison for first statement; reduced instrumentation for second statement
25 – 32	B	D Major Bb melodic minor	Development of small portion of rondo theme. Entire section repeats with no changes.
33 – 44	A	Eb Major	Main theme heard again: First time via flute/oboe/bells soli and harp; second time via tutti ensemble with standard harmonies
45 – 60	C	G minor	Introduction of new theme; accompaniment contrasts to earlier sections (more legato in nature)
61 – 81	A	Bb Mixolydian	Rondo theme is heard twice, first time in low brass and woodwinds; second time in

			its final statement
82 – 95	Coda	Bb Mixolydian	Two part coda; first part builds an Fm7 chord; second part with faster tempo in Bb pushes to conclusion

### Unit 8: Suggested Listening

Malcolm Arnold, *Four Scottish Dances*

Malcolm Arnold, *English Dances*

Malcolm Arnold, *Four Cornish Dances*

Gustav Holst, *First Suite in Eb*

Gustave Holst, *Second Suite in F*

Ralph Vaughan Williams, *English Folk Song Suite*

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# Conductors Study Guide

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## *On A Hymnsong of Philip Bliss*

David R. Holsinger  
(b. 1945)

### **Unit 1: Composer**

Born on December 26, 1945 in Hardin, Missouri, David Holsinger studied music at Central Methodist College (now Central Methodist University), Central Missouri State University, Warrensburg (now University of Central Missouri) and at the University of Kansas, Lawrence. He is an elected member of the American Bandmasters Association (ABA) and has received numerous awards including two of the prestigious Ostwald Composition Prizes given by the ABA. He has also received the Distinguished Music Alumni Award from Central Missouri State University, Phi Mu Alpha Sinfonia's Orpheus Award and Sinfonian Medal, as well as honorary memberships in the Kappa Kappa Psi National Band Fraternity and the Women's National Band Directors Association. Phi Beta Mu International Band Fraternity presented him with their "Outstanding Bandmaster of the Year" award in December 2011 and in 2010, the Women Band Directors International awarded him the "Al G. Wright Award".

In April 2003, Holsinger was presented the Distinguished Alumni Award from Central Methodist College, and the following month Dr. Paul Conn, President of Lee University, presented him with the university's prestigious "Excellence in Scholarship" faculty award for his continued achievement in musical composition. He is currently on the music faculty at Lee University Wind Ensemble in Cleveland, Tennessee where he teaches advanced instrumental conducting and composition.

He is most known for his compositions that include differentiating time signatures and has composed a great deal of popular literature for wind bands including *To Tame the Perilous Skies*, *Consider the Uncommon Man*, *Abram's Pursuit*, *Havendance* and *The Easter Symphony*<sup>1</sup>.

### **Unit 2: Composition**

This work shows a very different style from the typical Holsinger composition. Based on the Philip Bliss/Horation Spafford hymn, "It is Well with My Soul", this work is very calm and serene in nature. The main tune is heard twice. The first time it is played by both woodwinds and brass and the second it is performed by a brass chorale. Overall, this 70 measure work lasts approximately four minutes. The piece was written in 1989 as a means of honoring the retiring Principal at Shady Grove Christian Academy where Holsinger was employed at the time<sup>2</sup>.

### **Unit 3: Historical Perspective**

The original hymn that this work is based from, "It is Well with My Soul" was composed by Philip Bliss as the title suggests. However the lyrics were first written by Horatio Spafford. Spafford led a tragic life. Shortly after losing a fortune in the Chicago Fire, his only son died of scarlet fever at the age of four. Approximately a year later his family was leaving for England by ship when last minute business detained him in New York. He then decided to send his wife and

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<sup>1</sup> David Holsinger website - davidrholsinger.com/biography

<sup>2</sup> Teaching Music through Performance – Volume 1



four daughters on ahead. In the middle of the Atlantic their ship collided with another vessel and sank. Of his family, only his wife survived. He immediately set sail for England to be with this wife and when his ship was passing over the place where his daughters died, he penned the words to this beautiful hymn<sup>3</sup>.

#### **Unit 4: Technical Considerations**

This is a very playable work for better than average middle school bands and most high school bands. Students will need a strong awareness of playing in the key of Db Major. The piece is labeled Grade 3 due to the key as well as the care that needs to be taken to perform it as expressively as it ought to be. The greatest technical challenge is in the second alto saxophone part, which begins on a low D, followed by a low C, at a dynamic marking of piano. At measure 58 the part begins on a low Bb which is also played at the dynamic of piano<sup>4</sup>.

#### **Unit 5: Stylistic Considerations**

The beginning is marked “Freely, with expression” and this approach in style should be utilized throughout the work. The tempo is also marked as quarter note equals 76-80. All other tempo changes are included to assist the musicians in ensuring that the performance is as expressive as possible. There are no major key changes or dynamic shifts that should challenge the performers. Only a few accents are included as articulation markings therefore the players should interpret and play their parts as lyrically as possible<sup>5</sup>.

The rise and the fall of the dynamics at the beginning of the work bring to mind the text, “When peace like a river, attendeth my way; when sorrows like sea billows roll.” The quickest tempo used coincides with the second verse, which is played by a brass choir. This is also consistent with the text, “And Lord, haste the day when our faith shall be sight; The clouds be rolled back as a scroll. The trumpet shall sound, and the Lord shall descend; Even so, it is well with my soul.”

#### **Unit 6: Musical Elements**

##### Melody

The melody is taken from the hymn “It Is Well with My Soul” which was composed by Horatio Spafford. It is extremely lyrical and great attention should be paid to all phrase markings and dynamic contouring provided. This approach will allow for proper interpretation as the musical lines relate to the lyrics of the hymn.

##### Harmony

This work is very traditional in harmonic structure. The only mild deviation from this approach occurs between ms. 39 and 41 where use of altered chords occurs as the composer sets up the strong brass statement of the hymn at ms. 42. Students will need a strong understanding of the Db Major scale. This is especially important for the woodwinds as they play several eighth and sixteenth note passages based on this scale<sup>6</sup>.

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<sup>3</sup> Wind Repertory Project website - [www.windrep.org/On\\_a\\_Hymnsong\\_of\\_Philip\\_Bliss](http://www.windrep.org/On_a_Hymnsong_of_Philip_Bliss)

<sup>4</sup> Teaching Music through Performance – Volume 1

<sup>5</sup> Teaching Music through Performance – Volume 1

<sup>6</sup> Teaching Music through Performance – Volume 1

### Rhythm

The work is not rhythmically complex however there are times when meters irregular to the piece are added to delay the resolution of a cadence. These can be found at ms.16 (1 5/4 measure), and at measures 40 and 68 where 2/4 measures are added to the cadence. It is also important to note that woodwinds and most low brass will need an awareness of legato eighth and sixteenth note playing.

### Timbre

The approach of the performers should be to create as dark and lush of a tone as is possible at all times. Low reeds and low brass play an important role in creating the foundation for this so the pyramid of sound is vital for success in the performance of this work. Extreme attention should be paid to all dynamic markings to also create the appropriate layering of sounds throughout.

### **Unit 7: Form and Structure**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 9	Introduction	Db Major	An eighth note pattern is played in the clarinets and alto saxophones, which are split with one group playing eighth notes on beats 1 & 2, the other on 3 & 4.
9 – 23	Verse I	Db Major	An underlying eighth note pattern continues through the first verse. The verse is begun in the French horns, cued in the trumpet part. The flutes take over the melody beginning at measure 13 before passing it to the first trombones and French horns at measure 17. The trumpets take over the melody as the whole ensemble finishes the verse.
24 – 30	Chorus I	Db Major	The chorus is very subdued, with low winds responding to the clarinet statement of the melody.
31 – 41	Transition	Db Major	The transition is reminiscent of the introduction. More complex harmonies and intense dynamics complete the transition into the second verse.
42 – 56	Verse II	Db Major	The most intense part of the work. The tempos are faster and the dynamics louder. It begins with a brass choir, with the cadence in measures 48 and 49 is again stretched to delay resolution. The full ensemble finishes the verse with the high woodwinds adding flourish with descending sixteenth note scales.
57 – 63	Chorus II	Db Major	Very similar to Chorus I in

			instrumentation and style
64 – 70	Conclusion	Db Major	Also very reminiscent of the introduction. Once again we have the rise and fall of the dynamics that give reference to the 'sea billows' of the text.

**Unit 8: Suggested Listening**

David R. Holsinger, *On a Hymnsong of Lowell Mason*

David R. Holsinger, *On an American Spiritual*

Frank Ticheli, *Amazing Grace*

Arr. Claude T. Smith, *Eternal Father, Strong to Save*

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## Conductors Study Guide

### *Chorale Prelude: Be Thou My Vision*

Jack Stamp

(b. 1954)

#### **Unit 1: Composer**

Jack Stamp is Professor of Music, Chairperson of the Music Department and Director of Band Studies at Indiana University of Pennsylvania (IUP). In addition, his duties include conducting the IUP Wind Ensemble and teaching courses in graduate conducting. He received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University. In addition he is co-founder and conductor of the *Keystone Wind Ensemble*, a professional wind ensemble that strives to gain respect for American concert band music.

Born in Washington, D.C. in 1954, Stamp grew up in the suburbs of Maryland. Before arriving as a professor at IUP, he taught for several years in the public schools in North Carolina and served as chairman of the Division of Fine Arts at Campbell University. He has also been the conductor of the Duke University Wind Symphony and was musical director of the Triangle British Brass Band.

Stamp has studied composition with such prominent teachers as Robert Washburn, Fisher Tull, David Diamond, Joan Tower and Richard Danielpour. He is highly in demand as a guest-clinician, conductor, adjudicator and composer in both North America and Great Britain. For his work as a composer, he has earned the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha at IUP and is a "Distinguished Alumnus" of IUP as well. The Pennsylvania Music Educators Association presented him with its "Citation of Excellence" in 1999 and in 2000 he was inducted into the American Bandmasters Association<sup>12</sup>.

#### **Unit 2: Composition**

This work was written as a gift to two friends of Stamp's; the Director of Bands at Arkansas State University (Thomas O'Neal) and the Director of the Springdale (Arkansas) High School Symphonic Band (Pat Ellison). The composition is based off of an old Irish folk song entitled "Slane", more commonly known today as "Be Thou My Vision" and is a showcase for Stamp's love for hymn tunes<sup>3</sup>.

#### **Unit 3: Historical Perspective**

Composers have used hymns and chorales dating back in history to the first uses of polyphony. Martin Luther first began translating texts so the masses could participate in church services and from this music was composed to accompany this material. Since this time, composers have been using hymns and chorales as thematic material for all varieties of compositions. This has

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<sup>1</sup> Jack Stamp website biography - [www.jackstamp.com/bio](http://www.jackstamp.com/bio)

<sup>2</sup> Wikipedia - Jack Stamp - [en.wikipedia.org/wiki/Jack\\_Stamp](http://en.wikipedia.org/wiki/Jack_Stamp)

<sup>3</sup> Teaching Music through Performance - Volume 3

been more prevalent in American and English music and it is this concept that Stamp uses for this work<sup>4</sup>.

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#### **Unit 4: Technical Considerations**

The work is considered a grade III-IV and should be achievable for the average high school band. Overall, the ranges explored by the composer are well within normal the standard for most high school musicians. The more challenging section of this piece (ms. 35-67) is fugal in nature being based on the third phrase of the chorale. Syncopated rhythms and numerous accidentals are used throughout this portion of the work and students will need a strong understanding of how to count these rhythms. Shifting meter is also incorporated at various times throughout the piece but of important note is the use of 5/8 time in ms. 51-52 and may pose a real challenge for younger ensembles. The eighth note should be the constant during the mixed meter measures to continue the desired flow of the piece.

#### **Unit 5: Stylistic Considerations**

Proper balance of the ensemble is critical to ensure that all inner musical lines are heard but yet performed so that they do not dominate the chorale. When done well, this approach enables the listener to appreciate the harmonic interest that the composer has created in this work. This is most evident between ms. 68-83 in the French horn and low reeds/brass and as the piece builds in intensity. The use of syncopation is also used at key moments to create motion as the piece works toward its dramatic conclusion.

#### **Unit 6: Musical Elements**

##### Melody

As the title suggests, the melody is taken from the hymn “Be Thou My Vision”. It is a traditional Irish hymn attributed to Dallán Forgaill from the 6<sup>th</sup> century<sup>5</sup>. Very lyrical in style as most hymns are, great attention should be paid to all phrase markings and dynamic contouring provided to enhance the performance. The composer’s fugal treatment of the melody beginning at ms. 35 creates a unique moment that sets this work apart from other versions of standard hymn tunes.

##### Harmony

The piece opens using the first six notes of the hymn in the woodwinds but with sustains to create unique harmonies as the notes are held out. The first full setting of the hymn occurs in the woodwinds beginning in ms. 11 and includes an introduction to the creative harmonies that will be explored in greater depth later in the piece. An enhanced restatement of the introduction occurs at ms. 27 but now includes brass as well as serving as transitional material. The third phrase of the hymn is used in the developmental section of the piece beginning at ms. 25. This section is contrapuntal and canonic as the composer weaves all of the instruments of the ensemble into the work<sup>6</sup>.

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<sup>4</sup> Teaching Music through Performance – Volume 3

<sup>5</sup> Wikipedia - [en.wikipedia.org/wiki/Be\\_Thou\\_My\\_Vision](http://en.wikipedia.org/wiki/Be_Thou_My_Vision)

<sup>6</sup> Teaching Music through Performance – Volume 3

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## Rhythm

The piece begins and is mainly performed in 3/4 time but the idea of an occasional shift in meter is first presented in the introduction where 5/4 time is used. The piece is initially marked as Andante with the quarter note equaling 85-92 bpm. Syncopation is used frequently and most significantly in the fugal section at ms. 35. The key signature change at ms. 68 brings about the final section which is majestic in nature. Bring out syncopations in measure 69 and 71, as well as moving 8<sup>th</sup> notes that appear at various times in most of the parts. At measure 75, the basses have a suspension leading into an accented, syncopated part that should be brought out. The bass syncopation, as well as the accented 16ths in the English horn, alto sax, and French horn needs to be heard. The final measures call for the moving 8ths in the basses to take precedence over the chords, as they add interest. The final section has the ensemble restating the introduction. Again any moving 8th notes should be brought out. In measure 89, the *sfz* in the basses and timpani should be brought out before resolving to the final chord of the piece.

## Timbre

The introduction creates an ethereal sound through the use of woodwinds and metallic percussion instruments and a dynamic of piano. The first statement of the melody is voiced entirely in the woodwinds with tuba adding in for support of the low reeds in the middle of the phrase. The introduction is then repeated but in a more forceful manner including brass and at a dynamic of fortissimo. The fugal section at ms. 35 is utilized to create a tension that is ultimately released by the English horn solo that brings a sense of calm as the work transitions toward its final majestic section. The crescendos in the timpani and suspended cymbal are important, as they push the music toward the final statement of the melody which is marked Majestic. In this section all parts are to be played fortissimo and all moving parts should be emphasized. The coda section restates the ideas first heard in the introduction as the work concludes in a bold manner.

## **Unit 7: Form and Structure**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
1 – 10	Introduction	Eb Major	Bell-like introduction of first phrase of hymn with harmonic stacking. The first phrase is repeated three times, each time moving the tonal center down a step. Dynamics grow with each statement beginning at piano.
11 – 26	A	Eb Major	Full statement of hymn with traditional harmonization in E-flat major. This section is all woodwinds with the exception of the addition of tuba in measures 18-23.
27 – 34	B	Eb Major	Transition in based on introductory material. Brass and percussion are added. The first statement is in E-flat, while the second statement adds accidentals to create the feel of D-flat Major.

35 – 46	A1	Eb Major	Contrapuntal development section based on third phrase of hymn tune. Texture is thinner and includes only the woodwinds. This section begins the build towards the end.
47 – 57	A2	Eb Major	All instruments enter. Texture is much thicker, and accidentals are utilized to create bitonality. Measures 51 and 52 are in 5/8 time. A decrescendo is used in preparation for the English horn solo at measure 56.
58 – 63	C	Eb Major	English horn solo with clarinet and saxophone accompaniment. Melodic idea is still based on the third phrase of the hymn tune. A small ritardando is written to aid in expression.
64 – 67	Transition	Eb Major	The original tempo returns and additional instruments join in. A modulation to B-flat is achieved by repeating the same motive four times, moving in stepwise motion through related keys. A pedal tone of F is presented by the tuba and timpani. A molto ritardando at measure 67, accompanied by accent markings and a fortissimo dynamic level, adds to the majesty of the upcoming chorale section.
68 – 83	A	Bb Major	Final majestic chorale setting of the hymn with elaborate harmonization. Accompaniment parts bring in many accidentals, both sharps and flats, which contribute to the uniqueness of the harmony. It is important for the moving lines in the horns and tuba to be heard.
84 – 90	Coda	Bb Major	This material is based on the introduction. We again hear the six-note introductory phrase in three tonal centers (B-flat, G-flat, and E-flat) before ending on a B-flat major triad.

## Unit 8: Suggested Listening

Jack Stamp, *Elegy & Affirmation*

David R. Holsinger, *On a Hymnsong of Philip Bliss*

Vincent Persichetti, *Symphony for Band (Mvt. II)*

Frank Ticheli, *Amazing Grace*

Frank Ticheli, *Shenandoah*

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# Conductors Study Guide

## *Sedona*

Steven Reineke

(b. 1970)

### **Unit 1: Composer**

A native of Tipp City, Ohio, Steven Reineke graduated from Miami University of Ohio with a Bachelor of Music degree with honors in trumpet performance and a Bachelor of Music degree with honors in music composition. His compositions include a wide variety of repertoire for both orchestra and wind band at all grade levels of difficulty<sup>1</sup>. More widely known as a conductor, his extensive resume in this field includes having been the Principal Pops Conductor of the Long Beach and Modesto Symphony Orchestras and the Associate Conductor of the Cincinnati Pops Orchestra. He is currently the Music Director of the New York Pops at Carnegie Hall, Principal Conductor of the National Symphony Orchestra at the John F. Kennedy for the Performing Arts, and is also the Principal Conductor of the Toronto Symphony Orchestra. He is a frequent guest conductor around the world having been on the podium with The Philadelphia Orchestra, the Boston Pops, The Cleveland Orchestra and the Chicago Symphony Orchestra<sup>2</sup>.

### **Unit 2: Composition**

*Sedona* was commissioned by and dedicated to the Kettering (Ohio) Civic Band for their 40<sup>th</sup> Anniversary celebration in 1999 ultimately being published by Birch Island Music Press in 2000. The main melodic material is reminiscent of music composed to reflect the “old west”. Rating as a grade IV and on many state festival lists, the challenges presented in this work are mainly through the driving tempo and numerous scale passages in the woodwinds. The work is approximately five minutes and thirty seconds in length<sup>3</sup>.

### **Unit 3: Historical Perspective**

Throughout history, composers have chosen to depict nature through their music and in the wind band genre Aaron Copland’s *Outdoor Overture* may be the most well-known example of this. In *Sedona*, Reineke attempts to depict the unique beauty of the region of Sedona, Arizona through his use of lively syncopated rhythms and numerous sixteenth note runs in the woodwind voices. Sedona, Arizona is well known for its red sandstone formations that appear to transform in color depending on how the sun strikes them<sup>4</sup>. Many of Mr. Reineke’s compositions are programmatic in nature and this is definitely reflected in this work.

### **Unit 4: Technical Considerations**

The tonal center for the majority of the work is Eb Major however a shift to C Major does occur in the slower section of the piece at measure 62. Range considerations for all instruments should not be an issue for advanced middle school and most high school bands. The tempo of the piece is initially marked quarter note equals 144-152 which leaves some room for director discretion

<sup>1</sup> Wikipedia – Steven Reineke - [en.wikipedia.org/wiki/Steven\\_Reineke](http://en.wikipedia.org/wiki/Steven_Reineke)

<sup>2</sup> Peter Throm Management, LLC website - [www.peterthrom.com/artist.php?id=stevenreineke&aview=bio](http://www.peterthrom.com/artist.php?id=stevenreineke&aview=bio)

<sup>3</sup> *Sedona* – score notes

<sup>4</sup> Wikipedia – Sedona, AZ - [en.wikipedia.org/wiki/Sedona,\\_Arizona](http://en.wikipedia.org/wiki/Sedona,_Arizona)

based on the talent level of the woodwind section in regards to performing the numerous concert Eb scale-based sixteenth note runs throughout. Rhythmic challenges are minimal for the ensemble with the occasional dotted eighth-sixteenth pattern. The duet/trio section beginning at measure 122 presents a unique treatment of previously used rhythms from the main theme that can prove to be a challenge due to the layering of the entrances.

### **Unit 5: Stylistic Considerations**

The introduction presents a strong brass fanfare with woodwind flourishes. Close attention should be paid to articulation markings to create the desired effect in this section. The main rhythmic motif is initially presented in the brass fanfare in the first full measure of the piece. The tempo marking of *Allegro con brio* is significant to ensure that the piece has the energy and drive it needs. A rhythmic ostinato is utilized throughout which is first heard in measure 9 by low brass and low reeds. Again, the articulation markings are critical in creating the desired style to help create the “old west” flavor that is critical to the piece. This ostinato is performed by a variety of instruments throughout the work but not necessarily always with the same stylistic approach. The legato section beginning at measure 63 should be performed as lyrically as possible. The balance of the ensemble is important in this section so that the melody is heard at all times. The featured soloists at measure 118 (snare, clarinet, bassoon and flute) need a strong understanding of how their parts interact. If at all possible, this quartet should rehearse separately to guarantee successful interpretation of this critical section of the work.

### **Unit 6: Musical Elements**

#### Melody

The opening fanfare sets the tone for this work and also introduces the main theme via a one measure rhythmic/melodic motif. Sixteenth note scale runs are also first presented by the woodwinds in this section with this idea recurring several times during the piece. The first statement of the main theme is heard beginning at measure 13. This theme is heard in augmentation, differing time signature, differing key signature, and solo/duet/trio combinations at various times throughout the work. The form of this piece is a *Rondo* and is presented (A-A-B-A1-A-C-A-A2-A1) and includes both an introduction and a coda.

#### Harmony

Harmonies used in this work are very traditional in nature during the main melodic presentations. More unique harmonies tend to appear during transitional material. For example, use of altered tones between measure 29 and measure 36 allows for a brief modulation to Bb Major before returning to Eb Major when the main theme returns in augmented form at measure 37. The piece modulates into C Major beginning at measure 63. During this section the composer utilizes numerous suspensions to create a feeling of tension and release. The climax of this section occurs when the piece returns to Eb Major at measure 103.

#### Rhythm

The main motif of this work incorporates a dotted eighth-sixteenth rhythm followed by forte-piano on the “and” of count 4 that can present some challenge for younger performers. Careful attention to this rhythm in the initial phases of learning the piece is important for success. A recurring syncopated ostinato is utilized throughout the work. First performed by tenor sax and trombones in measure 9 it is passed around to various sections of the band and is also heard in

augmented form beginning at measure 37. The snare part is the most challenging in regards to rhythm. A strong understanding of eighth note-sixteenth note combinations will be needed by this performer.

### Timbre

From the opening statement, a bright and playful quality is presented that is utilized during all of the sections that are quicker in tempo. This is countered during the slower section when a more mournful and reflective mood is created. The composer uses standard scoring techniques by keeping the parts grouped primarily by choirs (woodwind or brass) with only occasional cross-scoring and then it is mainly used as cued parts in case the band does not have the appropriate low brass or low reed instrumentation.

### **Unit 7: Form and Structure**

<u>Measures</u>	<u>Section</u>	<u>Tonal Center</u>	<u>Musical Events</u>
Intro measure (2 beats) – 12	Introduction	Eb Major	Fanfare introducing main rhythmic/melodic motif. Sixteenth note runs first heard by woodwinds. Ostinato first heard by low reeds and low brass.
13 – 20	A		Main theme presented by clarinets. Saxophones accompanying with ostinato.
21 – 28	A		Flutes and solo trumpet add in on repeat of main theme. Ostinato passed to trombones. Snare enters to create rhythmic drive.
29 – 36	B		Alto Saxophone and French horns initiate this section melodically with flutes and clarinets adding in at measure 31. A brass and low reed fanfare is presented beginning in measure 33 and is used as transitional material
37 – 57	A1		The main theme is heard in augmentation by the trumpets. The ostinato is heard in augmentation by the low brass and low reeds. Flutes and clarinets play sixteenth note runs based in the key of Eb Major. Alto Saxophones and French horns play a counter-line used to fill in the space the augmented melody creates.
58 – 61	Transition		Solo euphonium plays main theme in augmented form and at a much slower tempo (Molto meno mosso). Saxophones accompany with ostinato in

			augmented form.
62 – 82	A	C Major	Both a time signature and a key signature change occur. Tempo marking is Andante cantabile (quarter note equals 100) Main theme is heard via a flute solo. Accompaniment is provided by clarinet voices.
83 – 102	C		French horns introduce new melodic material which is passed to flutes and clarinets in measure 87. Trumpets and trombones continue development of new melodic idea at measure 91. Transitional material occurs beginning at measure 95.
103 – 117	A	Eb Major	The key signature changes and the main theme returns via the trumpets but it is now in 3/4 time. Woodwinds use of sixteenth note runs and counter-line of inner voices returns as well. Section ends with brief flute solo at measure 117.
118 – 121	Transition		The tempo changes and is now marked Tempo primo. Snare drum solo reestablishes the main setting from the beginning of the work.
122 – 140	A2		Main melodic/rhythmic motif is used as basis for solo, duet and trio material. Section concludes with a brief recap of the introduction before the D.S. al Coda.
37 – 55	A1		The main theme is heard in augmentation by the trumpets. The ostinato is heard in augmentation by the low brass and low reeds. Flutes and clarinets play sixteenth note runs based in the key of Eb Major. Alto Saxophones and French horns play a counter-line used to fill in the space the augmented melody creates.
141 – 157	Coda		Conclusion of A1 theme occurs. An accelerando is used to create excitement and energy as the piece drives towards its conclusion.

### **Unit 8: Suggested Listening**

Steven Reineke – *Into the Raging River*

Steven Reineke - *The Witch and the Saint*

Aaron Copland – *Outdoor Overture*

Robert Russell Bennett – *Suite of Old American Dances*

Ferde Grofé - *Grand Canyon Suite*

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