A Graduate Portfolio / Advanced Conducting Project

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Graduate Portfolio
Prepared by Jamie L. Gore

This is a compilation of materials prepared through the Master's in Conducting Program at Messiah College. Contents include: a Portfolio Overview, Rehearsal Efficiency Guide, Guides for Selected Works and Video of Rehearsals and Performances of Selected Repertoire.
A Graduate Portfolio

Prepared by Jamie L. Gore

In partial fulfillment of the
Requirements for MUMH504
And the Master's in Conducting program
At Messiah College

Submitted to Dr. Stowman

Documents included in Portfolio:
Portfolio Overview
Rehearsal Efficiency Guide
Guides for Selected Works
Rehearsal and Performance Video

Selected Works:
On a Hymnsong of Philip Bliss by David R. Holsinger
Ride by Samuel R. Hazo
Scenes from the Louvre- Norman DelloJoio
Variations on Scarborough Fair by Calvin Custer
Whisper to Their Souls by Samuel R. Hazo
Portfolio Overview

The success of an ensemble is largely influenced by the preparation of the conductor. It is necessary for the conductor to prepare prior to the limited instructional time spent on the podium. With this in mind, the Study Guides included in GIA Publications; Teaching Music Through Performance In Band have truly revolutionized conductors to be efficient and effective in their preparation and therefore their teaching. Detailed score study provides the foundation of conceptual analysis to serve as a catalyst of the conductors own artistic interpretation. This allows the conductor to formulate thoughts based on thorough score study in an effort to provide the maximum understanding for student learning. These study guides are an invaluable resource to educators and consequently their students and audiences.

This compilation of materials was done as a culminating project for an advanced conducting course/degree. The project consisted of examining, researching and analyzing a number of works as a conductor and then preparing and performing this repertoire with a group of high school students in grades nine through twelve. The group consisted of students that ranged from first year beginners to seniors that have eight years or more of experience. This presents a number of challenges to a band director, perhaps the greatest of which is selection of literature. This project represents growth of an ensemble throughout a school year. At the start of the school year, the selected literature tends to begin at the level of grade III music such as On A Hymnsong of Philip Bliss by David Holsinger. On the same program, students are exposed to literature that is ranked at a grade IV. Both Variations on Scarborough Fair by Calvin Custer and Whisper to Their Souls by Samuel Hazo are medium difficulty and are accessible to most students with minimal work, but they also begin to challenge less experienced players while still providing material to challenge more experienced musicians. Finally, by the end of the year, the ensemble is ready to tackle literature that exposes each player to a number of more difficult techniques and concepts. This is when selections such as Scenes from “the Louvre”: Based on Ancient Airs by Norman Dello Joio and Ride by Samuel Hazo can be prepared and performed with greater success and appreciation.

This progress throughout the year extends beyond the individual to the ensemble. As the year progresses, the student’s aural palette develops along with the musical depth upon which we rehearse as a unit. As the year progresses, it has been helpful to select literature that has greater reliance on independent lines, thicker chords, dissonances and advanced technical issues for students. This is obvious when studying the rehearsal and performance videos of the selected works as a progression through the school year.

The preparation of the guides has been a rewarding experience as a conductor and educator. Students appreciate the story behind a work and biographical information of the composer/arranger; they truly understand a piece to a deeper degree when considering the background, theoretical aspects, form and style. As a conductor, it is essential to also be a
researcher. Oftentimes, information is readily available through a variety of sources. On occasion, it is essential to provide one’s own analysis and investigation of a work. Analyzing the piece in terms of form and tonality prior to stepping on the podium makes a conductor significantly more productive behind the baton. Some of the benefits of this level of preparation include the need of a score less frequently and greater understanding of the aural image of the piece in both tone and structure. In addition, it is helpful with advanced literature to quickly explain dissonances and resolutions between voices or to highlight theoretical occurrences in the music.

To prepare these guides, the process began with appropriate selection of literature. The repertoire must be accessible, challenging and educational. After initial selection, the primary step is to begin basic research on the composer and the work. Oftentimes, this is available through program notes, but additional information may also be available throughout websites and online libraries, journals and catalogues.

With knowledge of the composer and historical information of the piece, the next step is to investigate the score. What is the style? What are the challenges and are they accessible at this point? If skills need developed, what supplemental material can be provided to help students to surpass these obstacles? What can an educator do to help students and the audience best understand and appreciate the piece?

There is great value and benefits in proper score study and preparation. A wealth of information is at one’s fingertips. It is the responsibility of the conductor to take the time to locate, evaluate and analyze the material. Once the information is gathered, it is the conductor’s decision how to utilize the information in a way to encourages the performers to understand and connect to a work. After all, the conductor is responsible for the bridge from the composer’s mind to the audiences’ ears and the performers’ hearts.
Rehearsal Efficiency Guide

We have limited time with our student musicians. Today our students are involved in everything in the quest to be well-rounded, holistic students that are top candidates for colleges. This means that rehearsals need to be more efficient and effective than ever.

Personally, I have found the most success with a few simple strategies. To begin, I usually do a “tone piece” early in the year. This has been helpful to establish a central concept of pitch, balance, dynamic interpretation and breathing. It also gives me the opportunity to talk about tongue placement and the aural cavity in reference to pitch. Finally, these works normally have relatively simple percussion parts which is perfect for young percussionists to begin expanding to instruments that may not be in their comfort zone. This piece gets a large amount of time in rehearsals due to its considerable skill development of individuals and the ensemble.

In addition, having a piece that has basic technical demands early allows students to begin advancing skills. For example, I may choose a piece with limited accidentals and a relatively easy key that has quicker articulations and rhythms to make challenges accessible with practice. It is also helpful when this piece has moderately challenging and plentiful percussion parts to allow everyone an opportunity to have a satisfying part to play on the program. Programmatically, a quicker paced tune that meets the above criteria coupled with a tone piece allows students multiple opportunities to develop all facets of their playing and provides great contrast on a concert program.

A basic warm-up routine also has a significant impact on the success of a program. I prefer a blend of scalar studies, etudes, rhythmic studies, lip flexibilities and chorales. I prefer to do a rotation of warm-up studies. In a five day week, two days utilize Claude T. Smith’s Symphonic Warm-Ups for Band, one day is spent with Robert W. Smith’s Concert Band Clinic, another day is spent doing ear training with a “call and response” between an instrumental model (normally the teacher or an advanced student) and the band, and finally, one day is spent listening to repertoire. A 2-4 minute piece/section is selected and listened to by the ensemble. This is followed with the band documenting their answers to three questions: “1. What is your initial reaction to the piece? 2. What do you hear as some of the difficulties/challenges of the piece? 3. If you had to describe the piece to someone else, what would you say?” I have found that these simple questions help to encourage students to listen on a deeper level and also challenges them to describe music in depth with their own words. This has helped to make the ensemble more comfortable speaking about music and their musical opinions and interpretation. I also find that I can listen to more complex music with the band as the year progresses which, in turn helps to welcome complex literature into our repertoire. During warm-ups, percussionist also have assigned rotating warm-ups, which means that they each warm up on the snare drum, bass drum, mallets, timpani and accessories. This is a great way to ease younger percussionists into the realm of total percussion.
A warm-up schedule allows students to have a structured rehearsal environment. The daily selections are written on the board so that students know what is being played during rehearsals and allows them to get materials ready as soon as they are seated. As soon as the warm-up routine is completed, the band takes a tuning note and then begins the repertoire rehearsal. A typical 43 minute rehearsal breaks down as follows: 2-3 minutes to get equipment and music ready, 3 minutes for any announcements, 8-10 minutes for daily warm up, 1-2 minutes to tune, 25 minutes for repertoire rehearsal, 1-2 minutes to put instruments and equipment away.

Rehearsal Breakdown:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-3 minutes</td>
<td>Instruments/equipment out and ready</td>
</tr>
<tr>
<td>4-6 minutes</td>
<td>Announcements, Rehearsal Agenda</td>
</tr>
<tr>
<td>7-16 minutes</td>
<td>Warm-ups and tuning, exercises that relate to the repertoire</td>
</tr>
<tr>
<td>16-41 minutes</td>
<td>Repertoire</td>
</tr>
<tr>
<td>42-43 minutes</td>
<td>Instruments and Music away</td>
</tr>
</tbody>
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During the repertoire portion of the concert band rehearsal, it is beneficial to use the "hourglass" technique. This is a rehearsal practice that is commonly used among conductors; I am a huge believer in the benefits and pacing success of this method. The rehearsal begins with a general approach. For example, we may begin with a run-through of a piece or a section that we intend to rehearse. After an overview of the day's agenda, we begin to break the selection down. To begin, this may be done in sections or larger groups and progresses to be more and more detailed and specific in nature. This helps to promote student interest and involvement. It allows for limited periods when students are not participating and keeps the greatest number of students engaged for the majority of the time. It also provides opportunities for detailed sections of rehearsal that helps to work on the more difficult and individual areas of the music. This is the portion of rehearsal that is most fragile. If a director stays in this "detailed" zone for an extended time, the risk is that student frustration can compound to a level that actually deters productivity at the moment and that other students may lose focus if their involvement wanes. In the moments just before student frustration sets in, it is helpful to begin regrouping. An educator may choose to add in consorts/sections of the ensemble and eventually include the full ensemble. This method also allows students to hear other sections of the ensemble, which may help encourage a deeper level of listening during rehearsal.

During the rehearsal, I have found it useful to have a series of hourglasses. It keeps students interested, engaged and motivated. Throughout the rehearsal, I try to promote student listening and both individual and group evaluation. I also promote a large scale hourglass throughout the week and semester. At the start and end of the week, I have found it promising to work on broader concepts. The mid-week days promote more intense focus. In preparing for a concert season, I also like to begin with a sight-read of each work, and then begin to break down each piece and finally, conclude with a well-rehearsed run-through of the program. In a nutshell, the ensemble rehearsal each concert season/school year is an endless series of hourglasses that aim to provide the greatest level of student development and musical appreciation.
On a Hymnsong of Philip Bliss by David R. Holsinger

Composer:
David R. Holsinger was born on December 26, 1945 in Hardin Missouri. Holsinger’s educational career began on the faculty of Lee University in Cleveland. Holsinger has degrees from Central Methodist University, Central Missouri State University, and the University of Kansas. Over the past decade, he has served as a Composer-in-Residence at eleven institutions in the United States. Among his long list of accolades, Holsinger has earned the Oswald Composition Prize of the American Bandmasters Association on two occasions, “1999 Director of the Year” by the Christian Instrumental Directors Association, Distinguished Music Alumni Award from Central Missouri State University, Phi Mu Alpha Sinfonia’s Orpheus Award, the Gustavus Adolphus College honorary Doctor of Human Letters for Lifetime Achievement in Composition and the Fine Arts Medallion. Holsinger has also been a finalist in a number of music composition contests as well as recipient of honorary membership in both Kappa Kappa Psi National Music Fraternity and the Women’s National Band Directors Association and a member of the American Bandmasters Association. Holsinger has been named National Patron of Delta Omicron Music Fraternity and has been featured in GIA’s Composers on Composing for Band and “The Heritage Encyclopedia of Band Music”, Vol. I and III, and in “Program Notes for Band” by Norman Smith.

Composition:
Publisher: TRN Publisher, Inc. P.O. Box 197 Alto, NM, 88312, USA www.trnmusic.com
Published in 1989. Grade: III.
Duration: 4 Minutes and 30 seconds

On a Hymnsong of Philip Bliss is a tender, soulful composition. The piece was commissioned by SGCA Concert Band as a dedication to Reverend Steve Edel, the principal of Shady Grave Christian Academy for his retirement in May 1989. The piece is based on the hymn “It is Well with my Soul.” The text was written by Horatio Spafford, a Chicago businessman, while the music was composed by fellow hymnist Philip Bliss.

Historical Perspective:
In November 1873, Spafford planned a family trip to Europe. Last minute business kept Spafford in Chicago while his wife and four daughters began the journey across the Atlantic on the S.S. Ville du Havre. On November 22, the ship collided with another ship, the Lochearn. The ship sank in twelve minutes. Days later, Mrs. Spafford cabled her husband with the message, “Saved Alone.”

Following the death of his daughters, Spafford penned the redemptive text “It is well with my soul.” Hymnist, Philip Bliss was so moved by the text he composed music to accompany Spafford’s words. It was first published in 1876 and stands as one of the few hymns where Bliss did not write both the text and the music. This is speculated to be one of the last gospel songs that Bliss composed. On December 29, 1876, Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio. Philip survived the initial crash but returned to the fiery wreckage to find his wife. Unfortunately, neither body escaped the flames.

Words to the hymn "It is Well with my Soul":

It is well with my soul
When peace like a river attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul.
Refrain:
It is well, with my soul,
It is well, with my soul,
It is well, it is well, with my soul.

Though Satan should buffet, though trials should come,
Let this blest assurance control,
That Christ has regarded my helpless estate,
And hath shed His own blood for my soul.

My sin, oh, the bliss of this glorious thought!
My sin, not in part but the whole,
Is nailed to the cross, and I bear it no more,
Praise the Lord, praise the Lord, O my soul!

For me, be it Christ, be it Christ hence to live:
If Jordan above me shall roll,
No pang shall be mine, for in death as in life,
Thou wilt whisper Thy peace to my soul.

But Lord, 'tis for Thee, for Thy coming we wait,
The sky, not the grave, is our goal;
Oh, trump of the angel! Oh, voice of the Lord!
Blessed hope, blessed rest of my soul.

And Lord, haste the day when my faith shall be sight,
The clouds be rolled back as a scroll;
The trump shall resound, and the Lord shall descend,
Even so, it is well with my soul.

Instrumentation:
Full Score, Flute, Oboe, Bassoon, Bb Soprano Clarinet I-II-III, Bb Bass Clarinet, Alto Saxophone I-II,
Tenor Saxophone, Baritone Saxophone, Trumpet (in Bb) I-II-III, Horn in F I-II,
Trombone I-II-III, Euphonium, Tuba, Timpani (Db and Ab), Percussion: Bass Drum, Cymbals (crash and suspended), Snare Drum, Triangle.

Stylistic Considerations:
The piece is marked “Freely, with expression” with the tempo suggested to be quarter note between 76 and 80. There are slight tempo modulations that allow the performers the opportunity to be musically flexible and expressive, which is accompanied by the smooth, gradual dynamic shifts. Long, connected melodic lines are created through slurs. These lyrical lines are contrasted with accents predominately in the majestic brass chorale.

Technical Considerations and Musical Elements:
The piece is in common time with the key signature of Db major. There are few technical challenges in the piece as movement in predominately step-wise with few intervallic leaps. The piece is mostly triadic with passing tones, suspensions and sevenths. Both melody and harmony are rhythmically simple using mostly half, quarter and whole notes. In terms of range, the greatest difficulty seems to be in the low register of the saxophone which is most notable in the second alto saxophone part. Performers must focus
on the controlled pulse of the eighth note at a slow tempo, the sustained growth of the dynamic shape of the line and the balance of the ensemble to provide the best aural blend of the melodic and harmonic lines throughout.

**Form and Structure:**
Intro: m. 1-8
A: Main Theme: m.9-30
  m.9-12 First Phrase of Hymn song- Soli Horn
  m.13-16 Second Phrase of Hymn song- Flutes
  m.17-20 Third Phrase of Hymn song- Horns, Trombone 1
  m.20-23Fourth phrase of Hymn song- Low WW’s and Brass
  m. 24-30 Ending of Hymn song- Clarinets, Tenor Sax and Baritone
Restatement of Intro: m.31-41 Introduction melody as interlude
B: Main Theme 2: m. 42-63
  m.42-45 First phrase of Hymn song in chorale- Trumpets, Baritone, Horns, Trombones
  m.46-49 Second phrase of Hymn song in chorale-Brass
  m.50-53 Third phrase of Hymn song in chorale- Alto Sax, Trumpets, Horns, Trombone 1
  m.54-56 Fourth phrase of Hymn song with full ensemble
  m.57-63 Ending of Hymn song- Clarinets, Alto Sax 2, Tenor Sax and Trombone 1
Intro/Conclusion: m. 64-end (70). Introductive motive as ending.

**Errata:**
m. 23 Alto Sax II, Written Bb should be a D.
Ride by Samuel R. Hazo

Composer:
Samuel R. Hazo was born in 1966 and resides in Pittsburgh, PA. Mr. Hazo earned both his undergraduate and master degree in music education from Duquesne University. He has taught at every age level and has a long list of accolades. Among these accomplishments are two-time recognition as a “Teacher of Distinction” by the southwestern Pennsylvania Teacher’s Excellence Foundation, and Duquesne’s Outstanding Graduate in Music Education. He has served as a guest conductor and clinician at many workshops and conferences throughout the United States.

As a composer, Mr. Hazo was the first composer to win both composition contests by the National Band Association. His compositions have been heard around the world and are featured in the GIA series, “Teaching Music Through Performance in Band” and the “Top Twenty Compositions of All Time” for wind band in 2004.

Composition:
Publisher: Boosey & Hawkes
Published in 2002. Grade: VI
Duration: 3 Minutes and 15 seconds

Instrumentation:
Instrumentation is Piccolo, Flute I-II, Oboe, Bassoon, Bb Soprano Clarinet I-II-III, Bb Bass Clarinet, Alto Saxophone I-II, Tenor Saxophone, Baritone Saxophone, Trumpet (in Bb) I-II-III, Horn in F I-II-III-IV, Trombone I-II-III (Bass), Euphonium, Tuba/Basses, Timpani, Percussion I-II-III-IV-V-VI-VII, including: Bass Drum, Cymbal (china, crash, ride and suspended), Gong (Tam-tam), Snare Drum, Snare Drum (piccolo), Chimes, Glockenspiel, Xylophone.

Historical Information:
In the words of the composer, “RIDE was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond.” Mr. Hazo attributes much of his success to the support of Jack Stamp, the current department chairperson of Indiana University of Pennsylvania department of music. Dr. Stamp is also conductor of the IUP Wind Ensemble and Keystone Winds.

In April 2002, Dr. Stamp had organized a composer’s forum on IUP campus for the students of the music department. Those in attendance at the historic event were Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko, Aldo Forte and Samuel Hazo. The event was filled with enthusiastic musical creativity and was celebrated after the first day by a dinner at the Stamp household for all of the distinguished composers. It is in the spirit of the day’s events and the drive to Dr. Stamp home in the Indiana, PA countryside that served as the inspiration for Ride. It is best captured in the composer’s words. “The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. RIDE was written and titled for that exact moment in my life when Jack Stamp’s generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window.”
Stylistic Considerations:

*Ride* has a distinct sound and style that is obvious to the listener. Capturing the excitement and quick-paced joy that influenced the composition are necessary to creating an accurate understanding and performance of the piece. To capture the style of the work, it is important to consider length of note and their accents since the styles within the piece vary from light and lifted (B Theme) to aggressive (A Theme) to very smooth and jazzy (F and G themes). It is important to address changing dynamics, weight of accents and overall “feel” of all sections. It is also important to consider the feel that is associated with the changing time signatures. The accents of the music help to highlight the layout of the pulse.

Technical Considerations and Musical Elements:

**Tempo and Rhythm**

Performance notes indicate a very precise tempo- “q=Exactly 167.” It is explained that “This is very important for the performance of the piece, in that less of a tempo takes the forward momentum away, and a quicker beginning tempo doesn’t allow for the piece to get faster at measure 144 and still hold its clarity.”

Within the piece there are two reoccurring themes that solidify the work, which are included below. The two themes are the first that are introduced and are restated in various ways throughout the piece.

The A Theme is aggressive and driving. This is reflected in the assertive rhythmic qualities and forward motion:

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This is contrasting to the B Theme which is significantly lighter with more lifted approach which is felt in combinations of simple, compound and asymmetrical meters. There are a number of short ostinato patterns, but it is important to note that these passages are the equivalent of a drum set in jazz band. They help establish the mood but are not prominent rhythmic material that is motivic in nature. It is important to note that, even though *Ride* is not rhythmically based, it is through the rhythms that the style and energy of the piece are exhibited.

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Rhythmically, it is necessary for the conductor to spend due time on the pulse and forward motion of *Ride*. The piece has a number of small ostinato and repetitive rhythmic patterns that tie the work together. Understanding how these rhythms intertwine with the melody and accompaniment is the key to providing a strong rhythmic base.

**Harmonic Analysis: Thick Chords and Use of Lydian Mode**

*Ride* is filled with extended chords including ninth, eleventh and thirteenth chords with chordal additions and alterations that are rooted in jazz. The majority of the chordal alterations are due to the strong use of the Lydian Mode which has the raised fourth scale degree which attributes to many of the accidentals throughout the piece.
Form and Structure:
Overall, *Ride* is an aural picture that takes the performers and listeners on a composer's journey. Within the piece there are three main sections that define the ternary form. The piece begins and ends in Eb Major. The A Section encompasses the beginning through measure 41. Within this section, we find four main themes, two of which (A and B Themes) are reoccurring. The B section includes measures 42 through 110. The majority of this section centers around the alto saxophone solo and the jazz style though there is a reoccurrence of the B theme among the additional three melodic themes. The final C section is from measure 111 to the end. Within this final section, there are two additional main themes and the repetition of the A and B themes. The style is much like the first section of the piece but offers a blend of some connected lines that are reminiscent of the B section.

Throughout this piece, there are two major climactic moments that are constructed. The first climax is at measure 111 where a recapitulation of the A theme occurs. To set up the impact, there is a three measure transition that is created through unison staccato notes on an III<sup>6</sup> chord. This chord resolves to a fortissimo g minor chord. The greatest impact occurs at measure 144. This is set up through the augmentation of measure 139 and 140, which leads into a fermata. Following the fermata, the piece propels forward at a metronomic marking of 176 beats per measure. Finally all parts hit a fortississimo from measure 165 to the end.

A Section:  
- A1 m.1-6
- B1 m.7-14
- B2 m.15-22
- C m.23-29
- D1 m.30-37
- D2 m.38-41

B Section:  
- TR m.42-44
- E1 m.45-52
- F m.53-66
- TR m.67-68
- G1 m.69-76
- G2 m.77-84
- TR m.85-88
- TR m.89-92
- B3 m.93-100
- B4 m.101-107
- TR m.108-110

C Section:  
- A3 m.111-116
- H m.117-128
- B5 m.129-134
- TR m.135-143
- TR m.144-145
- D3 m.146-151

Keys: c min, DbMaj, eb min,

Keys: eb min, g min

Keys: g min, Bb Maj, EbMaj
Errata:
Though no errata have been recorded to this point, I have attempted to contact the composer. Unfortunately, to this point, a response has not been received. I believe there are two mistakes in the score. The first occurs at measure 23 and is in the Alto Saxophone I part. The chord on the downbeat is a Gb Major eleven chord (IV$^{11}$). The written “C” in the Alto Saxophone 1 part is a concert Eb which does not fit the chord. In addition this is supported because the Alto Saxophone 1 part would be the only part that would differ from the repeated motive in measure 24.

The second potential error occurs in measure 77 in the Glockenspiel part. The downbeat is a concert Bb while this differs from the Xylophone part which is a written “C”. This is a repeated pattern that begins on measure 70 as a unison line. The Glockenspiel part should be a written “C” instead of the “Bb” on the downbeat. This is particularly enforced by the comparing measure 77 to that of measure 72. There is no obvious reason for the dissonance of a major 2nd when the remainder of the line is in a perfect unison.

In studying *Ride*, I have stumbled upon a number of questions that arise rhythmically.

M. 5, 13, 21, 100, 115- Why was a compound meter not employed to better fit the melody line?
M. 7, 15- Why is the snare line bared 3+2+2 despite its aligned with the melody 2+2+3?
M. 23, 27- Why was 7/4 used as a time signature instead of combinations of ¾ and 4/4?
M. 132- Why does the barring not align? Writing it as 3+2 would help clarify the eighth note line. Instead, the main line is written as 3+2 and accompaniment as 2+3.
Scenes from “The Louvre” based on Ancient Airs by Norman DelloJoio

Composer:
On January 24, 1913, Nicodemo DeGioio was born to Italian immigrants in New York City. Norman DelloJoio’s name was later anglicized. Norman’s father was an organist, pianist and vocal coach of many opera singers from the Metropolitan Opera. When Norman was four, he began taking piano lessons from his father. Later, he began studying organ with his godfather, Pietro Yon. At the young age of 14, Norman began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York. After receiving a scholarship to Juilliard School of Music, he began studying composition with Bernard Wagenaar. As a graduate student, he chose to study composition with Paul Hindemith. It was Hindemith that made one of the greatest impacts on DelloJoio’s life and compositional style. Hindemith told DelloJoio, "Your music is lyrical by nature, don’t ever forget that."

Among DelloJoio’s compositions are over forty-five choral works, thirty works for orchestra, ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a Concertante for Clarinet, and a Concertino for Harmonica.

DelloJoio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University from 1972-79. He was also the director of the Ford Foundation’s Contemporary Music Project, which placed young composers in high schools. These composers were paid to compose music for the school ensembles.

On July 24, 2008, DelloJoio died in his sleep at his home in East Hampton, New York.

Composition:
Publisher: Marks Music Company/ Hal Leonard Corporation, 7777 W. Bluemound Road, P.O. Box 13819 Milwaukee, WI 53213, USA www.halleonard.com
Published in 1966. Grade: V.
Duration: 10 minutes and 30 seconds

1. The Portals (1:55)
2. Children’s Gallery (2:00)
3. Kings of France (2:45)
4. Nativity Paintings (1:20)
5. Finale (3:00)

Instrumentation:
String Bass, Timpani, Chimes, Glockenspiel, Tam-Tam, Snare Drum, Bass Drum.

Historical Information:
Scenes from the Louvre was originally written for orchestra to accompany an NBC television special focusing on the Louvre gallery which broadcast during the 1964-1965 season. In 1965, DelloJoio won an Emmy for the composition for Outstanding Music written for Television. As stated in the program notes, “The five movements of the suite cover the period of “The Louvre’s” development during the Renaissance. Here themes are used from composers of that time.” The concert band version was commissioned by the Baldwin-Wallace Symphonic band, Kenneth Snapp conductor. The piece was premiered on March 13, 1966 with DelloJoio conducting.
Stylistic Considerations:
The piece is written in five movements. Each movement represents a portion of the Louvre Museum as it was portrayed in the television series in 1964. The piece is written using classical forms including binary (movement I and III), strophic (movement IV and V) and theme and variations (movement II). The work is to be done in the Renaissance style as a tribute to the museum’s character. The opening movement, “The Portals”, is done as a processional or an entrance to the work/museum. The style is very majestic and detached. The second movement, “Children’s Gallery”, is an upbeat, light and lifted selection that should be rehearsed in such a manner. The third movement, “The Kings of France”, develops throughout the work. It is a very refined style that is both legato and expressive. “The Nativity Paintings” is movement four and is a strophic composition that is centered on the carol, “In Dulci Jubilo.” Like “Children’s Gallery,” movement four is also done in the classical style with a light, detached articulation. The last movement, “Finale” is a prime example of a strophic fanfare.

Technical Considerations and Musical Elements:
The majority of this composition is done in the major keys of C, F and G with use of modal modulation. As was common in the Renaissance period, mixolydian mode was commonly used and is noted in the second, third and fourth. Also exemplary of music in the Renaissance time period was minimal use of leaps or altered tones. The composition is not, however, limited in its difficulty. There is considerable independence needed within the individual instrument parts. There are some challenges rhythmically with double tonguing necessary for brass in the fifth movement. In addition, there are some issues of range throughout the work.

Compound meter is also used in movement one, two and four. Movement one has challenges in the string bass with a non-repeated, extended range, arpeggiated line. In “Children’s Gallery” there are also rhythmic and independence challenges with a “das broken arbeiten” phrase in variation #1. The second variation transitions into compound meter and offers some rhythmic challenges with some slightly advanced rhythms. Variation three requires clean, quick articulation on all instruments with solos on the piccolo and bassoon. In “The Kings of France” there are limited challenges with more unified parts that are much more in the instrumental range. “The Nativity Paintings” offers some unique challenge. This movement is also in compound meter but contains some very independent lines, especially with the clarinet and oboe solos. The final movement contains some challenges with the tempo and the range. The trumpet and coronet parts require quick articulation and larger leaps. This is compounded with the extended range and need for double tonguing in trumpets and trombones.

Form and Structure:
Movement 1: Processional
Introduction: m. 1, A: m. 12, A’: m. 20, B: m. 26, B’: m. 35, Coda: m. 45

Movement 2: Theme and Variations
Introduction: m. 1, Theme: m. 10, Variation 1: m. 17, Variation 2: m. 23, Variation 3: m. 39

Movement 3: Chorale and Development
A: m. 1, B: m. 19, C: m.40

Movement 4 B: Strophic
Introduction: m.1, A: m. 6, A’: m. 22

Movement 5 A: Fanfare
Fanfares: m. 1, A: m. 25, A’: m. 32, Transitional: m. 35, A’/Coda: m. 43
Errata:
The following errors are in the **SCORE**:
Mvmt I, m. 5, Timpani: second quarter note should be a first-space "A," not a "G." It is correct in the part.

Mvmt III, m. 10, Trombone III: The dotted half note should be a third-line D, not an Eb. It is correct in the part.

The following errors are in the **PARTS**:
None discovered thus far.

There are some issues to consider. Numbering of parts is done every 5 measures. The rehearsal marks do not line up with melodic lines throughout the work. It is necessary to draw attention to this, especially for younger groups.

Children's Gallery uses two different notations from measure 39 to measure 46. Some instruments are written like the score with no use of repeats. Other instruments use a repeat for the first four measures (m.39-42) and is then repeated (m.43-46).

There are a number of cross articulation and the use of portato articulation.

Trills should be approached from the upper note in the trill to be historically accurate in terms of style.
Variations on Scarborough Fair by Calvin Custer

Composer:

Calvin Custer’s (1939-1998) career is extensive as a performer, conductor, composer and arranger. Custer attended both Carnegie Mellon University and Syracuse University. As a student of composition, Custer studied with Nikolai Lopatnikoff, Ernst Bacon, and Earl George. Custer also studied conducting with Karl Kritz, first music director of the Syracuse Symphony. It was the Syracuse Symphony that Custer called home throughout his career. He was a member of the group and performing with the keyboard, horn and string bass sections. In addition, Custer held various conducting positions and served as the staff arranger. It is as an arranger that Custer is likely best known. He has written countless arrangements for a variety of ensembles including concert band, orchestra and jazz band. In 2006, the Syracuse Symphony even released one a compact disc of Custer’s music called “Big Band Bash.” Some of Custer’s primary arrangements include Adagio for Strings (Barber), Ashokan Farewell (Ungar), Rolling Thunder (Fillmore) and Star Wars® Main Theme (Williams).

Composition:
Publisher: Hal Leonard Corporation, 7777 W. Bluemound Road, P.O. Box 13819 Milwaukee, WI 53213, USA  www.halleonard.com
Published in 1989. Grade: IV.
Duration: 4 Minutes and 45 seconds

Variations on “Scarborough Fair” is a concert band work that embraces and develops a familiar folk melody. The work is well orchestrated and offers variation through solos, woodwind and brass choirs and full ensemble scoring. The overall form journeys from an opening fanfare through a richly scored developmental section and concludes with a fugal variation and exciting conclusion.

Instrumentation:

Historical Information:
The melody, “Scarborough Fair,” is a traditional ballad believed to be from the United Kingdom. Though its exact origin is not known, nor is there agreement on the subject of the text. Many believe the lyrics tell how a young man challenges his former lover to perform a series of impossible tasks. Among these challenges are to make a shirt without a seam and then wash it in a dry well. If she completes these tasks, he will take her back. Often, the tune is done as a duet where the woman then challenges her loves with her own list of impossible tasks. Once he completes the list, she will give him his seamless shirt. Others believe this song is a reference to the Black Plague with the “parsley, sage, rosemary and thyme” being used to cover the scent of the deceased claimed by the Plague.

Lyrics:
Are you going to Scarborough Fair?
Parsley, sage, rosemary and thyme,
Remember me to one who lives there,
she once was a true love of mine.

Tell him/her to make me a cambric shirt,
Parsley, sage, rosemary and thyme,
Without a seam or needle work,
Then she'll be a true love of mine.

Tell him/her to wash it in yonder dry well
Parsley, sage, rosemary and thyme,
Where water ne'er sprung, nor drop of rain fell
Then she'll be a true love of mine.

Tell him/her to dry it on yonder grey thorn
Parsley, sage, rosemary and thyme,
Which ne'er bore blossom since Adam was born
Then she'll be a true love of mine.

Tell him/her to find me an acre of land
Parsley, sage, rosemary and thyme,
Between the salt water and the sea strand
Then she'll be a true love of mine.

Plow the land with the horn of a lamb
Parsley, sage, rosemary and thyme,
Then sow some seeds from the north of the dam
Then she'll be a true love of mine.

Tell him (her) to reap it with a sickle of leather
Parsley, sage, rosemary and thyme,
And tie up the sheaves with a rope made of heather
Then (s)he'll be a true love of mine.

If (s)he tells me (s)he can't I'll reply
Parsley, sage, rosemary and thyme,
"Let me know that at least you will try;"
Then (s)he'll be a true love of mine

"Love imposes impossible tasks,"
Parsley, sage, rosemary and thyme,
"Though never more than your own heart asks,
And I must know you're a true love of mine".

Dear, when thou hast finished thy task,
Parsley, sage, rosemary and thyme,
Come to me, my hand for to ask,
For then thou art a true love of mine.

**Stylistic Considerations:**
The piece opens with the initial style indicated to be played “with energy” and the quarter notes to be played at a tempo marking of 130 beats per minute. The opening fanfare transitions to an andantino section with the quarter note slowing to 112 beats per minute. This section is identified by the lyrical flute solo that is later joined by the melody stated again in the alto saxophone. An energetic woodwind
choir countermelody contrasts with the lush lyrical lines of the brass choir which also includes an oboe, horn and baritone solo. The final section is identifiable by the allegro, fugal section marked at a tempo of 120 beats per minute.

**Technical Considerations and Musical Elements:**
*Variations on “Scarborough Fair”* is in the key of F major. The piece has a few technical challenges including some exposed solo sections and a woodwind countermelody in the andantino section that poses some difficulty to players due to the fast paced rhythmic line. The piece has few accidentals or large leaps. The step-wise motion, arpeggiated countermelodies, and consonant lines make the piece aurally appealing. The instrument range is comfortable and easily attainable. Performers should be able to understand the concept of fugal writing for the sake of confidence on independent lines. The fugal melody may prove challenging to some instruments, especially the string bass and tuba players. Custer offers a solution in the performance notes included with the score. (Measure 140- tubas and string bass may play a quarter note G on the first beat as an alternative rhythm.)

**Form and Structure:**
Intro: m. 1-12: Fanfare driven by trumpets.
Transitions: m13-16 (Introduction of melodic percussion accompaniment line) in D minor
A: m. 17-33 Theme Part 1: Flute Solo with Folk Tune, “Scarborough Fair” with melodic percussion accompaniment
A’: m. 34-51 Theme Part 2: Alto solo “Scarborough Fair” with flute countermelody, melodic percussion accompaniment and French horn solos providing accompaniment. Harmonic transition to Brass choir.
B: Variation #1 m. 52-72 Brass Choir with introduction of woodwind choir countermelody.
C: Variation #2 m. 73-90 Brass and low woodwind marcato hits punctuate upper woodwind choir.
m.91-93 Transition to Andantino section
m.94-111 Variation #3 Solo Baritone and Oboe accompanied by woodwind choir.
m.112-119 Transition to Allegro and final variation which is a fugue.
m120-143 Variation #4 :Fugal Statement #1 (m.120-129) in first clarinet and first alto saxophone, layered in with flutes and oboe.
m.130-138 Fugal Statement #2 in alto clarinet, bassoon, tenor saxophone and cued in baritone.
m.139-143 Fugal Statement #3 in bass clarinet, bassoon, baritone saxophone, tuba, string bass, and piano.
m.144-152 Ending begins with strong statement of folk melody with accompaniment in upper woodwinds, horn and piano.
m.153-end Coda/Conclusion

**Errata:**
SCORE:
m. 2- Bass Drum missing tremolo
m. 6- Bari Sax missing tie on upper Db.
m.7-Clarinet 2 missing slur from beat 1 to beat 2
m. 13- String Bass missing tie from m. 12
m.16- Horn 1 add decrescendo
m.43- Clarinet 1 cued half note on beat 1 and 2 should be a D not a C as printed
m. 59-String Bass and Tuba add a piano dynamic
m. 60- Horn 3 and 4 add crescendo
m. 73- Rehearsal box is numbered wrong- it should actually be 72 in ALL parts and score
***All rehearsal boxes from here on are one number too high- subtract one from all boxes for measure to be correct.
m. 77- Horn 3 and 4 are missing the crescendo
m.77- Piano add Left hand (L.H.) accents to upper voice
m. 78- Piano add L.H. accent to beat one
m. 81- Tuba add divisi on beat 3
m. 82- Trumpet 1 add a natural sign to the D
m. 85- Tenor Sax and Horn 1 and 2 are missing slurs
m. 89- Clarinet 3 missing reminder natural on beat 2 (C)
m. 92- Baritone lower voice should slur from m. 91 to 92
m. 93- Trombone 3 is missing tie from 92-93
m. 94- String Bass missing tie from m. 93 to 94
m. 101- Tenor Sax (Baritone Solo cue) slur should include beat 3 (A)
m. 106- Baritone first note- remove dot to be a half note only
m. 109- Oboe add a dot to half note to be a dotted half note
m. 112- Piano both hands add accent on beat 1
m. 114- Piano both hands add accent on beat 1
m. 115- Timpani add a tie from m. 114
m. 116- Trombone 3- remove "play" as it has been playing
m. 116- Piano R.H. add accent on beat 1
m. 120- suspended cymbal add forte
m. 136- Piano cue label is missing (m. 136-138)
m. 143- Alto clarinet note should be an A (tied from m. 142)
m. 143- Piano L.H. is missing bottom note tied from m. 142 (C)
m. 148- Baritone, Tuba, String Bass add tenuto on beat 3
m. 150- Piano R.H. add accent to beat 3.
m. 151- Piano R.H. top note of chord should be a D (not a C)
m. 151- Piano L.H. should be octave B's (replace low C)
m. 152- Piano R.H. add treble clef at end of measure
m. 153- Piano L.H. should be in treble clef- notes are correct, only missing clef change

Errors in Parts(divided by instrument):

m. 118- Piccolo first note should be an F not a G
m. 84- Flute 1 last 8th note should be an E not a G
m. 109- Flute 1 add crescendo
m. 51- Flute 2 add tutti
m. 104- Flute 2 should not have oboe cues only Flute 1
m. 109- Flute cues crescendo missing
m. 112- Flute 2 Beat 3 should be an A not a C
m. 124- Oboe slurs should start on beat 3

m. 82- Clarinet 1 remove staccato from last eighth note
m. 65- Clarinet 2 eighth notes on beat 3 should be D, E not (F,A)
m. 116- Clarinet 2 remove crescendo
m. 119- Alto Clarinet- trill missing for B
m. 9- Alto Sax 1 missing flat for B
m. 82- Alto Sax 2 should have a natural on the A
m. 119- Tenor Sax remove hairpin
m. 13- Trumpet 1 number missing over multi bar rest- should be a 4 measure rest
m. 92- Trumpet 2 remove dot from the half note
m. 82- Horn 3 and 4 needs a natural on the G
m. 101- Bass Clef Baritone should be a G instead of an E
m. 101- Treble Clef Baritone should be an A not F#

m.119-120- Tuba remove crescendo and fortissimo

m. 12- String Bass remove hairpin
m.34-37- String Bass move notes up one octave
m. 71-73- String Bass should slur from m. 71-73
m. 76- String Bass remove mezzo forte
m. 83- String Bass should have a 3 measure rest
m. 94- String Bass should be marked a solo
m. 109- String Bass should be marked tutti
m.130-String Bass should have a 6 measure rest, no cue
m. 139- String Bass should be marked soli

m.10- Piano missing a diminuendo
m. 23- Piano R.H. Beat 4 should be an A not a G
m. 82- Piano R.H. add natural on to C
m. 94- Piano should have a 14 measure rest before the cue
m.108-111 Piano remove cues
m.114- Piano add accent on Beat 1
m. 116- Piano L.H. add accent
m. 130-135- Piano remove cues
m. 139- Piano add soli
m. 147- Piano add change to bass clef

m.2- Bass Drum add roll, stf, crescendo and ff (like Snare)
m.78- Percussion 1 add accent on beat 3
m. 116- Percussion 1 remove crescendo
m.15- Percussion 2 triangle remove accent
m. 116- Percussion 2 missing l.v. (let vibrate) tie
Whisper to Their Souls (Based on “Greensleeves”) by Samuel R. Hazo

Composer:
Samuel R. Hazo was born in 1966 and resides in Pittsburgh, PA. Mr. Hazo earned both his undergraduate and master degree in music education from Duquesne University. He has taught at every age level and has a long list of accolades. Among these accomplishments are two time recognition as a “Teacher of Distinction” by the southwestern Pennsylvania Teacher’s Excellence Foundation, and Duquesne’s Outstanding Graduate in Music Education. He has served as a guest conductor and clinician.

As a composer, Mr. Hazo was the first composer to win both composition contests by the National Band Association. His compositions have been heard around the world and are featured in the GIA series, “Teaching Music Through Performance in Band” and the “Top Twenty Compositions of All Time” for wind band in 2004.

Composition:
Publisher: Hal Leonard Corporation, 7777 W. Bluemound Road, P.O. Box 13819 Milwaukee, WI 53213, USA  www.halleonard.com
Published in 2008 Grade: IV.
Duration: 4 minutes 15 seconds.

Premiered December 1, 2005 by the Eastside High School Symphonic Band, Whisper to their Souls was commissioned by the Eastside High School Bands and their conductor, D. Alan Fowler, in memory of his father Thomas S. Fowler (1941-2004).

Instrumentation:

Historical Information:
Whisper to Their Souls was premiered on December 1, 2005 by the commissioning ensemble, Eastside High School Symphonic Band and their conductor D. Alan Fowler. The piece was commissioned in memory of his father Thomas S. Fowler (1941-2004).

After the birth of Thomas’ third grand-daughter, he grew a long, white beard and decided to volunteer as Santa Clause for the holidays. Only hours after he had finished his service at Ross Park Mall in Pittsburgh, PA, he suffered a fatal heart attack on Christmas Eve in 2004.

The title of the piece is taken from a poem by John Donne titled “A Valediction Forbidding Mourning.” The main musical theme is based on Greensleeves, which correlates to the Christmas associations related to the history of the commission.
The title of the work is from John Donne’s poem, “A Valediction Forbidding Mourning.” The opening stanza reads:

A Valediction Forbidding Mourning
by John Donne

AS virtuous men pass mildly away,
   And whisper to their souls to go,
Whilst some of their sad friends do say,
   "Now his breath goes," and some say, "No."

So let us melt, and make no noise,
    No tear-floods, nor sigh-tempests move;
’Twere profanation of our joys
    To tell the laity our love.

Moving of th’ earth brings harms and fears;
    Men reckon what it did, and meant;
But trepidation of the spheres,
    Though greater far, is innocent.

Dull sublunary lovers’ love
   —Whose soul is sense—cannot admit
Of absence, ‘cause it doth remove
   The thing which elemented it.

But we by a love so much refined,
   That ourselves know not what it is,
Inter-assurèd of the mind,
   Care less, eyes, lips and hands to miss.

Our two souls therefore, which are one,
   Though I must go, endure not yet
A breach, but an expansion,
   Like gold to aery thinness beat.

If they be two, they are two so
   As stiff twin compasses are two;
Thy soul, the fix’d foot, makes no show
   To move, but doth, if th’ other do.

And though it in the centre sit,
   Yet, when the other far doth roam,
It leans, and hearkens after it,
   And grows erect, as that comes home.

Such wilt thou be to me, who must,
   Like th’ other foot, obliquely run;
Thy firmness makes my circle just,
   And makes me end where I begun.
Stylistic Considerations:
This piece is intended to be played in a singing, cantabile manner with a lyrical style in mind. Encourage performers to focus on staggered breathing within their sections to facilitate the connected line. Phrases are meant to “breathe.” The conductor may stretch phrases with the growth of the line throughout the phrases. It is important to highlight countermelodies in an effort to create the warm, harmonic lines that accompany the beautiful melody of Greensleeves.

Technical Considerations and Musical Elements:
_Whisper to their Souls_ begins in the key of c minor and transitions to the key of d minor at measure 57. The piece contains a few technical considerations such as independent lines, legato playing style and limited ornamentation. In addition, the technique of hocket is used throughout the piece. It is important to keep the lyrical line by not breathing at the end of every phrase. Another consideration is the scoring of some chords. Oftentimes, performers will find themselves as a dissonance with other in their section (especially noted in the lower clarinet and trumpet parts). The conductor may fluctuate tempo throughout the work especially when stretching musical phrases. Attention must also be given to the countermelodies throughout the work.

Form and Structure: Binary AA’ Strophic
m.1-8: Introduction- c minor
m.9-25 Statement #1, Phrase 1 of Greensleeves folk song
m.26-33 Phrase 2 of Greensleeves folk song
m.34-41 Transition Phrase 1
m.42-52 Transition Phrase 2
m.53-57 Transition
m.58-73A’ Statement #2, Phrase 1 of Greensleeves in d minor
m.74-81 Phrase 2 of Greensleeves in d minor
m.82-93 (Ending)

Errata:
None at this point.