Advanced Conducting Project

Suzanne Dell

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Messiah College is a Christian college of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society.
MUAP 504: Advanced Conducting Project

Messiah College

Suzanne Dell

May 6, 2016

Dr. Bradley J. Genevro
## Table Of Contents

**Chapter 1:**  
_The Old Red Mill_  
Brant Karrick........................................3

**Chapter 2:**  
_Abracadabra_  
Frank Ticheli.......................................11

**Chapter 3:**  
_The Sun Will Rise Again_  
Philip Sparke......................................20

**Chapter 4:**  
_Elegy for a Young American_  
Ronald LoPresti....................................26

**Chapter 5:**  
_Psalm for Band_  
Vincent Persichetti...............................35

**Chapter 6:**  
_March from “Symphonic Metamorphosis on Themes of Carl Maria von Weber_  
Paul Hindemith....................................45

**Chapter 7:**  
_Old Wine in New Bottles_  
Gordon Jacob......................................59

_Bibliography................................................74_
Unit One: Composer

Brant Karrick was born in 1960. Karrick began playing trumpet as a student and graduated from Bowling Green High School in Bowling Green, KY. Karrick earned a Bachelor of Music in Music Education in 1982 from University of Louisville, where he studied trumpet with Leon Rapier and a Master of Arts in Education from Western Kentucky in 1984. He taught band in the public schools, first at Beechwood High School (KY) and then at his alma mater, Bowling Green High School. After seven years in public education, Karrick entered the Ph.D in Music Education program at Louisiana State University, studying with Cornelia Yarbrough and Frank Wickes. He completed the degree in 1994.¹

Dr. Karrick began his career in higher education at the University of Toledo, where he taught for nine years, before joining the faculty at Northern Kentucky University as Director of Bands in 2003. He has composed a number of pieces for younger bands including J.S. Jig, Bayou Breakdown, Songs of Old Kentucky, and The Old Red Mill.

Unit 2: Composition

*The Old Red Mill* was commissioned by the Casey, Heim, Mill, and Transit Middle Schools of the Williamsville Central School District in Williamsville, New York. The piece is written in two connected sections. The first is slow and lyrical, intended to represent a morning sunrise and the “reverence and devotion of the town’s hard-working citizens”. The second part is a duple-meter dance-like section, reminiscent of the village at play, socializing.

Unit 3: Historical Perspective

The village of Williamsville, NY is located in the western part of the state near Glen Falls. The power generated by the falls attracted millers in the early nineteenth century and the first mill was built there in 1811 by Jonas Williams. The mill became one of the first commercial manufacturers of natural cement in the United States. To this day, the Williamsville Mill still stands. It was registered in the National Register of Historic Places in 1983. The Village of Williamsville acquired the mill in 2005 and has since restored it.

Unit 4: Technical Considerations

The technical demands of *The Old Red Mill* should lie well within the abilities of good middle school or developing young high school students. The opening lyrical section does contain some exposures, calling for solo flute, oboe, and vibraphone. Additionally, there are several spots that call for one on a part. The melodic content contains some large intervals that could be challenging for young players to play smoothly. Intonation might be problematic around measure 24-32 of the opening section when the piece modulates to E Major for a few

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3 Ibid.
measures. Range could be a factor for younger players in the second section, with flutes continuously playing F above the staff and first trumpet on G and F# at the top of the staff. Rhythmically, the piece is very approachable throughout. The biggest challenge from this standpoint might be an abundance of upbeat entrances.

**Unit 5: Stylistic Considerations**

As previously stated, the opening section of the piece is lyrical. Students must play smoothly throughout. Care should be taken to make everything connected and to not let breathing become a distraction. The conductor will also need to ensure that moving notes within the mostly static accompaniment part are brought to the fore. At m. 28, a short, seven-note motive begins in the alto saxophone and is passed through several voices over the next three measures. This motive should be heard first and foremost and the energy should match between voices as it is passed through the ensemble.

The style changes abruptly at m. 46 with the tempo changing from an adagio triple meter to an allegro duple meter. The concert toms are the first voices to establish this new tempo and meter while the winds sustain a chord. Voices layer in over the concert tom, first tambourine, then flute and clarinet, then oboe and alto saxophone, until the full ensemble enters at m. 69. With every new entrance, the previous voices should bring down their volume slightly so the new colors can be heard.

One key element of the main melody in the second section is an accented quarter slurred to a staccato quarter. This element appears a number of times and should be treated as a stress-release. Quarter note accompaniment figures should be played light and detached, even when not explicitly marked as staccato.
Unit 6: Musical Elements

Melody

The piece opens with unison first clarinet and vibraphone with second clarinet, one oboe, and one horn gradually layering in. The main melody (Theme A) is first played by solo flute at m. 5.

Theme A

This statement is followed by four measures of a brass interlude with flute and bells joining before the melody is restated, this time by all flutes, oboe, and clarinet. A seven note motive is passed between several different voices in the ensemble, arriving at a fermata at m. 32, indicated by the composer to be “a thoughtful pause”. At m. 33, Theme A is played a third time by a trio consisting of flute, alto saxophone, and trumpet. The vibraphone plays an arpeggiated accompaniment figure underneath. At m. 42, the flute plays the first four notes of Theme A, landing and sustaining on the leading tone, giving a sense of incompleteness. Underneath this sustain, the percussion comes in, establishing the new tempo and meter for the second section. At m. 54, the second theme (Theme B) is introduced, again in the flute with clarinet and percussion accompaniment.
Theme B

It is immediately restated with flute playing up the octave and oboe and saxophone joining the accompaniment. At m. 69, the full ensemble enters for eight measures of an interlude leading to a third restatement of Theme B with a syncopated ostinato in the low brass and bassoon voice. At m. 85, it is repeated yet again, this time adding a counter-melodic motif in the horn, alto sax, and low trumpets. At m. 93, the clarinets introduce a third melodic idea (Theme C) and at m. 101, they are joined by flute, oboe, alto sax, and trumpet.

Theme C

A development section begins at m. 109 weaving together both thematic ideas and weaving them through the ensemble. At m. 136, the B theme appears yet again, scored identically to m. 62. This is immediately following by seven measures of coda, ending at a fortissimo tutti.

Harmony

The first section of The Old Red Mill is centered in F major. While the harmonic progression is mostly straightforward, there are added chord tones for a slightly more complex harmony. In m. 23, the piece begins to modulate, traveling through several different key centers before arriving at E major and a pause in the piece at m. 32. When Theme A is played again
following the pause; F major has returned and it remains there until the completion of the first section, ending with a tutti sustain of an F⁹ chord.

The second, dance-like section is also in F major and this time, the harmonic structure is simplified, with fewer added chord tones. During the development section, which begins at m. 109, Karrick weaves through several different tonal centers, but at m. 125, F major returns yet again, ending the development section with a strong cadence at m. 132. The recapitulation and coda material are almost identical in harmonic structure to the opening of the second section and the piece ends with a tutti F major triad.

**Rhythm**

The first section is written as a lyrical 3/4 meter, song-like idea. Throughout this section, the eighth note is the smallest subdivision and it is mostly found in the melodic material. The accompaniment consists mostly, though not entirely of dotted half-note sustains. At m. 46, the meter changes to cut-time duple. Here, the rhythmic interplay between parts is more complex than in the lyrical section and there are more syncopated rhythms. For example, at m. 77, underneath the melody, the trombone, euphonium, and bassoon have a syncopated chordal accompaniment underneath the clarinet and saxophone playing a straight rhythm on the tonic. With each repetition of theme B in the second section, a new rhythmic element is added, creating more energy and excitement.

**Timbre**

Karrick uses colorful combinations of instruments, particularly in the lyrical section of *The Old Red Mill*, that are not common in typical grade 3 band fare. The presence of pedaled vibraphone with the slow motor, in particular, is a unique timbre that blends nicely with the
single reed accompaniment and the solo flute melody. The motored and pedaled vibraphone color is again present at m. 33 when theme A is played again by a trio of flute, alto saxophone, and trumpet.

The opening section features some exposed flute and oboe playing. These players will need to play with vibrato for the most mature and colorful sound possible. The ending of the first section calls for muted trumpet. As all three trumpet parts here are within a whole step of each other, these players will need to match energy so the dissonance is effectively communicated.

Unit 7: Form and Structure

The Old Red Mill is written in asymmetrical binary form consisting of, as stated previously, three main melodic ideas (Themes A, B, and C).

First Section

<table>
<thead>
<tr>
<th>Introduction</th>
<th>m. 1-4</th>
<th>Clarinet, oboe, vibraphone, horn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A</td>
<td>m. 5-12</td>
<td>solo flute, vibe</td>
</tr>
<tr>
<td>Linking material</td>
<td>m. 13-16</td>
<td>brass, flute, bells</td>
</tr>
<tr>
<td>Theme A</td>
<td>m. 17-24</td>
<td>woodwind choir, vibe</td>
</tr>
<tr>
<td>Modulating link to fermata</td>
<td>m. 25-32</td>
<td>tutti ensemble</td>
</tr>
<tr>
<td>Theme A</td>
<td>m. 33-41</td>
<td>trio of flute, alto sax, trumpet, vibe</td>
</tr>
<tr>
<td>Link to second section</td>
<td>m. 42-45</td>
<td>tutti ensemble</td>
</tr>
</tbody>
</table>

Second Section

<table>
<thead>
<tr>
<th>Introduction</th>
<th>m. 46-53</th>
<th>toms, tamb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme B</td>
<td>m. 54-68</td>
<td>upper woodwinds</td>
</tr>
</tbody>
</table>
Linking material m. 69-76 tutti ensemble

Theme B m. 76-92 woodwinds, low brass, upper brass countermelody

Theme C m. 93-108 clarinet melody, joined by upper ww’s, trumpet

Development m. 109-132 tutti ensemble

Reprise of introduction m. 132-135 toms, tamb

Theme B m. 136-151 upper woodwinds, joined by tutti ensemble

Coda m. 152-end tutti ensemble

Unit 8: Suggested Listening

Brant Karrick: Bayou Breakdown

Brant Karrick: J.S. Jig

Brant Karrick: Songs of Old Kentucky

Carl Strommen: Cumberland Cross

Unit 9: Additional Resources


Karrick, Brant. An Examination of the Intonation Tendencies of Advanced Wind Instrumentalists Based on Their Performance of Selected Musical Intervals. 1994.
Abracadabra
Frank Ticheli
(b. 1958)
Publisher: Manhattan Beach Music
Date of Pub: 2005
Grade 3

Unit 1: Composer

Frank Ticheli was born in Monroe, LA in 1958. He began playing trumpet in 4th grade. After moving around several times, Ticheli's family ended up in Richardson, TX. He attended L.V Berkner High School where he was a student of Robert Floyd. As a high school student, Ticheli would regularly transcribe jazz tunes by Maynard Ferguson and Stan Kenton. From there, he began to arrange music, and discovered his interest in composition.4

Following high school, Ticheli attended Southern Methodist University, where he graduated with a Bachelor of Music degree in 1981. After graduating from SMU, Ticheli spent one semester teaching band in a public school before beginning graduate work at University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom. He completed a Master of Music degree in 1983 and a Doctorate, also from University of Michigan, in 1987.5

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Ticheli’s first composing job after completing his DMA was a job writing music for an Ann Arbor theater production of Molière’s Don Juan. Ticheli reports that he “wrote music to accompany character entrances, to enhance dramatic scenes- I worked non-stop for six weeks writing all this solo piano music that was worked into the play, and received a mere $300 for my efforts.” Incidentally, the thematic ideas that spawned Portrait of a Clown and Fortress were taken from the short solo piano pieces Ticheli composed for the play.6

Ticheli was hired to teach composition at Trinity University in San Antonio, TX in 1987, a position he held for three years before taking a position at University of Southern California in Thornton, CA in 1991. At the same time he was appointed at USC, Ticheli was also invited to be Composer-In-Residence for the then up-and-coming Pacific Symphony. His residency there lasted from 1991-1998 and resulted in five compositions for orchestra. Throughout that time, Ticheli continued to compose for concert band as well. Throughout his composition career, Ticheli has made a conscious decision to compose for experienced, even professional musicians, as well as younger, inexperienced players, saying “I found that I loved working with kids, and I decided that I would always compose for professionals and young people alike. I love guest-conducting- I find that it keeps me connected to the people for whom I’m composing. I find that conducting informs my composing because standing on the podium in front of an ensemble puts me directly in touch with what a conductor has to deal with every day.”

Mr. Ticheli has been awarded numerous awards and honors for his work, including the Charles Ives Scholarship and Goddard Lieberson Fellowship, both from the American Academy

of Arts and Letters, the Walter Becler Memorial Prize, and the Francis and William Schuman Award. He lives in southern California with his wife and children.

**Unit 2: Composition**

_Abracadabra_ was composed in the summer of 2004 and orchestrated the following year while Ticheli was in residency at the MacDowell Colony, an artists’ colony in New Hampshire. The piece was commissioned by the Driscoll Middle School Band from San Antonio, TX, Richard Gonzalez, director with funding from DC Music Festivals. The piece is dedicated to Ticheli’s son and is described by the composer as “at once playful, and serious, innocent and mischievous.” While composing the piece, Ticheli was inspired by magic and fantasy, as well as images of Halloween with its costumes and jack-o’-lanterns.

From a compositional standpoint, _Abracadabra_ is musically economical. Almost everything in the piece is derived from the first few bars of the main theme or its accompaniment. Ticheli achieves variety by suddenly shifting mood and tonality throughout the piece.

**Unit 3: Historical Perspective**

With the rise of the public school band programs following World War II, the issue of adding quality, original works to the repertoire for young and developing musicians became an important issue. Projects like the Ithaca High School Commissions and the MENC /Ford Foundation “Young Composers-In-Residence” program in the 1960’s resulted in new works of high quality and craftsmanship for the high school level. For many years, however, the

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elementary and junior high levels lagged behind with regards to quality literature available for programming. Throughout the end of the twentieth century and through the early 2000’s, more conductors of young bands began to demand high quality works for young players and actively commissioned composers to write for this level. *Abracadabra* is the result of one such commission from Driscoll Middle School Band and their conductor, Richard Gonzales.⁹

**Unit 4: Technical Considerations**

*Abracadabra* is a very approachable work, playable by experienced middle school groups or younger high school groups. It is scored for full concert band, including piccolo as well as two oboe and bassoon parts. It can be effectively performed with reduced instrumentation, however. The percussion instrumentation is standard (snare, bass, suspended cymbal, timpani, xylophone) but does call for some accessory instruments as well, like vibraphone, slapstick, temple blocks, and a small tom that is muffled with a towel.

The ranges are level appropriate. Flutes go to F above the staff and first clarinet has a few short measures in the altissimo register. First trumpet is asked to play G at the top of the staff and horns reach a fifth line F. Rhythms do not pose a major challenge. The upper woodwinds have a sixteenth note figure that occurs a few times. With the exception of these figures, the smallest rhythmic subdivision is eighth notes.

**Unit 5: Stylistic Considerations**

Articulation is a consideration when programming *Abracadabra*. While the notes and rhythms are not overly challenging in the piece, developing a unified approach to the styles and articulations Ticheli calls for is imperative to a successful performance. Students are asked to

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⁹ Ticheli, “Composer’s Notes”, *Abracadabra*. 
play quarter notes and eighth notes that are full value (back to back); staccato, marcato, tenuto, and long-lifted. Making sure these styles match from player to player will allow for clarity and transparency in the performance. Another factor to address with regard to style is the tendency of younger players to “clip” shorter sounds that are followed by silence. Remind students that nothing with regard to tone production changes in these circumstances other than the length of the sound.

Unit 6: Musical Elements

Melody:

_Abracadabra_ opens with six measures of introductory material that establish the playful yet mysterious mood of the piece. The main theme is played by the clarinets in measure 7. It is eight measures long, consisting of two four bar periods. The vast majority of the material in _Abracadabra_ can be traced back to the opening measures of this first theme.

Theme I:

Following the introduction of the first theme is an episode that abruptly shifts the tonality from G minor to Eb Major and a modulating link that leads to the second theme, which is in the relative major key of Bb, appearing at m. 21. This theme is echoed back and forth between the trumpets and the upper woodwinds and accompanied by a descending half note line and an eighth note ostinato.
Theme 2:

The second theme is followed by a development section in which Ticheli develops the first theme, the modulating link, and the second theme. This is followed by a recapitulation of both themes and a building, accelerando into the final cadence, which is abruptly followed by a cluster chord and a piano ending reminiscent of a puff of smoke.

**Harmony:**

Ticheli explains that almost all of the melodic material in *Abracadabra* is derived from the opening bars of the main theme. In order to create contrast and interest, he often changes mood throughout the work by frequently shifting the tonality. The first theme is in the key of G minor. This is followed by a brief three measure episode centered in Eb Major. Ticheli then modulates towards Bb Major, where the second theme is centered. The second theme ends in the key of C Major (m. 25), where it stays briefly before returning to Bb Major (m. 28). Throughout the course of the composition, as Ticheli develops the themes established during the first half of the piece, he continues to shift back and forth between G minor and Bb Major, with visits to other tonalities including D minor, Bb Major, G Major and Eb Major as the piece transitions its way back towards the recapitulation. Beginning at m. 106 with the recap, the piece remains in G Minor for the duration.

**Rhythm**

Beginning with the first theme at m. 7, there is an interplay between the melodic lines and accompaniment lines that results in an almost constant eighth note “engine” of sorts throughout
the work. This is especially evident during the first theme (m. 7) and throughout the second theme (m. 21). It is most prominent during the development section at m. 49 with the brass parts and expanded into the full ensemble with the addition of woodwinds and percussion at m. 53.

**Timbre**

*Abracadabra* is often thinly scored and there is a great deal of interplay between instruments. For example, at m. 17, the melodic line is passed back and forth between the trumpet and flute/oboe voices. At m. 21, again the melody hands off between trumpets and upper woodwinds. At m. 41, the accompaniment figure is fragmented between low reeds and clarinet, but the resulting timbre should be of one continuous line. This recurring idea of trading voices is most evident at m. 49-57 and its equivalent in the recapitulation at m. 114-118. Here, there is a continuous staccato eighth note idea, but each beat or two is traded between voices in the ensemble, first by trumpet to low brass (m. 49), then woodwinds, brass, and percussion (m. 53 and m. 114).

**Unit 7: Form and Structure**

*Abracadabra* is composed in sonata allegro form, featuring an exposition (m. 1-40), development (m. 41-105), and recapitulation (m. 106-135) with a coda (m. 136-end).

**Exposition**

<table>
<thead>
<tr>
<th>Section</th>
<th>mm.</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction and Theme 1</td>
<td>1-13</td>
<td>G minor</td>
</tr>
<tr>
<td>Episode</td>
<td>14-16</td>
<td>Eb Major</td>
</tr>
<tr>
<td>Modulating Link</td>
<td>17-20</td>
<td>shifting tonality</td>
</tr>
<tr>
<td>Theme 2 (and Episode 1)</td>
<td>21-40</td>
<td>Bb Major/C Major/Bb Major</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>mm.</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>-------</td>
<td>---</td>
</tr>
<tr>
<td>Theme 1</td>
<td>41-48</td>
<td></td>
</tr>
<tr>
<td>Minor 3rd motive</td>
<td>49-56</td>
<td></td>
</tr>
<tr>
<td>Rising 3-note patterns</td>
<td>57-65</td>
<td></td>
</tr>
<tr>
<td>Episode (Theme 1)</td>
<td>66-74</td>
<td></td>
</tr>
<tr>
<td>Modulating Link</td>
<td>75-78</td>
<td></td>
</tr>
<tr>
<td>Theme 2</td>
<td>79-97</td>
<td></td>
</tr>
<tr>
<td>Transition to Recap</td>
<td>98-105</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Recapitulation</strong></th>
<th>mm.</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme 1</td>
<td>106-113</td>
<td></td>
<td>G minor</td>
</tr>
<tr>
<td>Minor 3rd motive</td>
<td>114-117</td>
<td></td>
<td>G minor</td>
</tr>
<tr>
<td>Theme 2</td>
<td>118-135</td>
<td></td>
<td>G minor</td>
</tr>
<tr>
<td>Coda</td>
<td>136-156</td>
<td></td>
<td>G minor</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Frank Ticheli:

*Joy Revisited*
*Portait of a Clown*
*Sun Dance*
*Fortress*
*Vesuvius*
*Postcard*
*Cajun Folk Songs*
Unit 9: Additional Resources


Ticheli, Frank. “Composer’s Notes,” *Abracadabra.*
The Sun Will Rise Again

Phillip Sparke
(b. 1951)

Publisher: Anglo Music Press
Date of Pub: 2011
Grade 3

Unit 1: Composer

Philip Sparke was born in London in 1951 and studied trumpet, piano, and composition at London’s Royal Conservatory of Music, where he earned an ARCM (Associate of the Royal College of Music). While at the college, he performed in the college wind orchestra and formed a brass band among the students and wrote several works for both. Two of these pieces, Concert Prelude (brass band) and Gaudium (wind band) were ultimately published.10

A growing interest in Sparke’s music led to several commissions, including one from the Centennial Brass Band Championships in New Zealand. This commission resulted in Sparke’s composition, The Land of the Long White Cloud. Further commissions followed along with critical acclaim. Sparke has won the EBU New Music for Band competition three times (for Slipstream, Skyrider, and Orient Express). He has written a number of works for brass bands and brass band championships, including writing for the National Finals at Royal Albert Hall three times. Sparke was awarded the Sudler Prize in 1997 for Dance Movements, commissioned by the

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U.S. Air Force Band.\textsuperscript{11} He won the National Band Association William D. Revelli Band Composition Contest in 2005 with \textit{Music of the Spheres}.\textsuperscript{12}

\textbf{Unit 2: Composition}

\textit{The Sun Will Rise Again} is an arrangement of \textit{Cantilena}, a brass band piece commissioned by the Grenland International Brass Festival in Norway. The wind band arrangement was done in response to the March 2011 earthquake and subsequent tsunami that hit Japan, killing over 15,000 people. The piece was retitled \textit{The Sun Will Rise Again} to honor Sparke's many friends in Japan, the "Land of the Rising Sun". Sparke donated all royalties from the sale of the piece to the Japanese Red Cross Emergency Relief Fund.

\textbf{Unit 3: Historical Perspective}

On March 11, 2011, the coast of north-eastern Japan was struck by a 9.0 magnitude earthquake. The earthquake triggered tsunami waves that reached heights of 133 ft. The tsunamis, in turn, triggered a nuclear meltdown at the Fukushima Daiichi Power Plant. The death toll from the disaster reached nearly 16,000 with estimated losses totaling around $20 billion. The unprecedented death toll and damage prompted an outpouring of international humanitarian aid.\textsuperscript{13}

\textbf{Unit 4: Technical Considerations}

\textit{The Sun Will Rise Again} begins with an extended alto saxophone solo. Solo tenor sax joins the alto at m. 5. There are also exposures in the euphonium voice around m. 24 as well as

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horn and oboe at m. 59. The ranges are not extreme for any instrument. The rhythms are straightforward and should be easily playable by high school musicians.

One exception occurs with some sixteenth note based rhythms that include ornamentations at m. 57-58 in the upper woodwind, trumpet, and euphonium voices.

**Unit 5: Stylistic Considerations**

The phrases in *The Sun Will Rise Again* are broad and sweeping. Many are significantly longer than four measures, so the conductor will need to manage the pacing of the growth and development of these lines and players will need to manage air and plan breathing to not interrupt the forward motion. Because of the lyrical nature of the piece, players should take care to give shape and direction to the lines. Longer sounds within the phrase should not be allowed to decay, but rather intensify towards the next sound. Additionally, Sparke includes numerous dynamic markings in the score. The markings serve to create contrast as well as some level of unpredictability. At several points, a phrase will *crescendo* and build and then suddenly drop to *piano*.

**Unit 6: Musical Elements**

**Melody:**

Three main melodic ideas comprise *The Sun Will Rise Again*. The first melody is introduced at the beginning by solo alto saxophone, accompanied by *pp* flute and oboe trill, clarinet *tremolo* and muted trumpet, as well as mark chimes and a *pp* suspended cymbal sustained roll.
First Melody (as played by solo alto saxophone):

Lento con moto $d = 72$

This melody is repeated by solo tenor saxophone with a slight alteration at the end of the fourth bar that transitions into the second melodic idea, played by horn, clarinet, and alto saxophone at m. 10.

Second Melody

At m. 20, the alto and tenor saxophone solos are briefly recalled. Euphonium echoes the solo idea and the second section is introduced. This is where the third melody appears (m. 29) in horn, clarinet, and alto saxophone.

Third Melody
The third melody is played again at m. 47 following an allargando. It reaches a climax at m. 59 with tutti ensemble and then immediately, the texture changes to solo oboe and horn. The piece ends with one final recollection of the initial alto saxophone solo.

**Harmony**

The first section is in Bb Major. Flute trills are in an open Bb-F fifth and the muted trumpet plays open fifths alternating between tonic and dominant. The accompaniment to the melodic line is contrapuntal in nature. At m. 29, the key changes to Eb Major. It remains centered in Eb until the end.

**Rhythm**

Sparke uses rhythm in interesting ways to create the long lyrical lines in *The Sun Will Rise Again*. He toys with the agogic stress associated with the 4/4 time by utilizing lots of ties from weak beats through strong beats. This happens in the melodic lines and with even more frequency with the countermelodic lines, creating even more motion and forward momentum within the phrase. While the melodies are mostly constructed of quarter notes and eighth notes, he will occasionally incorporate four sixteenth notes or a triplet pattern, creating the effect of an increase in motion.

**Timbre**

Sparke uses combinations of instruments to create interesting colors throughout. At the beginning of the piece, the solo saxophones are accompanied by muted trumpet and glockenspiel and vibes playing open fifths. These sounds are interesting in combination and should be balanced so that all are heard. At m. 10, when the second melody is introduced, it is scored for clarinet, horn, and alto saxophone. The countermelodic line is played by alto sax, clarinet, and
trombone. In both of these instances, the conductor should aim to create balance between these voices from different families to create a new and interesting color.

**Unit 7: Form and Structure**

**First Section (Bb Major)**

<table>
<thead>
<tr>
<th>Theme A</th>
<th>m. 1-9</th>
<th>Melody in solo saxes, accompanied by open fifths in muted trumpet, glock, and woodwind trills/tremolos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme B</td>
<td>m. 10-19</td>
<td>Second melodic idea in cl, sax, and horn with cl, sax, and euph countermelody</td>
</tr>
<tr>
<td>Theme A</td>
<td>m. 20-28</td>
<td>Reprise of initial melody in solo saxophones and then low reeds and euphonium.</td>
</tr>
</tbody>
</table>

**Second Section (Eb Major)**

<table>
<thead>
<tr>
<th>Theme C</th>
<th>m. 29-46</th>
<th>Broad sweeping melody played by cl, sax, and horn, joined by flute partway through.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme C</td>
<td>m. 47-63</td>
<td>Marked / this time, melody is enhanced by countermelody in the upper woodwinds (in Bb Major) final reprise of solo saxophone melody</td>
</tr>
<tr>
<td>Theme A</td>
<td>m. 64-70</td>
<td></td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Philip Sparke: *Dance Movements*

Philip Sparke: *Scenes from a Comedy*

Philip Sparke: *Sunrise at Angel’s Gate*

**Unit 9: Additional Resources**


**Elegy for a Young American**

Ronald LoPresti  
(1933-1985)  
Publisher: Theodore Presser  
Date of Pub: 1967  
Grade 4

**Unit 1: Composer**

Ronald LoPresti was a clarinetist and composer. He attended the Eastman School of Music in Rochester, New York, studying with Louis Mennini and Bernard Rogers. LoPresti graduated from Eastman in 1955 and stayed on to complete his Master’s, which he obtained the following year. From there, he began teaching, first as a music theory instructor at Texas Technological College in Lubbock from 1959-1960. Following his short tenure at TTC, LoPresti served for two years as a Composer-In-Residence in the public schools of Winfield, Kansas as part of the Ford Foundation Young Composer’s Project. From 1964 until his death, LoPresti was a professor of theory and composition at Arizona State University, Tempe.

As a composer, LoPresti wrote for many mediums. His 1955 orchestral work, *The Mask*, received a Koussevitsky award. He wrote a number of other works for orchestra, including two symphonies, and a great deal of vocal literature. LoPresti was a particularly prolific composer of instrumental small ensemble music, especially for brass and percussion. His pieces for wind band include *Paegent Overture* (1955), *Prelude* (1956), and *Introduction, Chorale, and Jubilee*

**Unit 2: Composition**

*Elegy for a Young American* was written in 1964 in response to the assassination of President John F. Kennedy. The piece conveys many of the emotions associated with grief: shock and disbelief, denial, anger, despair, and ultimately, acceptance and inner peace. The piece begins with an adagio tempo and a simple, four-note ascending scalar motif in the clarinet that is developed both melodically and harmonically throughout the work. There is a brief allegro section near the end that expresses the anger response to the assassination. The work ends with the tolling of funeral chimes and a resolution that leaves the listener with a sense of acceptance and peace. *Elegy for a Young American* was premiered by the Indiana University of Pennsylvania Wind Ensemble, conducted by Daniel DiCicco.  

**Unit 3: Historical Perspective**

An elegy is an instrumental piece lamenting the loss of someone deceased. The instrumental elegy has its roots in the medieval *planctus*, dating from the seventh century. Continuing into the Renaissance and Baroque eras, composers would write elegiac works for both patrons, as well as for departed colleagues and mentors. Beginning in the nineteenth century, Romantic era composers began to view *elegies* more as vehicles to express sentiments about loss and death than as a tribute to a specific person.  

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Romantic music might be described as elegiac, and the use of the word ‘elegy’ as a title for purely instrumental works gained traction in the late 19th century.

**Unit 4: Technical Considerations**

A major factor to consider when programming *Elegy for a Young American* is the abundance of large intervals, specifically octaves and major sevenths. Players will have to bring out the lower end of these leaps to the extant they can be balanced with the upper notes. The piece also employs a wide range of dynamics. This will affect tuning at both the loud and soft extremes. The harmonies are often highly chromatic and close, creating intonation challenges that require careful listening and adjusting.

**Unit 5: Stylistic Considerations**

The *adagio* tempo (marked at quarter note = 54-56) can be challenging as it relates to sustaining and shaping long phrases. The conductor will need to manage the pacing, growth, and development of these phrases. For example, the first major arrival point at m. 16 takes eight measures to build and then another twelve measures to dissolve.

Tempo fluctuations are another stylistic consideration in *Elegy for a Young American*. The opening single reed two-measure motifs are most effective when performed *rubato*. There is a *poco ritardando* leading into m. 31 and then at m. 47, the tempo picks up a bit. Before slowing back down into m. 54. At m. 62, the music is marked *stringendo, poco a poco*. This increase in tempo lasts over ten bars, culminating at m. 72 where it is marked *allegro*. Following a *cessura* at the end of m. 81, the tempo changes yet again to *molto maestoso*, where it remains until the end.
Unit 6: Musical Elements

Melody

A great deal of the melodic content of *Elegy for a Young American* can be traced to a rising four-note motif that is first introduced in the clarinets. (Ex. A) It is this idea that is developed harmonically and melodically leading into the first impact at m. 16. The motif gives the listener a sense of quiet disbelief and shock at what has just occurred (the assassination).

Ex. A

![Music notation](image)

The second main thematic idea is a motif consisting of an octave and seventh, first played at m. 31 by the clarinet. (Ex. B) This motif is developed both harmonically and melodically through the second section of the piece, ending at m. 54. It conveys a sense of loss and sadness. Transitioning out of this section is an inversion of the initial clarinet motif.

Ex. B

![Music notation](image)

In m. 54, another motive is introduced (Ex. C) that again consists of the octave. The idea is first presented by the flute. Underneath, the rising four-note motif is played, first by the trombone and euphonium, then gradually by all of the brass. At m. 82, the piece reaches a
climax and the full ensemble states an augmentation of the descending octave theme before dissipating into the tolling of the funeral chimes.

Ex. C

Harmony

_Elegy for a Young American_ is filled with very dense harmonies. LoPresti used a great deal of suspensions/resolutions and dissonance to effectively convey turmoil and despair. The piece opens with the rising four-note motif in A minor before moving to C minor in m. 5 where it is developed both melodically and harmonically, ultimately reaching a climax at m. 16 with a Cb Major triad with an added fourth before it dissolves into a quiet Bb Major triad at m. 30. At m. 31, the second motif is introduced in clarinet. It is supported by a B-flat pedal in tuba and timpani for six measures before transitioning briefly to Ab and then Eb minor at m. 39 where it remains until reaching another climax at m. 72. At this point, the tonality is very thick, with block D Major triads against melodic content centered in C minor. This section is highly chromatic and dissonant and continues to build until m. 88. At this point, the harmonic tension dies down and the piece ultimately ends with the tolling of the chimes and an Eb Major triad, giving the listener a sense of completion and peace.
**Rhythm**

Almost all of *Elegy for a Young American* is constructed from a handful of rhythmic figures that are repeated and varied throughout. These rhythmic figures can be traced back to the three main melodic motifs shown here:

Ex. A  
Ex. B  
Ex. C

LoPresti creates complexity with these simple ideas by displacing the entrances and layering the motifs over themselves. This is especially evident in the *stringendo poco a poco* section (m. 62) where he incorporates two of the motifs shown above (Ex. A and C) simultaneously.

**Timbre**

LoPresti’s scoring sometimes calls for choirs of instruments in *Elegy for a Young American*. The piece opens with three clarinet voices, adding alto and tenor sax next, and then low clarinet and bassoon. The first section ends with a trombone choir. The second section begins with clarinet again and then a full woodwind choir with horn. In the third section, the woodwinds play the third thematic idea while brass choir plays the four-note theme below and the piece ends with clarinet and French horn choirs before adding all other voices for the final cadence.
**Unit 7: Form and Structure**

*Elegy for a Young American* is constructed in four main sections, each with a predominant thematic idea that is developed melodically, harmonically, and in some cases, rhythmically.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Events and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>m. 1-30</td>
<td>The rising four-note theme is introduced in the clarinets.</td>
</tr>
</tbody>
</table>

Gradually, other voices add in until the full ensemble is playing. The motif is developed harmonically and melodically, traveling through beginning in A minor, then C minor and building to a climax at m. 16 with a Cb Major triad with an added fourth, before descending in pitch and dynamic level, gradually removing voices until only a trombone choir is left. They play the four note motif again and cadence in Bb Major.

| Second  | m. 31-53 | This section begins with a Bb pedal in trombone, tuba, and timpani. Unison clarinet enters with the second thematic idea. Trombone and euphonium echo parts of the theme. |

At m. 39, full woodwind choir and horns enter and develop the four-note theme with thick harmonies, full of suspensions and resolutions.
Third  m. 54-97  Trombone and euphonium state the four-note theme. Above, flute presents the third main thematic element.

Gradually, the other brass elements join the rising four-note motif and the other woodwinds enter with the eighth note octave idea. At m. 62, a build begins, marked *stringendo, poco a poco*. The piece reaches *allegro* at m. 72 where upper woodwinds and xylophone play a variant on the third theme, echoed by the horns and accompanied by block chords in brass and low woodwind. Percussion is driving and the upper woodwind element becomes more and more insistent as the melodic and harmonic tension builds to a *cessura* at m. 81. The music here is marked *molto maestoso*. The third theme is augmented and played full and sustained first by upper woodwinds, then echoed by trombone and low reeds, with thick block chords in trumpet, horn, and trombone. Much like m. 16 earlier, the piece descends and *diminuendos*, gradually removing voices until all that remains is a unison Eb in low woodwinds, trombone, and timpani.

Fourth  m. 98-108  The tolling of the funeral chimes and the final harmonic resolution into Eb Major.
Unit 8: Suggested Listening

Ronald LoPresti- Pageant Overture

Ronald LoPresti- Tribute

John Barnes Chance- Elegy

Richard Wagner- Trauermusik

Igor Stravinsky- Elegy for JFK

Unit 9: Additional References and Resources


Psalm for Band

Vincent Persichetti
(1915-1987)

Publisher: Elkan-Vogel

Date of Pub: 1954

Grade 5

Unit 1: Composer

Vincent Persichetti was born, raised, and spent his life in the city of Philadelphia. A child prodigy on piano and organ, he enrolled in the Combs Conservatory in Philadelphia at age 5. At age 9, while still at Combs, he was invited by Russell King Miller to begin studying theory and composition, the result of young Vincent frequently stopping Miller in the halls with his precocious line of questions. Miller would become his most influential teacher. Persichetti began performing professionally on both piano and organ while still a teenager, playing on the radio, in churches, and in recitals. He graduated from Combs in 1935 and went on to teach there, serving as the head of the theory and composition departments. Meanwhile, he was furthering his own education, studying piano and composition at the Philadelphia Conservatory and conducting with Fritz Reiner at the Curtis Institute. After earning his DMA from Philadelphia in 1945, Persichetti joined the faculty of the Julliard School at the invitation of William Schumann in 1947. He became chairman of the composition and literature and materials departments.

Additionally, from 1952 on, he was the director of publications for Elkan-Vogel publishing.

As a composer, Vincent Persichetti made contributions of substance to multiple genres. He is especially noted, however, for his contributions to the wind band repertoire and indeed became one of the biggest proponents of his era for the wind ensemble as a viable medium for artistic expression. When Frederick Fennell formed the Eastman Wind Ensemble in 1952, he immediately sought out the premier contemporary composers requesting new literature for the ensemble. Persichetti was one of the first to respond favorably. When asked about his involvement in writing works for band, Persichetti stated, “When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off and creative ideas will flourish.”

Indeed, Persichetti felt so strongly about the possibilities of the wind band as a viable medium that he convinced two of his colleagues at Juilliard, Peter Mennin and William Schuman, to write for winds.

**Unit 2: Composition**

Throughout his career, Vincent Persichetti wrote a great deal of liturgical music. He composed *Hymns and Responses for the Church Year* in 1956 and followed it up with a second volume later in his life. Many of his compositions drew their melodic material from the *Hymns and Responses*. Indeed, the germinating idea for *Psalm for Band* is found in the second volume where it is titled “Creation Hymn”.

Persichetti defined his compositional style as a mixture of “grazioso and grit” and surely that is evident in *Psalm for Band*. Written in three sections, it consists of a beautiful, calm triple meter melody, which Persichetti describes in a note on the score as a “sustained chordal mood”.

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19 Persichetti, and Shackelford. “Conversation with Vincent Persichetti”. *Perspectives of New Music*, 120.


followed by the hymn-tune chorale, and then finally a “Paean culmination of the materials”\textsuperscript{22}

Additionally, he advised conductors that “extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.”\textsuperscript{23}

**Unit 3: Historical Perspective**

As World War II came to a close, the contemporary wind band underwent a period of unprecedented growth and development. This era saw the beginning of an important twentieth century wind band tradition, that of commissioning new music for school, college, military, and professional wind bands. Preceding 1945, there was a limited repertoire of original works for wind band. Conductors and publishers began to recognize the need to expand the repertoire and began to commission composers to write new works.\textsuperscript{24} Vincent Persichetti was one of the composers invited to write new works for wind band. His first piece for winds, *Divertimento for Band* was premiered by the Goldman Band in 1950.

In 1951, the University of Louisville Band performed *Divertimento for Band* and very much enjoyed rehearsing and performing the piece. *Divertimento* withstanding, the members of the band were dissatisfied with the music they were performing and took it upon themselves to commission a new work. The students raised funds for this purpose by organizing jazz bands and playing dance gigs. They approached Vincent Persichetti with an invitation to compose a new work for them. Persichetti accepted and composed *Psalm for Band*. The piece was premiered by the University of Louisville in 1952. The band members had such a positive experience with the Persichetti commission that they decided to approach one of his colleagues, William Schuman to

\textsuperscript{22} Vincent Persichetti, *Psalm for Band*, Op. 53 (Bryn-Mawr, PA: Elkan-Vogel, 1953), 1

\textsuperscript{23} Ibid.

write a piece. Schuman also obliged the University of Louisville Band members and the resulting piece was *Chester (Overture for Band).*

**Unit 4: Technical Considerations**

*Psalm for Band* is a challenging piece, but one that lies within the reach of good high school musicians. It is scored for full symphonic band with piccolo, and Eb Clarinet. Interestingly, the only percussion called for is tenor drum, suspended cymbal, and bass drum, though it should be noted that the bass drum is sometimes asked to play on the rim as an effect. Range is not prohibitive, although first trumpet is asked to play C above the staff on occasion and upper woodwinds do spend some time in the top end of their respective registers. As Persichetti’s harmony is decidedly twentieth century, there is a great deal of density and chromaticism and because of this, intonation can be an inherent challenge.

**Unit 5: Stylistic Considerations**

Throughout the work, the woodwinds, brass, and percussion are scored within families and treated as separate choirs. Individual performers must take care to blend and address intonation within their sections. Sections, in turn, must take care to match style and energy on the trade-offs. In almost every instance, the last sound of one choir’s line overlaps the first sound of the next voice. This last sound is often written as a quarter note or an eighth note. It is imperative that these notes are not clipped and are held all the way to silence.

The opening section of *Psalm for Band* is hymn-like in nature. It is in 3/4 time and the tempo is marked *moderato* and performers are asked to play *espressivo* and *dolce*. Each of the

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lines must have shape and direction. Beginning at rehearsal letter C, the style, while still legato and connected, becomes more insistent with a quicker tempo and a meter change to 4/4. At m. 122, the tempo briefly returns to that of the beginning, cadencing at m. 126. The second section begins at m. 127 and is more angular and aggressive in nature, marked allegro vivace. Persichetti indicates the style as marcato. The articulation should be firm and clear. At m. 213, the style of the first section is recalled with woodwind choir playing the chorale theme. This idea builds into a high energy coda at m. 233, marked piu mosso and ending with a bold, accented horn statement and a final woodwind flourish.

Unit 6: Musical Elements

Melody

The first, chordal section of Psalm for Band is in triple meter. The thematic idea is played by the clarinets.

Theme 1

\[ \begin{align*}
\text{\textit{J} = 104} \\
\end{align*} \]

It is then handed off back and forth between choirs of instruments before transitioning to the second theme, which begins at m. 83 at a slightly faster tempo of mm. 126.
Theme 2

The second theme is traded among the various choirs of instruments and developed, including a foreshadowing of the third theme at m. 110. A *ritardando* to the initial tempo sets up a transition into the third section, which begins at m. 127 and is marked *allegro vivace* and *marcato*.

Theme 3

Harmony

The harmonic structure in *Psalm for Band* is decidedly twentieth century. The piece is atonal in that there is no clearly identifiable tonality, yet it makes use of standard triadic harmony.
Rhythm

The first section is in triple meter and is rhythmically broad, consisting mostly of dotted half notes, half notes, and quarter notes. In the second section, the tempo picks up slightly and has a bit more rhythmic drive. It is a chorale, however, so the rhythms are not complex. At m. 127, the tempo changes again, this time to allegro vivace, and here the piece becomes much more rhythmic in nature, with sixteenth note runs prevalent in the woodwind voices. Many of these runs begin on the upbeat. Underneath, the brass voices make regular use of dotted quarter note-eighth note rhythms. Persichetti also creates interest with his use of syncopation and occasionally placing the emphasis on beat 2 rather than 1.

Timbre

The use of instrumental choirs is prevalent throughout the entirety of the piece. The size and make up of these choirs varies throughout, from individual sections to full brass or woodwind. A key component of Psalm for Band is the trade-off of ideas between the different choirs. The percussion writing is fairly sparse, consisting of only three instruments: tenor drum, suspended cymbal, and bass drum. The percussion writing is supportive in nature, never overpowering that of the woodwinds and brass.
### Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Events and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>m. 1-82</td>
<td>In 3/4 time and marked <em>moderato</em>, the first <em>legato</em> chordal theme is introduced in the clarinets.</td>
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<tr>
<td></td>
<td></td>
<td><img src="image" alt="Musical Note" /></td>
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<tr>
<td></td>
<td></td>
<td>The idea is handed off to a brass choir and then back to clarinet. The choirs continue to trade back and forth, woodwinds to brass, with the clarinet choir gradually expanding to include all woodwinds.</td>
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<tr>
<td></td>
<td></td>
<td>The section reaches a climax at m. 66 when finally all voices are in.</td>
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<tr>
<td></td>
<td></td>
<td>From here, the scoring thins out to clarinet and saxophone playing at <em>pianissimo</em>.</td>
</tr>
<tr>
<td>Second</td>
<td>m. 83-118</td>
<td>Now in 4/4 time and at a slightly faster tempo, the chorale theme is introduced in this section, again by the clarinets. The style is still <em>legato</em>. The other woodwinds provide a sort of “response” at m. 86.</td>
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<tr>
<td></td>
<td></td>
<td>The clarinets respond with a slightly altered second statement of the theme. The small woodwind choirs continue to interact, further developing the chorale. The low brass and horn join in at m. 103.</td>
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<tr>
<td></td>
<td></td>
<td>Following the brass statement, the woodwinds come in, more insistent this time with expanding intervals and a <em>crescendo</em>. The line arrives at m. 110 where the trumpets enter with a strong,</td>
</tr>
<tr>
<td>Transition</td>
<td>m.119-126</td>
<td>A <em>ritardando</em> begins here, slowing back to the original tempo. The chordal ideas from the first section return. Another <em>ritardando</em> slows into a clarinet D Major triad with <em>fermata</em>.</td>
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<tr>
<td>-------------</td>
<td>-----------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Third</td>
<td>m.127-232</td>
<td>Marked <em>allegro vivace</em>, this section is more celebratory in nature, combining and further developing the ideas from the previous two sections. Trumpets enter first with the block chords they had introduced first at m. 110. This time, however, the style is <em>marcato</em>. These chords are punctuated by a flurry of woodwind sixteenth note scalar material. The woodwind and brass choirs continue to interact and develop the thematic ideas. A climax point occurs at m. 149 when the full ensemble plays a portion of the third theme in unison rhythm. At m. 160, the woodwinds lead with a fast moving, high energy melodic idea, punctuated by brief brass interjections. Focus shifts back to the brass at m. 175 when they play a rhythmically altered, syncopated statement of the chordal ideas. The smaller choirs continue to develop and interact until the piece reaches a climax at m. 213 with a broad, fully scored, <em>sonare</em> statement of the second chorale theme.</td>
</tr>
<tr>
<td>Coda</td>
<td>m.233-245</td>
<td>One final flurry of activity begins with the woodwinds, playing one of the rhythmic ideas from the third section against the broad choral</td>
</tr>
</tbody>
</table>
line of the brass. A triumphant statement by the horns leads to one last woodwind flourish and the piece’s energetic conclusion.

**Unit 8: Suggested Listening**

Vincent Persichetti – *Divertimento for Band, Op. 42*

Vincent Persichetti – *Pageant*

Vincent Persichetti – *Symphony No. 6*

William Schuman – *Chester (Overture for Band)*

Peter Mennin – *Canzona*

**Unit 9: Additional References and Resources**


“March” from Symphonic Metamorphosis on Themes
By Carl Maria von Weber

Paul Hindemith
(1895-1963)
Publisher: Schott
Date of Pub: 1945
Grade 5

Unit 1: Composer

Paul Hindemith was born November 16, 1895 near Frankfurt, Germany. His father, Robert Rudolf Emil Hindemith, was a music lover and desired his children should become professional musicians, beginning their musical training in early childhood.²⁶ Paul, the oldest of the three Hindemith children, was instructed in violin. He later studied both violin and composition at the Hoch Conservatory.

Hindemith composed in many genres (orchestral, chamber, solo works, vocal solos with piano accompaniment) and in 1927 was asked to teach composition at the Berlin Musikhochschule. Political developments in the late 1920’s and into the 1930’s, including the rise of the Nazi party, caused Hindemith to “question the relationship between art and society”.²⁷ In 1933, the Nazi regime banned the performance of the majority of his compositions, saying they amounted to ‘cultural Bolshevism’. Hindemith continued to work, however, and in 1934, premiered his symphony, Mathis der Maler in Berlin. The performance was a great success, but

²⁷ Ibid.
this prompted the Nazi party to step up their attacks on him. Hindemith, believing his situation in Germany would not improve, immigrated to the United States following the outbreak of World War II.

During the time in which Hindemith’s music was outlawed, he focused his efforts on music theory and composition, beginning work on his textbook, *Unterweisung im Tonsatz* (translated to English as *The Craft of Musical Composition*), published in 1937. Hindemith’s approach to music theory was to look at aspects of pitch from an acoustic perspective and to identify theoretical principles that governed the melodic and harmonic relationships of pitches.\(^{28}\)

In addition to outlining his personal theory of music construction, *Unterweisung im Tonsatz* also criticized traditional music theory instruction, particularly with regard to its focus on the diatonic scale and the separation of melody from harmony.\(^{29}\)

As a result of his work in music theory, upon his arrival in the United States, he was invited to give a series of guest lectures in 1941 at Yale University. The success of these lectures led to a permanent position teaching composition and theory at Yale and in 1946, Hindemith became a US citizen. In the years following WWII, Hindemith began writing a great deal more for wind instruments, including concerti and sonatas for clarinet, trumpet, horn, and bassoon, as well as a *Septet* for wind instruments (1948), his *Sinfonietta in E* (1949-50), and the *Symphony in Bb* (1951) for Concert Band. Finally, in 1953, after the war had subsided and he felt Europe had stabilized, Hindemith returned, settling in Switzerland. He died, rather unexpectedly, in Frankfurt on December 28, 1963.


Unit 2: Composition

Symphonic Metamorphosis on Themes by Carl Maria von Weber began as a series of sketches based on lesser-known works by the Romantic era German composer, Carl Maria von Weber. Hindemith originally collaborated with choreographer Leonide Massine to develop the work for Massine’s ballet company. Artistic differences persisted, however, and the project fell through. In 1943, Hindemith began retreating the sketches and instead, composed a symphonic style orchestral work in four movements. Each movement in the work draws its thematic material from a piece by Weber, three of the four sources being piano duets. The fourth movement, March, draws its themes from the seventh movement of Weber’s piano duet, 8 Pieces, Op. 60. The New York Philharmonic premiered the completed work in 1944 under the direction of Artur Rodzinski. Following the success of the piece, Hindemith asked his colleague at Yale, Keith Wilson, to transcribe the work for wind band.

Unit 3: Historical Perspective

The practice of composers re-working thematic material from other composers into new works was not new to Hindemith at the time. Bach wrote Variations on a Theme by Haydn in 1873. Vaughan Williams borrowed thematic material from the Renaissance for his Fantasia on a Theme of Thomas Tallis in 1910. Rhapsody on a Theme of Paganini was composed by Rachmaninoff in 1934. Igor Stravinsky’s Pulcinella resulted, much like Symphonic Metamorphosis, from a request by Leonide Massine to accompany a ballet. For Pulcinella (c. 1922, revised 1947), Stravinsky revisited and modernized themes by Pergolesi.

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In *Symphonic Metamorphosis*, Hindemith was also likely influenced by the Neo-classical movement of the mid-20th century in which composers sought to revisit the forms and structure of earlier styles to reign in the "increasingly exaggerated gestures and formlessness of late Romanticism." Hindemith exemplified this style in both the *Symphonic Metamorphosis* as well as *Mathis der Maler*. The form and influence in these works was clearly German, but with a modern, highly contrapuntal and chromatic twist.

**Unit 4: Technical Considerations**

"March" from *Symphonic Metamorphosis* is a challenging piece, which demands skilled musicians. Scored for full symphonic band including two oboe parts, English horn, Eb soprano clarinet, Eb alto clarinet, and Bb contrabass clarinet as well as two bassoon parts, five trumpet parts (three cornet, two trumpet) and string bass. Percussion writing calls for a parade drum, so a good quality field drum is recommended.

Players will need to have mastery over the range of their instruments as flutes play high A's consistently, clarinet parts go into the altissimo register and trumpets are asked to play at the top of the staff for extended periods of time.

While distinctly German sounding, *Symphonic Metamorphosis* was written with the virtuosity of American orchestras in mind. This certainly translates to the wind transcription as well. Hindemith's writing is highly chromatic, so students will need to be proficient with regard to reading accidentals. This also demands technical facility, particularly from the woodwinds, as many of the chromatic scalar patterns do not lie easily on the horn. A great deal of the piece has a

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triplet ostinato accompaniment which will likely require mastery of multiple tonguing at the performance tempo.

**Unit 5: Stylistic Considerations**

Weber’s original work was written to be performed at a fairly slow tempo, giving it the feeling of a funeral march. Hindemith’s re-working of the piece is intended to be performed at a significantly faster tempo of mm. 80. There have, however, been many interpretations at slightly slower tempos, particularly of the wind band transcription, that are still effective. For example, the North Texas Wind Symphony recording with Eugene Corporon is performed at mm. 72.33

The technical facility of the wind players, especially as it relates to articulation, will certainly affect the chosen performance tempo. If a conductor elects to go slower than the marked tempo of 80, care must be taken to maintain a feeling of lightness and forward motion so that the piece does not lose its character.

The *March* begins with a distant sounding fanfare performed by trumpet and trombone with muted horn accompaniment. This figure should be performed with a firm articulation throughout, while the muted horn should sound as if off in the distance. The first theme is stated at m. 6, where the melody should balance to the oboe. The accompaniment figure should be very light and crisp. It would be better to err towards putting the sixteenth note closer to the following downbeat than to allow the figure to become “tripletized”. The flute entrance at m. 10 serves to color the oboe sound. Effort should be made to bring out the low woodwind timbre in m. 11 and 12. The conductor will also strive to create contrast between the somber quality of Weber’s

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33 Paul Hindemith, *March* from *Symphonic Metamorphosis on Themes by Carl Maria von Weber* from *Composer’s Collection: Paul Hindemith*, North Texas Wind Symphony, conducted by Eugene Migliaro Corporon, GIA Publications, 2005. CD.
original melody and the dry, staccato march-style accompaniment. When triplets are introduced in the horn voice at m. 32, the hemiola effect should build intensity up to the release point at m. 34. The sixteenth note figure in the woodwinds at m. 37 should sounds sweeping and lead into the tutti ensemble statement of the A theme that begins at m. 38. The transitional motive that begins at m. 45 should have a sotto voce quality with emphasis placed on the timpani.

The B theme is introduced at m. 51. The major tonality creates a majestic or noble character that contrasts with the somber quality of the A theme. As the melody is presented by the horns, all four parts should be heard so that there is a chordal quality such as one might expect from the piano. The woodwind triplet ostinato figure should be light and delicate underneath. At m. 60, several brass voices join the accompaniment. These figures should be very light and detached. The conductor may reference the pizzicato string bass part for note length. Hindemith begins to develop the B theme at m. 69 leading up to a climax on the downbeat of m. 81. Downbeats in this development should be weighty, while dotted eighth, sixteenth remains light. The triplet ostinato remains light, but with a feeling of driving forward. Timpani should be very strong and insistent at m. 72-73. This section is repeated and a recurrence of the introductory is presented at m. 82. Much like the muted horn part in the first five measures, this augmentation of the introduction should feel distant as it transitions into a recurrence of the A theme.

The A theme is restated beginning at m. 88. This time, the melodic line is in the trombone. Trombones should match style established by initial statement of A Theme at m. 6. The triplet “flourish” figures in clarinet and bass clarinet should crescendo and decrescendo noticeably. The dotted eighth, sixteenth motive should be light. Again, reference the pizzicato string bass for note length. At m. 100, Hindemith begins to develop the final few measures of the
A theme as transitional material. In this section; the echo of A Theme motive in the oboe and alto saxophone should be brought out. Each successive crescendo should build energy and intensity before dropping back down to piano and building again. Rhythmic precision is crucial as the interplay of duple and triple rhythms creates a feeling of increasing tension leading up to m. 110 and the restatement of the B theme.

The end of the March movement is where Hindemith veers furthest away from Weber's original work. Where 8 Pieces, Op. 60: VII. Marcia ends on a decidedly somber note with a final statement of the A theme, Hindemith chooses to once again revisit the majestic B theme, creating an ending for the work that is bold and full of energy. The melodic line is here presented by the entire brass section, with all of the woodwinds participating in the triplet ostinato figure. There are a few alterations to the original B theme as presented in m. 50, such as the three ascending quarter notes in m. 111, the altered rhythm at m. 112, and the ascending arpeggio figure at m. 114-115. These variations should be brought to the fore for the listener. The second and final statement of the B theme occurs at m. 124 and is marked fortissimo. The energy is relentless at this point in the piece, reaching a climactic final restatement of the introductory phrase at m. 131. Here, the triplet figures in the woodwind voices should create a feeling of constant motion leading up to m. 135, where a duple against triple rhythmic motive builds energy and intensity up to the final cadence point that ends the piece in a vigorous unison statement.
Unit 6: Musical Elements

Melody:

The “March” is written in roughly an A-B-A-B form with two main thematic ideas. A short motive serves as the introduction and then recurs throughout the course of time as transition material. The motive announces the opening minor tonality.

Introductory Motive:

A Theme:

The ‘A’ theme is sixteen measures in length, consisting of two eight bar phrases.

B Theme

The ‘B’ theme has a decidedly different character. Written in F Major, it is bold and triumphant sounding.
Harmony

Hindemith was critical of what he saw as the primacy of the diatonic scale in traditional music theory and of the third as the basic building block of harmonic structure. As a composer, he did not write traditional key signatures, using accidentals to outline his somewhat ambiguous tonality. The first strain of the ‘A Theme’ is in b-flat minor as evidenced by the presence of Db’s and Gb’s. Hindemith leads the theme to Gb Major however during the second strain of the first phrase and the second phrase of the A Theme remains there.

The majestic and triumphant sounding ‘B Theme’ is clearly in Bb, with the major triad presented in the French horns throughout the theme. Following the initial statement of the B Theme, the material is developed and becomes highly chromatic. This leads back to the A Theme, which is now centered on A minor. When the B Theme returns for its final statement, it is in the key of Eb Major.

Rhythm

One key rhythmic element found throughout the March is the prevalence of the dotted eighth, sixteenth rhythm. The rhythm is first introduced in measure 6 where it is the basis for an ostinato accompaniment to the A Theme (Example 1). It is also present in the last half of the melodic line in the A Theme (Example 2). Hindemith makes use of the figure again as transitional material between repetitions of the A Theme as well as the transition to the B Theme. The B Theme itself makes use of the dotted eighth, sixteenth idea as a pick-up into every new measure (Example 3).
Because of the constant presence of this rhythmic idea, care must be taken to perform it accurately. Performers would be advised to err on the side of stylizing the rhythm and placing the sixteenth note closer to the following downbeat than to allow it to become “tripletized”. A slight separation between the dotted eighth and the sixteenth will also allow for more clarity of the rhythm.

Equally important to the dotted eighth, sixteenth rhythm is that of the repeating triplet figure. The idea is introduced at measure 51 and serves as an ostinato accompaniment throughout the entirety of the B Theme statement (Example 4). The melody, with its duple feel, combines with the constantly moving triplet ostinato to create a feeling of energy and forward motion. Hindemith again uses the duple against triple hemiola effect at measure 136 in order to build tension and energy leading up to the climax of the piece at measure 140 (Example 5).
Timbre

Hindemith’s scoring in the “March” tends to group instruments by family. The ‘A Theme’ is scored for oboe and English horn, with the piccolo, flute, and upper clarinet parts joining about midway through. The ‘B Theme’ is led by the brass voices, with horns leading the way, later joined by trombone. As it relates to percussion, the timpani is an important timbre throughout, as is triangle. Hindemith calls specifically for a parade drum in place of snare throughout a large portion of the piece, which lends to the darker, dramatic character of the piece.
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**Unit 8: Suggested Listening**

Paul Hindemith: *Symphony in B-flat Major*

Paul Hindemith: *Cardillac*

Paul Hindemith: *Konzertmusik fur Blasorchester*, Op. 41

Paul Hindemith: *Symphony: Mathis der Maler*
Unit 9: Additional Resources


Unit 1: Composer

Gordon Percival Septimus Jacob was a well-known early 20th century British composer. Born in London in 1895, Jacob was the tenth child and seventh boy (hence the middle name “Septimus”) in his family. His father was an amateur musician and dabbled in composing hymn tunes, though he died when Jacob was only three years old. At age seven, enrolled in “Dulwich College Preparatory School”, which he described as “an extremely musical school”. As an elementary student, Jacob played piano, accompanied soloists, and played in chamber ensembles. He also began to write out simple melodies and harmonies and in 1908, at the age of 13, composed his first work for orchestra, titled Coronation March (1908). In his teenage years, Jacob, wanting to participate in the school’s military band and orchestra, began taking percussion lessons.

In 1914, Jacob enlisted in the British military. As World War I broke out, Jacob initially served away from the front lines, but in 1915, he was deployed to the front lines in France and served in the trenches. After one year there, he was sent to officer training at Oxford and by 1917, he was a 2nd Lieutenant back on the front lines. After a particularly horrific battle in 1917,
Jacob was captured by the Germans and spent two years as a prisoner of war at Strohen. During this time, Jacob was allowed to assemble a small ensemble with other prisoners. He would arrange tunes at a piano for his ensemble to entertain the soldiers and prisoners of the camp. Ultimately, his ensemble expanded to a chamber orchestra of four strings and three brass, with Jacob serving as the conductor.35

Following the conclusion of the war, Jacob was returned to England. In 1920, he applied to the Royal College of Music (RCM), receiving a two-year scholarship to study composition and theory.36 At RCM, Jacob studied music theory with Herbert Howells, conducting with Sir Adrian Boult of the BBC Symphony Orchestra, and composition with Sir Charles Villiers Stanford. In his third year of study, Jacob began studying composition with Ralph Vaughan Williams, but the experience was not a positive one for Jacob has he felt that Vaughan Williams was overly critical and not encouraging.37

At age 28, while Jacob was still a student, Jacob was asked to write a piece of music for a festival in Oxford to commemorate the three hundred year anniversary of composer William Byrd’s death. Taking source material from the *Fitzwilliam Virginal Book*, by Byrd, Jacob composed *William Byrd Suite* (1923) for orchestra. The piece was so successful that in 1924, at the request of Sir Adrian Boult, he wrote a version for band.38

Following his graduation from RCM, Jacob was offered a position teaching theory and composition there. He remained on the faculty of RCM in various capacities until his retirement in 1966. While at RCM, Jacob educated a number of students, some of who would go on to

36 Ibid., 25.
37 Ibid., 26.
become internationally recognized composers such as Imogen Holst, and Sir Malcolm Arnold.

He also wrote a number of articles and textbooks, including *The Composer and His Art* (1955) and *The Elements of Orchestration* (1962) and *How to Read a Score* (1944), intended for amateur music enthusiasts.

Jacob's compositional output is prolific. He wrote approximately four hundred works for voices, strings, winds, as well as solo instruments. Only a fraction of these works are published and available today. He does, however, have thirty-two published works for wind band and almost sixty for chamber winds. Some of his most significant contributions to the wind band repertoire include: *William Byrd Suite* (1923), *An Original Suite* (1928), *Music for a Festival* (1951), *Flag of Stars* (1954), and *Giles Farnaby Suite* (1967), as well as *Old Wine in New Bottles* (1960) for chamber winds.  

Unit 2: Composition

Jacob is recognized today as compositionally conservative, in contrast with much of the avant garde work of his contemporaries. He favored clear, large-scale forms, recognizable melodies, and traditional tertiun harmonies. At his core, Jacob believed that music should be accessible to the general public and felt “repelled by the intellectual snobbery of some progressive artists….I personally feel that the day that melody is discarded altogether, you may as well pack up music altogether. It is the basis for of the whole thing.” This approach is clearly evident in *Old Wine in New Bottles*. The title is a reference to something old and well-known presented in a new way. Written for chamber winds, the piece consists of four movements. Each

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40 *Gordon Jacob*, directed by Ken Russell (British Broadcasting Corporation, 1959)
movement is a setting of a traditional English folk song: I. *Wraggle-Taggle Gypsies*, II. *The Three Ravens*, III., *Begone, Dull Care*, IV. *Early One Morning*. Jacob did not utilize a specific arrangement or textbook as a reference for the folk music chosen. Rather, he selected tunes that he knew the words and melodic lines to from his youth.\footnote{Decker, *An Analysis of and Conductor's Guide to Gordon Jacob's "Old Wine in New Bottles" and "More Old Wine in New Bottles"*, 20.}

**Unit 3: Historical Perspective**

*Old Wine in New Bottles* was commissioned in 1959 by Donald Leggat, Music Director at the St. Bees School, a grammar school located in St. Bees Village, near the English and Scottish border.\footnote{"St Bees A Cumbrian Coastal Village." Welcome to St Bees Village Web Site. Accessed May 05, 2016. http://www.stbees.org.uk/} Leggat had founded the St. Bees Festival of Music, which was held annually from 1958-1965. The festival was a large scale event featuring vocal, orchestral, and chamber music performed mostly by students at the school. Leggat was rather well-connected in the music world and supplemented the school’s performing groups with former students and friends, including several professional musicians.

player⁴⁴, as well as Guy Woolfenden, another well-known British composer and conductor⁴⁵, played horn on the premiere. The program notes for the event described the piece as “a suite for woodwinds, trumpets, and horns, written specially for this festival. Each movement is based on an Old English folk song and the free modern treatment of the familiar tunes gives rise to its title.”⁴⁶ The piece was published the following year by Oxford University Press.

**Unit 4: Technical Considerations**

*Old Wine in New Bottles* is scored for two flutes, two oboes, two clarinets, two bassoons, *ad lib.* double bassoon, two horns, and two *ad lib.* trumpets. There is uncertainty as to why Jacob notated the trumpets as *ad lib.*, but their absence in performance would be notable as there are a number of independent lines not covered in any other voice. The contrabassoon part, on the other hand, typically sounds in unison or unison octave with the bassoon parts and only occasionally has an independent role. While it certainly should be incorporated if the instrument is available, a viable performance can be had in its absence.

*Old Wine in New Bottles* is a challenging piece, best suited for collegiate level and very advanced high school students. There are demands with regard to technical facility and range in nearly every voice. Additionally, the nature of a chamber piece requires that every voice is a soloist at some point in time.

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Unit 5: Stylistic Considerations

Because each movement is a setting of a traditional folk song, it is helpful to be familiar with the texts of each tune so that decisions about style and phrasing can be made. Movement one, *The Wraggle Taggle Gipsies*, in generally lively and spirited nature. It is mostly staccato, with the exception of a legato verse at rehearsal letter E. The song tells the story of a lady, living in luxury, leaves everything behind to travel with a band of gypsies. The song lends itself to eight bar phrases and is marked *Allegro*. A tempo of quarter note equal 110-116 bpm works well to capture the spirit of the tune. At rehearsal letter H, the tempo is marked *Vivace*. Due to the busy nature of the final twenty measures, this can be interpreted somewhat conservatively so as to not sound rushed.

The second movement, *The Three Ravens*, is decidedly more somber in nature. The song tells of three black ravens looking down upon a battlefield searching for breakfast. From their perch, they see a dead soldier lying on the battlefield. His lover finds his body, kisses him one last time, and buries him. As the story suggests, the style of this movement is melancholy and the tempo, marked *andante*, can be performed with some *rubato*. Throughout the movement, Jacob passes the phrase between the different voices. Care should be taken to match energy between the groups and to be as smooth as possible with each handoff.

Movement three, *Begone, Dull Care*, is based on another traditional folk song. Unlike *The Wraggle Taggle Gipsies* or *The Three Ravens*, however, the text does not tell a story, but rather talks of living without worry and being lighthearted. The tempo is marked *Allegro Vivo* and it is written in compound meter (6/8). The style is bold and lively as indicated by a number of accents throughout and more unison scoring than is found in either of the two previous movements.
The final movement, *Early One Morning*, is based on a very popular folk tune, with many, many variations on text. The story is of a young lady who is seduced and then left by her lover. As the folk song on which it is based expresses a mix of emotions, the instrumental setting is also ripe with contrast including changes to tempo, dynamics, style, and meter throughout. The tempo marking at the beginning is *Allegretto* and a metronome marking of quarter note equals 80 is appropriate. The tempo changes at rehearsal letter E to *Allegro Vivace*, but because of the rhythmic energy inherent in the writing, this marking can be interpreted conservatively. At rehearsal letter H, the meter changes to 6/8, first marked *poco andante* (around mm. 70 for the dotted quarter) and then *Alla Marcia, vivace* at rehearsal letter K (mm. 120-128 for the dotted quarter note). The *Presto* marking at the end should be high energy, around mm. 168.

Unit 6: Musical Elements

Melody

Movement I: *The Wraggle Taggle Gipsies*

The melody is first presented by solo bassoon in m. 4. (Ex. 1)

Ex. 1

Throughout the movement, Jacob transforms and develops this melody. At rehearsal letter B, he employs imitation, with the bassoons and brass playing the melody one beat behind the upper woodwinds. At rehearsal letter C, he employs fragmentation. At rehearsal letter E, the melody is augmented.
Movement II: *The Three Ravens*

*The Three Ravens* opens with eight measures of introduction featuring fragments of the melody before finally playing the melody in its entirety at m. 9, where it is handed off from clarinet to oboe, to flute and oboe, and so on. (Ex. 2)

Ex. 2

![Sheet music image]

Jacob continues this fragmented call-and-response type treatment of the melody throughout the movement.

**Movement III: Begone, Dull Care**

Movement three opens with a bold fanfare-type introduction with bell tone staggered entrances and a two note fragment representing the text “be gone” of the melody. The first full presentation of the melody occurs at rehearsal letter A in the first horn (Ex. 3), accompanied by second horn and bassoons before handing off to flute and then oboe at rehearsal letter B.

Ex. 3

![Sheet music image]
Fragmentation of the melody is existent throughout the movement, particularly on the first two notes ("be gone") as in the introduction. Imitation is also employed, specifically at rehearsal letter E. Here the melody begins in the oboe with clarinet beginning a measure later and bassoon the bar after that, giving the feeling of a round. After rehearsal letter G, Jacob augments the first four notes of the melody ("be gone, dull care") and following a flurry of woodwind activity, the piece ends with this same four note augmentation.

**Movement IV: Early One Morning**

The final movement is written in a theme and variations form. The introduction consists of the opening fragment of the melody ("early one morning") played first by trumpet, then oboe, then flute, followed by a *cadenza*-like solo in the first flute. Finally, at rehearsal letter A, the melody (Ex. 4) is introduced in the first flute.

**Ex. 4**

![Sheet Music](image)

Though it is quickly picked up by oboe two bars later, then clarinet, then bassoon. After the melody is handed off to the next voice, the existing voice subtly shifts to a countermelodic line. Jacob continues to divide the melody into two bar fragments and pass them between voices. At rehearsal letter E, the tempo changes to *Allegro Vivace* and the melody is treated with diminution.
Harmony

Movement I: *The Wraggle Taggle Gipsies*

The movement opens with open fifths between D and A. This makes the tonality somewhat ambiguous. An F natural in the solo bassoon melody, however, confirms D minor. This tonality remains intact until m. 32 when fragments of the melody travel through several different key areas before arriving at C# minor during the *tenuto* section. At rehearsal letter E, D returns, although this time it is D Major. From here, it modulates back to D minor again.

Movement II: *The Three Ravens*

*The Three Ravens* is written in G minor. It does not vary from this tonality. The final chord contains a Picardy third.

Movement III: *Begone, Dull Care*

The introduction and first statement of this movement are in F Major. Following a transition of uncertain tonality under which there is a D pedal point, the second statement of the melody opens in the dominant C Major before returning to F Major. The movement then shifts to the relative minor (D minor), where it remains until the last few bars, when it returns to F Major.

Movement IV: *Early One Morning*

*Early One Morning* resides primarily in Bb major. The third variation finds its way to D minor and it remains there during the fourth variation. The fifth variation (6/8 *Poco Andante*) changes key to D Major, but returns to the original Bb major at rehearsal letter K, marked *Alla marcia, vivace*. It briefly travels through Db major, E major, and G minor, before cadencing in Bb major at the end.
Rhythm

Movement I: The Wraggle Taggle Gipsies

The movement begins in 2/4 time, changing to 4/4 at rehearsal letter E, then back to 2/4 at letter H. The eighth note followed by two sixteenths is a predominant figure in this movement. The two sixteenths should activate to the following downbeat each time. Similarly, many of the melody fragments begin with an eighth note pick up. Effort should be made to lead these sounds to the downbeat.

Movement II: The Three Ravens

Written in 2/4 time, this is the slowest movement in Old Wine in New Bottles. The tempo is marked Andante and some rubato would be appropriate. The use of two sixteenth notes as a pick up is prevalent throughout. These are almost always marked staccato, in stark contrast to the overall legato style.

Movement III: Begone, Dull Care

The third movement is written in a lively 6/8 meter. The marked tempo is dotted quarter equals 120. Interestingly, this is the only metronomic marking indicated in the entire work. The abundance of eighth note pickups to the downbeat give the piece a light and jaunty character.

Movement IV: Early One Morning

As with tonality and melodic treatment, Early One Morning contains more rhythmic contrasts within it than any other movement. The opening is 2/4 time, marked Allegretto. This section contains a flute solo at m. 5 that is one of the most rhythmically intricate passages in the scope of the piece. Following the solo, the rhythms are eighth note based until rehearsal letter E, when the
tempo is marked Allegro vivace. In this section, the rhythms are sixteenth note based. At letter H, the meter changes to 6/8, marked Poco Andante. The clarinet and then oboe have flowing sixteenth note rhythms. At letter K, the marking changes to Alla Marcia, vivace. This section is marked by strong downbeats throughout. The flute again has some rhythmically intricate lines with 32nd notes and sixteenth note triplets present. The coda is a bold and lively Presto with strong accented downbeats.

Timbre

Much of Gordon Jacob’s compositional output was for chamber ensembles of differing instrumentation. In fact, Jacob’s works for chamber winds specifically show little repetition in scoring. Jacob himself said, “I’ve always been extremely interested in combinations of instruments and I remember as a child being fascinated by just chords played by instruments together and noticing the different quality of sound that was produced...”47 With that in mind, attention should be paid to the combinations of timbres utilized throughout the work and care taken to balance so that all of the sounds are heard.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Movement One- The Wraggle Taggle Gipsies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strophic Form</strong></td>
</tr>
<tr>
<td><strong>Form</strong></td>
</tr>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Verse 1</td>
</tr>
<tr>
<td>Transition</td>
</tr>
<tr>
<td>Verse 2</td>
</tr>
</tbody>
</table>

47 Gordon Jacob, directed by Ken Russell (British Broadcasting Corporation, 1959).
<table>
<thead>
<tr>
<th>Verse 3</th>
<th>m. 24-31</th>
<th>Imitation (brass and bassoon displaced by one beat)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Development</td>
<td>m. 32-58</td>
<td>Fragmentation, Imitation, Modulation</td>
</tr>
<tr>
<td>Verse 4</td>
<td>m. 59-73</td>
<td>4/4 <em>Tenuto</em> Augmentation of theme</td>
</tr>
<tr>
<td>Transition</td>
<td>m. 74-77</td>
<td>Fragmentation</td>
</tr>
<tr>
<td>Verse 5</td>
<td>m. 78-87</td>
<td>Augmentation of theme</td>
</tr>
<tr>
<td>Verse 6</td>
<td>m. 88-end</td>
<td>2/4 <em>Vivace</em> Diminution of theme and cadential ending</td>
</tr>
</tbody>
</table>

### Movement Two- *The Three Ravens*

#### Strophic Form

<table>
<thead>
<tr>
<th>Form</th>
<th>Measure Numbers</th>
<th>Meter/Tempo</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>m. 1-7</td>
<td>2/4 <em>Andante</em></td>
<td>Flute and oboe trio</td>
</tr>
<tr>
<td>Verse 1</td>
<td>m. 8-21</td>
<td></td>
<td>Theme introduced, played in a different voice every two measures</td>
</tr>
<tr>
<td>Verse 2</td>
<td>m. 22-35</td>
<td></td>
<td>Imitation with offset entrances</td>
</tr>
<tr>
<td>Verse 3</td>
<td>m. 36-49</td>
<td></td>
<td>Contrasting styles</td>
</tr>
<tr>
<td>Verse 4</td>
<td>m. 50-64</td>
<td>2/4 and 3/4</td>
<td>Tenuto with some augmentation</td>
</tr>
<tr>
<td>Coda</td>
<td>m. 65-end</td>
<td>Slight <em>rit.</em></td>
<td>Cadences with Picardy third</td>
</tr>
</tbody>
</table>

### Movement Three- *Begone, Dull Care*

#### Strophic Form

<table>
<thead>
<tr>
<th>Form</th>
<th>Measure Numbers</th>
<th>Meter/Tempo</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>m. 1-19</td>
<td>6/8 <em>Allegro Vivo</em></td>
<td>Fragmentation of melody</td>
</tr>
<tr>
<td>Verse 1</td>
<td>m. 20-37</td>
<td></td>
<td>Full theme played by horns, flute, oboe</td>
</tr>
<tr>
<td>Transition</td>
<td>m. 38-49</td>
<td></td>
<td>Fragmentation using &quot;Begone&quot;</td>
</tr>
<tr>
<td>Verse 2</td>
<td>m. 50-73</td>
<td></td>
<td>Melody played with accompaniment using melodic fragments</td>
</tr>
<tr>
<td>Verse 3</td>
<td>m. 74-96</td>
<td></td>
<td>Imitation- clarinet, oboe, and bassoon</td>
</tr>
<tr>
<td>Coda</td>
<td>m. 97-end</td>
<td></td>
<td>Fragmentation, Augmentation, Polychords</td>
</tr>
<tr>
<td>Form</td>
<td>Measure Numbers</td>
<td>Meter/Tempo</td>
<td>Occurrences</td>
</tr>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Introduction</td>
<td>m. 1-12</td>
<td>2/4 Allegretto</td>
<td>Melodic fragmentation, <em>cadenza</em>-like flute solo</td>
</tr>
<tr>
<td>Theme</td>
<td>m. 13-29</td>
<td></td>
<td>Melody passed off to new voice every two measures</td>
</tr>
<tr>
<td>Variation 1</td>
<td>m. 30-51</td>
<td></td>
<td>Imitation with offset entrances</td>
</tr>
<tr>
<td>Variation 2</td>
<td>m. 52-67</td>
<td>Slight rit.</td>
<td>Melody in flute, then oboe with eighth note countermelodic accompaniment</td>
</tr>
<tr>
<td>Variation 3</td>
<td>m. 68-87</td>
<td>2/4 Allegro Vivace</td>
<td>Melodic diminution (sixteenth note based)</td>
</tr>
<tr>
<td>Variation 4</td>
<td>m. 88-105</td>
<td></td>
<td>Melodic augmentation juxtaposed over melodic diminution</td>
</tr>
<tr>
<td>Variation 5</td>
<td>m. 106-127</td>
<td>6/8 Poco Andante</td>
<td>Rhythmic alteration of melody to fit 6/8</td>
</tr>
<tr>
<td>Variation 6</td>
<td>m. 128-143</td>
<td>6/8 Alla Marcia, vivace</td>
<td>Melody in clarinet and bassoon, march-like accompaniment</td>
</tr>
<tr>
<td>Coda</td>
<td>m. 144-end</td>
<td>6/8 then 2/4 Lento to presto</td>
<td>Modulation, fragmentation, strong cadential ending</td>
</tr>
</tbody>
</table>

**Unit 8: Suggested Listening**

Charles Gounod: *Petite Symphonie*

Percy Grainger: *Lincolnshire Posy*

Gordon Jacob: *Giles Farnaby Suite*

Gordon Jacob: *William Byrd Suite*

Wolfgang Amadeus Mozart: *Serenade No. 10 in Bb Major (Gran Partita)*

Ralph Vaughan Williams: *English Folk Song Suite*
Unit 9: Additional Resources


Gordon Jacob, directed by Ken Russell (British Broadcasting Corporation, 1959)

Hindemith, Paul. *March* from *Symphonic Metamorphosis on Themes by Carl Maria von Weber* from *Composer's Collection: Paul Hindemith*, North Texas Wind Symphony, conducted by Eugene Migliaro Corporon, GIA Publications, 2005. CD.


Ticheli, Frank. *Abracadabra*. Brooklyn, NY: Manhattan Beach Music, 2005

