5-9-2015

Advanced Conducting Project

Todd L. Kendall

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MUAP 504: Advanced Conducting Project

Messiah College
Todd L. Kendall
May 9, 2015
Dr. William Stowman
# Table of Contents

*The Voyageurs*, Pierre La Plante ......................................................... pg. 2

*Symphonic Episode I*, Satoshi Yagisawa .................................................. pg. 6

*Candide Suite*, Leonard Bernstein, adapted by Clare Grundman ..................... pg. 10

*Folk Song Suite*, Ralph Vaughan Williams ................................................ Pg. 17

*Color*, Bob Margolis .................................................................................. pg. 22

Bibliography ................................................................................................. pg. 26
The Voyageurs

Pierre La Plante
(b. 1943)

Unit 1: Composer

Pierre La Plante (b. 1943, West Allis, Wisconsin) grew up in Sturgeon Bay, Wisconsin, participating in theater, choir and playing bassoon in band. He received his BM and MM degrees at the University of Wisconsin. From 1967 until 2001, La Plante taught high school band and choir and elementary classroom music in the Blanchardville, Wisconsin public schools. An avid band composer, his music is published by Daehn Publications as well as Kjos, Ludwig, Grand Mesa, Shawnee and Bourne. (www.pierrelaplantemusic.com, Bibliography)

Unit 2: Composition

The Voyageurs is a three-movement work based on songs sung by French Canadian Fur Traders from the mid-eighteenth and early nineteenth centuries in the areas of Canada and the upper Midwest. Each movement, En Roulant, A La Claire Fontaine bear the titles of the original song material, while Rendezvous is based on two lively folk songs: “Ah Si Mon Moine Voulait Danser” and “Alouette, Gentille Alouette”. (La Plante, p. 1)

Unit 3: Historical Perspective

The first movement, En Roulant (rolling along) is a paddling song, often sung as a call and response. The effect of paddles tapping the side of the canoes begins this movement and would often accompany the song as the traders would sing to paddle together on the rivers and lakes where they traveled and also to alleviate boredom. A La Claire Fontaine (At the Clear Fountain) was well known to traders and has a dream-like calming quality that speaks of love and longing. Rendezvous is a title meant to bring to mind the festive, celebratory atmosphere of the annual great rendezvous at Grand Portage on the
western shore of Lake Superior where traders would gather to sell their furs to purchasers who would then market them to buyers in the Eastern United States and Europe. (La Plante, p. 1)

**Unit 4: Technical Considerations**

*The Voyageurs* is not technically demanding, though the interplay of horizontal lines does require attention. The first movement needs careful planning to decide how best to utilize the opening repeated sections to best bring out the idea of canoes traveling closer to the listener. Attention to creating a call and response feeling while maintaining a fluid, chanty-like style is important. The composer took great care to mark every phrase for stylistic expression to aid in understanding for the player.

The second movement also has few technical challenges. The tessitura for each instrument is very reasonable, lending a warm comfortable quality to the work. Care should be taken not to play this movement too quickly. Phrase lengths are varied throughout. Two, four and six bar phrases often end with a fermata or cadence that should reflect the longing nature of the song.

Movement three begins seamlessly from the final F Major chord of the second movement. As with the first movement, the score is well marked with expressive notation and phrasing. The muffled cowbell at measure five can be played by a tin cup on a hard surface or a bottle struck with a stick, reminiscent of traders sitting at tables, creating rhythm with anything at hand. The bass drum at measure 35 should stand out. Tempo should not slacken at measure 46.

**Unit 5: Stylistic Considerations**

This work is, at its heart, a compilation of lusty songs sung by rugged men in the wilderness. The composer frequently gives options for a variety of performance options to help the performer participate in giving the music stylistic color. There are many opportunities for dynamic contrast and the use of varied consorts help lend interest to what are otherwise common folk songs. Melodic and harmonic responsibilities are shared throughout each movement, making this an outstanding choice for younger musicians to experience involved, moving parts. Overall, keep the first and third movements hearty and lively and the second movement peaceful and calm.
Unit 6: Musical Elements

La Plante uses four tonal centers in The Voyageurs. Movement 1 is in Bb major, Movement 2 is in Eb major through measure 12 where he shifts to G minor for six bars. At measure 19, the tonal center moves to F major where it remains through measure 45 of the third movement. At Measure 46, La Plante returns to Bb major.

Unit 7: Form and Structure

SECTION AND EVENTS | MEASURES
--- | ---
I. “En Roulant”
Introduction | 1 – 4
Theme A | 5 – 16
Theme B | 17 – 24
Theme C | 25 – 29
Theme A | 29 – 34
Theme B in variation | 34 – 42
Theme D | 42 – 49
Theme D & E | 50 – 57
Theme C | 58 – 62
Transition based on Theme A | 62 – 69
Theme A | 70 – end

II. “A la Claire Fontaine”
Theme A | 1 – 6
Theme A | 7 – 12
Theme A in variation | 13 – 18
Theme A | 19 – 22
Theme A with augmentation | 23 – end

III. “Rendezvous”
Introduction | 1 – 8
Theme A | 9 – 16
Theme B | 17 – 25
Theme A in Variation | 26 – 33
Theme B in Canon | 34 – 45
Theme C | 46 – 53
Transition | 54 – 61
Theme A in Variation | 62 – 77
Theme B | 78 – 85
Theme C | 86 – End
**Unit 8: Suggested Listening**

www.pierrelaplantemusic.com


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**Unit 9: Additional References and Resources**


Symphonic Episode I

Satoshi Yagisawa
(b. 1975, Japan)

Unit 1: Composer

Satoshi Yagisawa (b. 1975, Tokyo, Japan) is a Japanese composer who graduated from the Department of Composition at Musashino Academia Musicae where he studied composition with Kenjiro Urata, Hitoshi Tanaka and Hidehiko Hagiwara. He also studied trumpet with Takeji Sekine and conducting with Masato Sato. As a composer, most of his works have been written since 2000 and include wind band, orchestral, chamber and choral music. Much of his compositional inspiration comes from nature. His major works include A Poem for Wind Orchestra – Hymn to the Infinite Sky, Machu Picchu: City in the Sky – The Mystery of the Hidden Sun Temple, and Perseus – A Hero’s Quest in the Heavens. (www.sounds-eightree.com, Biography)

Unit 2: Composition

Symphonic Episode I was written in May, 2008 for the Shizuoka Prefecture Iwata Band Association. The composition has four major sections that alternate slow, fast, slow, fast. The slow sections have a rich chorale-like character that utilizes much melodic doubling with very little harmonic doubling. Harmonically, the piece is straightforward particularly in the fast sections. The emotionally inspired slow sections are where Yagisawa’s warm, skillful weaving of line, melody and color really shine. (Yagisawa, p. 1)

Unit 3: Historical Perspective

As previously mentioned, Symphonic Episode I was commissioned for the Shizuoka Prefecture Iwata Band Association. The title was chosen by Atsuo Yamagata, the band director of Shizuoka Prefectural Futamata High School and premiered by a festival band
comprised of adults and students in the Iwata Band Association. The composition was published by De Haske Publications. (Yagisawa, p.1)

Unit 4: Technical Considerations

Yagisawa writes in a comfortable tessitura for every instrument throughout Symphonic Episode I. He achieves variety by utilizing mixtures of color that seamlessly connect the piece from beginning to end without jeopardizing a beautiful moment through clumsy voicing. Performers will have to work to play the heavily doubled melodic lines in tune without overpowering the underlying harmony, particularly when the accompaniment is full of multiple moving independent lines.

Time must be devoted to working through the technical woodwind and glockenspiel passages in measures 119 – 143. The use of melodic augmentation in this same section can potentially cause ensemble timing issues. The percussion writing here is added only for color and texture, leaving the eighth and sixteenth note work in the upper voices to provide the rhythmic energy.

Unit 5: Stylistic Considerations

Extensive markings exist in the score to help the conductor and performer get a sense of the emotional and harmonic direction in each of the two slow sections. Smooth control of extended phrases and the ability to accurately leap from one pitch to another are important. Care should be taken not to over dramatize the cadences in measures 17 and 81. The most appropriate opportunity to stretch time is in measure 76 where the tonality shifts momentarily to Ab major. The cantabile section begins with a unison trumpet and alto saxophone duet extending into the upper tessitura of the saxophone. Balance and contour within each part will be achieved by emphasizing moving lines.

Both Allegro sections have a brighter presence in contrast to the more thickly textured slow sections. The music is never brooding or overly contemplative but rather uplifting and full of pride in its spirit. Yagisawa helps the performer by writing “marcato” at the beginning of the fast melodic theme rather than marking every note. Balance between the melody and accompaniment, especially in the trombone section, must be maintained so trumpets and clarinets never have to work hard to be heard. Younger players may need to be reminded to give eighth rests their full value.
**Unit 6: Musical Elements**

The piece begins in Bb major at a Maestoso tempo and stays in Bb through the first Allegro section. It then moves to F major in the Cantabile section at measure 54. Yagisawa briefly moves to Ab major followed by G major and eventually returns to Bb major when the tempo returns to Allegro.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION AND EVENTS</th>
<th>MEASURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maestoso</td>
<td></td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 1 – 17</td>
</tr>
<tr>
<td>Allegro con brio</td>
<td></td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 18 – 27</td>
</tr>
<tr>
<td>Theme C</td>
<td>Measures 28 – 35</td>
</tr>
<tr>
<td>Theme B with variation</td>
<td>Measures 36 – 49</td>
</tr>
<tr>
<td>Transition</td>
<td>Measures 50 – 54</td>
</tr>
<tr>
<td>Cantabile</td>
<td></td>
</tr>
<tr>
<td>Theme A in variation</td>
<td>Measures 55 – 63</td>
</tr>
<tr>
<td>Theme D</td>
<td>Measures 63 – 69</td>
</tr>
<tr>
<td>Transition</td>
<td>Measures 70 – 76</td>
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<tr>
<td>Theme A fragment in variation</td>
<td>Measures 77 – 82</td>
</tr>
<tr>
<td>Allegro con brio</td>
<td></td>
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<tr>
<td>Transition</td>
<td>Measures 83 – 90</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 91 – 98</td>
</tr>
<tr>
<td>Theme C</td>
<td>Measures 99 – 107</td>
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<tr>
<td>Theme B with variation</td>
<td>Measures 108 – 118</td>
</tr>
<tr>
<td>Grandioso</td>
<td></td>
</tr>
<tr>
<td>Theme B in Augmentation</td>
<td>Measures 119 – 142</td>
</tr>
<tr>
<td>Coda</td>
<td>Measures 143 – End (155)</td>
</tr>
</tbody>
</table>

8
Unit 8: Suggested Listening

Satoshi Yagisawa:

Machu Picchu: City In the Sky – The Mystery of the Hidden Sun Temple

Spring Sketches

Fanfare – Young Pheasants in the Sky

Unit 9: Additional References and Resources

Official web site for Satoshi Yagisawa: www.soundseightree.com

Candide Suite
Leonard Bernstein
(1918 – 1990)
adapted by Clare Grundman
(1913 - 1996)

Unit 1: Composer

Leonard Bernstein was an American composer, pianist, music educator and conductor whose most famous compositions include *West Side Story, On the Town, Mass, On the Waterfront* and *Candide*. He is most noted for works that are theatrical and dramatic in nature. As a conductor, Bernstein made many recordings and won sixteen Grammys as well as a Lifetime Achievement Grammy in 1985. (leonardbernstein.com/lb)

Born in Lawrence Massachusetts to Ukrainian Jewish parents, Bernstein studied piano from the age of ten, attended Harvard University where he studied with Walter Piston and met the New York Philharmonic Conductor Dimitri Mitropoulos as well as Aaron Copland, graduating in 1939. He then enrolled at the Curtis Institute of Music in Philadelphia where he studied with conducting with Fritz Reiner, and orchestration with Randall Thompson. In 1940 he began to study conducting at Tanglewood with Serge Koussevitzky and was named assistant conductor of the New York Philharmonic in 1943 and he became the first American born director of the orchestra in 1957. He remained as director through 1969. For the remainder of his life, he was a lecturer, guest conductor and composer. In 1990, he died of a heart attack after suffering for years with progressive emphysema and chronic pleurisy, probably caused by smoking throughout his life. (leonardbernstein.com/lb)

Unit 2: Composition

The publisher includes the following in the full score of *Candide Suite*:

"This Suite for concert band is made up of five numbers from the musical Candide, which premiered on Broadway in 1956. The satiric novella Candide by Voltaire was
the basis for a political and musical satire, with a libretto by Lillian Hellman and music by Leonard Bernstein. Candide as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

1. "The Best of All Possible Worlds"
Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic, free-associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.

2. "Westphalia Chorale and Battle Scene"
The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The "Battle Scene" adroitly juxtaposes major and minor modes of material familiar from the Overture.

Candide and Doctor Pangloss find themselves in Lisbon where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handling of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

4. "Glitter and Be Gay"
Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs" (such as that in Gounod's Faust), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

5. "Make Our Garden Grow"
At the conclusion of the musical, and of Voltaire's novella, Candide realizes that the only purpose of living is to cultivate the earth and to create a garden. He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope." ( Bernstein/Grundman, p. 1)

**Unit 3: Historical Perspective**

Composed in 1956, Candide is a comic opera based on Voltaire's satiric novel on the human condition. With a libretto by Lillian Hellman, Bernstein composed the score but the
show ran for only a short time on Broadway. It has since seen much revision, most notably in 1988 by Bernstein alongside John Mauceri and John Wells for a version performed by the Scottish Opera. Many revivals continue to be produced including the 2004 semi-staged concert production directed by Lonny Price with the New York Philharmonic conducted by Marin Alsop, broadcast on PBS’s *Great Performances.* (leonardbernstein.com/candide)

This suite of five selections adapted for wind band by Claire Grundman in 1993 follows Bernstein’s original score very closely. Grundman studied composition with Paul Hindemith and wrote more than 100 compositions, arrangements and adaptations of literature primarily for wind band but also chamber music, musicals, and full orchestra. (Smith p. 255)

**Unit 4: Technical Considerations**

There are several passages in each movement that will challenge performers either through the use of articulation as in the “Battle Scene”, unexpected key choices as in “Make Our Garden Grow”, fast moving technical lines throughout, and rhythmic complexity as in “Glitter and Be Gay” and “Auto-Da-Fe”. Often, the use of exposed solo passages will require performer independence.

Range can be extended at times. The first horn part has a written Bb above the staff in measure 109 of the first movement, while the Eb soprano clarinet has a very technically awkward, exposed passage in its upper tessitura at the end of the “Battle Scene”. The first trombone part in measures 20 – 22 of the third movement stretches beyond comfortable range for most young players and the first cornet plays a written D above the staff on the final chord of “Make our Garden Grow”.

Key signatures create some challenges, particularly when “Auto-Da-Fe” moves to A major from measure 61 to the end and when “Make Our Garden Grow” is in E major from measures 6 through 27.

Balance of melody to accompaniment is very important in each movement. Listening to original recordings of the Broadway show will help performers recognize their roles within the melodic / harmonic structure. This same understanding of melodic structure will aid in transitions through meter changes as melodies flow easily from one meter to the next throughout the work.

**Unit 5: Stylistic Considerations**

It is important to keep in mind this music is entirely dramatic and theatrical. Originally set to progress a story, much of the thematic content is at times ostentatious and
should be performed as such. The use of color from one moment to the next is one of the most noticeable, likable traits of the work and should be considered at all times. As with much of Bernstein’s music, the rhythm and harmony have a lot of energy combined with a mixture of classical and modern, jazz influenced compositional choices. The excitement and energy of “The Best of All Possible Worlds”, “Battle Scene”, “Auto-Da-Fe” and “Glitter and Be Gay” contrast with the simple “Westphalia Chorale” and deeply moving “Make Our Garden Grow”. In performance, sufficient time should be given between each movement.

**Unit 6: Musical Elements**

In “The Best of All Possible Worlds”, the meter is cut time and the tonality is Major. Attention must be given to the multitude of syncopated trills and accents that give energy to the otherwise unpretentious, light hearted opening movement of the suite. Extended range occasionally appears as in the Horn 1 and Cornet 1 parts at measure 109.

“Westphalia Chorale and Battle Scene” as the title suggest begins with a chorale that alternates between consorts of woodwinds and brass. The technical and musical elements dramatically increase at the beginning of the “Battle Scene” as the written key is in Eb minor, performed in cut time with a tempo marking of Allegro Furioso. Fortunately, the written tessitura is not challenging and the key soon moves to D minor. The most challenging aspects of this movement appear in measures 58 – end, where most woodwinds are exposed to arpeggios in their upper tessitura. The Eb soprano saxophone has the most difficult line to control.

“Auto-Da-Fe (What a Day)” is the busiest of the five suite movements. Full of aggressive rhythmic content, performers will have to consistently display the ability to play staccato and accented sixteenth notes at a quick tempo. Care must be given not to rush the triplets in measures 27 – 50. The syncopated pattern in the melody, as in measures 20 – 27, should be rhythmically accurate and never rushed. Performers should be aware of Bernstein’s use of rhythmic diminution in measures 20 and 21. Rhythmic accuracy is important to clearly bring out the 3 against 2 poly meter from measures 42 through 50. At measure 60, the key of A major appears and with it challenges for instruments pitched in Eb, particularly from measure 68 to the end. For younger players, time will have to be given to work through the scale patterns from measure 77 to the end.

“Glitter and Be Gay” is one of the most well-known arias from *Candide*. Beginning with a lament in waltz time, the english horn is voiced in counterpoint against oboe and flute in C minor before giving way to C major. The key changes to Ab major as the aria originally written for coloratura soprano grows with intensity all the way through a presto conclusion. Dynamic range and rhythmic complexity are important as well as attention to moving from one melodic theme to the next. The energy of *Glitter and Be Gay* is kept moving through the use of clearly articulated, syncopated accents. Poly meter appears again from measures 61 – 85, this time 2/4 against 3/8. A consistent eighth note pattern
will help performers keep the tempo steady. Care should be given to allow the long melodic line to flow by playing the quarter note melody as though it were in 3/4.

Make Our Garden Grow makes use of the English horn. E major, a difficult key for young players, particularly on Bb and Eb instruments is the primary key of the work. At measure 27, Ab major becomes the tonal center and is solidified by the horn section. At measure 46, the climax of the movement begins in C major and remains through the final fff chord. The first 26 measures are essentially given to woodwind choir which makes the addition of the F horn at measure 27 striking and again when he makes full use of the brass and woodwinds at measure 46. Blend, balance and attention to varying timbres will help performers successfully express Bernstein’s emotionally powerful conclusion to the work.

### Unit 7: Form and Structure

**SECTION AND EVENTS**

<table>
<thead>
<tr>
<th>Measures</th>
<th>MEASURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. “The Best of All Possible Worlds”</td>
<td></td>
</tr>
<tr>
<td>Eb Major Introduction</td>
<td>1 – 7</td>
</tr>
<tr>
<td>Theme A</td>
<td>8 – 15</td>
</tr>
<tr>
<td>Theme B</td>
<td>16 – 23</td>
</tr>
<tr>
<td>Introduction material</td>
<td>24 – 31</td>
</tr>
<tr>
<td>Theme A</td>
<td>32 – 38</td>
</tr>
<tr>
<td>Theme B</td>
<td>39 – 54</td>
</tr>
<tr>
<td>Introduction material</td>
<td>55 – 60</td>
</tr>
<tr>
<td>Transition</td>
<td>61 – 73</td>
</tr>
<tr>
<td>Theme A</td>
<td>74 – 81</td>
</tr>
<tr>
<td>Theme B</td>
<td>82 – 89</td>
</tr>
<tr>
<td>Development</td>
<td>90 – 111</td>
</tr>
<tr>
<td>Coda</td>
<td>112 – End</td>
</tr>
</tbody>
</table>

“Westphalia Chorale and Battle Scene”

<table>
<thead>
<tr>
<th>Measures</th>
<th>MEASURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb major Chorale</td>
<td>1 – 9</td>
</tr>
<tr>
<td>Battle Scene Eb minor / D minor</td>
<td>10 – 11</td>
</tr>
<tr>
<td>Transition</td>
<td>12 – 28</td>
</tr>
<tr>
<td>Theme A</td>
<td>29 – 32</td>
</tr>
<tr>
<td>Transition</td>
<td>33 – 50</td>
</tr>
<tr>
<td>Theme B</td>
<td>51 – 57</td>
</tr>
<tr>
<td>Theme C</td>
<td>58 – End</td>
</tr>
</tbody>
</table>

“Auto-Da-Fe”
### A minor / A major

| Theme       | 1 – 6  
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Theme B</td>
<td>7 – 13</td>
</tr>
<tr>
<td>Theme A</td>
<td>14 – 19</td>
</tr>
<tr>
<td>Theme B</td>
<td>20 – 26</td>
</tr>
<tr>
<td>Theme C</td>
<td>27 – 35</td>
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<tr>
<td>Transition</td>
<td>36 – 41</td>
</tr>
<tr>
<td>Theme D</td>
<td>60 – 69</td>
</tr>
<tr>
<td>Theme D</td>
<td>70 – 77</td>
</tr>
<tr>
<td>Coda</td>
<td>78 – End</td>
</tr>
</tbody>
</table>

### “Glitter and Be Gay”

| C minor / C major / Ab major |  
|-----------------------------|-------|
| Introduction                | 1 – 4  
| Theme A                     | 5 – 19 |
| Theme B                     | 20 – 28|
| Transition                  | 29 – 38|
| Theme C                     | 39 – 60|
| Theme D                     | 61 – 84|
| Development                 | 85 – 114|
| Coda                        | 115 – End|

### “Make Our Garden Grow”

| E major / Ab major / C major |  
|------------------------------|-------|
| Introduction                 | 1 – 5  
| Theme A                      | 6 – 22 |
| Transition                   | 23 – 26|
| Theme A                      | 27 – 43|
| Transition                   | 44 – 45|
| Coda (fragments of Theme A)  | 46 - End|

### Unit 8: Suggested Listening


Candide (comic opera, 1956, or final revised version 1989)

Overture to Candide (band, adapted by Grundman, 1986)
Unit 9: Additional References and Resources


Library of Congress: "The Leonard Bernstein Collection" which includes: 85 photographs, 177 scripts from the Young People's Concerts, 74 scripts from the Thursday Evening Previews, and over 1,100 pieces of correspondence.
Folk Song Suite

R. Vaughan Williams
(1872 - 1958)

Unit 1: Composer

Ralph Vaughan Williams (1972 – 1958) is an English composer who was born in Down Ampney, Gloucestershire, England. He attended the Royal College of Music and after graduation, studied composition with Maurice Ravel, eventually becoming a professor of composition at his Alma Mater. He had a particular interest in English folk songs, served in several officer positions in the Folk Song Society in England and collected over 800 folk songs. As a composer, Vaughan Williams wrote music for bands, orchestras and choirs. His body of work includes ballets, nine symphonies and four operas, as well as solo works for instruments and voices. Folk Song Suite was his first composition for band and one of the first serious pieces written specifically for wind band in the early 20th century. (www.rvwsociety.com/biography)

Unit 2: Composition

What is now often referred to as the English Folk Song Suite was originally titled Folk Song Suite but became known by its new title after Gordon Jacobs arranged the work for Symphony Orchestra. Originally conceived as a four movement work, Vaughan Williams removed the second movement, “Sea Songs” and published it as a separate work. The suite includes nine folk songs as well as new material and was published in 1924. The nine folk songs are: “Seventeen Come Sunday”, “Pretty Caroline”, “Dives and Lazarus”, My Bonny Boy, Green Bushes”, “Blow Away the Morning Dew”, “High Germany”, “The Tree So High” and “John Barleycorn”. The first and third movements are Marches subtitled, “Seventeen Come Sunday” and “Folk Songs from Somerset”. The second movement, “Intermezzo” contrasts with the first and third in that it begins and ends slowly and is entirely in ¾ time. (Fennell, pp. 45 - 48)
Unit 3: Historical Perspective

Though he was born into an intellectual, upper middle class family, which included his uncle Charles Darwin, Vaughan Williams remained a supporter of the ideals of a democratic society. This combined with his personal experiences while serving in the military during World War I made him deeply aware of the profound effect music had on all people, regardless of class. Utilizing folk songs, he was able to capitalize on the feelings of nationalism prevalent in England between the first and second world wars. Folk Song Suite was written to be performed by a military wind band. The text of each song will help performers understand the expressive qualities needed to give an authentic performance. “Seventeen Come Sunday” is about the coming of age of a young lady who can begin to court on Sunday. “Pretty Caroline” tells of the longing a sailor has for the girl he left at home. “Dives and Lazarus” is an original tune by Vaughan Williams with text from Jesus’ story in Luke of the rich man and the poor man. “My Bonnie Boy” is a sad tune about a girl who loves a boy whom she finds in the arms of another. “Green Bushes” is a clever tune about a secret meeting between a lady and a man who is not her true love. “Blow Away the Morning Dew” tells of a knight’s lost chance to love a lady. “High Germany” is a marching song from the Seven Years War, “The Trees They Grow So High” tells another tale of lost love. “John Barleycorn” is a song sung at harvest time. (Kennedy, p. 103)

Unit 4: Technical Considerations

While rehearsing Folk Song Suite, performers should read the text and listen to each of the nine folk songs to encourage understanding of the vocal phrasing of each melody. Generally, key signatures are not difficult, but some of the written low tessitura melodies do stretch the saxophone choir and low brass. Balance, particularly by giving inner lines dynamic prominence, is important in all three movements.

The March, “Seventeen Come Sunday”, makes use of extensive articulation and contrasting dynamic markings. Rhythmic syncopation in the B section of this movement can be challenging as well as the poly rhythm (6/8 over 2/4) in the C section. Younger performers may have difficulty maintaining a consistent tempo through transition sections due to the syncopated accompaniment. Note lengths in the 2/4 melody of the C section should match and the horns must play long connected phrases. The “Intermezzo” also has challenges for younger players, particularly for the tenor saxophone in regard to tessitura. Interpretation will have to match during the long, exposed duet between Cornet and Oboe. Fast moving arpeggios are written in the B section for upper woodwinds and will require a smooth performance while the melody should feel more in 6/4 than in 3/4, based on the phrasing of the folk song “Green Bushes”. The Trombone section holds an exposed F minor chord at measures 78 and 86 that must be balanced and in tune. Timing of the augmented rhythm in the final four measures should be well rehearsed.
In "March: Folk Songs from Somerset", the beginning should be played very lightly with a bounce that is not clipped. Attention to dynamics will help bring out the melody of "High Germany". Some of this melody reaches the upper tessitura of the trombone and euphonium sections. Movement III, moves from 2/4 to 6/8 and back to 2/4. The first ending will likely need attention for timing to keep the pulse from rushing and to perform accurate 32nd notes before beat 2. As with the first movement, Vaughan Williams makes use of contrasting dynamics that will need to be balanced.

**Unit 5: Stylistic Considerations**

Vaughan Williams uses several consistent stylistic markings to help performers bring out the textual intent in the music, including contrasting dynamics, the shaping of phrases and textural variety. Accents, staccato, slurs and marcato markings are also important in realizing an effective performance. The first and last movements are both marches and should not vary in tempo. Unless a phrase marking exists, notes should be detached without being clipped and accents should be surrounded by notes that are lighter. Stress should be given to the syncopated note such as the quarter note in an eighth note, quarter note, eighth note pattern.

Long musical lines, like those in the B section of the first movement should be shaped in eight bar phrases. Moving accompaniment lines are very important to the character of each movement and should be clearly heard with the melody. The bass line provides the harmonic foundation throughout and should be slightly emphasized on the first beat of each measure in the first and third movements to help provide appropriate forward motion to the marches. Percussion parts should never be heard outside of the ensemble. The bass drum particularly should not be overplayed. A hard mallet and some left hand dampening on the non-batter head will help achieve a clear tone. Keep the cymbal player and bass drum beside each other so they can easily play in a similar style.

**Unit 6: Musical Elements**

The first movement utilizes F dorian and Ab major in 2/4 time with 6/8 time layered over the 2/4 in the C section. The second movement is in F dorian and F major and it includes rhythmic augmentation of the melody in its final statement. The third movement is in Bb major, G minor, C minor and Eb major.
Unit 7: Form and Structure

SECTION AND EVENTS

"Seventeen Come Sunday"

Introduction
Theme A
Transition
Theme B
Theme C
Theme B
Theme A
Coda

"Intermezzo"

Introduction
Theme A
Transition
Theme A'
Transition
Theme B
Theme B'
Transition
Theme A"

"March from Somerset"

Introduction
Theme A
Transition
Theme B
Transition
Theme A

MEASURES

Measures 1 – 4
Measures 5 – 30
Measures 31 – 32
Measures 33 – 64
Measures 65 – 96
Measures 97 – 128
D. C.
Measures 129 – 131

Measures 1 – 2
Measures 3 – 19
Measures 20 – 22
Measures 23 – 40
Measures 41 – 43
Measures 44 – 60
Measures 61 – 76
Measure 77
Measures 78 – 98

Measures 1 – 4
Measures 5 – 28, 29 – 44, 45 – 68
Measures 69 – 70
Measures 71 – 88, 89 – 112
Measures 1 – 4 (D. C.)
Measures 5 – 28, 29 – 44, 45 – 68

Unit 8: Suggested Listening

Listed Folk Songs
Ralph Vaughan Williams:

Sea Songs
Rhosymedre
Variations on “Dives and Lazarus”
Symphony No. 8

Gustav Holst:
  A Somerset Rhapsody
  First Suite in Eb
  Second Suite in F

Gordon Jacob:
  William Byrd Suite

Percy Grainger:
  Children’s March: “Over the Hills and Far Away”
  Lincolnshire Posey
  Country Gardens

**Unit 9: Additional References and Resources**


COLOR

Bob Margolis
(b. 1949)

Unit 1: Composer

Bob Margolis (b. April, 1949, New York) has a Bachelor of Arts and a Master of Arts in Composition from Brooklyn College. He also studied design at the University of California in Berkley. Enjoying music from the Renaissance and pursuing the serious study of recorder with Bernard Kraines helped shape his passion for adapting music of that time period for Band. Terpsichore, Fantasia Nova, The Renaissance Fair, The Battle Pavanne and Fanfare, Ode and Festival are prime examples of this work. He is the founder of the publishing company, Manhattan Beach Music. (Miles, Vol. 2, p. 293)

Unit 2: Composition

Color is a work in five movements, all of which were written from source material found in two collections of unaccompanied Renaissance melodies: Jacob van Eyck’s Der Fluyten Lust-hof (1646) and John Playford’s English Dancing Master (1651). Margolis kept the original names of the tunes and labeled each movement after its source: “Stanes Morris”, “Stingo”, “Baphne”, “Argeers”, and “The Slip”. First performed by the University of Wisconsin-Eau Claire Symphony Band under the direction of Donald S. George, Color lives up to its name by taking the listener on a journey of style, texture, setting, harmony and timbre. (Margolis, p. 1)
**Unit 6: Musical Elements**

Four tonal centers are found in *Color*. The first two movements, “Stanes Morris” and “Stingo” are in G minor. The third movement, “Daphne” is in F major. Movements four and five, “Argeers” and “The Slip” are in D minor and Ab major.

**Unit 7: Form and Structure**

<table>
<thead>
<tr>
<th>SECTION AND EVENTS</th>
<th>MEASURES</th>
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</thead>
<tbody>
<tr>
<td>“Stanes Morris”</td>
<td>Measures 1 – 6</td>
</tr>
<tr>
<td>Introduction</td>
<td>Measures 7 – 14</td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 15 – 18</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 19 – 22</td>
</tr>
<tr>
<td>Theme C</td>
<td>Measures 23 – 29</td>
</tr>
<tr>
<td>Theme C’</td>
<td>Measures 30 – 32</td>
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<tr>
<td>Fragment of first two introductory measures</td>
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<tr>
<td>“Stingo”</td>
<td>Measures 1 – 5</td>
</tr>
<tr>
<td>Introduction</td>
<td>Measures 6 – 9</td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 10 – 11</td>
</tr>
<tr>
<td>Transition</td>
<td>Measures 12 – 20</td>
</tr>
<tr>
<td>Theme A’</td>
<td>Measures 20 – 21</td>
</tr>
<tr>
<td>Transition</td>
<td>Measures 22 – 25</td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 26 – 29</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 30 – 35</td>
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<tr>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td>“Daphne”</td>
<td>Measures 1 – 9</td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 10 – 17</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 18 – 29</td>
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<tr>
<td>Theme C</td>
<td></td>
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<tr>
<td>“Argeers”</td>
<td>Measures 1 – 8</td>
</tr>
<tr>
<td>Introduction</td>
<td>Measures 9 – 16</td>
</tr>
<tr>
<td>Theme A</td>
<td>Measures 17 – 26</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 27 – 39</td>
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<tr>
<td>Development</td>
<td>Measures 40 – 67</td>
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<tr>
<td>Coda</td>
<td></td>
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<tr>
<td>“The Slip”</td>
<td>Measures 1 – 8</td>
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<tr>
<td>Theme A</td>
<td>Measures 9 – 16</td>
</tr>
<tr>
<td>Theme B</td>
<td>Measures 17 – 24</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Margolis

*Color*

*Terpsichore*

*The Renaissance Fair*

*The Battle Pavanne*

*Fanfare, Ode and Festival*

Jacob

*William Byrd Suite*

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Unit 9: Additional References and Resources


The Wind Repertoire Project  www.windrep.org


Bibliography:


Raoul F. Camus, "Grundman, Clare (Ewing)", *Grove Online*, (retrieved May 2015).


