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## Advanced Conducting Project

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*Messiah College*

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### Recommended Citation

Mandell, Raymond, "Advanced Conducting Project" (2016). *Conducting Student Scholarship*. 40.  
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# Advanced Conducting Project

Final Project

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MUAP 504

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May 7, 2016

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# Salvation Is Created

Opus 25, No. 5

Pavel Grigor'yevich Chesnokov  
(1877-1944)

arranged by Bruce H. Houseknecht  
(1917-1974)

## **Composer**

Pavel Chesnokov was a prolific Russian choral composer of the late 19<sup>th</sup>/early 20<sup>th</sup> centuries, writing over 500 choral works. Being devout to the Russian Orthodox Church, the vast majority of his choral works (over 400) are sacred being primarily written for liturgical use. (Cummings, 2016)

Chesnokov was born on October 12, 1877 (October 24 Gregorian calendar) in the Voskresensk region of Russia near Moscow. He attended the Moscow Synodal School of Church Singing from which he graduated in 1895. During the next four years (1895-1899) Chesnokov studied privately with composer Sergey Taneyev. He then entered the Moscow Conservatory where he studied conducting and composing with Mikhail Ippolitov-Ivanov, among others. After graduating from the Moscow Conservatory in 1917, he taught choral conducting and directed many prominent choirs in Moscow which include the Bolshoi Theater, the Moscow Academy, the Moscow State Choir and Christ the Savior Cathedral. In 1920, he became a professor of choral music and the head of the choral conducting program at the Moscow Conservatory. He remained in that position until his death in March of 1944.

## **Arranger**

Bruce H. Houseknecht was born in Williamsport, Pa in 1917. He received a Bachelor's degree in music education from Penn State and a Master's of Fine Arts degree from the Eastman School of Music, University of Rochester.

In 1945, Houseknecht accepted the position as band director of the Joliet Township High School. Under his direction the JTHS band won numerous awards as well as receiving multiple invitations to perform at the Midwest Band Clinic held in Chicago, Illinois. Houseknecht was the department head for both the Joliet Township High School and the Joliet Junior College Music departments from 1946-1965 and fine arts director from 1965-69. During his 24 years at JTHS, he was sought after as an adjudicator and a guest conductor in the United States and served as summer faculty and guest lecturer at the Eastman School of Music, the Universities of Michigan, Colorado and North Dakota, as well as the Louisiana State University. Houseknecht accepted a position as professor at the Eastman School of Music from 1969 until his death in 1974.

## **Composition**

*Salvation is Created* is a setting of a hymn from the Orthodox Divine Liturgy, specifically the communion hymn for Fridays. (In the "weekly cycle" of the church, Friday is the day commemorating the crucifixion and death of Christ). The piece consists of a single psalm verse followed by an alleluia. The melody of the hymn is a Kievan chant and the original choral work was arranged for SATBB.

The text of the hymn is taken from Psalm 74 (73):12 – "*For God is my King from of old, working salvation in the midst of the earth*". (NKJV) The most commonly used text is transliterated as "*Salvation is created, in midst of the earth, O God, O our God. Alleluia*". (N. Lindsay Norden, Fischer edition) The original text was written in Church Slavonic-

Спасение соделал еси посреде земли, Боже. Аллилуия. (*Spaséñiye, sodélal yesí posredé ziemlí, Bózhe. Allilúiya.*)

*Salvation is Created*, opus 25, no.5 (1912), is a part of a collection (cycle) of ten Communion Hymns, opus 25, which were composed by Chesnokov while he was choir director at the Church of the Holy Trinity “at the mud baths” in Moscow. These hymns were most likely written for use by his choir in liturgical worship. (Musica Russica, 2016)

### **Historical Perspective**

Though there is evidence that Christianity made its way into Russia as early as the 9<sup>th</sup> century, the official beginning of Russian Orthodox church music dates back to 988 when Prince Vladimir, ruler of Kievan Rus’, was baptized and established Christianity as the official religion of the kingdom. (Velimirović, 2016)

During the 11<sup>th</sup>-13<sup>th</sup> centuries, the sacred music used in the Orthodox Church was monophonic, neumatic in nature and was sung a cappella (since musical instruments were not permitted to be used during the worship services). The Russian chant during this time closely followed the melodic patterns and style of the early Byzantine chants that were brought into Russia by Greek hierarchs and missionaries.

From the 14<sup>th</sup> through 16<sup>th</sup> centuries, Russian church music began to change. First, musical elements from Russian folk singing began to infiltrate and influence the chant. This is possibly from the tradition of learning the chants orally. Secondly, the neumes, known as “kryuki” (“hooks”) or “znamya” (signs), which at first followed the Byzantine tradition of just representing specific intervals in the melody, began to shift to denoting specific pitches. Over time, each neumatic sign began to represent a specific pitch rather than just an interval. By the

end of the 16<sup>th</sup> century any semblance of the original Byzantine roots was virtually non-existent in the Russian neumatic chant notation. (Velimirović, 2016)

During the 17<sup>th</sup> and 18<sup>th</sup> centuries, Russian church music was greatly influenced by Western European music mainly from Poland and the Ukraine. This was primarily due to the efforts of rulers such as Peter the Great and Catherine the Great who wanted Russia to appear to be more “European” and civilized. A major influence was that polyphony began to replace the one time dominant monophonic chant. A three part, block chord, syllabic settings of chant called “Kant” became common in Russian church music. (Velimirović, 2016)

Another influence was the introduction of the five line staff notation of Western Europe, which became prominent in the writing of church music. For a time, both the neumatic chant notation and the European staff notation coexisted equally. By the 19<sup>th</sup> century, neumatic notation was almost totally replaced by the Western five line staff and notation system.

Toward the end of the 17<sup>th</sup> century, a new style of chant, Kievan chant (*“Kiyevskiy raspev”*) came into use in the Russian church. This chant resembled song style of Ukrainian folk music in which the melody alternated between syllabic recitative and melodic fragments, creating contrasting sections. (Velimirović, 2016)

During the 19<sup>th</sup> century, the form of the church music moved away from the chant and began to resemble the Protestant chorale. Russian church music now resembled European music in harmonic structure and form. Some composers kept the old chant melodies alive by being utilizing them as the cantus firmus in the top voice of hymns and harmonizing them in a variety of ways.

From the end of the 19<sup>th</sup> to the early 20<sup>th</sup> century, composers such as Pavel Chesnokov and Aleksandr Kastalsky, began to move the chant melodies (cantus firmus) from one voice to another accompanied by modal harmonies that were reminiscent of Russian folk music.

(Velimirović, 2016) A prime example of this is the setting of *Salvation is Created by* Chesnokov.

### **Technical Considerations**

This arrangement is scored for full wind band instrumentation: Flute/Piccolo; Clarinet 1/2/3; Alto/Bass/E-flat Contra-Bass Clarinet; Oboe 1/2; Bassoon 1/2; Alto Saxophone 1/2; Tenor Saxophone; Baritone Saxophone; Cornet 1/2/3; F Horn 1/2/3/4; Baritone T.C. and B.C. (Euphonium); Trombone 1/2/3; Tuba; String Bass. Percussion is limited to timpani (Ab/Bb/Eb/G), chimes and cymbals. This piece requires a strong, full lower brass section as well as a good horn player to perform the indicated solos. Since the horn, trombone and bassoon parts are doubled in the cornet, clarinet and baritone (euphonium) parts respectfully, this allows some flexibility in making this piece accessible to ensembles that do not have full instrumentation. Over half of the piece is orchestrated lightly (transparently) in order to emulate the timbre of the male and female choir sections of the original setting. This can create balance and blending issues between the various instrumental sections.

Given that this work is based on a Kievan chant, modal harmonies are employed as well as the occasional phrase ending on an open perfect 5<sup>th</sup>. The tonal key centers are C minor/E-flat Major with the occasional accidental (necessary in certain harmonic progressions). All instruments are, for the most part, in a comfortable playing range with no real extremes. The exceptions are the flute (mm.40-42) in the low register and at *p* dynamic marking and the trumpet 1/trombone 1 to a concert G(5).

The dynamic range of the piece runs from *p* -*ff* with the multiple use of crescendo/decrescendos (<>) which occur either within a phrase or within a measure. A significant portion of the work, mainly the lightly scored sections, is at *mp/mf* dynamic level. This can create some balance and intonation issues, especially with less experience players. When the full ensemble is employed, great care should be taken not to over play these sections, especially the *fff* portions of the piece which can result in a wide, overblown sound.

Being a choral transcription, a legato playing style is needed to achieve the smoothness of the lyrical melodic lines. Great care should be taken to play the phrases as expressively and reverently as possible. In the softer, lightly scored sections, each note should be performed with a light attack and a gentle release. Though the piece is not technically difficult, extra care should be taken to develop good listening skills in order to achieve ensemble balance and blend and to maintain proper intonation. A warm, rich tone quality is an absolute in order to convey the vocal quality of this solemn hymn.

### **Stylistic Considerations**

Since *Salvation is Created* was originally composed as a sacred vocal hymn, a lyrical approach is necessary to convey the solemnity of the piece. Careful attention must be given to the gentle and expressive shaping of the melodic line as well as to the dynamic markings. Care should be taken not to over play the dynamics, especially the *f-ff* markings. A legato and connected style should be employed throughout the entire piece to emulate a vocal, cantabile style.



## **Musical Elements**

The melody used for *Salvation is Created* is a Kievan (Synodal) chant. It is tonal, diatonic and moves mostly in stepwise motion, with only a few intervallic leaps (distance no greater than a perfect 5). The overall melodic curve is a rising wave with a climax.

The tonal centers of the wind band arrangement are c minor/E-flat major (the original choral work is set in b minor/D major). The keys of c minor/E-flat major may have been used for intonation concerns and technical accessibility. The harmonic texture is homophonic, mainly block chord. The tonality starts in Aeolian (natural form) which gives a modal sound/quality to the work.

The rhythm is relatively simple and is dictated mainly by the text of the psalm from the original choral setting. It is interesting to note that the meter of the original choral version is marked *Alla breve* and barred, for the most part, in eight count measures (8/2). The wind band arrangement is written in 4/4, quite possibly to be more accessible for younger players.

The orchestration of the wind band arrangement tries to emulate the portions of the original vocal work that are set for the four part male choir and female (and tenor) treble sections of the piece.

## **Form and Structure**

The form of this arrangement is the same as in the original choral version which is strophic (A-B). The key of the original choral setting is B minor/D Major. The keys of C minor/E-flat Major were used for this transcription possibly intonation purposes and technical accessibility.

SECTION	MEASURE	EVENT AND SCORING
A		(Psalm verse 74:12)
(a)	1- 4	(C minor) Original chant melody stated by solo french horn; harmonic accompaniment by tuba/bassoon and the clarinet choir scored in the chalumeau register.
(a')	5- 9	Restatement of the melody (cantus firmus) in the cornet 1/flutes; The harmony shifts to the cornet 2/3 and alto saxophone 1/2; In m. 9 there is a 4 count timpani roll ( <i>p</i> < <i>f</i> ) which counters a 4 count diminuendo in the winds.
B	10 -18	(E flat) Full ensemble ( <i>f</i> ) with secondary melody stated in upper woodwinds, horn and alto/tenor saxophones; climax in m.13 followed by a decrescendo.
Coda	19-21	Instrumentation is the same as the beginning (solo horn/clarinet choir) ending with a deceptive cadence (open 5 <sup>ths</sup> ).
A		(Alleluia)
(a)	22-25	(C minor) Original chant melody stated now by trombone 1; harmony in the lower brass section.
(a')	26-30	Restatement of the melody (cantus firmus) in the first cornet/flute/ clarinet sections with the harmony in the cornet/clarinet 2/3 and alto saxophone 1/2; In m. 9 there is a 4 count timpani roll ( <i>p</i> < <i>f</i> ) which counters a 4 count diminuendo in the winds.
B	31-39	(E flat) Full ensemble ( <i>f</i> ) with secondary melody stated in upper woodwinds, horn and alto/tenor saxophones; climax in m.13 ( <i>ff</i> ) followed by a downward motion of the melody and decrescendo.
Coda	40-42	Melody in solo horn/ flute (in low register)/ clarinet 1; chordal harmony (with 4-3/9-8 suspensions) in the clarinet family (chalumeau register)/horn and lower brass sections. Ends on an E-flat major chord.

## Suggested Listening

Johann Sebastian Bach/ arr. Alfred Reed:

*If Thou Be Near*  
*Come Sweet Death*  
*Sheep May Safely Graze*

Morton Lauridsen/arr. H. Robert Reynolds:

*O Magnum Mysterium*

Sam Hazo:

*Psalm 42*

Z. Randall Stroope/trans. Frederick Umar

*Amor de mi Alma*

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**Blessed Are They**  
*Selig Sind Die Da Leid Tragen*

from

**A German Requiem**  
(Ein Deutsches Requiem)  
Opus 45

Johannes Brahms  
(1833-1897)

arranged by Barbara Buehlman  
(1936-1997)

**Composer**

Johannes Brahms was one of the leading composers and musicians of the 19<sup>th</sup> century and the Romantic period. He was born in Hamburg, Germany on May 7, 1833 to a modest family. Due to his father's inability to effectively manage the household finances, the family had to move frequently. Being the son of a musician, Brahms received music lessons on the piano, cello and horn. By the age of seven he was studying piano with Otto Friedrich Wilibald Cossel and continued his studies further with Eduard Marxsen. To help supplement the families' income, Brahms taught piano lessons as well as performed in the theatre, taverns and at private events and occasions.

Brahms' first documented performance was as a pianist in a chamber concert in 1843, where he performed an etude by Henri Herz and took part in a Mozart piano quartet. (Bozarth, 2016) In 1852, Brahms began a tour of a few small German towns accompanying the famous Hungarian violinist, Eduard Remenyi. It was through Remenyi that Brahms met one of the greatest violinists of the 19<sup>th</sup> century and soon to be a life-long friend, Joseph Joachim. Through

this relationship, Brahms subsequently met Franz Liszt, Hector Berlioz and Robert and Clara Schumann. The meeting of the Schumanns was the single most momentous occurrence of Brahms' life, both personally and musically. (Avins, 2016) Not only were Brahms' literary and musical horizons broadened by the Schumanns, but the friends that he made as a result of their friendship would affect him for decades. (Avins, 2016) This relationship was not without event or stress for Brahms. In 1854, Robert Schumann attempted suicide and was eventually committed to an asylum. In an effort to console Clara, he fell in love with her. This created great personal turmoil and angst for Brahms. (Avins, 2016) The death of Robert Schumann in 1856 had a great effect on Brahms. This, coupled with the death of his mother in 1865, led Brahms to compose one of the most well-known of all of his large works, "A German Requiem".

From a young age, Brahms showed great love and interest in folk songs, dance music as well as folklore. Over the years he collected and compiled countless examples, many which can be prominently heard in his music. During his career, Brahms was capable of composing large scale orchestral works (symphonies, concertos, overtures) as well as smaller musical forms such as piano sonatas, songs (lieder) and quartets.

Brahms' style combines the lyrical line and chromaticism of the Romantic era, the formal structure of the Classical period and the polyphonic choral elements of the Baroque. Johannes Brahms died in Vienna on April 3, 1877, leaving behind a vast array of musical masterpieces and examples of Romantic music at its finest.

### **Arranger**

Barbara Diane Buehlman was born in Chicago, IL on November 27, 1936. During her formative years, Buehlman had no real musical experiences in elementary school. Her mother,

being a lover of music, encouraged her daughter to study the piano. (Anderson, 2010) It wasn't until she entered she entered Chicago Lake View High School where she had her first experience with playing a band instrument. Initially, the band program at the High School was a part of the ROTC program which did not allow female members. By 1951, it was common for female students to be a member in the band program. Under the guidance of her band director and mentor, Captain Louis D. Walz, she learned the alto clarinet as well as French horn.

Buehlman graduated in high school in 1955 and planned to attend VanderCook College to pursue music, but it was too cost prohibitive. Instead, she was accepted to Northwestern University as a music education major where she studied horn with Philip Farkas, the principal horn of the Chicago Symphony. (Anderson, 2010)

During her time at Northwestern University, Buehlman was a member of the University Symphony Orchestra and Chamber Orchestra, as well as the University Concert Band. This is where she met her life-long mentor, John Paynter. As an upperclassman, Buehlman became a member of the Northwestern University Band staff, holding the position of band secretary. Being the only female on staff provided many hurdles for her for she was not able to share in all of the experiences as her male counterparts as being a woman. This would be a continuing issue for most of her career.

Buehlman graduated in 1959 with a Bachelor of Music Education degree and immediately began graduate studies completing her degree in 1960. She then began teaching junior high band in the Round Lake School in Illinois. Her bands received national recognition and numerous awards during her 23 years as the director.

Buehlman was a highly organized and an excellent administrator. In 1980, John Paynter offered her a position of Executive Administrator of the Midwest Band Clinic, which she accepted. This is a position that she retained for the remainder of her life.

During her career, Buehlman wrote a number of method books (Band Encounters and Sessions in Sound) as well as many band arrangements including Ave Maria, Bruckner; Ave Venum Corpus, Mozart; and Coronation Scene, Mussorsky.

In addition, Buehlman served as Business Manager and Assistant Conductor of the North Shore Concert Band, directed by John Paynter. She also served as the principal hornist for this ensemble for 30 years and was one of the original three females to be admitted in the organization. Over her career and life time, Buehlman won numerous awards among them being an Honorary Doctorate from VanderCook College and the Midwest Clinic Medal of Honor. She received national recognition when she was the second woman to be elected to the American Bandmasters Association. (Anderson, 2010)

Barbara Buehlman will be remembered as a role model for female band directors, for her influence on the band profession and as being one of the first female band directors of national renown. (Anderson, 2010)

### **Composition**

“Blessed Are They” (*Selig sind, die da Leid tragen*), is the first movement of the larger chorale work, a sacred oratorio, “A German Requiem” which was written by Brahms in 1865-68. It consists of seven movements set for soprano and baritone solo, chorus and orchestra. This requiem sets itself apart from earlier requiems in that it does not follow the original Latin text of the Requiem Mass from the Roman Catholic Church. Instead, Brahms chose 15 passages, both



New and Old Testaments, selected from the Bible that was transcribed from Latin by Martin Luther hence the word German in the title of this piece. The text of the first movement comes from the Gospel of Matthew 5:4 and Psalm 126:5-6 and reads as follows:

Blessed are they that mourn: for they shall be comforted.

They that sow in tears shall reap in joy.

They that go forth and weep, bearing precious seed, shall doubtless come again rejoicing, bringing their sheaves with them.

Brahms' intent was to make the work non-denominational, so any reference to Christ or the redemption through Christ was omitted. Rather the work was designed to focus on the consolation of the living, thus giving it a more universal application. Brahms himself stated that the work could have been titled a "human" requiem. Brahms was inspired to write this magnificent work after the deaths of two influential people in his life, his friend and supporter Robert Schumann (d.1856) and his mother (d.1865).

Barbara Buehlman transcribed and arranged this first movement, "Blessed Are They", from "A German Requiem" for wind band in 1970.

### **Historical Perspective**

In the Roman Catholic rite, the Requiem Mass (Missa pro defunctis, Missa Defunctorium) is the celebration of the Eucharist in honor of the dead or at the burial service. The Requiem Mass dates back to the second century, though evidence of musical elements

doesn't appear until circa 9<sup>th</sup> century. The form of the requiem mass can consist of up to twelve sections:

1. Introitus: Requiem aeternam
2. Kyrie
3. Gradule: Requiem aeternam
4. Tractus: Absolve, Domine
5. Sequentia: Dies Irae
6. Offertorium: Domine, Jesu Christe
7. Sanctus (+Benedictus)
8. Agnus Dei
9. Lux Aeterna
10. Pie Jesu
11. Libera me
12. In Paradisum

From the 2<sup>nd</sup> to 15<sup>th</sup> centuries, the main musical element of the early requiem mass was solely rooted in the chant (i.e. Gregorian, Ambrosian, etc.). It wasn't until the 16<sup>th</sup> century that polyphony started to make its way into the requiem. Polyphony was met with resistance, possibly due to the wanting to preserve the solemnity of the burial service (polyphony being seen as more festal sounding). By the early 17<sup>th</sup> century, the Renaissance polyphonic style, in various forms, served as the principal medium for requiem composition. (Karp, 2016) As the 17<sup>th</sup> century progressed, some composers such as Cavaccio, Cavelli and Scarlatti, began to veer from the standard requiem mass to a concertato style. From the late 17<sup>th</sup> century onward, operatic idioms began to make inroads into the requiem. The movements became longer, the orchestration richer and the solo writing more elaborate. (Karp, 2016) A prime example of this is Mozart's Requiem, one of the most important requiems of the 18<sup>th</sup> century.

The 19<sup>th</sup> century brought even more changes to the form of the requiem by the moving away from the liturgical toward the theatrical. Berlioz's *Grande messa de mort* (1837) and Verdi's *Messa de Requiem* (1874) are examples of this shift. After the mid-19<sup>th</sup> century, the

requiems of Schumann, Dvorak and Saint-Saens continued on this path and were written exclusively for the concert hall and not for the church. The biggest change in the requiem occurred when Brahms wrote *A German Requiem* in 1865-68. He deviated totally from the original Latin text and based the requiem on 15 verses that he selected from the Lutheran Bible. The seven movement work was intended to be non-denominational and was written in German, not Latin. This work opened the door for subsequent composers to move further away from the original requiem form.

From 1900 onward, the requiem continued to undergo more changes and moving further away from the original Latin form and intent. From Kabalevsky's *Symphony No.3 in B minor* (a requiem with chorus for Lenin), Wilfred Joseph's *Requiem* (a setting of the Hebrew Kaddish Prayer for the Dead) to John Tavner's *Celtic Requiem* (liturgical elements coupled with Irish poetry and children's game for the stage), the Requiem Mass has undergone tremendous changes and will continue to evolve further in form and style.

### **Stylistic Considerations**

From the title of the movement, *Selig sind, die da Leid tagen* (*Blessed are they that mourn*), one could imagine what the tempo and style of the piece might be prior to examining the score. The tempo marking in the original, written in German at the beginning of the piece, is *Ziemlich langsam und mit Ausdruck*, which translates to *Rather slow and with Expression*. Though there are no metronome markings in the original work, in the concert band transcription, the arranger takes liberty and indicates a tempo of Largo -M.M. quarter note = 60, which would be accurate according to the tempo description from the original. The meter of *Blessed Are They* is common time (4/4) and this remains unchanged throughout the piece. For the majority of the

work, the overall dynamic level is *piano*. At certain times, the composer does employ a fairly wide range of dynamic contrasts as well as the use of subtle dynamic changes with there always being a return to the original *piano* dynamic marking.

Stylistically, the piece is mainly to be performed in a smooth manner with notes being held for full value. This is indicated by the *legato* and *tenuto sempre* markings in the score. There are no accents in any of the parts, but staccato markings are indicated on rare occasion in the wind sections. Even though there are no *expressive* and *dolce* markings as in the original, the concert band arrangement should be performed in this manner.

### **Technical Considerations**

This arrangement is scored for full wind band instrumentation: Flute 1/2/; Oboe 1/2; Clarinet 1/2/3; Alto/Bass/B-flat Contra-Bass Clarinet; Bassoon 1/2; Alto Saxophone 1/2; Tenor Saxophone; Baritone Saxophone; Cornet 1/2/3; F Horn 1/2/3/4; Baritone T.C. and B.C. (Euphonium); Trombone 1/2/3; Tuba; String Bass. Percussion limited to timpani (F/Db/C) and suspended cymbal.

The tonal key centers are F Major/D-flat Major. There are multiple uses of accidentals especially necessary for certain harmonic progressions which are common in the music of the period. The modulation to D-flat major occurs by the use of accidentals instead of a key change. Scale studies and exercises in D-flat major should be employed to familiarize the students with the key.

All instruments are, for the most part, in a comfortable playing range with only a few exceptions for the trumpet 1 to a concert A flat (5) and trombone 1 to a concert G flat (5). Also

the clarinet section at times plays in the extreme low register of the instrument and usually at a *p-pp* dynamic marking.

From a dynamic viewpoint, the dynamic range runs from *ppp* –*fff* with multiple crescendo/decrescendos (<>) which occur either within a phrase, within a measure or even on individual half notes. These dynamic changes alternate between the various instrumental parts. In addition there is a subclimax at m.35 with a diminuendo once again to *piano* at the end of this statement. Great care needs to be taken not to over play the *fff* section at the climax (m.79) of the work, which can affect the intonation and create an overblown sound.

The texture of the work utilizes the full ensemble for the majority of the time. This being said, the work is not always homophonic or homo-rhythmic. There are areas of multi-layered rhythmic patterns, suspensions and syncopation which can be an issue in developing the timing and vertical alignment of the work. This is especially evident in the quasi-fugal section starting at m. 47, which incidentally is the modulation to D-flat major. Balance and blending of the instruments are crucial in this contrapuntal section of the piece. Though there is some doubling of parts, many sections require strong independent playing. This is especially true of the clarinet section in which all three clarinet parts predominantly act independently from each other.

In order to emulate the vocal quality of the original setting, a warm, rich tone quality is necessary. With the tempo of this piece being mm=60, the long, sustained tones and/or phrases can create endurance issues for the performers. This lack of endurance can affect the musician's ability to produce the proper tone quality, especially at the softest dynamic levels, and maintain good intonation throughout the entire work.

## Musical Elements

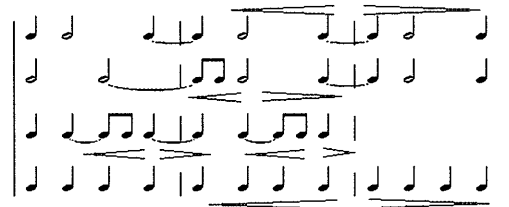
This transcription is an abridged version of the original movement encompassing 87 of the original 158 measures. The piece is essentially comprised of 2 sections each with 3 separate statements. Section A is primarily in F Major. Section B begins in Db major and then modulates chromatically and finally returns to F major, thus making the form of the work ternary.

Rhythmically, the movement begins with ostinato quarter notes (on F) in alto/bass clarinets, bassoon and timpani which remains constant throughout the first 15 measures of the piece (Statement 1). The style marking for the ostinato is *tenuto sempre* (which literally translates *held always*) and the dynamic marking indicates *piano*. In m.3 a repeated rhythmic figure occurs over the ostinato section which is to be played *legato* as well as *piano* (see Figure 1). This is followed by a multilayered syncopated section (see figure 2) that incorporates rapid, yet subtle, dynamic changes (crescendo/decrescendos) which usually culminates within a given measure.

Figure 1





Figure 2 (m.12-14)



In the second statement, a three pitch motif of whole notes is stated by the flutes/clarinet 1/alto sax 1/2 and trumpet 1 (m.15-17). The composer then utilizes diminution of this motif which creates a feeling of increased motion (m.19-20). In addition there is also the continued use of syncopation, this time between the clarinet 3/tenor sax/horn 2,4/trombone 1/euphonium parts and the clarinet 2/cornet 2,3/ horn1,3 in m.21 and 22. In the final statement of Section A (m.37-

46), eighth note rhythmic patterns are introduced in the soprano/alto/bass clarinet parts and this in turn seems to push to the second subclimax of the piece. There is a diminuendo that leads to a *piano* dynamic level.

Section B of the piece (m. 47-62) begins softly with a simple quarter note figure in the clarinet 1,2,3/alto sax/tenor sax/horn and trumpet 1/trombone 1,2/euphonium parts. A syncopated melodic line is introduced in the flutes/oboe/clarinet 1/alto sax/trumpet 1 parts (m.51-54) over these rhythms and culminates at a fortissimo dynamic marking, indicated for the first time in the piece (m.54). Thus begins the climatic phrase of the movement. A short contrapuntal section begins based on the following rhythmic motif . This rhythm corresponds to the text from the original “werden mit Freuden ernten” which translates “*Shall reap in joy*”. As this motif is passed throughout various voices, terraced dynamics are employed. This ultimately leads to the apex of the section in which the rhythmic counterpoint incorporates syncopation, contrapuntal style writing and an additional eighth note ostinato in the bass clarinet/bassoon parts. This statement comes to a close as this rhythmic figure

 is invoked which brings a sense of slowing and resolution to the former section. Once again this is coupled with a decrease in volume in order to end at the *piano* dynamic level.

There is an abbreviated restatement of the opening ostinato section leading to one final subclimax. The piece gradually comes to an end with a coda section, an elongation of the tonic triad in sustained tones and at a piano dynamic marking, very similar to the way the piece began.

<b>Section</b>	<b>Measure</b>	<b>Melodic and Harmonic Events and Scoring</b>
<b>A</b>		
Statement 1	1-2	The piece begins with a 2 measure introduction on a pedal tone F in m.1; then an added Eb in m.2.(clarinets in the chalumeau register/low reeds/horns/trombones)
	3-8	This is followed by three 2 measure phrases each written in an arched melodic contour (ascending) moving through the sections.
	9-11	This in turn is followed by a three measure phrase beginning on count 2 of each measure in a descending pattern of down a 3 <sup>rd</sup> up a 2 <sup>nd</sup> in a pseudo sequence.
	12-14	The last part of statement 1 is a three measure phrase that has a suspended/syncopated rhythmic feel continuing in a descending motion.
Statement 2	15-16	Statement 2 begins with the a 3 note motif in the flute/clarinet 1/alto sax 1/2/trumpet 1 sections which is based on an F major tonic triad.
	17-18	This is followed by a restatement of the original phrase in flute/oboe/clarinetv1/alto sax 1/2/trumpet 1 sections.
	19 -22	The previous 3 note motif is restated in a diminutive form and then expanded to complete the phrase.
	23-28	This is followed by a new phrase with a 2 measure extension of the phrase.
	29-32	A restatement of the 3 note motive happens twice, but this time inverted.
	33-36	The statement is completed by a new four bar phrase in homophonic style by the full ensemble.
Statement 3	37-42	This is the closing statement of section A which begins with the flute/oboe/alto sax 1/ playing an ascending two measure motif which is repeated in the flute/trumpet 1/2 parts and extended. This leads to the climax of the phase as well as the section.



**Section****Measure****Melodic and Harmonic Events and Scoring**

43-46 The statement is finished with a reiteration of phrase in the flute/oboe/alto sax/trumpet 1 and is then repeated by the flute 1(8va) and clarinet 2.

**B**

## Statement 4

47-50

This statement begins with a descending quarter note motif in the clarinet 1,2,3/alto sax/tenor sax sections in parallel major 6<sup>ths</sup> which is doubled in the horn/trumpet 1/trombone 1,2/euphonium parts. This is answered immediately with an ascending quarter note motif in low clarinet/baritone sax/trombone 3/tuba parts. This occurs a second time as a sequence.

51-54

A third sounding of this descending motif occurs but this time in the clarinet 2/ bassoon/trumpet 2,3/horn/trombone 1,2/euphonium inverted to parallel minor 3<sup>rds</sup> Above this descending motif, the flute/oboe/ alto sax/trumpet 1 sections enter with a syncopated ascending phrase creating contrary motion.

55-60

This leads to a contrapuntal section set in a quasi-fugal style between flute/oboe/clarinet 1/trumpet 1 and the trumpet 3/horn 2/trombone 1/ euphonium culminating in a syncopated descending phrase in the flute/oboe/clarinet 1/trumpet 1 while in the underlying trumpet 3/horn 2/trombone 1/ euphonium parts repeated motif fragments occur.

61-62

The final 2 measures of the statement is a repeated 4 note descending motif of parallel minor 6ths in the flute/clarinet 1/bassoon 2/trumpet 1,2/horn/trombone 1/euphonium followed by parallel major 3rds in the clarinet 2,3/bassoon 1,2/horn 2,3,4/trombone/euphonium sections finishing on a Db pedal tone.

## Statement 5

63-64

This statement begins with the same 2 measure statement as in the beginning of the piece but on a pedal tone Db (m.63). This is immediately followed by a reiteration of the opening phrase (starting on Gb).

<b>Section</b>	<b>Measure</b>	<b>Melodic and Harmonic Events and Scoring</b>
	65-72	Next there is a restatement of the opening chord progression of m.15-16 but now in Db major (This is answered by another sounding of the opening phrase (starting on F). There is another statement of the opening chord progression in C major which leads to a modulation back to the original key of F major.
	73-78	A five note descending motif is stated and repeated in canonic form starting with a solo euphonium, followed by a solo trumpet 1 with an added extension to the motif. The euphonium again enters (with trombone 1/bassoon 1 parts added) with the motif and extension. The original motif is sounded a final time in the trombone parts. Underlying this section is an ascending phrase being stated in the upper instrumental voices creating contrary motion.
	78-82	The final climatic moment is reached before descending in a wave like motion to a final perfect authentic cadence.
Statement 6	83-87	The closing section is a tonic prolongation which leads to a final F major triad.

### **Suggested Listening**

Tomasco Albinoni/arr. De Haan – Dehaske  
*Adagio*

Bruckner/arr. Buehlman - Ludwig-Masters Publications  
*Ave Maria*

Edward Elgar/arr. Reed - Alfred Publishing Co., Inc.  
*Nimrod* (from "Enigma Variations")

Ralph Vaughan Williams/arr. Beeler - E.C. Schirmer Music Co.  
*Rhosymedre*

Samuel Barber/arr. Saucedo - Hal Leonard Corporation  
*Sure on This Shining Night*

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# Petite Symphonie

## Opus 90

Charles Francois Gounod  
(1818-1893)

edited by Frederick Fennell  
(1914-2004)

### **Composer**

Charles Gounod, the French composer and conductor, was born in Paris, France on June 17, 1818. His father, Francois-Louis Gounod, was an accomplished painter and engraver whose family worked for royalty for two generations. When Gounod was 6 years old, his father died unexpectedly. His mother, Victoire Lemachois, being a gifted pianist, supported her two sons by opening a piano studio and teaching piano lessons.

From a young age Gounod showed an affinity toward music and art. His mother arranged for him to leave school early one day a week for private lessons in harmony and counterpoint with Antoine Reicha. (Huebner 2016) In 1836, after the death of Reicha, Gounod entered the Paris Conservatoire and studied counterpoint with Halevy and composition with Le Sueur. In 1839, after two previous attempts, Gounod won the prestigious Prix de Rome, a monetary scholarship to study abroad for three to five years. This was awarded through competition in the arts offered by the French Academie des Beaux-Arts. The winner was required to spend the first two years of this award at the Villa Medici in Rome studying classical and Italian art, with the remaining time being spent studying in Germany or Paris. It was in Rome that Gounod discovered Palestrina and 16<sup>th</sup> century polyphony and was exposed to the music of Bach, Beethoven and Mendelssohn.

In 1843, through the influence of his mother, Gounod accepted a position directing music at the maître de chapelle at the Seminaire des Missions Etrangères. Being so devoted to his Catholic faith and strong in his Christian beliefs, in the autumn of 1847 he enrolled in St. Sulpice Seminary with aspirations of ordination to the priesthood. This endeavor was short lived for by February of 1848, he abandoned his theological studies. (Huebner 2016)

Gounod was introduced to the operatic world after meeting the French singer Pauline Viardot and her husband Louis (a famous critic) in 1849. While staying with the Viardots, he wrote his first opera, *Sapho*, which like many of his future operas, was unsuccessful. It wasn't until 1856 that he achieved notoriety with the production of his opera, *Faust*. Also, *Ave Maria*, one of Gounod's most famous works, was written during this time (1852) with the Viardots. This piece was an adaptation of verses by Lamartine ("Vers sur un album") to the descant performed over Bach's first prelude from the Well-Tempered Clavier, arranged for solo violin, piano and homophonic chorus. (Huebner 2016)

Gounod wrote in all of the major genres of the period, both sacred and secular. (Huebner 2016) His sacred works included 21 masses, 3 oratorios (La Redemption and mors et vita) as well as cantatas and motets. In addition, he wrote over 100 secular French *melodies*, (*romances*) and raised the level of *melodies* (*romances*) to that of the German lied. In 1885, Gounod wrote an instrumental chamber work for his friend, Paul Taffanel, flutist and director of the Societe de Musique de Chambre pour Instruments a Vent. The *Petite Symphonie* was scored for nine winds comprised of pairs of oboes, clarinets, bassoons and horns with solo flute (most likely to be played by Taffanel). This piece is considered to be one of the gems of 19<sup>th</sup> century wind ensemble literature. (Huebner 2016)

Though Gounod was not as prolific as other Romantic composers (i.e. Brahms, Mendelsohn, etc.), his influence on 19<sup>th</sup> century French sacred music and his development of the French *melodie* has left an indelible mark on the music of France.

### **Frederick Fennell**

Frederick Fennell was born in Cleveland, Ohio on July 2, 1914. He attended Eastman School of Music at the University of Rochester where he earned a Bachelor of Music degree in 1937 and a Masters of Music in 1939. He was appointed to the faculty of the Eastman School and remained on staff from 1939-1962. It was during this time that he established the Eastman Wind Ensemble, a 45 member wind band that was an innovation in the concert band world. This ensemble had an “elastic” instrumentation, changing the size and instrumentation of the ensemble to fit the requirements of the music. With this ensemble, Fennell produced the 22 Mercury recordings that set the standard for the wind ensemble model that were being established in the schools in America.

From 1984-1995 he was the conductor of the Kosei Wind Ensemble in Tokyo, Japan. During his career he was sought after as a guest conductor and wrote numerous publications about the history and music of the wind band. Fennell died on December 7, 2004, in Florida. His concept of the wind ensemble would make a lasting impact on the modern wind band and wind band literature.

### **Composition**

Gounod wrote the *Petite Symphonie* for his friend and colleague, Paul Taffanel, who was principal flutist in the Paris Opera Orchestra and the Conservatoire Concert Orchestra. Taffanel

was the flute instructor at the Paris Conservatoire where he is considered to be the founder of the modern school of flute playing. In 1879, Taffanel founded the Societe de Musique de la Chambre pour Instruments a Vent (Society for Wind Chamber Music) to promote the production and performance of woodwind music. (Rodda 2016) Taffanel invited eminent composers to create works for the new chamber ensemble and in 1885, Gounod presented the *Petite Symphonie*. The work was premiered on April 30, 1885 in Paris.

The *Petite Symphonie* is based on the Classical symphony model consisting of four movements. The first movement (Adagio et Allegretto) is in sonata form. Movement II is an adagio (Andante Cantabile) written to showcase the flute. The third movement is a Scherzo which is based on a hunting theme. The fourth movement, Finale, again written in the standard sonata form, brings the work to a lively and spirited conclusion. Gounod scored the *Petite Symphonie* for nine winds in the style of Mozart's wind Octets and Serenades, utilizing pairs of oboes, clarinets, horns and bassoons and a single flute part, which was written for Taffanel.

### **Historical Perspective**

There is a common misconception that the wind band is a relatively recent addition to the musical world with its inception in the mid-to-late 19<sup>th</sup> century. This could not be further from the truth. Throughout recorded history, the wind band has been a mainstay as a performing ensemble. From the double pipes of the ancient Grecian armies to the President's Own Marine Band of John Philip Sousa, the wind band has been in existence for millennia in various forms and sizes.

During the middle ages, tower watchmen (waits) were employed as lookouts and would sound the hours. These eventually evolved into civic wind bands that performed at ceremonies

and concerts. The Renaissance brought about further development of civic wind bands as well as the church wind bands made famous by the works of Gabrieli. Court wind bands also continued to develop such as in the French court with the *Joueurs d'instruments de hautbois et sacqueboutes* which later became *Les Grands Hautbois*.

As innovations were made to the wind instruments, in particular to the oboe, the wind band continued its evolution from the *Hautboisten* of the Baroque to *Harmoniemusik* of the Classical period. Many leading composers such as Bach, Handel, Mozart and Haydn, who were noted for their orchestral works, also wrote music for wind band. The *Grand Partita* by Mozart, Handel's *Fireworks Music* and Gounod's *Petite Symphonie* are just a few of the masterpieces written for this age-old, still evolving performing ensemble called the wind band.

### **Technical Considerations**

Since the *Petite Symphonie* is a chamber work set for nine instrumentalists, the technical demands of the individual player are increased exponentially as compared to a work with standard concert band instrumentation. All of the instrumentalists need to be strong, independent players with a soloist like tone quality.

The scoring of this work can create a challenge since a majority of the piece is thinly scored with a solo melody moving through the sections with a variety of accompaniment styles following a similar pattern. Though the key signatures of the four movements are mainly in the keys of B-flat and E-flat major, the tonal centers do modulate often as is customary during the Romantic period.



Another concern is in the area of dynamics. The challenge is that the majority of this work is to be performed at the *piano* dynamic level. This can wreak havoc on intonation and tone quality especially of less advanced musicians.

Even though there are no meter changes within each of the movements, the players need to maintain a strong sense of rhythm and timing in order to propel each of the movements forward. In the first movement there is a two quarter note pick-up into the *Allegretto* section (m. 17) that does not feel like an anacrusis but more like the initial count of the bar. This can create a problem with regards to how the performer perceives, or feels, the pulse throughout the movement with regards to the beat pattern of the conductor.

Since the fast tempos of Movements I, III and IV are sustained throughout the entire course of each movement, issues with regards to endurance can occur which can affect not only the timing and rhythmic clarity, but also have an adverse effect on tone quality and intonation. Even though Movement II is much slower than the other movements (mm=60), issues can occur with the ostinato patterns which mainly are voiced in the clarinets and bassoons. In addition a strong flutist is needed with a soloist quality tone in order to perform the beautifully written lyrical lines.

Due to the limited instrumentation of this work, difficulty can arise in finding pairs of technically proficient players to perform the piece. This piece would be difficult to perform with the average high school musician.

### **Stylistic Considerations**

Though Gounod was a French Romantic composer, the *Petite Symphonie* must be approached from a Classical mindset, as compared to the chamber works of Mozart or Haydn.

There needs to be a light quality to the playing style with a feeling of constant forward momentum. Attention needs to be paid to the subtle dynamics changes that occur in all voice parts throughout the piece.

From the standpoint of articulation, there is multiple use of staccato, especially in the harmonic accompaniment with a lyrical melody being performed above. A balance needs to be struck between these melodic lines and the accompaniment which is always changing from voice to voice.

Though not indicated in the score, liberties can be taken with regards to rubato and ritardando at the discretion of the conductor or ensemble as was customary in the Romantic period.

## **Musical Elements**

### **Movement I – *Adagio and Allegro***

The movement begins with a slow Introduction (*Adagio*) which begins on a unison B-flat sounded by the entire ensemble and abruptly changes tempo at the Allegro without any type of rallentando.

Melodically, the first theme of the exposition is a period and is stated first by the oboe and then stated again by the flute and clarinet. There is a transition to theme 2 by way of motives in sequence and imitation in the bassoons bridging the modulation to the dominant key. The second theme is presented by the clarinet with the addition of the oboes and eventually the flute. The exposition comes to a close in the dominant key of F major. The exposition is repeated as is customary of the sonata form. The development makes use all the thematic material presented in

the exposition. In the recapitulation, the themes are stated again this time in a more succinct fashion.

From a harmonic standpoint, Movement I is based on the Classical sonata model but with a harmonic structure and chord progressions that clearly were common in the Romantic period. From the very start of the *Adagio*, Gounod implements borrowed tones, secondary dominants and tonicization, which occur throughout the course of the piece. The *Allegro* begins in B-flat major and modulates to the dominant (F major) by way of C major (V/V), very similarly to the *Finale*. During the development section the tonal center quickly moves through the keys of A, D, G, and C major then to d minor and back to F major. When transitioning from the development to the recapitulation there is a return to the tonic key of B-flat major for only a moment. Immediately Gounod moves away from the tonic key once again. It is only right before the coda during the augmentation of the first three notes of theme 1 does the tonal center return to the original tonic key of B-flat major.

Rhythmically, the piece is primarily comprised of rhythmic motives that are used in imitation and sequence. Repeated staccato eighth note ostinato sections are employed, much like that of Mozart and Haydn, to maintain constant forward momentum of the piece.

### **Movement II - *Andante Cantabile***

This movement contrasts greatly from the other movements in that it is much slower (mm = 60) and much more lyrical. The sound and textural feel of the *Andante Cantabile* is very much akin to Gounod's *Ave Maria*, especially in regards to the use of layered ostinato patterns underneath a lyrical melodic line. This movement, as stated previously, features the flute and was written especially for Taffanel.

The use of melody in Movement II differs from the melodies of the other movements in that there are a greater number of phrases used, not just motivic development (sequence or imitation). Gounod takes time to develop the melodic line more fully and adds ornamentation to the phrases in an almost quasi-cadenza like fashion in order to show the virtuosity of the flutist.

Harmonically, the piece is primarily centered in E-flat major (section A). In measures 29-43 there is a modulation to F major by way of secondary dominants and then the tonal center transitions back to E-flat major as the 'A' section returns.

The movement is written in 3/4 meter which is maintained throughout the piece. Rhythmically, Gounod employs a variety of ostinato patterns under the melodic line and at times, layers a number of different ostinato patterns to create rhythmic texture. These ostinato patterns are primarily written in the clarinet, horn and bassoon parts.

### **Movement III - *Scherzo***

The third movement of the Petite Symphony is a Scherzo-Trio and holds fairly true to the standard Classical form. Traditionally, the Scherzo-Trio form is set in 3/4 time, but Gounod departs from this and writes the movement in 6/8, making use of a number of rhythmic patterns that are standard to the meter.

The movement begins with the horns (in B-flat) sounding a fanfare-like introduction (concert C) with a response from the ensemble, minus the flute. The Introduction is in G minor with the ensemble starting on a c minor triad (iv6) and progressing to a Gr+6, eventually resolving to the V of the key of B-flat major.

Melodically, there are three main melodic themes presented in the movement, two in the scherzo and one in the trio. The melodies in the scherzo are very reminiscent of hunting songs

and horn calls. Gounod uses motivic imitation and sequence which is employed in various instrumental voices throughout the movement.

Harmonically, the scherzo begins in B-flat major, moves to F major with an adaptation of the original theme and returns back in the original tonic key of B-flat, maintaining the rounded binary form of the Scherzo. This is followed by an additional developmental section with the sounding of a second theme in the relative Aeolian (G minor) which shifts back once again to the tonic of B-flat major.

In the Trio, there is a modulation to E-flat major with the transition made by a solo horn playing a repeated B-flat-C dotted quarter note figure. A third theme is introduced by the clarinet which alternates back and forth with the oboe. There is a brief departure from the tonic key at m.89 but a quick return to end the movement in E-flat major.

The Scherzo section is repeated once again, this time without repeats. The piece ends quite abruptly, with no sense of slowing of the rather brisk tempo.

#### **Movement IV- *Finale***

There are two main melodic themes that are stated in the exposition in the *Finale* plus some very thematic transition material bridging the modulation to the dominant key. Gounod makes particular use of melodic fragments and motives in sequence and imitation throughout the movement. This creates a kind of light and “bouncy” feeling which gives the piece a constant feeling of forward motion. (Figure 1) In the recapitulation, the thematic material is not stated in the same order as in the exposition and in a much abridged length.

Figure 1



From a harmonic standpoint, The *Finale* is based on the Classical sonata model but with a harmonic structure and chord progressions that were typical in Romantic harmonic practices. The movement begins in B-flat major and modulates to the dominant (F major) by way of C major (V/V). The development begins abruptly in the new key of B-flat minor which then modulates to the relative major (D-flat major). When transitioning from the development to the recapitulation, Gounod doesn't return to the tonic key right away. He returns to the dominant key of F major and only right before the coda he arrives at the original tonic key of B-flat major.

Rhythmically, the piece is primarily comprised of small rhythmic motives that are used in imitation and sequence, as mentioned above. Being a chamber piece with no percussion, repeated staccato eighth note ostinato sections are employed, much like that of Mozart and Haydn, to keep the forward momentum constant. (Figure 2)

Figure 2

## Form and Structure

### Movement I

The form of Movement I (*Adagio and Allegretto*) is sonata form (ABA) with an introduction (*Adagio*) and a coda.

SECTION	MEASURE	EVENTS AND SCORING
<i>Adagio</i> Introduction	1 – 16	Key of B-flat; The piece starts on a unison concert B-flat by full ensemble. The melody starts on the IV there is the use of borrowed tones that give the impression of E-flat major. The melody is presented in thirds with the oboe/clarinets starting on concert G and the contra bass clarinet/bassoons on a concert E-flat. The horns have a repeated syncopated rhythm on a concert E-flat. The <i>Adagio</i> ends on the tonic B-flat. Tempo is mm=68.
<i>Allegretto</i> Exposition A Theme I	17 – 23	Abrupt tempo change (mm=132). Theme I in the tonic key of B-flat stated by the clarinet with bassoon/horn/clarinet 2 accompaniment. Answered added the oboe.

	24 – 27	Theme I is restated in the flute and clarinet 1 with oboe/clarinet 2/bassoon/horn accompaniment.
Bridge	28 – 35	Transition (bridge) to dominant key (V) of F major through the V/V (C major) utilizing thematic transition material in sequence by the bassoons.
Theme II	36 – 51	Theme II in F major stated by the clarinets and bassoon; add the oboe and bassoon 2; continued by the flute and clarinet 1; with a repeated rhythmic pattern accompaniment in the Horn 1. The section concludes with a PAC in the new key (F major). The exposition is then repeated from mm. 17-51.
Development B	52 – 58	The tonal center moves to the key of A major using motives from Theme II.
	59 - 70	Development of thematic material continues modulating from A major to D major then G major by way of sequential imitation moving throughout the various voice parts.
	71 – 86	Further modulations occur through the keys of C, d minor and returning to the dominant key of F major by the use of thematic material from the exposition and through sequence and imitation by the flute and oboe 1 respectively.
Bridge	87 -97	Transition from F major to B-flat major (the original tonic key) through V/V .
Recapitulation A	97 – 106	Recapitulation begins in B-flat major with Theme I (abridged) in the clarinet and flute with another quick departure from the tonic key to E-flat major, then to F major; clarinet 2/ bassoon/horn ostinato.
	107 – 112	Transition back to tonic B-flat major. Theme II (abridged) by the clarinet and answered by the flute with clarinet 2/ bassoon/horn accompaniment.
Coda	113 – end	Key of B-flat major. Motivic imitation through the voice parts building to a finish in a sequence of augmented and other thematic material concluding with a PAC.



## Movement II- *Andante Cantabile*

The form is a rounded binary with an introduction and codetta.

<b>SECTION</b>	<b>MEASURE</b>	<b>EVENTS AND SCORING</b>
Introduction	1 – 7	Key: E-flat major; melodic phrase in sequence in the clarinet/bassoon 1 over a repeated B-flat in the bassoon 2/contra clarinet with repeated rhythmic figure in horn (in E-flat).
A	8 – 29	Flute solo; eighth note ostinato in clarinet/bassoon 1 with additional accompaniment in bassoon 2/cb. clarinet; +horns in m.13.
B	29 – 38	Melody to the oboe, then to bassoon, then to flute and back to oboe. Ostinato in clarinet changes to 16 <sup>th</sup> notes w/quarter notes in the horn. Tonal center transitions away from E-flat major.
	39 – 42	Key: F major; Horn w/ rhythmic figure similar to introduction on a concert F. Clarinet 1/Bassoon 1 in minor 6ths in motivic sequence.
	43 – 45	Horn continues w/ rhythmic figure on concert F then to B-flat. Descending motive in flute and oboe with ascending motive in the clarinet; then to clarinets/bassoons with shorter motive and in contrasting motion.
	46 – 51	A three note arpeggiated motive in descending sequence from oboe to clarinet 1, then clarinet 2 with the horn 1 ending the sequence. A repeating of the previous sequence but this time in the oboe, then clarinet 1, to horn and finally bassoon.
	52 – 63	Clarinet with ascending motive answered by the flute. Continued with the bassoon and then added flute. Clarinet 1/bassoon 1 in 4ths in motivic sequence. M.56 - Horn w/ rhythmic figure similar to introduction on a concert B-flat with a 4 note motive in sequence in the flute/oboe/clarinet/bassoon. Tonal center is a secondary dominant (V/V in B-flat major) transitioning back to E-flat major.

A	64 - 81	Key: E-flat major; Flute solo returns with slight variation; layered ostinato patterns with eighth notes in bassoons w/16 <sup>th</sup> note in the clarinets; additional accompaniment in horns/cb clarinet; +oboe in m.68.
Codetta	81 - 84	Motive starts in oboe 1, answered by horn 1; back to oboe 1, answered by flute and clarinet 1. Ostinato continued in the clarinet 2/horn 2 with syncopated rhythmic figure in the bassoons.
	85 - 89	Horn w/ rhythmic figure similar to introduction with ascending scalar passage in sequence starting with the clarinet 1, to oboe 1, then to the flute. Ends gently with a ritardando on a PAC.

### Movement III

The form of Movement III is a Scherzo-Trio (ABA) with an introduction.

SECTION	MEASURE	EVENTS AND SCORING
Introduction	1 - 12	Key: G minor; Fanfare in the horns sounding a (concert C) answered by the ensemble (C minor triad- iv6 -Gr+6); ending on a dominant seventh chord (V7); followed by horns on a unison concert F.
A (Scherzo)	13 - 20	Key: B-flat; Theme 1 in the oboe and horn ending on the V (F major).
	21 - 28	Adaptation of theme 1 (inverted) with some harmonic alterations.
	29 - 40	Return of theme 1 with full ensemble in tonic key of B-flat major. (mm.13-40 are repeated)
	41 - 48	Key: G minor; Theme 2 introduced in the clarinets w/ bassoon accompaniment. Repeated by oboes a 4 <sup>th</sup> higher.
	49 - 56	Motivic development in flute and oboe with bassoon and horn accompaniment.
	57 - 68	Restatement of theme 2 with the clarinets followed by the oboes this time a 3 <sup>rd</sup> above w/

accompaniment in horn and bassoon. Ending on a PAC. (mm.41-68 are repeated)

SECTION	MEASURE	EVENTS AND SCORING
B (Trio)	69 – 80	Key: E-flat major; the transition made by a solo horn playing a repeated B-flat to C dotted quarter note figure. Theme 3 is introduced by the clarinet which alternates back and forth with the oboe.
	89 – 96	Theme 3 in adapted (inverted) form and introduced in the clarinet; then repeated by oboe in the key of B-flat. Accompaniment in clarinet 2/horn/bassoon.
	97 – 109	Return to theme 3 in tonic key of E-flat major with the flute. Accompaniment in lower voices with motivic imitation in clarinet and oboe. Finishing on a PAC. (mm.89–109 are repeated)
A (Scherzo)	13 – 68	<i>Dal Segno al Fine</i> ; The Scherzo (mm.13-68) is played again this time with no repeats taken.

#### Movement IV

The form of Movement IV (*Finale*) of Gounod's *Petite Symphonie* is sonata form (ABA) with an introduction and a coda.

SECTION	MEASURE	EVENTS AND SCORING
Introduction	1 – 20	Key of B-flat; motivic material from theme I in sequence ending on a dominant chord (V).
Exposition A Theme I	21 – 36	Theme I in the tonic key of B-flat stated by the oboe with bassoon accompaniment. Horns/clarinet added in mm.26/27 respectively.
	37 – 51	Theme I is restated in the flute and clarinet 1 with bassoon/horn accompaniment.

<b>SECTION</b>	<b>MEASURE</b>	<b>EVENTS AND SCORING</b>
Bridge	52 – 89	Transition (bridge) to dominant key (V) of F major through the V/V (C major) utilizing thematic transition material.
Theme II	90 – 126	Theme II in F major stated by the horns which is continued by the oboe then the flute. The section concludes with a PAC in the new key (F major). The exposition is then repeated from mm. 21-126.
Development B	127 – 146	Key of B-flat minor using motives from Theme I and thematic transition material from the exposition.
	147 - 174	Development of thematic material continues modulating from B-flat minor to the relative major key of D-Flat major by way of sequential imitation in all voices.
Bridge	175 -182	Transition from D-flat major to F major (the original dominant key) through motivic imitation.
Recapitulation A	183 – 190	Recapitulation begins in F major with Theme II in the horns with bassoon accompaniment.
	191 – 197	Theme I (abridged) is finally stated in the original tonic key of B-flat major by the flute with oboe/clarinet/horn accompaniment.
Coda	198 – end	Key of B-flat major. Motivic imitation through the voice parts building to a finish in a sequence of thematic material from Theme I, concluding with a PAC.

## Suggested Listening

Wolfgang Amadeus Mozart  
*Serenade No. 10 in B-flat (The Grand Partita) K. 361*

Ludwig von Beethoven  
*Octett Opus 103*

Franz Joseph Haydn  
*Divertimento in F*

Antoine Reicha  
*Quintet Opus 88*

George Frideric Handel  
*March in F HMV 346*

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# Australian Up-Country Tune

Percy Aldridge Grainger  
(1882-1961)

arranged by Glenn Cliffe Bainum  
(1888-1974)

## **Composer**

Percy (George) Aldridge Grainger, the Australian-American composer and pianist, was born on July 8, 1882 in Brighton, Victoria (Melbourne) Australia. His father, John Harry Grainger, a native of London, left the family in 1890, so Grainger was raised as well as educated by his mother, Rosa (Rose) Annie Aldridge. His mother saw musical aptitude in her son so she had him study the piano with Louis Pabst. Grainger, at the age of 12, had his first public performance in Melbourne in 1894. After his debut, funds were raised that he might be able to continue his musical training at the Hoch Conservatory in Frankfurt, Germany. (Gillies 2016) Grainger spent six years at the Hoch Conservatory, studying the piano with James Kwast and theory and composition with Iwan Knorr.

In 1901 Grainger and his mother moved to London where he began his career as a concert pianist, touring Britain, Scandinavia and Central Europe as well as Australia, New Zealand and South Africa. He was known for his physical antics on stage as well as for the “muscular” style in which he played the piano. Grainger was also very interested in folk songs, so much so that in 1906 he became a member of the English Folk Song Society. He pioneered the use of the Edison Phonograph (a wax cylinder phonograph) as a means of collecting and transcribing British folk songs. Throughout the course of his life, Grainger collected and

compiled 500 folk songs from Britain, 200 Danish folk songs plus numerous other examples from elsewhere in the world.

America was the next stop for Grainger. In 1914 he and his mother moved to New York to eventually settle in White Plains, NY. This would be his permanent residence. During World War I, Grainger enlisted in the military and spent two years as a musician in the Army field band playing oboe and saxophone. It was during this time that Grainger wrote one of his most famous piano arrangements, *Country Gardens*, though he thought of it as one of his “fripperies.” It was also while Grainger was in the military (1918) that he became a citizen of the United States.

In April of 1922, tragedy struck Grainger’s life when his mother committed suicide by throwing herself from a New York skyscraper. This event affected not only the way Grainger began to view his life, but also how he began to view his music. That summer, in an effort to rebuild his life, he decided to accompany the Danish folklorist Kristensen on an expedition collecting Scandinavian folk songs in the Jutland. (Josephson 1995) It was here that he began his collection of the 200 Danish folk songs previously mentioned.

From 1924 -26 Grainger continued to travel and perform and it was during one of his trips that he met the Swedish artist and poet Ella Viola Strom. In 1928 during a Hollywood Bowl concert, in which his new work *To a Nordic Princess* was premiered, Grainger married Strom in front of the 1000+ audience.

Grainger was always intrigued with new sounds and experimented with new or unusual instruments (i.e. harmonium) in his compositions. His philosophy was that music, much like a democracy, has to be available to everyone. Grainger ‘intended to write, not for the few, but for the many; and not only for expert orchestras and soloists, but also for school and amateur groups



and players'. (Lewis 2016) In the 1920's he developed a technique which he called "elastic scoring" which utilized a smaller number of versatile "tone strands" as opposed to the standard scoring model of pre-set combinations of instruments found in most band and orchestral music of the time. (Gillies 2016) This technique allowed flexibility for almost any available instrument to be used in performing his music. The players then had the responsibility for using their ear to blend the characteristic sound of their particular instrument with the other assigned instrumental parts.

Grainger was also an inventor, experimenter as well as a visionary. When he was a young boy of six, he observed the irregular pattern of waves lapping against the side of a boat. It was that moment that inspired him to try to create music that was as free flowing and unobstructed as the waves on the water. Thus he spent most of his life trying to create what he termed "free music", music that was free from the limitations of the current notational and tonal systems, where the melody, texture and rhythm were not constricted by scale, beat and harmony.

(Josephson 1995) In 1935 Grainger wrote *Free Music No. 1* for string quartet which made use of 'gliding tones', a technique which utilized the microtones found between the chromatic semitones. Not satisfied with the result, he rescored it on graph paper for four Theremins. *Free Music No. 2* was written shortly after and was scored for six Theremins. Another concept that he explored was that of 'beatless music'. In his sketch of the piece *Sea Songs* (1907), he used irregular meter to mimic the sound of lapping waves. Grainger experimented with other techniques such as polytonality (*The Duke of Malborough Fanfare*), ensemble improvisation (*Random Round*) and the use of nonsense syllables (*Irish Tune from County Derry*) to name a few. He also believed that in order for music to be completely 'free', it needed to be released from the 'tyranny of the performer'. (Gillies 2016) In his ultimate search for this 'free music',

Grainger turned inventor and with the aid of the young physicist Burnett Cross, developed 'free music machines' such as the Estey-Reed Tone-Tool (1950-51), the Kangaroo Pouch Tone-Tool (1952) and the Electric Eye Tone-Tool (which never came to fruition).

Grainger was quirky and a bit of an eccentric. In 1935-38, he created the Grainger Museum at the University of Melbourne. This was to be a center for ethnomusicology as well as a depository for his inventions, writings and curios which had collected during his lifetime. Unfortunately the museum did not draw much notice and it became a financial drain on him throughout his life. One of Grainger's idiosyncrasies was that he did not like to use Italian musical terms in his music. Instead he would use English phrases such as 'quicken a bit'; 'louden slightly' and 'to the fore'.

Though Grainger's concept of 'free music' never came to a realization, he did leave the world with a tremendous musical legacy. From the muscular style in which he played the piano to the numerous band arrangements of folk songs with elastic scoring, countless musicians, young and old alike, have been graced with the musical style and vision that is Percy Grainger.

## **Composition**

*Australian Up-Country Tune* was composed in May of 1928 and was based on the wordless song that Grainger wrote in 1905 titled *Australian Up-Country Song*. According to Grainger, "I wished to voice the Australian Up-Country feeling as Stephen Foster had voiced the American country-side feelings in his songs". (Lewis 2016)

The original choral version, which was set for 2 women's voices and 4 men's voices (1920), was first performed at Grainger's wedding in 1928 by the Smallman a Capella Choir. Grainger used wordless syllables (ta ta di ra da ta di ra dam ta etc.) for he believed that "Choirs

could develop a purer, richer and more voluminous sonority and a wider range of tonal contrast when singing without words". (Lewis 2016)

Grainger's original choral version of *Australian Up-Country Song* was set for concert band by Glenn Cliffe Bainum. It was published in 1967 by G. Schirmer, Inc. Bainum re-titled the band version as *Australian Up-Country Tune*. Though the entire piece is only 29 measures long, it speaks volumes in terms of its musical value.

Glenn Cliffe Bainum was born in Olney, IL in 1888. He was appointed the Director of Bands at Northwestern University (1926-1953) and served as Chief of the U.S. Army Overseas Music Branch of Special Services from 1942-1945. Bainum died in 1974

### **Historical Perspective**

Throughout the ages, folk songs played an important role in the development of music. Folk songs originated from among a people of a certain region or area and were passed down through oral tradition from one generation to the next. (Random House Kernerman Webster's College Dictionary 2010) Typically the folk song depicted the life experience of the people of a given region or country and can have nationalistic overtones.

As previously stated, Grainger was avid collector of folk songs from around the world, especially folksongs of British and Danish origin. He transcribed and arranged many of them for piano and/or the wind band. Australia at that time did not have a folk song tradition and it is not a wonder that Grainger wanted to contribute to the genesis of this important historical and cultural music legacy. Grainger turned to the American song writer Stephen Foster as a model for this endeavor.

From a very young age, Foster began to teach himself to play musical instruments. Growing up on the north side of Pittsburgh, PA, Foster was exposed to a variety of ethnic music styles. Though Foster did not start out to be a folksong writer, his music depicted the American life, culture as well as being very descriptive of the country-side. Many of his songs such as *Oh! Susanna* (1848), *Camptown Races* (1848), *Old Folks at Home (Swanee River)* (1851) and *My Old Kentucky Home* had a folksong like quality, memorable melodies and were based on themes of the longing for home and family, something that is familiar to every human. (Root 2016) His song *Susanna* gained popularity almost instantly. 'It was the 'marching song of the 49's' in the California Gold Rush and the unofficial song of the wagon trains of the westward expansion". (Root 2016) The song appealed to all levels of society and all ethnic and racial groups and its melody, 'I come from Alabama with a banjo on my knee', became enduring as icons of Americana. (Root 2016) This musical portrait was what appealed to Grainger and was the quality that he tried to emulate when writing *Australian Up-Country Song* (the up-country being the interior part of a country or region). Grainger wanted to depict in music the up-country of Australia the way that Foster depicted the American country-side. (Lewis 2016)

### **Technical Considerations**

The work is scored for the full instrumentation of the wind band with no percussion except for a timpani part which is used rather sparingly. That being said, there is a note in the score that there should be only one player on each of the brass parts except where two are indicated.

There are no real extremes with regards to instrumental range with the exception of the flute which is at its lowest register for the beginning few measures and at a *pp* dynamic marking. This can create an issue with balance, intonation as well as the tone quality of the instrument.

Grainger, being true to his distaste for Italian musical terms, marks the beginning tempo as 'slowly' which could be interpreted anywhere from grave (20-40 bpm) to largo (40-60 bpm). The slow tempo of the piece can have an adverse effect on the tone quality as well as the intonation, especially if proper breathing technique is not employed.

There is a wide range of dynamics used throughout the piece. Some of the dynamic contrasts are subtle in nature while at other times a rapid change in dynamics is utilized. Terraced dynamics are also incorporated to create a particular timbre and to properly balance the section. The *pp* sections can be troublesome especially for less experienced players with regards to intonation issues which can occur.

Though the rhythms are relatively common, there are some instances of syncopation, tied notes and rhythmic figures that could cause timing issues. This is especially true with the ending rhythmic figure which occurs at the end of each phrase which consists of an eighth note/sixteenth rest/sixteenth note anacrusis to the final chord tone. The meter is in 4/4 with only a few changes to  $\frac{3}{4}$  or  $\frac{2}{4}$ , but then returning immediately back to the original meter.

The part that seems to be the biggest concern is at the very beginning of the work. The piece is thinly scored for flute/clarinets/alto clarinet/tenor sax at a *pp* or *mp* dynamic marking. Balance and control are needed so as to not cover the flute part that is scored in its lowest register and at *pp* dynamic level. This coupled with some varied rhythmic figures can be a challenge for less experienced players. A good technique to implement when introducing the piece to the ensemble for the first time is to start at m.21 (where the entire ensemble plays). Then work back to the beginning. This allows the whole ensemble to be engaged immediately and to get a feel of the melodic and harmonic content of the piece.

## **Stylistic Considerations**

Initially written for a cappella choir using “nonsense” syllables in lieu of text, *Australian Up-Country Tune* should be approached from a vocal perspective with a cantabile style being maintained throughout the piece. The tone quality of each instrument needs to be warm, rich and at times gentle. The ensemble should try to emulate a choir singing the piece on a syllable such as “ah”. The sound should be free flowing and the notes should be connected and legato. A tenuto style should be sustained at all times. Expressive shaping of the phrases is essential as well as strict adherence to the dynamic contrasts, which may be subtle at times.

## **Musical Elements**

### **Melody**

Though being a relatively short work of 29 measures, the piece is divided into three distinct sections (statements). Each statement is 8-12 measures in length and consisting mainly of 2 bar phrase. Most of the phrases begin with a descending major 3<sup>rd</sup> (A to F) followed by ascending eighth notes which reach an apex followed by a descending pattern. This creates a wave-like motion for the melodic curve or contour which is sustained throughout the piece.

### **Harmony**

From a harmonic standpoint, the piece is tonally centered in the key of F major. The chord progressions follow, for the most part, I-vi-iii-V-I with the addition of some chromatic tones and additional chordal changes that make the work distinctly Grainger.

### **Rhythm**

The work is mainly homophonic with relatively basic rhythmic patterns indicative of a folksong or ballad. In measure 3 there is a random triplet figure introduced in the flute clarinet 3

sections that does not reoccur. There are a number of meter changes (4/4, 3/4, 2/4) that creates an asymmetrical feel to the piece. At the end of each statement (period), the rhythmic figure at the cadence is an eighth note/sixteenth rest/sixteenth note anacrusis to the tonic.

**Timbre**

Grainger utilizes different instrumental voicing to create a new sound for each of the three statements of the work. The piece is scored very thinly in the first section with tenor sax/flute/alto clarinet and clarinet section. Additional instrumental voices are added as the piece continues until the full ensemble is employed in the third and final section (m. 21) through to the final chord of the piece.

**Form and Structure**

The form of Grainger’s *Australian Up-Country Tune* is in three sections or statements of the theme (A1,A2,A3).

SECTION	MEASURE	EVENTS AND SCORING
<b>Statement 1 (A1)</b>	1 – 8	The piece begins on a fermata - a unison concert A; scored for tenor sax/alto clarinet/flute/clarinets. At m.6 + alto sax/bari sax.
<b>Codetta</b>	9 – 12	M.9 the flute ends and the English horn/bassoon and bass clarinet and contra bass clarinet are added.
<b>Statement 2 (A2)</b>	13 – 20	Full woodwind section with limited brass-all horns 1/2/3, cornet 1/trombone 3/tuba (1 player each).
<b>Statement 3 (A3)</b>	21 – 29	Full ensemble (minus trombone 1/2 until m.27). Phrase builds to climax on count 2 of m.27 (the second fermata) ending softly on a PAC in F major.

## Suggested Listening

*Grainger: Grainger Edition, Vol. 18: Work for Unaccompanied Chorus*, Academy of St. Martin in the Fields Chorus, 2002 Chandos.

*Australian Up-CountryTune*  
*Irish Tune from County Derry*  
*Ye Banks and Braes O' Bonnie Doon*  
*6 Dukes went a-Fishin'*  
*At Twilight*

*Composers Collection: Percy Aldridge Grainger*, North Texas Wind Symphony, Eugene Migliaro Corporon, 2006 GIA Publications, Inc.

*Australian Up-CountryTune (1905)*  
*Shenandoah (1907)*  
*Down Longford Way (1936)*  
*Harvest Hymn (1905)*  
*Irish Tune from County Derry (1918)*  
*Gumsuckers March (1914)*  
*Prelude in the Dorian Mode (1941)*  
*Ye Banks and Braes O' Bonnie Doon (1949)*

Percy Grainger/arr. Topelowski - Carl Fischer LLC  
*Colonial Song*

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*Percy Grainger's Australian Up-Country Tune: A Brief Guide for Conductors, Players and Listeners*, David Goza Director of Orchestral Activities, the University of Arkansas [file:///C:/Users/rman\\_000/Downloads/Australian\\_Up-Country\\_TuneGoza\(1\).pdf](file:///C:/Users/rman_000/Downloads/Australian_Up-Country_TuneGoza(1).pdf).

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# Steel

Randall D. Standridge  
(b. 1976)

## Composer

Randall D. Standridge currently is a composer of band literature as well as marching band drill designer, music arranger and colorguard designer. He was born in 1976 and was raised in Little Rock, AK. Standridge attended Arkansas State University where he studied composition with Dr. Tom O'Connor. After receiving his Bachelor of Music Degree, he returned to Arkansas State University to continue his studies in composition with Dr. Tom O'Connor and Dr. Tim Crist and earned a Master's degree in Music Composition.

In 2001 Standridge accepted a position as director of bands at the Harrisburg High School in Harrisburg Arkansas. There he remained for 12 years and in 2013, left the position to pursue a career as full time composer and marching band music editor at Grand Mesa Music Publishers.

Many of Standridge's works have been performed at the Midwest Band Clinic, Chicago, IL, as well as internationally. His music is considered to be quality wind band literature for high school band concerts and festival. Standridge's compositions are not just relegated to the wind band/marching band genre. He also has written/arranged a number of works for string orchestra, wrote chamber music and has started to compose film scores. He has even ventured into the realm electronica.

In addition to his composing career, Standridge is actively sought after as a clinician and is also a freelance artist/photographer and writer. He currently resides in Jonesboro, Arkansas with his family.

## Composition

Written as a concert opener, *Steel* was inspired by the composer's love of techno, heavy metal and symphonic music. (Standridge 2016) It is an exciting work that is filled with driving rhythms that are maintained throughout the entire piece. According to the Standridge (2016), *Steel* has heavy writing for the percussion section and incorporates syncopation, multiple meter changes and motivic development. The composer strived to write interesting parts especially for the instruments that he felt to be overlooked, such as the bass woodwinds and brass as well as the bass drum. The brisk tempo continues throughout the course of the piece constantly propelling the ensemble toward the somewhat abrupt but satisfying conclusion to this very invigorating work.

## Historical Perspective

Published in 2011, *Steel* is the third installment of what the composer calls his "Machine Series". Starting with *Afterburn* in 2009 and followed by *Adrenaline Engines* in 2010, many of the musical idioms found in these pieces are developed further by the composer in *Steel*. (Standridge 2016) Even the difficulty level of each piece increases and evolves into an ever more challenging work for the performer. One can hear elements of rhythmic, melodic and harmonic similarities that bring about relevance between the three but with enough variation to give an individual uniqueness to each work. (Standridge 2016) This allows each piece to stand alone on its own individual merit. *Steel* is ultimately the culmination of the former two works of the "Machine Series" thus far.

## Technical Considerations

*Steel* is scored for full wind band with the following adaptations: there are only 2 clarinet parts, 1 French horn part and trombone 2 and euphonium are the same. There are no extremes in terms of the ranges of the instruments, with the trumpet 1 part only to A5. As stated by the composer in the program notes, there is heavy writing for the percussion section with parts for multiple keyboard, battery and auxiliary percussion plus timpani.

There are a number of elements that can create issues with the performance of this work that need to be taken into consideration. The first component to be considered is the tempo of the piece which is 156-160 bpm and is maintained continuously throughout the piece. This can be a bit of a technical challenge for some sections, especially in the woodwind parts (i.e. mm.18-25). The fast tempo can also have an effect on the articulation, which continually changes from tenuto to staccato to accents.

Next, there is the composer's use of multiple mixed meters. The piece starts in 4/4 meter and then alternates in different sections from 4/4 to 3/4 or 4/4 to 2/4. This can be confusing and create timing issues especially with younger, less experienced players.

Another area of concern is the composer's use of syncopation. Standridge uses a variety of syncopated rhythmic patterns throughout the piece. These syncopated rhythmic patterns can be challenging in of themselves, but when coupled with the alternating meter changes and the fast, energetic tempo, it can be a definite cause of timing as well as technical issues.

Finally there are the modulations and various key signatures to consider. The key signature at the beginning of the piece is a comfortable concert B-flat major. Being that the piece is in a rondo-like form, there are key changes (with accidentals) in each of the subsequent episodes (i.e. B-flat minor, C dorian, D-flat major, etc.) as well as a sudden modulation to

concert C major at m.89. This is a concern since the key of concert C major is not one of the 'usual' keys with which the average concert band is familiar. There may be students that would be unaccustomed with this key signature (i.e. flutes and low brass), so technical issues (with pitch accuracy) could arise. Also, this key can create intonation issues with the brass instruments, particularly the trumpets. It would be prudent for the ensemble to practice playing scales and scale studies in the key of concert C major to help to become familiar with the proper fingerings/positions in the key and to develop good ensemble intonation.

### **Stylistic Considerations**

Being a very fast and energetic work, care should be taken not to play too heavily. A lighter playing style will allow the fast tempo to be maintained throughout the piece and allow for greater clarity of the given articulation markings. Standridge writes in his program notes in the score, "While the piece is percussion heavy, the percussion should not be allowed to dominate the overall balance". He also suggests that the dynamics should be exaggerated.

### **Musical Elements**

#### **Melody**

The primary theme of *Steel* (the returning section of the rondo) does not present itself until m.28, and appears a total of 5 times in the work. Secondary themes are presented in the 'A' section (m.9-17), the 'B' sections (starting at m.18 and m.60) and 'D' sections (starting at m.36 and m.97) and are presented in different keys/modes and/or are varied rhythmically. There is a good deal of motivic development throughout the work.

## Harmony

The tonal center of the piece is B-flat major with a modulation to C major at m.89. Since the form of the work is in a quasi-rondo form, each episode moves to a different key signature or tonal center and then returns to the original tonic key of B-flat major with the restating of the 'C' section.

Ex.	Intro	A	B	C	D	C	B	C	etc.
	Bb Maj	Bb min	f min	Bb Maj	C dorian	Bb Maj	f min/eb	Bb Maj	

## Rhythm

The single most integral feature of the piece is the strong sense of rhythm. The use of syncopated rhythmic figures coupled with multiple meter changes helps to propel the work continually forward. At times there is a layering of rhythmic figures and patterns that creates interesting depth of rhythmic texture. For example an ostinato is presented in one voice part while a syncopated rhythmic pattern occurs in the melodic line and a different pattern is occurring in a third part.

## Timbre

Throughout the course of the work there is an alternation of full ensemble scoring and thinly scored sections, using various combinations of instruments (i.e. low reeds/low brass with xylophone; flute/clarinet/sax with tuba). This creates textural variety and keeps the aural attention of the listener.

## Form and Structure

When analyzing the form of *Steel*, it seemed to have formal elements resembling a rondo, but with some definite anomalies. In an email correspondence with composer Randall Standridge for clarification of the form of the piece, he states that “*Steel* is not intended to be a strict Rondo. It is Rondo-esque at best and doesn’t adhere to the traditional structure”. He goes on to say “call the piece exactly what it is...rondo-like”. (Randall Standridge, April 20, 2016, email message to author).

Section	Measures	Event and Scoring
Intro	1 – 8	Key: B-flat major; Meter-4/4; Full instrumentation
A	9 – 17	Key: B-flat minor; low reeds/low brass in unison w/syncopated rhythmic figure “ala rock bass lick”.
B	18 – 26	Key: F minor; upper woodwinds with a syncopated, legato melodic line over an eighth note ostinato pattern in the brass and mallet percussion.
C	28 – 35	Key: B-flat major; Meter- 4/4+3/4; syncopated main theme in the trumpet 1/horn parts with remaining brass and alto/tenor sax with a syncopated harmony.
D	36 – 43	Key: C dorian; meter- 4/4+2/4; clarinet/low reeds/tenor sax in unison with a syncopated rhythmic figure similar to ‘A’ over an eighth ostinato in the xylophone.
	44 – 51	The rhythmic pattern continues with addition of horn and tuba; plus percussion on hi-hat, triangle and brake drum.
C	52 – 59	Key: B-flat major; Meter- 4/4+3/4; syncopated main theme in the trumpet 1/tenor sax with an ostinato in the upper woodwind and bells; with a slightly syncopated harmony in remaining voices.
B1	60 – 70	Key: F minor; flute/alto sax with a syncopated and somewhat articulated melodic line over a syncopated harmony voiced in the clarinet/tenor sax/tuba with trumpet interjections; percussion - triangle/hi-hat/tambourine.

<b>Section</b>	<b>Measures</b>	<b>Event and Scoring</b>
Transition	71 – 80	Tonal center shifts to E-flat minor then back to F minor; oboe and horn are added to the melodic line minus the flute; rhythmic ostinato added in the mallet percussion. New harmonic material introduced in the alto sax/trombone and tuba/low reeds. Flute returns in m.75 to melodic line. At m.77 rhythmic motif from the introduction sounded in the brass leading in fanfare-like fashion to the restating of the main theme at m.81.
C	81 – 88	Key: B-flat major; Meter- 4/4+3/4; ; syncopated main theme in the alto and tenor sax/horn with trombone/euphonium/flute plus bells with a syncopated harmony.
C	89 – 96	Key: C major; Meter- 4/4+3/4; syncopated main theme in the trumpet 1/horn parts with remaining brass and alto/tenor sax w/syncopated harmony. There is an ostinato in the upper woodwind and bells; a slightly syncopated harmony in remaining low voices.
D1	97 – 104	Key: D Dorian; meter- 4/4+2/4; clarinet/low reeds/tenor sax with the melody over an eighth ostinato in the xylophone; plus syncopated ostinato in the flute.
	105 – 112	The rhythmic pattern continues with addition of tuba; plus syncopated ostinato added to the trumpets/oboe; added harmony in the alto sax/horn; percussion on hi-hat, triangle and brake drum.
C	113 – 126	Key: C major; Meter- 4/4+3/4; Key: C major; Meter- 4/4+3/4; syncopated main theme in the trumpet 1/horn parts with remaining brass and alto/tenor sax with a syncopated harmony. There is an ostinato in the upper woodwind and bells; a slightly syncopated harmony in remaining low voices. (as in mm. 89-96).
Coda	127 – 136	Key: C major; a restating of the introduction with the addition of some motives from various sections throughout the work,; percussion break and a final motivic statement from the ensemble ending on a unison concert C eighth note (sfz).



## Suggested Listening

Randall D. Standridge Grand Mesa Publishing

*Afterburn* (2009)

*Adrenaline Engines* (2009)

*Gadget* (2012)

*Rage* (2011)

*Ruckus* (2013)

*Whiplash* (2014)

*Metrodance* (2012)

*Kinetic Dances* (2015)

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