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Fall 2011

## Advanced Conducting Project

Russell Tybus  
*Messiah College*

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**ADVANCED CONDUCTING PROJECT**

**for completion of Master's of Music**

**in Wind Conducting**

**Russell Tybus**

**Fall 2011**

**Messiah College**

Murray Library, Messiah College  
One College Avenue Suite 3002  
Mechanicsburg, PA 17055

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# Chorale and Alleluia

## Howard Hanson

(1896-1981)<sup>1</sup>

### Composer

Howard Harold Hanson was born in Wahoo, Nebraska on October 28<sup>th</sup>, 1896. After beginning his musical studies with his mother, Hanson studied at Luther College, the Institute of Musical Art (precursor to Julliard), and Northwestern, where he earned his BA in 1916. He began his career as an educator teaching at the College of the Pacific, where he began his serious composing, and where he wrote *The California Forest Play*, for which he won the Prix de Rome. After studying in Rome for three years, Hanson returned to the United States and was appointed director of the newly formed Eastman School of Music in Rochester, New York. He has been credited for establishing the highest standards of excellence for the school in a post that he held for forty years.<sup>2</sup> While at Eastman he continued to compose, always favoring the Romantic style, and winning the Pulitzer Prize for his *Symphony No. 4* in 1944. Also among his accomplishments is the promotion of American music with the founding of the Institute of American Music and frequently programming works by native composers.<sup>3</sup> Hanson died in Rochester, New York in February 26<sup>th</sup>, 1981.

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<sup>1</sup> Ruth Wantanabe and James Perone. "Hanson, Howard." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12342>

<sup>2</sup> Wantanabe

<sup>3</sup> Wantanabe

## Composition

*Chorale and Alleluia* was commissioned by the American Bandmasters Association in 1954, and was Hanson's first piece for symphonic band.<sup>4</sup> The title refers to the two main themes present in the piece; a dark, legato chorale and an energetic, repetitive alleluia. It is a single movement piece, approximately five minutes in length, and is published by Carl Fischer.

## Historical Perspective

*Chorale and Alleluia* was first performed on February 26<sup>th</sup>, 1954 at the U.S. Military Academy by the Academy band at the annual convention of the American Bandmasters Association.<sup>5</sup> The piece was commissioned by ABA's founding president, Edwin Franko Goldman. Having won the Prix de Rome and the Pulitzer Prize, Hanson was a well established composer who was then serving as director of the Eastman School of Music. Although this was his first piece for band, Hanson certainly succeeded in providing for Goldman a Romantic, mature piece that has become a standard part of the core repertoire.<sup>6</sup>

## Technical Considerations

This piece offers the ensemble an opportunity to further develop a strong, rich, full *forte* sound while working on maintaining high quality tone, blend, and balance. The energetic nature

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<sup>4</sup> Miles, Richard, ed. *Teaching Music through Performance in Band* Volume 1. (Chicago: GIA Publications, Inc., 1997), 229-233.

<sup>5</sup> Fennell, Frederick, "Howard Hanson: Chorale and Alleluia" in *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, MD: Meredith Music Publications, 2008) 36-39.

<sup>6</sup> Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002) 339.

of the piece will lend itself to forcing by younger, less mature musicians. The ensemble and conductor alike must focus on pacing themselves through the tune so as to preserve the impact of the final climactic moment.

The piece passes through many different keys while frequent pedal tones provide some sense of tonal continuity. Rhythmic subdivisions throughout the piece are not difficult, though the dotted-eighth-sixteenth pattern requires ensemble attention as it appears in virtually all parts. However, the lack of intricate rhythmic demand should not indicate that the piece should remain stationary or become stale. Instead, Hanson uses fast moving harmonic development to hurl the work in a forward direction. The ranges and meters are standard for that of a medium-advanced work, and the conductor is offered an opportunity to discuss both ostinato and hemiola with the ensemble. Trumpets will require mutes, and both snare and timpani players should be confident and independent musicians.

Another challenging aspect of this piece is to maintain definition and clarity of moving rhythmic lines scored over thick chordal passages. This occurs from the very beginning of the piece in m. 7, recurs frequently, and is of special note in the return of the *Chorale* section at m. 90. The A1 theme is offset between three voices, shifting the accented beginning on the motif from beat one to beat two, and finally to beat three.

Largemente Molto  $\text{♩} = 120$

The musical score consists of three staves, each with a 9/4 time signature. The tempo is marked 'Largemente Molto' with a quarter note equal to 120 beats per minute. The first staff begins with a quarter rest followed by a dotted quarter note, then continues with a series of eighth notes. The second staff begins with a quarter rest followed by a dotted quarter note, then continues with a series of eighth notes. The third staff begins with a quarter rest followed by a dotted quarter note, then continues with a series of eighth notes. The first two staves have a 'ff' dynamic marking. The third staff has a 'ff' dynamic marking. The music is written in a style that emphasizes rhythmic clarity and dynamic contrast.

## Stylistic Considerations

At the start of the piece, Hanson's indication of *Largamente* should be considered very carefully; such a slow tempo can be quite troublesome in ensemble playing, especially for younger musicians. Upon looking farther in to the score the dutiful conductor will notice that the opening tempo must be doubled at the onset of the *Alleluia* section, and then increased twice more as the theme develops. If the starting tempo is already brighter than Hanson intended these later tempi will become hurried or even chaotic.

As the texture becomes thicker, time must be spent to expose the chief melodic line for fear that it might blend into the dense harmony. At m. 17 when the countermelody becomes apparent careful attention must be paid to balancing the voices accordingly, with the trumpet and then upper woodwinds rising out of the lower brass and reed sounds.



The approach to the *Alleluia* section of the piece should be delicate and very legato. The dynamic of the baritone and horn 4 at m. 23 may need to be more than the *pp* indicated. From the onset of the *Alleluia* section the most difficult task for the conductor is to, as Frederick Fennell said, “*Keep the lid on!*”<sup>7</sup> With the new tempo and accented *f* dynamic levels, it is inevitable that the ensemble will begin to push to their limits earlier than desired, effectively weakening both the climax of the piece and the performer's endurance. Careful planning and pacing on the conductor's part will help to make the climactic moments of the piece as effective as Hanson had intended them to be.

The absolute climax of the piece is at m. 102, with full ensemble playing at all ends of the tessitura, and most dynamics marked at *ff*. The pedal tone E from the timpani provides a fantastic

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<sup>7</sup> Fennell

foundation over which Hanson has crafted a glorious, brilliant sound. The conductor should be careful to hold the countermelody back until m. 104, at which point it should rise up to meet the level of the *Chorale* melody. The last four notes of the countermelody are accented, and the conductor might utilize these notes in subdividing the final two beats before the tempo change.

In m. 113 the sustained chord must not cover the bassoons, trombones, basses, and timpani for the final statement of the A2 theme. The final two A major chords are separated by the solo *ff* timpani roll, which should be carefully started with the end in mind.

## Musical Elements

### MELODY:

The two title themes of the piece exist in stark contrast with one another. The Chorale theme is presented as a dark, legato, beautiful passage, initially stated by the brass choir.

Largamente, legatissimo molto ♩ = 50

*mf*

Immediately following is the Alleluia theme (A1) performed by the upper woodwinds. In contrast to its counterpart, this one-measure motif is energetic, almost always played light and short, and is often scored at the opposite end of the band register. The A1 theme occurs in seventy-six of the piece's one hundred eighteen measures; Hanson does his best to provide some variety through changes in dynamic, articulation, and instrumentation.

poco piu animando, ♩ = 112

Clarinet, m.31      Trumpet, with mute, m.31      Clarinet, m.40      Alto Saxophone, m.45

*mf*      *mf*      *f*      *f*



The next idea to be introduced is the driving and powerful second Alleluia theme (A2), presented by the horns and baritone in mm. 32-35. This theme is consistently notated to be played with energy and aggression, and is almost exclusively scored for brass voices.



#### HARMONY:

The harmonic structure of the piece may be slightly less conventional than other symphonic band standards, yet it is accessible and enjoyable. Hanson utilizes pedal tones from low reeds and brass, over which he journeys through a variety of seemingly unrelated keys, including standard band keys like F, Bb, Eb, Ab, and C, and also some less frequently performed keys such as D and A. The sudden key changes often add to the increasing momentum of the piece, whether increasing or decreasing. Because of the Hanson's dense scoring, it is essential that lead melodic lines are highlighted through the thick harmonies that may surround them.

#### RHYTHM:

The most important rhythmic passage throughout the piece is the one-measure *Alleluia* theme, which starts with one beat of dotted-eighth-sixteenth. Once that pattern becomes offset in the return of the *Chorale* theme (m. 90) special attention should be paid to consistency of interpretation or the dotted-eighth-sixteenth portion of the motif. When the snare drum enters at m. 31 they should be reminded that their thirty-second note triplet must fit in the same space at the dotted-eighth-sixteenth.

Another rhythmic passage that can be easily hidden by the multitude of other voices is the composite rhythm created between the alto and bass clarinet, trumpet, cornet, horn, and euphonium at mm. 42-44.

poco piu mosso  $\text{♩} = 120$   
 8<sup>va</sup>  
 f

#### TIMBRE:

This piece runs the gamut of tone colors, starting with the lush, thick, dark opening of the piece. Throughout we experience light airy passages, bold brash statements, subdued chorales, and energetic interjections. Each of these colors develops over time, and the performers should be encouraged to consider their horizontal direction and shape.

## Form and Structure

SECTION	MEASURE	EVENT AND SCORING
A - <i>Chorale</i>	1-3	First statement of chorale theme in brass choir
	4-6	Second chorale, added low reeds
	7-9	First Alleluia statement in upper ww
	10-13	Chorale with mixed voices
	14-16	Alleluia, same as earlier, whole step lower
	17-22	Full ensemble Chorale theme
	23-26	Chorale as in beginning in brass choir
B - <i>Alleluia</i>	27-30	Alleluia section, faster tempo (100bpm), 3/4 time, ww theme, starts ostinato in winds
	31-39	Alleluia II begins in m. 32 with horns and euph., percussion ostinato in snare and timpani
	40-44	Ostinato/ theme move up whole step, pedal remains

SECTION	MEASURE	EVENT AND SCORING
	45-48	One-measure ostinato antiphony within ww's
	49-52	Add AII theme to antiphony
	53-58	Ostinato in ww's over block chords in brass
B - <i>Alleluia</i>	59-71	Faster tempo(120bpm), AII theme and ostinato, upper ww's join at m. 67
	72-75	Similar antiphony to mm. 49-52
	76-79	Antiphony w/ hemiola in hrn/trb/euph
	80-87	Climax of Alleluia section
A - <i>Chorale</i>	88-89	Slower tempo, <i>Largamente molto</i> , 4/2 meter, bold chorale theme in brass
	90	Alleluia layered in descending ww's w/ rhythmic alterations
	91-92	Chorale theme in block chords
	93	Alleluia theme, one whole step lower
	94-96	Chorale theme w/ minor counterpoint
	97	Alleluia, another whole step lower
	98-101	Chorale w/ increased counterpoint and growing instrumentation
	102-104	Climactic and final tutti chorale statement
Coda	105-112	Fast tempo, final 8 statements of Alleluia theme
	113-118	AII theme from low voices over ensemble chord, two A major chords separated by timpani roll



## Suggested Listening

Howard Hanson, *Triumphal Ode, Lauds, Dies Natalis, Variations on an Ancient Hymn*

Clifton Williams, *Fanfare and Allegro*

Paul Creston, *Celebration Overture*

Peter Mennin, *Canzona*

William Schuman, *Chester, George Washington Bridge*

## Additional References and Resources

Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* Galesville, MD: Meredith Music Publications, 2002

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Miles, Richard, ed. *Teaching Music through Performance in Band* Volume 1. Chicago, GIA Publications, Inc., 1997, pp. 229-233

Ruth Wantanabe and James Perone. "Hanson, Howard." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12342> (accessed Nov. 1, 2011).

# Divertimento for Band

## Vincent Persichetti

(b. 1915 – d. 1987)<sup>1</sup>

### Composer

Vincent Persichetti was born and schooled in Philadelphia, earning his Bachelor's degree in music from the Combs Conservatory, a diploma in conducting from the Curtis Institute, and his Masters and Doctor of Music at the Philadelphia Conservatory.<sup>2</sup> He studied piano with Alberto Jonas and Olga Samaroff, theory and composition with Russell King Miller, Roy Harris and Paul Nordoff, and conducting with Fritz Reiner.<sup>3,4</sup> Persichetti was head of the theory and composition departments at both Combs and the Philadelphia Conservatory for six years each before being offered a position on faculty at the Julliard School in 1947.<sup>5</sup> He was appointed head of the composition department in 1963, and the literature and materials department in 1970. During this time he also served as director of publications for Elken-Vogel Music.<sup>6</sup> He continued to teach and consult with publishers in varying capacities until his death in 1987.

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<sup>1</sup> Simmons, Walter G. "Persichetti, Vincent." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21384>

<sup>2</sup> Associazione Musicale Vincent Persichetti. *Vincent Persichetti*.

<http://www.associazionevincentpersichetti.com/pagine.web/italiano/persichetti.htm>

<sup>3</sup> Genevro, Brad. "Psalm for Band: Vincent Persichetti." *Teaching Music through Performance in Band*, Volume 3. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2000., 408-12

<sup>4</sup> Simmons

<sup>5</sup> Simmons

<sup>6</sup> Genevro

## Composition

*Divertimento for Band* received its premiere on June 16, 1950 with the Goldman Band performing in Central Park in New York, composer conducting.<sup>7</sup> While the piece was not a commission, the score indicates that it was dedicated to the Goldman Band. As it was his first work for winds, Persichetti had this to say about its origins:

I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter. I guess when strings do not enter into such a combination one calls the medium Band.<sup>8</sup>

The piece is written in the divertimento style, featuring six light-natured movements. Scoring calls for: piccolo, two flutes, two oboes, English horn; clarinets: Eb, Bb I-II-III, alto, bass; two bassoons, two alto, tenor, baritone saxes; four horns; three cornets, two trumpets; euphonium (baritone), three trombones, tubas; timpani, xylophone, snare and bass drums, suspended cymbal, and wood block. The piece is published by the Theodore Presser Company, is a Grade 5 difficulty, and is approximately eleven minutes in duration.

## Historical Perspective

The middle of the 20<sup>th</sup> century saw dramatic changes to the wind band medium. Bandleaders such as Edwin Franko Goldman and Fredrick Fennell and their work with Goldman Band and the Eastman Wind Ensemble, respectively, emboldened serious composers to begin investing in the new wind band literature. Among these influential musicians were Pulitzer Prize winners Aaron Copland, Howard Hanson, William Schuman, Samuel Barber, Charles Ives, and

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<sup>7</sup> Fennell, Frederick, "Vincent Persichetti: *Divertimento for Band*" in *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, MD: Meredith Music Publications, 2008)

<sup>8</sup> Fennell

Walter Piston.<sup>9</sup> Vincent Persichetti was a leading figure in this movement as well, composing fourteen works for winds.<sup>10</sup> Ainslee Cox of the Guggenheim Memorial Concerts says this of Persichetti:

There is no more honored and respected American composer than Vincent Persichetti. His works, in virtually every form and all media, are played throughout the world. Lovers of band music are especially indebted to him because he – of all the leading American composers - has most often turned his attention to the band, bringing to his many compositions for band all the originality, skill, taste and spontaneity which mark his other works.<sup>11</sup>

*Divertimento for Band* was Persichetti's first piece for band, and has been included on wind repertoire lists by CBDNA, Battisti, Fiese, and Gilbert as a piece of "meritorious" worth, and was included on the very first Mercury recording of the Eastman Wind Ensemble in 1953.<sup>12</sup>

## Technical Considerations

*Divertimento for Band* requires a mature conductor and ensemble. The frugality of the orchestration, close or unconventional harmonies, and frequent solos demand confident and independent musicians. The piece calls for piccolo, flute, oboe, English horn, Eb clarinet, trumpet, horn, and wood block soloists. An oboist must play English horn in the second movement, and all flutes must play piccolo in the third. All players should possess a firm grasp of marcato, staccato, and legato articulations, and should feel comfortable switching between them rapidly. There are no key signatures in the score or parts, which is due in part to the lack of a stationary tonal center. Persichetti runs the gamut of keys, writing in: D, Eb, E, Ab, and Bb

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<sup>9</sup> Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* Galesville, MD: Meredith Music Publications, 2002

<sup>10</sup> Battisti

<sup>11</sup> Fennell

<sup>12</sup> Battisti

major; c#, d, e, ab, a, and b minor; C, G, and B Lydian; E Phrygian; A/E and c#/f# poly-tonals.<sup>13</sup>

The frequent overlapping harmonies require from conductor and players a keen ear for pitch and balance. The musicians should be able to discern between a chord that is out of tune and one that is poly-tonal.

## Stylistic Considerations

Persichetti adheres to the nature of the divertimento style – a lighthearted multi-movement work, often incorporating some dances. While the more modern harmonies and poly-tonality help to make the work sophisticated in construction, he still provides us with an enjoyable collection of fun vignettes. The first, third, fourth, and sixth movements are more lighthearted and fun, while the second and fifth provide more lyricism and a beautiful warm texture. Each movement is self-contained, and thus could be performed on their own. From the very beginning Persichetti marks all articulations and dynamics clearly and often (the first page of the score contain thirty-five unique articulations).<sup>14</sup> Because each movement provides its own different character, the players must have an understanding of the full spectrum of dynamics, expressions, and articulations, and must also be prepared for either of the three to change suddenly and dramatically. His scoring allows for melodies to be easily identified and difficult to overshadow; a stark contrast to a great number of band pieces that require the conductor to act as traffic cop or interpreter, often leading to over-conducting. Fennell offers this suggestion:

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<sup>13</sup> Shetland, Robert. "Divertimento for Band, Opus 42 by Vincent Persichetti: An analysis of musical energies and interpretive strategies for the conductor." M.M. project report. California State University, Long Beach, 2009. <http://gradworks.umi.com/1472361.pdf>

<sup>14</sup> Persichetti, Vincent. *Divertimento for Band, Op. 42*. King of Prussia, PA: Theodore Presser Co., 1951.



When the music is this lean and its textures so transparent the conductor's part in the production invariably invites a minimum motion that offers intense, personal physical presence that stands for total control. There is no place here for wasted motion. I try to get as far out of the player's way as possible. Anything a conductor attempts to "do"...can only get in their way.<sup>15</sup>

## Musical Elements

### MELODY and HARMONY:

The first chord of the piece expresses the keys of E, A, and G, which prompted Fennell to suggest that, "a complete harmonic analysis of every vertical sonority is necessary for the proper comprehension of Persichetti's score."<sup>16</sup> Poly-chordal harmonies are present through most movements, as well as major, minor, and modal chords. Above these tonalities Persichetti writes mostly diatonic or whole-tone melodic material with little use of chromaticism. He quotes, restates, and develops on the themes, rhythms, and even intervallic relationships throughout the piece. Frequent large spreads in orchestration, spanning five or six octaves from tuba to piccolo, stand in contrast with cluster chords and minor or major seconds.

### RHYTHM:

While there are few passages that present great rhythmic complexity, the execution of the rhythms written at the tempi notated can prove to be challenging. The first, third, and sixth movements contain passages of sixteenth-notes meant almost to sound like glissandi, and few are scalar. Persichetti also uses rhythmic ostinati and canons in most movements, none of which are particularly demanding (though the clarinets in the *Dance* mvt. may need some encouragement

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<sup>15</sup> Fennell

<sup>16</sup> Fennell

and repetition to achieve a light, playful sound). The percussion section must be confident and precise, and must remain alert while counting measures of rest.

#### TIMBRE:

Persichetti keeps the textures of the piece fresh and constantly evolving with his use of brass and woodwind choirs. His tendency to pit them against each other or trade back and forth allows for ever-changing colors. This practice also keeps energy high and excitement flowing with the music. Within each movement there is a greater degree of consistency of tone and timbre, though the *Burlesque* movement does play at polar opposites. The second and fifth movements engender a rich warm tone, while the first and last are peppy, exciting, and bright.

### Form and Structure

SECTION	MEASURE	EVENT AND SCORING
<i>I: Prologue</i>		
<i>Fast, cut time, half note = 108</i>		
A	1-12	Poly-tonal beginning. Reeds and brass playing opposite each other with percussion interjections and mimicry
B	13-34	Some more lyrical passages, cornet/tpt introduce third new theme at m. 25
A'	35-49	Expanded A theme
Development	50-61	Double reed feature
A'	62-76	Very similar, minus tpt doubling reeds
Codetta	77-80	Uses material from the B section

SECTION	MEASURE	EVENT AND SCORING
<b><i>II: Song</i></b>		
<b><i>Slow, 4/4, quarter note = 63</i></b>		
Introduction	1-2	Clarinet, euph, tuba establish ostinato, horn solo
A	3-12	Flute/Eng. horn duet over four-part ostinato
B	13-20	Cornet solo, scoring thickens
A	21-31	Piccolo/alto sax solo
<b><i>III: Dance</i></b>		
<b><i>Lightly, 2/4, quarter note = 132</i></b>		
Introduction	1-2	Clarinet/horn ostinato
A	3-10	All flutes on pic. Solo, tuba solo at opposite end
A'	11-18	Very similar, ends with flourishes in fl/cl
B	19-30	Tutti scoring, new material from Eb/Bb clarinet
Development	31-44	Trumpet solo/soli followed by bsn/xylo solo
A''	45-54	Similar to A with minimal sax development at end
Codetta	55-59	Recap A, flourish for pics, bass clarinet
<b><i>IV: Burlesque</i></b>		
<b><i>Heavily, 2/4, quarter note = 112</i></b>		
A	1-18	Tuba solo, trb joins towards the end
B	19-49	Contrasting bright new material with flowing reeds, pedal tones from horns;

SECTION	MEASURE	EVENT AND SCORING
A in canon	50-85	Four measure canon of A theme, pitting low voices against high, comes to a sudden stop at m. 85
B/Codetta	86-92	Short reworking of B theme, ends with contrary motion of C major scale
<b><i>V: Soliloquy</i></b>		<b><i>Slowly, 4/4, quarter note = 54</i></b>
A	1-12	Cornet solo, sparse accompaniment; moving line capped by cl/alto sax melody at m. 10
B	13-28	Solo continues supported by alternating ww and brass choirs
A/Codetta	29-35	Solo concludes with separate flute solo, rit. and long final fermata
<b><i>VI: March</i></b>		<b><i>Spirited, cut time, half note = 132</i></b>
Introduction	1-8	Percussion section solo
A	9-34	Opposing ideas from ww/brass, thorough support from percussion section for most of A section
B	35-50	Ww's provide most melodic movement until trumpet soli at m. 46, percussion tacet

SECTION	MEASURE	EVENT AND SCORING
Bridge	51-63	Bold trumpet statement above trilling ww's, followed by tutti block chords, leading to repeat
Repeat of intro	64-67	Same percussion intro/transition
A	9-34	Repeat
B	35-50	Repeat
Coda	68-84	Alternating choirs recapping earlier themes ending with ww A theme quote over brass sustain and percussion recap

## Suggested Listening

Vincent Persichetti, *Symphony for Band, Psalm for Band, Pageant*

Paul Hindemith, *Symphony in B-flat*

Clifton Williams, *Symphonic Suite*

Wolfgang Mozart, *Divertimento in Bb*

William Schuman, *George Washington Bridge*

## Additional References and Resources

Battisti, Frank. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* Galesville, MD: Meredith Music Publications, 2002

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# Greek Folk Song Suite

**Franco Cesarini**

(b. 1961)<sup>1</sup>

## Composer

Franco Cesarini was born in 1961 in Bellinzona, Switzerland, in the foothills of the Alps. He studied flute and piano at the Conservatory of Milan, in Italy. He then went to the Academy of Music in Basle, where he studied with Peter-Lukas Graf and received both a teacher's and performer's diploma.<sup>2</sup> He was also granted a diploma in band conducting after his study with Felix Hauswirth. He studied music theory and composition with Robert Suter and Jacques Wildberger on the Ernst Gohner-Migros Foundation scholarship.<sup>3</sup>

Cesarini is currently a professor at the Musikhochschule in Zurich where he teaches courses in conducting and orchestration.<sup>4</sup> He has been teaching composition at the European Institute for Symphonic Band Studies in Trento, Italy, and concert band conducting at the "Conservatorio della Svizzera Italiana" in Lugano since 2001, and serves as conductor of both the Civica filarmonica di Lugano and Balerna.<sup>5</sup> Cesarini is an active composer with works

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<sup>1</sup> Mailman, Matthew. "Poema Alpestre, A Tone Poem for Symphonic Band, Op. 21A: Franco Cesarini." *Teaching Music through Performance in Band*, Volume 6. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2007.

<sup>2</sup> Mast, Andrew. "Greek Folk Song Suite: Franco Cesarini." *Teaching Music through Performance in Band*, Volume 5. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2004.

<sup>3</sup> Mailman

<sup>4</sup> Mailman

<sup>5</sup> Contra Costa Wind Symphony. <http://ccwindsymphony.org/Cesarini.htm>.

written for concert band, string or symphony orchestra, vocalists, and chamber ensembles. He is in demand internationally as both adjudicator and guest conductor.<sup>6</sup>

## Composition

In the summer of 2001, the town band of Hammelburg, Germany, celebrated their fortieth anniversary with a week-long open air festival.<sup>7</sup> Part of the celebration was the first “European Symphonic Wind Band Academy,” a wind band comprised of visiting young musicians from a variety of European countries.<sup>8</sup> The Hammelburg band commissioned Cesarini for the occasion, and *Greek Folk Song Suite* was premiered on August 4, 2001, in Hammelburg, Germany, with the composer conducting.<sup>9</sup>

It is written in a simple suite form – three movements progressing fast-slow-fast. Scoring calls for piccolo, two flutes, oboe; clarinets: Eb, Bb I-II-III, alto, bass; bassoon, two alto, tenor, baritone saxophone; three trumpets, two cornets, four horns; three trombones, baritone, tuba; string bass; timpani, xylophone, vibraphone, chimes, snare and bass drum, guiro, tambourine, crash and suspended cymbals, wood block, and tam-tam. The piece is published by Mitropa Music, is a Grade 3, and is approximately eight minutes in duration. Cesarini provides these program notes in the score:

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folksongs (*dimotiko*), folksongs from the immigrants (*rebetiko*), and songs from contemporary

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<sup>6</sup> Mailman

<sup>7</sup> Stadtkapelle Hammelburg. <http://www.stadtkapelle-hammelburg.de/aktuell/aktuell-war-2001/40-jahre-stadtkapelle/das-fest#8>

<sup>8</sup> Stadtkapelle Hammelburg

<sup>9</sup> Stadtkapelle Hammelburg



composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called *kalamatianos*. Originally, the song *O Haralambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song *Vasilikos tha gino*, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the *sirtaki*, the most popular Greek dance abroad.<sup>10</sup>

## Historical Perspective

Wind band arrangements of folk songs have been prolific from the beginning of the band medium with the suites of Holst, Grainger, and Vaughan Williams. As the idiom has expanded, so too has the awareness of multiculturalism. Composers have sought to bring the native music of some of the most remote places and peoples on the earth to the concert band stage. Balinese gamelan music, Argentine tangos, and folksongs from Korea, Japan, and the Ukraine are just a few of the styles of music that have found their way into our repertoire.

Folk music in the Greek civilization dates back to ancient times. Homer writes about dance music in his *Iliad*, and artifacts have been found from the Byzantine world depicting people holding arms, dancing in circles, just as we have seen and experienced in modern times.<sup>11</sup> Due to its location between the Near East and Europe, Greek music has been influenced over the centuries by many of its neighbors, most specifically Turkey, France, and Italy.<sup>12</sup>

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<sup>10</sup> Cesarini

<sup>11</sup> Greek Folk Music and Dance. <http://www.greekfolkmusicanddance.com/folkdances.php>

<sup>12</sup> Mast



## Technical Considerations

The piece contains conventional harmonies and is written in standard band keys with a few modal exceptions.<sup>13</sup> Flute, oboe, clarinet, bassoon, and trumpet soloists are required, though there is cross-cueing for double reeds. The Eb clarinet only plays in times of tutti scoring, so while the voice would add a degree of authenticity to the Greek folk tune, the part is not of melodic or harmonic significance. The tambourine part is crucial, and thus a high quality tambourine and percussionist would be wise investments for the conductor. The first movement is in 7/8, and the subdivisions remain consistent throughout, providing an excellent introduction to playing in mixed-meter time signatures. Careful pacing is required in the third movement after the first *accelerando*; energy will be high, and the conductor and ensemble must establish the slower “Tempo Primo” with another *accelerando* on the horizon. Each movement sees the return of previously stated material, or even direct repeat signs. The conductor should study the score carefully to notice Cesarini’s clever modifications and changes to scoring.

## Stylistic Considerations

Greek Folk Song Suite was composed for a festival that celebrated the music of a number of different cultures. The idea was for students from varying backgrounds to learn about and attain an appreciation for new cultures.

The European idea of ever-increasing cooperation across borders, to get to know and walk in peace alongside each, in spite of different language and customs, and of course the fact that music is international on its own, are the basic ideas behind the orchestra Academy. Getting to know and accept different attitudes in combination

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<sup>13</sup> Mast

with making music together are equally as important as the preparation of a sonorous concert program.<sup>14</sup>

This air of multiculturalism is an excellent starting point towards larger conversations about tolerance and peace. The enthusiastic conductor will make time to play video of Greek folk songs and dances, or consult with historians about common cultural practices and possibly arrange for a guest speaker, academic presentation, or pre-concert lecture. This piece could be programmed with folk music from other cultures, or with other Greek-themed pieces.

Capturing the appropriate folk song style in each movement is of the utmost importance for the success of this piece, and Cesarini includes copious articulations and note-groupings to help achieve this goal. In the first movement the conductor's pattern along with support from the rhythmic ostinato should assist those playing the melodic line in placing the emphasis on the correct beats. In contrast, the second movement should be as legato and flowing as possible, almost singing. The third movement provides great contrast between the long tenuto downbeats at the beginning and the ultra staccato eighth notes during the accelerando and beyond. As the tempo increases, the conductor's effort and pattern of size should decrease, aiming to conduct one beat per measure and keeping the energy compact and focused.

## **Musical Elements**

MELODY and HARMONY:

Cesarini provides very clear distinctions between melody and harmony in all movements. As is the case with many Greek folk songs, he places a drone in the lower voices and uses the upper woodwinds and trumpets to carry the always accessible melody. The harmonies are all

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<sup>14</sup> Stadtkapelle Hammelburg

conventional and lie within common band keys. The melodies are not erratic and do not involve many large intervallic leaps; they are simple and memorable. The first movement is a combination of two different folk tunes:

*O Charalambis.*



*I Voskopula*



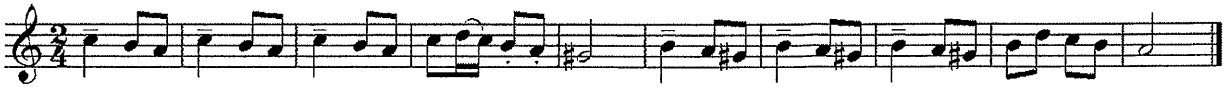
In both cases, as with both other movements, Cesarini develops and expands on the original tune to build creative countermelodies and new material.

The melodies of the second movement could easily be used in a vocal exercise with all members of the ensemble singing their parts to achieve a very lyrical and smooth balance and blend.



In the third movement Cesarini sets the tune *Vasilikos tha jino* as a sirtaki, a non-traditional Greek dance that begins slow and gradually speeds up to a very fast tempo.<sup>15</sup>

<sup>15</sup> Greek Songs – Greek Music. <http://www.greeksongs-greekmusic.com/sirtaki-dance-the-popular-greek-sirtaki/> (accessed Dec. 21, 2011)



#### RHYTHM:

There are no rhythmic subdivisions that should prove challenging or surprising in a Grade 3 piece. Some challenges may arise in the first movement relative to the amount of experience a group has playing in multi-meter. Cesarini does an excellent job of providing a rhythmic ostinato to help reinforce the implied accents that may not be written, especially in the first movement.

#### TIMBRE:

*Greek Folk Song Suite* is at heart a collection of dance movements. Right out of the gate the first movement is stirring and exciting, with full orchestration and lilting rhythmic drive. Correctly placed emphasis on the agogic accents at the beginnings of note-groupings will provide the dance feel that this piece requires. The second movement paints a mystic and wistful picture, aided by the minor key and the colors in the percussion, leading to an emotional climax at m. 23. Tension is created in the third movement after the first *accelerando* is followed by a sudden slower tempo. The mood remains fun and jovial while the suspense adds to the dramatic build towards the final two chords.



## Form and Structure

SECTION	MEASURE	EVENT AND SCORING
<b>I: O Haralambis</b>		<b>Allegro molto, 7/8, quarter note = 152</b>
A	[1-27]	
	1-10	Bold A theme (Ab) in pic, fl, ob, cl, tpt, rhythmic ostinato from low reed/brass/percussion; repeats
	11-19	Similar style melody, some call-and-response in tpt, ostinato continues; repeats
	20-27	A theme (Db), offset horn canon of A theme
B	[28-59]	<i>I Voskopula</i>
	28-35	Oboe, pic, fl, muted tpt over horn drone/percussion ostinato
	36-43	Similar melody, same scoring plus low brass drones
	44-51	Modified b theme, horn descending line, low brass/clarinet drone, repeats
	52-59	Same as mm. 28-35
A	[60-83]	
	60-67	Similar to m. 20-27, in Ab
	68-83	Similar to m. 11-19, tutti scoring

SECTION	MEASURE	EVENT AND SCORING
<b>II: Stu Psiloriti</b>		<b>Lentamente, 4/4, quarter note = 56</b>
Introduction / A	1-4	Flute solo A theme over vibes and tam-tam
B	5-11	Oboe solo B theme over countermelody and vibre ostinato support; repeats
A'/B	12-17	A theme in fl, ob, cl, tpt; B theme in horns, countermelody support
Bridge / A''	18-24	Modified A theme traded between tpt / upper ww's, build to climax at m. 23
A	25-31	Flute, trumpet solo
Coda	32-35	A theme split between baritone/bsn, fades over drone
<b>III: Vasilikos tha jino</b>		<b>Moderato, 2/4, quarter note = 80</b>
A	[1-32]	
	1-16	Tpt and fl/ob/xylo/snare call and response solos, four measure ostinato in horn, tuba, tambourine
	17-32	Repeat
B	33-42	Tutti scoring, fanfare-like melody in ww/tpt, ostinato continues, transitional material
C	[43-74]	
	43-58	Accelerando in fl/ob/cl/alto sax/xylo eighth notes, ostinato continues, crescendo throughout

SECTION	MEASURE	EVENT AND SCORING
	59-74	Subito piano; accelerando continues to 156 bpm; G.P. in m. 74
A	[75-106]	
	75-90	Similar to 1-16, solos between ob/cl and alto sax, alberti bass in bassoon/mallets
	91-106	Same, adding fl to melody; descending horn solo
B	107-116	Same as mm. 33-42
C	[117-144]	
	117-132	Same as mm. 43-58
	133-144	Same as mm. 59-74
Coda	145-167	Extension of C theme, accel. to end

## Suggested Listening

Franco Cesarini, *Bulgarian Dances, Mexican Pictures, Cossack Folk Dances*

Percy Grainger, *Lincolnshire Posey*


Gustav Holst, *First Suite in Eb, Second Suite in F*

Ralph Vaughan Williams, *English Folk Song Suite*

Jan Van Der Roost, *Puzta*

William E. Rhoads, *Brazilian Folk Dance Suite*





## Additional References and Resources

Cesarini, Franco. *Greek Folk Song Suite*. Hagendorn, Switzerland: Mitropa Music, 2002.

Mailman, Matthew. "Poema Alpestre, A Tone Poem for Symphonic Band, Op. 21A: Franco Cesarini." *Teaching Music through Performance in Band*, Volume 6. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2007.

Mast, Andrew. "Greek Folk Song Suite: Franco Cesarini." *Teaching Music through Performance in Band*, Volume 5. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2004.

# The King of Love My Shepherd Is

**Dan Forrest**

(b. 1978)<sup>1</sup>

transcribed by **Jess Langston Turner**

(b. 1983)<sup>2</sup>

## Composer

Dan Forrest is currently department head of Music Theory and Technology at Bob Jones University, where he teaches composition and theory.<sup>3</sup> He received his Doctor of Musical Arts degree in composition from the University of Kansas in 2007, and both his Bachelor and Master's degrees in Piano Performance from Bob Jones University. Forrest has written a variety of works for choir, wind band, piano, and chamber ensembles.<sup>4</sup> In 2005 he won both the John Ness Beck Foundation Composition Award for his setting of *The King Of Love My Shepherd Is*, and the ACDA Raymond Brock Composition Competition for *Selah*. His success continued in 2006 with his piece *You Are The Music* winning the Vanguard Voices Choral Composition Contest and selections of *Words From Paradise* earning him the ASCAP Morton Gould Young Composers Award. In 2009 he won the Raabe Prize for his work "*in paradisiium...*"

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<sup>1</sup> ForrestWorks. "Bio" ForrestWorks. <http://www.danforrest.com/about/bio/> (accessed Nov. 26, 2011)

<sup>2</sup> JessLangstonTurner.com. "Biography of Jess" JessLangstonTurner.com <http://www.jesslangstonturner.com/bio/> (accessed Nov. 1, 2011)

<sup>3</sup> Division of Music. "Dan Forrest" Bob Jones University. <http://www.bju.edu/academics/faculty/facultymember.php?id=dforrest> (accessed Nov. 26, 2011)

<sup>4</sup> ForrstWorks

## Composition

Dan Forrest's *The King of Love My Shepherd Is* was transcribed for wind band by Jess Langston Turner in 2007 for the Bob Jones University Wind Ensemble, Dan Turner conductor.<sup>5</sup> Forrest's original setting was for mixed SATB choir and piano with text by Henry W. Baker. *The King Of Love My Shepherd Is* is given a Grade 5 rating by its publisher, Carl Fischer, is scored for standard wind band with limited percussion, is written in strophic form, and is approximately five and one-half minutes in length.<sup>6</sup>

Jess Turner is a young composer who has earned many accolades over recent years, recently including both the 2010 Walter Beeler Memorial Prize for Wind Band Composition and the ASCAP Morton Gould Young Composers Award for his wind ensemble piece *Rumpelstilzchen*. He has also received recognition for his pieces *Two Ways of Looking at a Blackbird*, *All This Night, i carry your heart*, and *Sonata for Trumpet and Piano*.<sup>7</sup>

## Historical Perspective

The text for Forrest's arrangement is a paraphrasing of the famous biblical passage from Psalm 23. Baker's text was also set to the hymn tune *Dominus Regit Me* composed by John Bacchus Dykes in 1868.<sup>8</sup> The melody for this arrangement is derived from an old Irish hymn tune often referred to as St. Columba.<sup>9</sup>

<sup>5</sup> Turner, Jess Langston. *The King Of Love My Shepherd Is*. New York, NY: Carl Fischer, 2004

<sup>6</sup> Turner: Score

<sup>7</sup> Turner, Jess Langston. "Jess Langston Turner: Composition Resume" JessLangstonTurner.com [http://www.jesslangstonturner.com/support/downloads/Jess\\_Turner\\_Composition\\_Resume.pdf](http://www.jesslangstonturner.com/support/downloads/Jess_Turner_Composition_Resume.pdf) (accessed Nov. 26, 2011)

<sup>8</sup> HymnTime.com <http://hymntime.com/tch/htm/k/i/n/kinglove.htm>

<sup>9</sup> Petrie, George. *The Complete Collection of Irish Music*. ed. Charles Stanford. (London: Boosey & Co., 1902) 265.

Irish Hymn sung on the dedication of a chapel - C<sup>9</sup> of Londonderry.

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It has been common practice to arrange hymn tunes and folk songs for band, though the degree of liberties taken with those arrangements has varied greatly. David Gillingham's setting of the old Irish hymn *Be Thou My Vision* and David Maslanka's treatment of *Old Hundred* in his *Symphony No. 4* are far more ornamented than the originals, and Andrew Boysen's setting of the Irish tune "Danny Boy" is at times unrecognizable in his *Kirkpatrick Fanfare*. At the other end of that spectrum is Percy Grainger, who in his arrangements wished to capture as closely as possible the character of the individual that he recorded performing a folk song, such as those in *Lincolnshire Posy*.<sup>10</sup> Forrest, and therefore Turner, stayed very true to form with their treatment of the melody, incorporating a short introduction and some small ornamentation.

## Technical Considerations

This piece provides the ensemble with an excellent opportunity to develop maturity and depth in sound and emotionality. While Turner has only indicated one tempo change, the conductor will undoubtedly consider more flexibility necessary and implied. The players should be encouraged to approach their parts as vocalists, and may want to practice singing their parts to fully understand the choral roots of the orchestration, specifically in the timing of breaths.

Clarinets must work to weave their triplets at m. 27 into a smooth flowing line while also

<sup>10</sup> Petrie

<sup>11</sup> Lewis, Thomas P. *A Source Guide to the Music of Percy Grainger*. The International Percy Grainger Society. <http://www.percygrainger.org/prognot6.htm> (accessed Nov. 27, 2011)

observing dynamic changes throughout. The brass choir at m. 45 should be confident while allowing the trumpet soloists to play comfortably at their soft dynamic level. Careful attention to precise releases, non-chord/passing tones, and breath locations, specifically in the brass chorale, is imperative to achieving the choral effect. Flute, oboe, clarinet, alto saxophone, and two trumpet soloists are required, and the horn and trombone sections should be confident and independent. The piece is written in D and Eb, and the smallest rhythmic subdivisions are eighth-note triplets and dotted-eighth-sixteenths at a moderate tempo.

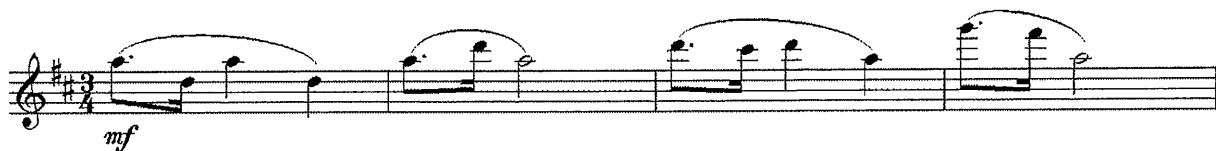
## **Stylistic Considerations**

The composer provides a starting tempo and only one instance of slight tempo deviation throughout the piece. This lack of clearly defined tempo, along with the knowledge that the piece was written for singers, should indicate to there is meant to be a significant amount of push and pull within the context of each musical moment. Conversely, dynamics and articulations are frequently marked, allowing the performers more insight into the composer's intentions. Legato playing is necessary to honor the choral and hymn-tune roots of the piece, and nowhere is this more important than at m. 27 where the clarinets create a flowing seamless current over which the trombone soli floats. Balance between soloist and ensemble should always be kept in check, a matter that the scoring has already partially addressed. The brass choir at m.45 is an excellent exercise in four-part counterpoint, and provides examples of non-chord tones, suspensions and resolutions. Turner writes a four measure modulation into m. 71, and the conductor will want to utilize both tempo and dynamic manipulation to exaggerate the climactic arrival. Players must support their sound through the last measures, and the chime player must strike with just enough power to provide the calm serene ending the composer has intended.

## Musical Elements

### MELODY and HARMONY:

The two sources of melodic material for *The King Of Love My Shepherd Is* are the old Irish hymn tune *St. Columba* and a fanfare-like passage that is introduced at the onset of the piece.



It is the dotted-eighth-sixteenth rhythm that remains consistent, providing a sense of familiarity, that helps the listener identify it as a recurring theme throughout the piece. Forrest does little in the way of creative or memorable countermelody. The work is in strophic form, and thus the melody is repeated and given varying treatments. This piece is clearly centered in the keys of D and Eb, using standard diatonic harmonic practices. The key change between mm. 67-70 is the only point where unexpected chords appear, though once the modulation is completed at 71 the chords are realized as warranted and conventional.

### RHYTHM:

The rhythmic construction of the piece is straightforward with few exceptions. The dotted-eighth-sixteenth rhythm that repeats should be addressed as an ensemble to ensure continuity. An even approach to the triplets between mm. 27-45 is necessary to make the music flow, and the horns will need to clue into that flow for their triplet entrance in m. 43.

### TIMBRE:

Turner varies his orchestration in such a way that provides for few instances of true tutti playing. His scoring utilizes a variety of different instrument groupings, except for a fourteen-measure brass chorale, which is the longest stretch of the piece where orchestration remains

constant and the timbre consistent. The percussion section solely provides color throughout the piece, capped with a chime solo in the final measure.

## Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-8	Flute solo, theme repeats throughout piece as transitional material, rhythmic ostinato in cl
A	9-22	Alto sax solo, continued cl. support, solo interjections from flute, euphonium
	23-26	Fl/cl transition
A <sup>1</sup>	27-42	Tbn. section soli with solo tuba, low reeds, vibes; flowing cl triplets
	43-44	Wind chimes, soft horn call
A <sup>2</sup>	45-60	Brass choir
	61-66	Fl/cl transition, brass quote of beg. of A theme
	67-70	Modulation from D to Eb, using A theme and transitional material, timpani support
A <sup>3</sup>	71-83	Tpt/tbn playing A theme, ww & horns transition theme, others pedal tone
	84-91	Canon of last measure of A theme
	92-99	Second half of A theme
Coda	100-113	Recap of material from introduction



## Suggested Listening

Jess Langston Turner, *Fantasia on "Jefferson," Rumpelstilzchen*

Morten Lauridsen, arr. H. Robert Reynolds, *O Magnum Mysterium*

Eric Whitacre, *Lux Arumque, Sleep, October*

David Gillingham, *Be Thou My Vision*

Frank Ticheli, *Amazing Grace*

## Additional References and Resources

Leyva, Jesse. "O Magnum Mysterium: Morten Lauridsen." *Teaching Music through Performance in Band*, Volume 5. Compiled and edited by Richard Miles. Chicago: GIA Publications, Inc., 2004.

Petrie, George. *The Complete Collection of Irish Music*. ed. Charles Stanford. (London: Boosey & Co., 1902)

Turner, Jess Langston. *The King Of Love My Shepherd Is*. New York, NY: Carl Fischer, 2004



# Symphony No. 3 – “J.F.K.”

**Andrew Boysen, Jr.**

(b. 1968)<sup>1</sup>

## Composer

Andrew Boysen Jr. is currently a Professor of Music at the University of New Hampshire, where he teaches conducting and composition, and conducts the wind symphony.<sup>2</sup> Prior to his present post, Boysen taught as an assistant professor at Indiana State University, and as Director of Bands at Cary-Grove High School. He received his Doctor of Musical Arts degree in wind conducting from the Eastman School of Music in 1998, where he also served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. Boysen earned his Masters of Music degree in wind conducting from Northwestern University in 1993, and his Bachelor of Music in Music Education and Music Composition from the University of Iowa in 1991.

Boysen has written dozens of band pieces, as well as orchestral works and chamber pieces.<sup>3</sup> In 2000 he won the International Horn Society Composition Contest, the University of Iowa Honors Composition Prize in 1991, and has twice been the recipient of the Claude T. Smith Memorial Band Composition Contest; in 1991 for *I Am*, and in 1994 for *Ovations*.

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<sup>1</sup> Boysen, Jr., Andrew. “Tricycle: Andrew Boysen, Jr.” *Teaching Music through Performance in Band*, Volume 4. Compiled and edited by Richard Miles. (Chicago: GIA Publications, Inc., 2002) 233-37

<sup>2</sup> Department of Music. “Andrew Boysen.” University of New Hampshire. <http://www.unh.edu/music/index.cfm?id=2FC49E59-98F1-C582-375EBDE4F8C5DF38#Boysen> (accessed Nov. 16, 2011)

<sup>3</sup> Kjos, “Andrew Boysen” Neil A. Kjos Company, [http://www.kjos.com/detail.php?division=1&table=author&auth\\_id=129](http://www.kjos.com/detail.php?division=1&table=author&auth_id=129) (accessed Nov. 1, 2011)

## Composition

*Symphony No. 3* was commissioned by Darryl Bott and the Roxbury High School Wind Symphony. After having worked together for several years on various projects, Darryl Bott approached Boysen regarding the commissioning a large-scale work for wind band.<sup>4</sup> Both parties felt that the band repertoire could still benefit from new large-scale, substantial pieces. Both men shared an interest in presidential history, and felt that a programmatic work detailing the life of President John F. Kennedy would provide for not only an interesting and exciting piece, but would also open the door to interdisciplinary classes and community programs. The piece was completed on December 24, 1999, and was premiered at Roxbury High School on May 25, 2000.<sup>5,6</sup>

The piece is scored for traditional wind band with solo violin, boy soprano, piano, celesta, and extensive percussion. Wind parts include piccolo, two flutes, two oboes, three Bb clarinets, bass clarinet, contralto clarinet, two bassoons, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, four trumpets (one flugelhorn), four horns, three trombones, euphonium, and tuba. Percussion scoring includes, four timpani, piccolo snare drum, snare drum, parade drum, medium tom-tom, four rototoms (6", 8", 10", 12"), bass drum, marimba, xylophone, vibraphone, orchestra bells, chimes, crotales, celesta, triangle, ratchet, slapstick, brake drum, bongos, medium and large suspended cymbals, sizzle cymbal, small and large tam-tams, and water gong. *Symphony No. 3 "J.F.K."* is a through-composed, programmatic

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<sup>4</sup> Tybus, Russell. Interview with Darryl J. Bott. November 16, 2011.

<sup>5</sup> Boysen, Andrew. *Symphony No. 3 "J.F.K."* 1999. Photocopy of unpublished manuscript in Russell Tybus' private collection.

<sup>6</sup> Boysen, Andrew. *Symphony No. 3 "J.F.K."* on *A Symphonic Celebration*. Roxbury High School Wind Symphony. Darryl Bott. 2000. CD

work in symphony form. The piece is difficult/advanced, and is approximately sixteen to eighteen minutes in duration.

## Historical Perspective

Boysen utilizes a collection of quotes, melodies, and iconic images to highlight the exciting life and tragic death of John F. Kennedy. Darryl Bott writes this about the piece:

A highly programmatic work, the symphony places the listener at John F. Kennedy's funeral procession. Each movement serves as a flashback to some part of Kennedy's life, always followed by a return to the reality of the procession with its omnipresent parade drum.<sup>7</sup>

The listener is meant to feel as if they are present on the parade route as Kennedy's funeral cortege passes by. The opening statement is a quote of the parade drum played for the procession in 1963. The violin soloist comes and goes throughout the piece as the mournful observer sharply aware of reality. Each movement is the spectator's daydream of significant events in Kennedy's life.

Movement I – *PT 109* is a depiction of Kennedy's heroism as a Naval Lieutenant during World War II. While commanding a PT boat in the Pacific Theater in 1943, Kennedy's ship was rammed by a Japanese destroyer.<sup>8</sup> Accented brass interjections, brake drum exhortations, and tutti crescendi build the drama and suspense leading into *M. 50*, signifying the moment that the boat was rammed. As the men floated in shark-infested water, Kennedy demonstrated his courage and leadership by leading his men to hiding on an island, swimming for miles while

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<sup>7</sup> Bott, Darryl. "Andrew Boysen, Jr.: *Symphony No. 3 "JFK" (2000)*" Rutgers University. <http://mgsa.rutgers.edu/calendar/documents/SymphonyBand-Feb.16.pdf> (accessed Nov. 2, 2011)

<sup>8</sup> JFK In History. "John F. Kennedy and PT 109." John F. Kennedy Presidential Library and Museum. <http://www.jfklibrary.org/JFK/JFK-in-History/John-F-Kennedy-and-PT109.aspx> (accessed Nov. 3, 2011)

dragging some of his men along with a rope clenched between his teeth.<sup>9</sup> Boysen quotes the Navel Hymn *Eternal Father, Strong to Save* to reflect the time that Kennedy's bravery kept his men alive. The climax of the movement comes at M. 123, where Boysen use the musical accompaniment to the lyrics "to save" from the hymn to denote the moment that Kennedy and his men are rescued by another PT boat signaled by native scouts.

The sudden forceful statement of the parade drum brings the listener out of the day dream and back to the somber mood of the funeral. Transitional material carried by a violin and flugelhorn duet provides segue into the next movement, "*Ask not what your country...*" This section of the piece highlights the feelings of optimism and hope that surrounded the Kennedy campaign and presidency. The use of octaves and unisons depict a strong and defiant leader, and in many cases the tonality and rhythmic development draw stark similarities to Aaron Copland's *A Lincoln Portrait*. The fanfare-like statement from the horns at M. 166 is a rhythmic transcription of the famous words from Kennedy's inaugural address.<sup>10</sup> What follows is a movement full of motion, vitality, and excitement.

The mood quickly dissipates into the short transition into the third movement, *November 22, 1963*. Boysen starts this movement with the use of pedal tone dissonance and aleatory to create an atmosphere of unease about the coming events. Action is set into motion at M. 246 as the president's motorcade drives through the streets of Dallas, Texas. The tension builds towards the three fatal gunshots that killed the president, scored for percussionists, quoting the initial parade drum theme followed by a deafening silence.

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<sup>9</sup> JFK In History

<sup>10</sup> Kennedy, John F. "*Inauguration Address of John F. Kennedy*." Yale Law School. [http://avalon.law.yale.edu/20th\\_century/kennedy.asp](http://avalon.law.yale.edu/20th_century/kennedy.asp) (accessed Nov. 22, 2011)

*John-John* is a reference to an iconic image of President Kennedy's son, John Jr., as he saluted his father's casket.<sup>11</sup> The movement opens with the boy soprano singing the beginning lyrics to the navy hymn, *Eternal Father*. What follows is a recapitulation of themes from the three preceding movements. Finally the hymn is played in its entirety. The instrumentation thins, and the piece ends with the violin and parade drum, as in the beginning. The mood is at the same time mournful for the innocence lost and hopeful for a brighter future.

## Technical Considerations

Among the most demanding aspects of this piece is its scope. A successful and accurate performance requires a skilled violinist and a confident and pitch-accurate boy soprano. Clarinet, alto saxophone, trumpet (flugelhorn), and percussion soloists are also required. The percussion instrumentation is vast, with some instruments like water gong, crotales, celesta, and roto-toms not always being readily available. This also requires a mature section of "total percussionists." The duration, demand, and emotional impact of the piece should be carefully considered while programming performances.

The melodic and harmonic structure of the piece are based on a twelve-tone row and incorporate elements of serialism. Within this framework Boysen writes many close and unconventional harmonies which require heightened pitch acuity. Rhythmic demands are present throughout for all parts, with all players experiencing sixteenth-note triplets and quintuplets. Brass double tonguing is required at length, and the rhythmic sparseness at the onset of Mvt. III requires masterful rhythmic constancy. There is approximately one minute of aleatoric music

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<sup>11</sup> History.com. "*John F. Kennedy, Jr. Salutes His Father.*" A&E Television Networks, LLC. <http://www.history.com/photos/john-f-kennedy/photo19> (accessed Nov. 23, 2011)

that needs careful explanation. Tempos are all manageable and meters are all familiar to standard band literature.

## Stylistic Considerations

It should be noted that rehearsals and performances of *Symphony No. 3 "J.F.K."* require careful explanation to the performers. A concise history lesson should precede the first rehearsal and relevant information should be given to players throughout the rehearsal process to help the musicians make the necessary connections between musical sounds and historic events. The audience would also benefit from such lessons or reminders. This piece provides an excellent opportunity for work with a school history department or veteran's association.<sup>12</sup>

Careful selection of the correct sound for the parade drum can be assisted by obtaining audio and video footage of the president's funeral procession, which are readily available on the internet. All soloists must have a consistent approach to the twelve-tone passage as it is the foundation of the melodic and harmonic material throughout the piece. All players should be aware of any and all instances they have of either the serial matrix or the naval hymn. The fast moving notes in the first movement should not be played so short that they do not resonate. The second movement should have a broad and expansive feeling which will be aided by exceptional balance and blend. Copland's influences are hard to miss and accurately tuned octaves will help to achieve the desired effect. Patience and gradual building through the aleatoric opening of the third movement are essential, especially to highlight the starkly thin section to follow.

Individuals playing between Mm. 246-267 should be aware of the composite rhythm their parts

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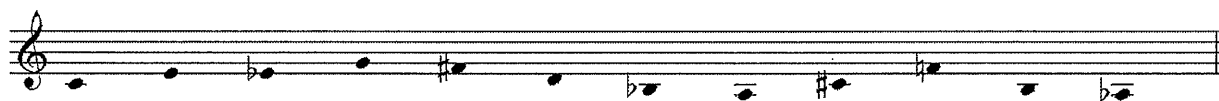
<sup>12</sup> Moore, J. Steven. "*The Postmodern Conductor*." Beyond the Notes LLC.  
[http://cdn.shopify.com/s/files/1/0043/0502/files/The\\_Postmodern\\_Conductor.pdf?1288459782](http://cdn.shopify.com/s/files/1/0043/0502/files/The_Postmodern_Conductor.pdf?1288459782)  
(accessed Nov. 13, 2011) 125.

create, which is a deconstruction of the rhythm ostinato found at M. 267. The most dramatic moment of the piece is not the sound of the gunshots, but rather the silence of the fermata in M. 284. This should be held for as long as possible, and all players must remain absolutely still until the violinist begins to play. The boy soprano may likely require amplification, and special attentions should be paid to this, specifically with younger singers.

## Musical Elements

### MELODY and HARMONY:

The twelve-tone row stated in the second measure of the piece establishes the melodic and harmonic material for the entirety of the work.



The intervallic relationship between the first four notes of the tone row are directly related to the first four notes of *Eternal Father, Strong to Save*, with the exception of lowering the third note by one half-step. This material is present in virtually every measure of the piece in both linear and vertical alignment. Boysen uses composite harmonies and hexachords to split the row up among multiple voices.

M. 3-4, from Prime 0, starting on C

M. 8-9, from Prime 8, starting on Ab

M. 33, Prime 10 tone row, starting on Bb

M. 259, composite rhythm of Prime 0 tone row





of the boy soprano clears the air from the third movement and brings the piece to a calm, mournful conclusion. Opportunities for thick ensemble playing, solos, antiphonal choirs, and composite rhythms make for a complete variety of colors throughout the piece.

## Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Introduction	1	No time signature, parade drum solo begins offstage, repeated, quarter note = 96
	2	Violin solo, quarter note = 66, first statement of twelve-tone row ( <b>P</b> ) starting on C ( <sup>C</sup> )
	3-5	3/4 time, 88 bpm, wind entrance, parade continues (at 96 bpm) throughout
	6	No time signature, roto-tom solo
	7	Clarinet <b>P<sup>Ab</sup></b> solo, quarter note = 66
	8-14	3/4 time, winds form tone clusters
	15-18	4/4 time, parade drum concludes solo
	19	Alto sax <b>P<sup>E</sup></b> , quarter note = 66
<b>I."PT 109"</b>	20-23	Tempo = 152, moving momentum
	24-26	Woodwind flourish is <b>P<sup>Bb</sup></b>
	27-31	Brash interjections are clusters of <b>P<sup>Bb</sup></b> , downward glissandi are diving planes
	32-49	Momentum continues, percussion featured in mm.44-45

SECTION	MEASURE	EVENT AND SCORING
	50-65	First statement of <i>Eternal Father (EF)</i> in clarinets, <b>P<sup>Bb</sup></b> scattered throughout ensemble
	66-79	Violin soloist with rhythmically altered <b>P<sup>C</sup></b>
	80-86	Trumpet soli <b>P<sup>C</sup></b> over full ensemble
	87-99	Low brass <b>P<sup>C</sup></b> amid sixteenth note flourishes
	100-111	Horns present harmonized <i>EF</i>
	112-121	Built toward climax of mvt, horns <b>P<sup>C</sup></b> at mm. 117-120; trombone foreshadows “ <i>to save</i> ” lyric
	123-132	Full ensemble heralds “ <i>to save</i> ” interval from hymn
Transition	133-138	Parade drum solo returns, bringing listener back to parade route; gradual ritardanto
	139-152	Similar transitional material as beginning of piece, now utilizing clusters from <b>P<sup>F</sup></b>
	153	Flugelhorn solo <b>P<sup>F</sup></b> , quarter note = 66
	154-165	Octaves as light accompaniment, violin begins duet with flugelhorn at m. 160

## II. “Ask not what your country can do for you...”

	166-183	Horns announce Kennedy’s inaugural statement, brass and percussion punctuate, meter fluctuates
	184-196	Woodwinds plays modified <b>P<sup>C</sup></b> , quarter note = 120
	197-203	Quarter note = 80, restatement of bold brass choir
	204-220	More flowing wws and perc, brass gradually enter

SECTION	MEASURE	EVENT AND SCORING
	221-237	Climax of mvt II, more "to save;" distant horn <i>EF</i>
Transition	238-240	Violin <b>P<sup>D</sup></b> , aleatoric section begins at 240

### III. November 22, 1963

	241-245	All percussion play parade drum part at different tempos, winds join with pedal tones on staggered entrances, creating tone cluster
	246-266	4/4 time, sporadic rhythmic interjections, part of larger composite in m. 267. Group 1: Bs Cl, contra, euph, Tba; Group 2: Trbs; Group 3: Bns, T/B Sax; Group 4: Perc.
	267-278	Dramatic build in suspense and dynamic intensity, thickening of scoring
	279-284	Three percussion impacts (gunshots) quoted from parade drum rhythm, winds hold twelve-tone cluster; long silence
Transition	285	Violin solo <b>P<sup>C</sup></b>
	286-291	Similar as introduction, clusters based on <b>P<sup>C</sup></b>

### IV. John-John

	292-293	Boy soprano sings opening of hymn
	294-297	Recap of intro material out of <b>P<sup>G</sup></b>
	298-299	Boy soprano repeats same passage
	300-302	Mvt. I quote

SECTION	MEASURE	EVENT AND SCORING
	303-308	Boy soprano and violin
	309-313	Mvt. II quote
	314-316	Final soprano statement over low brass chorale
	317-328	Brass and ww antiphonal chorale of <i>EF</i>
	329-339	Pedal in wws, minor “to save” hints
	339	Violin solo <b>P<sup>G</sup></b> and fades away, parade drum enters
	340-345	Parade drum fades

## Suggested Listening

Andrew Boysen, Jr.:

*I Am*

*Song of the Sea Maidens*

*Branden’s Rainbow*

Vincent Persichetti:

*Symphony for Band*

*Chorale Prelude: Turn Not Thy Face*

Karel Husa, *Music for Prague, 1968*

Joseph Schwantner, *...and the mountains rising nowhere*

John Paulson, *Epinicion*

Ronald LoPresti, *Elegy for a Young American*

Aaron Copland, *A Lincoln Portrait*

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

## Additional References and Resources

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