
Conducting Student Scholarship

Music conducting

12-1-2015

Advanced Conducting Project

Matthew P. Clarke
Messiah University

Follow this and additional works at: https://mosaic.messiah.edu/conduct_st



Part of the [Music Commons](#)

Permanent URL: https://mosaic.messiah.edu/conduct_st/58

Recommended Citation

Clarke, Matthew P., "Advanced Conducting Project" (2015). *Conducting Student Scholarship*. 58.
https://mosaic.messiah.edu/conduct_st/58

Sharpening Intellect | Deepening Christian Faith | Inspiring Action

Messiah University is a Christian university of the liberal and applied arts and sciences. Our mission is to educate men and women toward maturity of intellect, character and Christian faith in preparation for lives of service, leadership and reconciliation in church and society. This content is freely provided to promote scholarship for personal study and not-for-profit educational use.

**MUAP 504: Advanced
Conducting Project**

Messiah College
12/1/2015

Matthew P Clarke

Contents:

| | |
|--|----|
| Angel Band – Walter Hartley | 2 |
| First Suite in E-flat for Military Band – Gustav Holst | 10 |
| Il Rè Pastore Overture – Wolfgang Amadeus Mozart | 20 |
| Jesus, Jesus Rest Your Head – Tom Wallace | 34 |
| Petite Symphony – Charles Gounod | 38 |
| Preludio Sinfonico – Páll Pampichler Pálsson | 45 |
| ...and Grace Will Lead Me Home – Thomas Knox | 50 |

Angel Band – Walter Hartley

Unit 1: Composer

Walter Hartley was born in 1927 in Washington DC, and has been composing music his entire life. He studied at the Eastman School of Music earning a PhD in composition in 1953. His composition teachers at Eastman include Burrill Phillips, Thomas Canning, Herbert Elwell, Bernard Rogers, Howard Hanson and Dante Fiorillo. Currently he holds the title of Professor Emeritus of Music at Fredonia State University. (Hartley, Walter S. Hartley Home Page)

He has composed over 200 published pieces, and has received commissions from the Koussevitsky Foundation and several US service bands, among others. (Hartley, Walter S. Hartley Home Page)

Unit 2: Composition

Angel Band is a three-movement suite for band, based on three traditional American hymn tunes from the eighteenth and nineteenth century. The composer uses the traditional hymns as a melodic basis for each movement, and then develops the piece through fragmentation, polyphonic settings of the melodies, key changes, and other developmental devices.

The piece "...is one of the latest in a series of compositions and arrangements of early American choral music for a variety of wind ensembles that I have done since 1987, from the late colonial period to the mid-19th centuries in collections by William Billings, his New England contemporaries and Southern successors." (Hartley, *Angel Band*, 1999) The piece runs 6 minutes in length.

The first movement, *Rainbow*, is set to the hymn by the same name written by Timothy Swan in 1785.

*'Tis by thy strength the mountains stand,
God of eternal power;
The sea grows calm at thy command,
And tempests cease to roar.*

*The thirsty ridges drink their fill,
And ranks of corn appear;
Thy ways abound with blessings still,
Thy goodness crowns the year.* (Swan, 2000)

The second movement, *Africa*, is set to the hymn of the same name, written by William Billings in 1770.

*Now shall my inward joy arise,
And burst into a song;
Almighty Love inspires my heart;
and Pleasure tunes my tongue.*

(CPDL, 1999)

The third movement, *Finale*, is set to the hymn *Angel Band* written by William Bradbury in 1862.

*My latest sun is sinking fast,
My race is nearly run,*

*My strongest trials now are past,
My triumph is begun.*

*O come, angel band,
Come and around me stand
O bear me away on your snowy wings,
To my immortal home,
O bear me away on your snowy wings,
To my immortal home.*

*I know I'm near the holy ranks
Of friends and kindred dear;
I brush the dew on Jordan's bank,
The crossing must be near. (Hascall, 1918)*

Unit 3: Historical Perspective

Hymns played a prominent role in the development of music education in America. The first school dedicated to music in America was created in Boston in 1717 specifically to improve hymn singing and music reading in the churches. Singing schools continued to spread during the 1700's as "the singing-school had justified its existence and had become a popular institution. Starting in Boston, it had spread through New England and the other colonies." Along with the popularity of singing schools came many new hymn compositions and collections. (Birge, 1937)

Timothy Swan (1758-1842) was an American composer and compiler, most well-known for his the tune book *New England Harmony* (1801). His hymn, *Rainbow*, was one of "the 100 most frequently printed compositions in American tune books before 1811." (Cooke, 2015)

William Billings (1746-1800) was an American composer and music teacher. He composed over 340 pieces, and several collections of hymns, such as *The New England Psalm-Singer*, and *The Continental Harmony*. According to Grove Music Online, "Billings was the most talented member of a group of largely self-trained composers who arose in New England during the period 1770–1820." (Kroeger, 2015)

William Bradbury (1816-1868) was an American composer, organist, teacher and piano maker. His most well-known hymns include *Jesus Loves Me*, and *He Leadeth Me*, and hymn collections such as *The Young Choir*, and *Fresh Laurels*. (Eskew, 2015)

Unit 4: Technical Considerations

Angel Band is considered a grade three piece by GIA. The instrumental parts are fairly simple. The rhythms mostly consist of quarter notes, half notes, and eighth notes, in cut time, 6/8 and 3/4. The keys are typical for band pieces- B-flat and F with a few modulations in each movement. The instrumental ranges are conservative, with a few extended ranges in the third movement. The third movement contains the most difficult technical passages in the piece, consisting of a series of rapidly moving eighth notes in 6/8 in most of the wind parts.

Unit 5: Stylistic Considerations

Much like American hymn melodies sung in church, this piece is joyous in character. It is important to keep the spirit of the original hymns in mind when playing this piece. It is recommended that the players become familiar with the original hymn settings, in order to effectively portray the hymns in this suite for band.

The hymn melodies used to create this piece are subject to fragmentation, polyphony, key changes, imitation, and other developmental devices. The dynamic range of the piece is wide, ranging from *ppp* to *fff*, and it is important for the ensemble to follow the dynamic change closely. Hartley notes in the score that "The conductor should be particularly careful with dynamics, in order to properly balance relationships between melodic and harmonic elements in this composition. Precision of entrances (and exits) is also essential." (Hartley, Angel Band, 1999)

Unit 6: Musical Elements

Melody:

The melodies in this piece are borrowed from the three hymns, and subjected to developmental devices such as fragmentation, key change, and polyphonic settings.

Rainbow

The melody in *Rainbow* is based on the hymn by Timothy Swan.

Rainbow melody in the oboe, measures 1-13



The first six measures of the melody, played in the key of B-flat major, is presented in the entire ensemble, with the seventh measure played like a round, first in the upper woodwinds, then the trumpet, then the saxophones, and finally the lower clarinets, at which point the melody is completed in the clarinets.

The modified melody is then presented again in the entire ensemble, with the seventh measure again played like around, this time first in the low brass, then the horn, then the trumpet, then the high woodwinds.

At measure 30, the melody is given a polyphonic treatment in the saxophones in the key of E-flat major, completed by the trumpets in unison, starting in measure 37. Another polyphonic treatment of the melody is presented at measure 42, completed by the brass in unison at measure 51.

This is followed by more woodwind polyphony, a transition back to B-flat major, and an entire ensemble fanfare treatment of the melody at measure 61. More polyphony continues at measure 66, until the piece takes on a lighter and slower character at measure 72 to end the movement.

Africa

The melody in *Africa* is legato in character and presents an excellent chance to teach melodic phrasing to young players. It is first played in the key of E-flat major, starting in the lower clarinets, bassoon, horn, and euphonium, and is completed with the entrance of first and second clarinets.

Africa melody in the third clarinet, measures 2-7



Africa melody continued in the first clarinet, measures 8-16



The melody is then played like a round, starting first in the tuba and euphonium, started again in the trumpet two measures later, and then completed by the upper woodwinds.

In measure 34, the mode changes to E-flat minor, with the melody played in the upper woodwinds, then lower clarinets and saxophones.

At measure 45, the piece returns to E-flat major, and fragments of the melody are lengthened in the upper woodwinds.

At measure 52, the last statement of the melody takes place in the lower clarinets and saxophones in F dorian. The piece ends in E-flat major after another lengthened segment of the melody is played in the upper woodwinds, interplaying with a trumpet solo on separate beats.

Finale

The Finale melody is based on the *Angel Band* hymn.

Finale melody in the trumpet, measures 2-6



Finale refrain melody in the trumpet, measures 11-14



The first few measures of the melody are presented in the trumpets in the key of B-flat major, with the rest of the ensemble echoing the melody at measure six. The refrain melody is presented in the trumpets at measure 11, joined by the trombones with the cadence material at measure 15.

At measure 22, the cadential material is given polyphonic treatment at measure 22. The trumpets, flutes and trombones present the melody again at measure 27, followed by a polyphonic setting of the cadential material in the upper woodwinds at measure 32.

A variation of the melody is presented in the trumpet at measure 38, and echoed in the saxophone at measure 46. A second variation of the melody is presented in the trumpet at measure 52 in the key of A-flat major, echoed by the woodwinds at measure 62.

Second variation of the melody in the trumpet, measures 52-59



The second variation is repeated at measure 70 in the trumpets and trombones in the key of B-flat major for four measures, and in D-flat major for another four measures.

A short C major fanfare in the upper woodwinds and trumpet is presented at measure 78, followed by cadence material at measure 82, modulating back to the home key of B-flat major.

The second variation is again played by the trumpet at measure 88. The original melody is played at measure 96 by the ensemble, followed by a variation of the refrain melody at 102, and a variation of the cadence material at measure 108 to complete the piece.

Harmony:

The harmony in this piece is functional, with I, ii, IV, V and vi chords used commonly.

There are occasional changes in key and mode. *Rainbow* is in B-flat major, with key changes to E-flat major. *Africa* is in E-flat major with key and mode changes to E-flat minor, and F dorian. *Finale* is in B-flat major, with key changes to A-flat major, D-flat major and C major.

This piece provides a chance to teach young players about functional harmony, as well as key and mode changes. It is recommended that the ensemble understands the relationship between E-flat minor and F dorian in the second movement.

Rhythm:

The rhythms of this piece are fairly simple, standard, and achievable for young players.

Rainbow

Rainbow is written in cut time, with half note and quarter note subdivisions. The composer frequently sets one rhythm polyphonically, which provides an excellent chance to teach you players about imitation.

Measure 6-7 in the oboe, often object to imitation



Africa

Africa is written in 3/4 time, with half note, quarter note, and eighth note subdivisions. It is the most legato of the three movements. At the end of the movement, there are long, tied dotted half notes, which must be held for their full length. It is also important to carefully mind the rhythmic interplay between the woodwinds and trumpet in measures 58-61.

Finale

The *Finale* is written in 6/8, based on the shuffle rhythm of the *Angel Band* hymn.

Finale rhythm in the trumpet, measures 2-6



Frequently, the entire ensemble (minus the melody) plays a unison eighth note on the second beat of each measure in a percussive manner, driving the piece rhythmically. This is a chance to teach young players downbeats and upbeats, and how those beats are often treated in the percussion section.

Timbre:

The piece is scored for piccolo, two flutes, oboe, three clarinets, alto clarinet, bass clarinet, contra alto clarinet, contra bass clarinet, two bassoons, two alto saxophones, tenor sax, baritone sax, three trumpets, four horns, three trombones, euphonium, tuba, timpani, triangle, snare drum, bass drum, and suspended cymbal.

The piece makes use of timbre changes, by presenting the melody in one instrument, and then contrasting it with another instrument. An example is measures 36, where a variation of the melody is played in the trumpet, and then echoed in the saxophone at measure 46.

Unit 7: Form and Structure

The movements are through composed, and are broadly structured in the following way:

- Presentation of the hymn theme
- Development of the hymn theme through key change, fragmentation, and imitation
- Brief coda, based on the hymn theme

Rainbow

- 1-21 First phrase of the hymn is presented in the entire ensemble in B-flat major, with part of it subjected to imitation
- 22-36 Second phrase of the hymn is presented in the brass and subjected to imitation in the saxophones, bassoon, and low clarinets.
- 37-50 Melody is developed in the upper woodwinds in E-flat major, and subject to imitation
- 51-60 Fanfare treatment of the melody in the brass, more imitation in the woodwinds
- 61-65 Fanfare treatment of the melody in the ensemble
- 66-71 Melody subjected to imitation in the ensemble, in the key of B-flat
- 72-end Final statement of the second phrase, piece slows down for the end

Africa

- 1-16 Statement of the complete hymn melody in E-flat major in the clarinets, bassoons, saxophones, horn and euphonium
- 17-33 Melody subjected to imitation, trumpets enter
- 34-44 First phrase of the melody played in E-flat minor by the flutes and clarinets, developed by the low reeds
- 45-51 First phrase developed in E-flat major in flutes and clarinets, with a countermelody in the brass
- 52-56 First phrase developed in F dorian in the low reeds
- 57-end Melody is elongated in E-flat major in the upper winds for the ending, interplay between the trumpet and woodwinds

Finale

- 1-10 First phrase of the hymn melody stated in B-flat major in the trumpets, echoed by the ensemble
- 11-21 Hymn refrain stated the in trumpet, followed by cadence material
- 22-37 Cadence material and fragments of the melody developed in an imitative manner

- 38-51 First variation of the melody presented the trumpets and trombones, and developed in the woodwinds and horns
- 52-69 Second variation of melody presented in the A-flat major in the brass, echoed by the upper woodwinds
- 70-77 Second variation developed in B-flat major and D-flat major in the trumpets and trombones
- 78-87 Melody developed in C major in the trumpet and upper woodwinds, followed by cadence material and modulation back to B-flat major
- 88-95 Second variation developed in B-flat major in the trumpets and trombones
- 96-107 Hymn refrain restated in the ensemble
- 108-end Brief coda based on the hymn melody

Unit 8: Suggested Listening

Africa – William Billings

Angel Band – William Bradbury

Rainbow – Timothy Swan

Concerto for three Winds – Walter Hartley

Easter Anthem (William Billings) – Walter Hartley

Fantasy on Celtic Hymn Tunes – Walter Hartley

Unit 9: Additional References

B. Lloyd. *Primitive Hymns* (text-only Primitive Baptist hymnal, first publ. 1841)

G. Anderson: 'Eighteenth-Century Evaluations of William Billings: a Reappraisal', *Quarterly Journal of the Library of Congress*, xxxv (1978), 48–58

H. Nathan: *William Billings: Data and Documents* (Detroit, 1976)

K. Kroeger: 'William Billings's Music in Manuscript Copy and some Notes on Variant Versions of his Pieces', *Notes*, xxxix (1982–3), 316–45

N. Cooke, ed.: *Timothy Swan: Psalmody and Secular Songs* (Madison, WI, 1997)

S.E. Murray: 'Timothy Swan and Yankee Psalmody', *MQ*, lxi (1975), 433–63

First Suite in E-flat for Military Band – Gustav Holst

Unit 1: Composer

Gustav Holst (1874-1934) was an English composer, most well-known for his interest in English folk songs, and his orchestral work, *The Planets*.

As a child, Holst suffered from poor health. His father taught him piano at an early age, but illness and neuritis in his arm hampered his piano ability. His father also taught him violin, but he showed very little enthusiasm for the instrument. Holst settled on trombone, because it was considered a cure for asthma. (Matthews, 2015)

Holst started composing in his teens, eventually applying to Trinity College of Music in London, but failed to get accepted. He ended up studying counterpoint with a friend of his father, and later became a church organist and choirmaster, all while continuing to compose, listing Wagner as his greatest influence. He was later accepted into the Royal College of Music, and received a scholarship into Stanford for composition. It was at this point of his life that he met with Ralph Vaughan Williams, and began a life-long friendship that would profoundly influence both of their compositional careers. Holst also became interested in Hindu philosophy while studying, and continued to master the trombone. (Matthews, 2015)

After studying at the Royal College of Music, Holst joined the Carl Rosa Opera Company as a trombonist, and later the Scottish Orchestra, all the while continuing to compose. After giving up his performance career, Holst taught at James Allen's Girls' School in Dulwich, in succession to his friend Ralph Vaughan Williams. Finally, in 1905 Holst became the head of music at St Paul's Girls' School in Hammersmith, London. He kept that position for the rest of his life while gaining success as a composer through such compositions as *Hymn of Jesus* and *The Planets*. (Matthews, 2015)

“His musical language was not conventional: once he had freed himself from the influence of Wagner, it became progressively more angular and contrapuntal, and his use of modality is very different from that of other English composers, having more in common with Hindemith. He was averse to theorizing about music, once writing that ‘a composer is usually quite unconscious of what is going on’, and revealed very little about his technique of composition. He was not a great innovator, but the rhythmic impetus behind much of his music, and his use of unconventional time signatures combined with cross- and permuted rhythms probably derived from the English madrigalists, mark him out as a genuine individual. Other personal hallmarks are his use of ostinato, and with it, rising and falling scale patterns; melodically his music is marked by a predilection for fourths and fifths.” (Matthews, 2015)

Unit 2: Composition

The First Suite in E-Flat for Military Band is a three-movement suite, written for full band. Given that Holst was a trombonist, it is written from the perspective of a wind player, and is considered the first great masterwork for band written in the 20th century. (Stith, 1975) The piece is approximately 10 minutes in length.

Unit 3: Historical Perspective

The *First Suite in E-Flat for Military Band* is considered one of the great British band classics of the early 20th century. Compositions such as this, along with Holst's *Second Suite in F for Military Band* and *Hammersmith*, and Vaughan Williams' *Toccata Marziale* and *English Folk Song Suite* among others created a new body of classic masterworks for concert and military bands.

Jerry Gorin notes that, "Gustav Holst and Ralph Vaughan Williams did the band world a tremendous service with these pieces. This is not the utilitarian and ceremonial band music of a John Philip Sousa. This is full-on concert music. As such, it can afford to slow down, whisper, and wax lyrical. According to the liner notes, there was a surge of American concert band music inspired by Holst and Vaughan Williams' example. I realize now how little I've heard. We're talking top-notch American composers like Samuel Barber, Morton Gould, Howard Hanson, and Walter Piston, to name just a few."

(Gorin, 2012)

Unit 4: Technical Considerations

There are several solos in the first and second movement for the piccolo, oboe, clarinet, alto saxophone and cornet, so players should be comfortable playing independently. The most difficult parts are in the woodwinds, with several measures of sixteenth notes in the first movement. The brass parts are less technically challenging than the woodwind, but contain a high C in the cornet. The percussion parts are fairly sparse, but dynamic range in the percussion is important for the piece to be played effectively.

In order to overcome the inconsistency of military band instrumentation at the time of composition, Holst marked several parts as ad-lib, meaning that they could be used, but were unnecessary for performance.

Unit 5: Stylistic Considerations

It is important to keep in mind that the *First Suite* has characteristics of both old and new music for its time. For instance, it contains elements of an old baroque form (chaconne, ternary) and simple folk song melodies. "Thus, in reaction against the dominant German romanticism, Wagnerian egotism, and European dominance came a new era of English nationalism in music marked by a return to the folk song... The use of a simple eight measure folk-song-like theme was a change from leitmotifs and long themes of the Romantic era." (Stith, 1975) However, the piece is not written just in contrast to romanticism, as it contains many extended chords and diminished chords commonly found in romantic music.

The first movement *Chaconne* should be played in a broad manner, with a constant focus on the ostinato. The *Intermezzo* is a much more playful and staccato, with a focus on careful articulation. The third movement *March* should be played in a British march style.

"British marches typically move at a more stately pace (ca. 88–112 beats per minute), have intricate countermelodies (frequently appearing only in the repeat of a strain), have a wide range of dynamics (including unusually soft sections), use full-value stingers at the ends of phrases (as opposed to the shorter, marcato stinger of American marches). The final strain of a British march often has a broad lyrical quality to it." (March)

Unit 6: Musical Elements

Melody:

Chaconne

All of the melodic material of the *Chaconne* is based on an ostinato that undergoes sixteen variations. The ostinato serves as the melodic line of the *Chaconne*, as well as the basis for the melodic material in the second and third movements.

Chaconne ostinato



The ostinato moves slowly, but regularly and contains lyrical qualities. “The vocal-like phrases and narrow interval skips give the theme an expressive quality.” (Stith, 1975) During the sixteen variations, the melodic material develops along with the ostinato. The tenth and eleventh variation makes use of melodic inversion of the ostinato. This baroque practice creates melodic variation in the movement. (Stith, 1975)

Intermezzo

The first three notes of the primary *Intermezzo* (E-F-C) melody are the same as the first three notes of the *Chaconne* ostinato, but at a faster pace.

First three notes of the *Chaconne* ostinato



First phrase of the primary *Intermezzo* melody, measures 2-6 in the oboe



The primary melody of the *Intermezzo* has a playful, dance-like character. At measure 27, a counter melody is introduced in the clarinets.

First phrase of the counter melody, measures 27-30 in the clarinet



This phrase is sequenced up by a third to create the full counter melody. It continues the quick, playful and dance-like character of the primary melody.

At measure 67 (*L'istesso tempo*), a new section of the piece begins with a much more legato contrasting melody, written in F dorian.

First phrase of the legato melody, measures 67-71 in the clarinet



This legato melody is in sharp contrast to the quick, playful melodies heard in the first section of the piece. The legato melody is stated twice in full before returning to the primary melody at measure 99.

The coda begins at measure 123, and contains all of the melodic material of the previous sections (primary melody, counter melody, and legato melody)

March

Much like the *Intermezzo*, the first three notes of the *March* introduction correspond with the first three notes of the *Chaconne* ostinato, except this time in inverted form.

First three notes of the *Chaconne* ostinato



First three notes of the *March* introduction



The melody of the first section is has a “driving spirit”, characterized by marcato articulation and accents which add pulse. (Stith, 1975)

First phrase of the minuet melody in the *March*, measures 5-8 in the cornet



Similar to the *Intermezzo*, the trio section presents a much more legato melody, in contrast to the sharp, accented melody of the minuet. Also, the first four notes of the trio are the same as the first four notes of the *Chaconne* ostinato.

First four notes of the *Chaconne* ostinato



First phrase of the trio melody in the *March*, measures 40-47 in the clarinet



The melodic material from the minuet and trio are played simultaneously in the climax of the piece, measures 123-168.

Harmony:

Chaconne

The ostinato theme is written in the key of E-flat major. It consists of two phrases, both of which end on the dominant, so therefore both phrases can be and are used sometimes as a half cadence and sometimes an imperfect authentic cadence. The harmonies change with each note of the ostinato theme.

Chaconne ostinato



The first ten variations are in E-flat major, with several extended seventh and ninth chords, as well as diminished chords used frequently. The eleventh and twelfth variations modulate to the relative C minor, and the remaining four variations are back in the E-flat major. The movement ends on a series of seventh chords, none of which are dominant, as well as a diminished ninth chord.

The *Chaconne* has a strong tonic dominant relationship, an aspect of the baroque chaconne, as well as many seventh, ninth and diminished chords, as would be found in the romantic and Wagnerian music that influenced Holst.

“Holst could not completely break away from the harmonic influence of the Romanticists and his previous dedication to the Wagnerian style. This was marked by the use of seventh chords, ninth chords and diminished triads and diminished seventh chords... At the same time, Holst tried to incorporate as many baroque practices as possible. Besides the recurring ostinato, and obvious attempt a strong tonic-dominant relationship arose. Both in melody and harmony does the tonic-dominant seem to be of importance.” (Stith, 1975)

Intermezzo

While the first movement is written in E-flat major, the second movement is written in the relative key of C minor. Much like the first movement, the Intermezzo contains extended chords and diminished chords, showing the influence of romanticism in the piece. "He uses the diminished triad and diminished seventh chords to create tension on the syncopated and accented notes." (Stith, 1975) The intermezzo also contains a C-G pedal tone pulsing ostinato in the euphonium, bassoon, bass clarinet and baritone saxophone, to enforce the C minor tonality.

The second section of the *Intermezzo* (*l'istesso tempo*) gives prominence to the F minor chord, as the melody is written in F dorian.

There is a modulation to the parallel key of C major for the coda, which gives the piece an element of surprise. (Stith, 1975)

March

The *March* returns to the key of E-flat major. The trio section modulates to the "subdominant key of A-flat major, providing a dark contrast to the opening key of E-flat major. This is a common procedure with all American marches, like those of Sousa and King." (Stith, 1975)

The *March* contains several borrowed chords from the parallel minor. For instance, in measure 19 contains a major mediant chord, and measure 21 contains a major submediant chord, both of which belong to the parallel E-flat minor.

The section before the climax of the piece (measures 97-122) contains several subdominant seventh chords, and even a sharp subdominant seventh chord in measure 105. This reflects that continued romantic and Wagnerian influence in Holst's writing.

Rhythm:

Chaconne

Like many chaconnes, the first movement is written in triple meter (3/4). The ostinato theme is repeated sixteen times, creating a strong half note, quarter note rhythm that repeats throughout the movement.

Chaconne ostinato



"The overall impression is that of an eight measure theme; however, Holst attempts to destroy the time sense by ending the theme on the seventh measure with no pulse in the eighth measure. This seems to be a deliberate attempt at breaking down any regular pulse of the four measure phrase". (Stith, 1975)

Holst makes use of ostinato in the eleventh and twelfth variations. The bass instruments alternate back and forth between two notes, as if playing in duple meter, all while the higher instruments continue the ostinato in triple meter.

Intermezzo

The *Intermezzo* is written in a fast 2/4 meter. The tempo is marked as *vivace*. The rhythms of the first section of the piece are driven by syncopation and pulsing ostinatos. At first, there are constant staccato eighth note pulses in the E-flat clarinet, juxtaposed with syncopation in the oboe, clarinet and cornet. This is followed in measures 25-42 with downbeats on the basses and a down-up-down eighth note pedal tone ostinato in the euphonium, bassoon, bass clarinet and baritone saxophone, and then back to the pulsing eighth notes in the E-flat clarinet and syncopation in the oboe, clarinet and cornet for the remainder of the first section of the piece.

The *L'istesso tempo* section transitions in to a half time pulse. It trades the pulsing eighth note ostinato for a more flowing legato rhythm in 4/4, until the final section and coda, where 2/4 time and pulsing eighth note ostinato return.

March

The tempo of the *March* is marked as *Tempo di Marcia*. It is written in cut time, with many half note, quarter note, and eighth note subdivisions of the beat. The minuet section is characterized by driving rhythms, *marcato* articulation, and accents which add pulse. (Stith, 1975) This is in contrast with the more legato and flowing trio section.

First phrase of the minuet melody in the *March*; measures 5-8 in the cornet.



Timbre:

The 1948 Boosey and Co edition of the piece is scored for piccolo/flute in C, piccolo/flute in Db, two oboes, two Eb clarinets, solo Bb clarinet, three Bb clarinets, Eb alto clarinet, Bb bass clarinet, two bassoons, alto saxophone, tenor saxophone, bari saxophone, bass saxophone, contra bass clarinet, two cornets, two trumpets, two flugel horns, four Eb horns, two tenor trombones, bass trombone, euphonium, basses (tuba and double bass), snare drum, bass drum, timpani, triangle, cymbals and tambourine.

Chaconne

The ostinato theme is found in the bass voices ten out of sixteen times, creating a dark and rich sound. Furthermore, Holst used the brass sounds more often than the woodwinds in the ostinato, giving the movement a well-grounded, low brass sound. This could be due to "his background as a trombonist, dynamic power, projection with warmth in tone color and band color, the freeing of the woodwind section to be used as "violins" of the band in the development of the coloratura passages and accompaniments. Holst used the brass to create a warm vertical texture, while providing a basis for the woodwind instruments to add horizontal band color in their working out of thematic materials". (Stith, 1975)

Intermezzo

The *Intermezzo* has a more harsh texture than the *Chaconne*. This is “created by the two E-flat clarinets playing staccato eighth notes behind the melody of oboe, solo clarinet and muted cornet. The sound is tight, compact and markedly original.” (Stith, 1975) The C-G ostinato in the euphonium, bassoon, bass clarinet and baritone saxophone give the movement a quirky sound.

March

The third movement makes use of large, full band sounds. The dynamics of the brass section in the coda reaches ffff. “The March section is music that is beloved by bombardons and euphoniums. This section shows that Holst knew what experienced bandsmen enjoyed playing. The texture is that of a solid brass band, and the band color created is easy to conceive”. (Stith, 1975)

Unit 7: Form and Structure

The piece is structured as three movement suite.

Chaconne

The *Chaconne* consists of sixteen variations played on a repeated ostinato. It is a baroque form, closely related to the passacaglia.

Intermezzo

The *Intermezzo* is written in compound ternary form, with a brief introduction and a coda. It is considered to be a scherzando variation. (Stith, 1975)

| | |
|---------|------------------------|
| 1-2 | Intro |
| 3-66 | A |
| 67-98 | B (L'istesso tempo) |
| 99-122 | A' |
| 123-142 | Coda (L'istesso tempo) |

Each of the large sections has a form as well, making the structure of the piece compound.

| | | |
|------|---------|----|
| A | 3-24 | a |
| | 25-42 | b |
| | 43-66 | a |
| B | 67-82 | c |
| | 83-98 | c' |
| A' | 99-122 | a' |
| Coda | 123-142 | |

March

The *March* is written in compound ternary form, with a brief introduction and coda. It is considered to be a minuet and trio. (Stith, 1975)

| | |
|---------|-------------|
| 1-4 | Intro |
| 5-36 | A (Minuet) |
| 37-88 | B (Trio) |
| 89-153 | A' (Minuet) |
| 154-179 | Coda |

Each of the large sections has a form as well, making the structure of the piece compound.

| | |
|-------|---------------|
| Intro | 1-4 |
| A | 5-12 a |
| | 13-28 b |
| | 29-36 a' |
| B | 37-88 |
| A' | 89-96 a' |
| | 97-122 b' |
| | 123-168a'b'c' |
| Coda | 154-179 |

Unit 8: Suggested Listening

Hammersmith – Gustav Holst

A Moorside Suite – Gustav Holst

Second Suite in F for Military Band – Gustav Holst

The Planets – Gustav Holst

English Folk Song Suite – Ralph Vaughan Williams

Unit 9: Additional References

A. Bliss: 'Gustav Holst: a Lonely Figure in Music', Radio Times (15 June 1934)

A. Boulton: 'Gustav Holst: the Man and his Work', Radio Times (15 June 1934)

A. Foster: 'Gustav Holst: an Appreciation', MMR, lxiv (1934), no.758 p.126 only

- A. Gibbs: 'Holst and Gregynog', MR, lv (1994), 23–36
- C. Bax: 'Recollections of Gustav Holst', ML, xx (1939), 1–6
- E. Evans: 'Gustav Holst', MT, lxxv (1934), 593–7
- E. Evans: 'Modern British Composers: 6. Gustav Holst', MT, lx (1919), 524–8, 588–92, 657–61
- E. Rubbra: Gustav Holst (Monaco, 1947)
- F. Wilkinson: 'Gustav Holst as a Friend', R.C.M. Magazine, lxx (1974), 54–7
- G. Jacob: 'Holst the Composer', R.C.M. Magazine, xxx (1934), 81–3; repr. in lxxx/2 (1984), 85–6
- I. Holst: Gustav Holst: a Biography (London, 1938, 2/1969/R)
- I. Holst: The Music of Gustav Holst (London, 1951, rev. 3/1985, incl. Holst's Music Reconsidered)
- J. Mitchell: From Kneller Hall to Hammersmith: the Band Works of Gustav Holst (Tutzing, 1990)
- J. Warrack: 'A New Look at Gustav Holst', MT, civ (1963), 100–103
- M. Tippett: 'Holst: Figure of our Time', The Listener (13 Nov 1958)
- M. Kennedy: 'The English Musical Renaissance, 1880–1920', Gramophone, lx (1982–3), 211–12
- M. Short: Gustav Holst: the Man and his Music (Oxford, 1990)
- P. Pirie: The English Musical Renaissance (London, 1979)
- R. Cantrick: 'Hammersmith and the Two Worlds of Gustav Holst', ML, xxxvii (1956), 211–20
- R. Head: 'Holst and India', Tempo, no.158 (1986), 2–7; no.160 (1987), 27–37; no.166 (1988), 35–40
- R. Vaughan Williams: 'Gustav Holst', ML, i (1920), 181–90, 305–17; repr. in National Music and other Essays (London, 1963)
- W. Mellers: 'Holst and the English Language', MR, ii (1941), 228–34; repr. in Studies in Contemporary Music (London, 1947/R)

Il Rè Pastore Overture – Wolfgang Amadeus Mozart

Unit 1: Composer

Wolfgang Amadeus Mozart (1756-1791) is universally considered as one of the most important composers in the history of western music. According to Grove Music Online, “His style essentially represents a synthesis of many different elements, which coalesced in his Viennese years, from 1781 on, into an idiom now regarded as a peak of Viennese Classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions” (Eisen, 2015)

Aaron Copland, on pages 183-184 in his book *What to Listen for in Music* agrees with the general consensus that “Mozart, the next great name in operatic history, was not by nature a reformer. What we expect to find in Mozart is perfection in whatever medium he chose to work. Mozart’s operas are no exception, for they embody more resourcefulness than can be found in any other opera up to his time”. (Copland, 1939)

Unit 2: Composition

This piece is the overture to the opera *Il Re Pastore*, transcribed for concert band. It is approximately three minutes in length.

According to Grove Music Online, “Il re pastore, based on an episode in the career of Alexander the Great, is designed to show the magnanimity and understanding of this imperial archetype.” Similar to the more well-known *Così fan tutte*, it places the imperial archetypes in to a quarrel of lovers. Given that Mozart often liked to make light of imperial archetypes through outlandish lovers quarrels in his operas, it is understandable that the overture has a fun and energetic character, and is set to a quick tempo. (Rushton, 2015)

Unit 3: Historical Perspective

Il Re Pastore was composed in 1775 when Mozart was nineteen years old. Even though this predates many of the masterworks for which Mozart is most well-known, it should still be considered a major work written by the adult Mozart. Mozart biographer Robert Greenberg, in the third lecture of his series *Great Masters: Mozart—His Life and Music*, asks “At what point did Mozart the composer transcend his compositional models, cease to be a master imitator and become a truly original composer? ...The answer- In the years immediately prior to the Paris trip of 1777.” This places the composition of *Il Re Pastore* directly in the period when, according to Greenberg, Mozart became “a truly original composer”. (Greenberg, 2008)

Unit 4: Technical Considerations

The transcription is scored for concert band, including E-flat clarinet, E-flat alto clarinet, E-flat bass clarinet, and a string bass. It is written in 4/4, with episodes of syncopation and playing on the up-beats, which may be difficult at the marked tempo of 144 beats per minute. The flutes and clarinets have the technically challenging parts, with a series of fast sixteenth notes that may be difficult to play clearly and precisely at tempo.

Unit 5: Stylistic Considerations

Stylistically, the piece is written as a fast, exciting overture. Given that the piece does not change in tempo, nor does it change radically in character, phrasing is the source of contrast in the piece. Effort must be made to create contrast between the relatively energetic sounding and larger tessitura of the primary theme and the lighter sounding, more lyrical and smaller tessitura of the secondary theme. It is also important to ensure that the intensity should be increased during cadence material. Cadence material is used during the climaxes of the piece, such as in measures 94-96, and the change in intensity during these passages must be communicated to the ensemble.

The piece is based on a three eighth note motif, most often played by the clarinets in the transcription. Care must be taken to ensure that the tempo does not obfuscate the clarity of the eighth notes of the motif. Effort must also be spent in tracking the melodic material throughout the ensemble. Often times, such as in measures 39 to 45, the melodic material is played by instruments that are not necessarily the focus of the piece. These statements of melodic material are important and must be clearly heard.

Since the piece is in a simple sonata form, it is important to emphasize the hard cadences at measures 1, 51 and 96. The hard cadences signify breaks between the large sections, such as the end of the exposition and the beginning of the development. The clarity and finality of the hard cadences will help the listener follow and understand the form of the piece.

The original piece has only two dynamic markings- forte and piano, as well as two crescendos in measures 9 and 101 to build to climactic cadence material. The piece frequently changes between the two dynamics at a rapid pace, such as in measure 25.

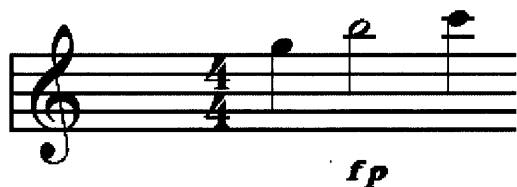


As can be seen in the above example, in the original composition, dynamics are often used in lieu of other stylistic markings. The transcription uses accents where forte is marked in this measure. Mozart opts to use dynamic markings to express the same idea. Beyond this, the transcription adds additional dynamics to the piece, such as mezzo forte and additional crescendos and decrescendos, as well as new markings such as accents and sforzandos. Many of these additional markings are likely overt expressions of what players of the original would likely assume is appropriate performance practice. An example is the mezzo forte marking in measure 6 of the transcription. As the motif is being sequenced higher, it is probably an assumed performance practice to increase the dynamic level. This is omitted in the original, but included in the transcription.



The additional dynamic markings are also likely added because modern plays are more familiar with their usage. For instance in measure 13, the original dynamic is marked *fp*, while the transcription is marked as an accent. This was likely done to express the same musical idea in a way that is more familiar to modern players.

Original:

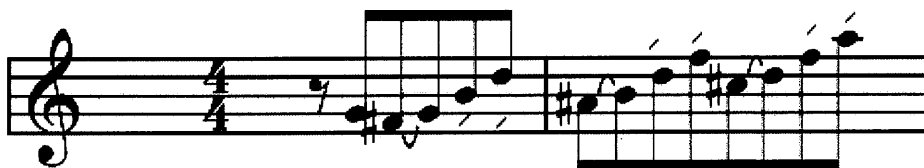


Transcription:



Since dynamics in the original are often used in the original less for volume and more in lieu of other stylistic markings (such as accents, etc.), it is up to the conductor to communicate dynamics through each phrase and section, paying particular attention to the intensity of the cadence material in contrast to the more lyrical primary and secondary themes.

Slur markings and staccato notes are used for contrast, such as in measures 12 and 13.



Tremolos are used such as in measures 42 through 45 to continue the quick sound of repeated sixteenth notes during climactic cadence material.



The only musical terms in the original are *molto allegro* for the tempo, and *attacca* at the final measure to indicate that the player should immediately move on to the next section.

Unit 6: Musical Elements

Melody:

The melody of the original score is generally played by the first violin with interplay between other instruments. In the transcription, the melody is generally played by the clarinet, again with much interplay.

The melodic material of the piece is motif based. It is constructed using a three eighth note motif spanning the interval of a half step.



Throughout the piece, this motif is manipulated and expanded through the use of the following:

- Repetition (repeating, and adding eighth notes) such as in measure 2 and 3.



- Fragmentation (shortening the motif) such as in measure 82.



- Sequence (repeating the motif on different pitches) such as in measures 16 and 17. Note that in order to keep the interval of the motif a consistent half step, accidentals are frequently used.



-Interplay between voices (different instruments playing the motif) such as in measures 42 and 43 where the motif is found in the bass part.



-Inversion (playing the motif upside down) such as in measure 28.



Themes

The melodic material consists of a primary theme (P), transition (T), secondary theme (S), cadence material (K) and coda. The themes of this piece are not symmetrical and periodic as one would expect in a Mozart piece. Rather, they are motif based, interspersed with cadential and bridge material.

P – Primary theme

The first phrase of the primary theme (P) is presented in measures 2 through 10, played by the first violin in the home key of the piece (C major in the original). It is constructed from the motif shown above. To create the primary theme, the motif is first expanded rhythmically through repeated eighth notes and then sequenced upward outlining the tonic chord (C-E-G) for the three measures. The motif is then further sequenced upward for four measures and ends with cadence material. During all of these sequences, accidentals are used to preserve the half step interval of the motif. While the violins are sequencing the motif, the oboes play upward moving half notes as a counter-melody building to the cadence. Note that the contour of the primary theme consists of mostly upward motion, and the tessitura is large (nearly two octaves).



The motif is then used to construct a bridge outlining the V, vii and ii chords with upward motion in measures 11 and 12.



The bridge is continued in measures 13 through 15 with cadence material. Note that the cadence material has a downward contour.



Finally, in measures 16 through 21 the first phrase of the primary theme is modified and shortened to create the second phrase in the primary theme. As in measures 2-4, the motif is expanded through the use of repetition and sequence. However, here the motif is sequenced over a much larger interval (an octave plus a fifth), creating a large skip in the contour. Also like measures 2-4, accidentals are used to preserve the half step motif.



The primary theme is in ternary ABA' form and is 20 measures long.

T - Transition

In measures 22 and 23 a new melodic figure is presented in the dominant (G major in the original) played by the first violin and immediately echoed by the second violin. The motif can be heard here but it is hidden in the groups of sixteenth notes. This material will be used to construct the transition (T) section.



In measures 24 to 29, this new melodic material is expanded to create the transition section (T). The transition phrase is stated, and then sequenced up and down a step. The transition section grounds the piece in the dominant. The contour of each phrase in the transition is downward, and generally sounds faster than the primary theme due to the series of sixteenth notes.



S – Secondary theme

The secondary theme (S) consists of two repeated phrases. In measures 30 through 37 the first phrase is presented in the dominant and immediately repeated. The motif is still present in the secondary theme, inverted in the first full measure, and fragmented in the third full measure. The second violins simultaneously play a complementary melody to support the secondary theme.



In measures 38 through 41, the phrase is shortened, modified and immediately repeated. The motif is still present. The oboes simultaneously play a leading tone and tonic pitch to support the secondary theme harmonically.



The secondary theme is in binary CCcc form and is 12 measures long. Note that the contour of the secondary theme has less of a slope than the primary theme and ends downward. This was probably done as a contrast to the sharp upward contour of the primary theme. The secondary theme is also more lyrical than the primary theme, with fewer accidentals and a smaller tessitura (a ninth).

K- Cadence

In measures 42 through 45, cadence material is played to start the cadence section (K). The motif, subject to sequence (used similarly to the primary theme), appears interplayed through the other

instruments. Each half note is played by the violin as a tremolo, sounding like two beats of sixteenth notes on one pitch.



In measure 46 through 48, the motif of the piece is then placed in the cadence section using repeated eighth notes and sequence, similar to measure 2-5, and repeated three times.



Cadence material is continued in measures 49 and 50 to conclude the cadential section (K).



Coda

In the original, the horns play new melodic material during the coda (measures 103-110), which is repeated and echoed by the flutes. This is not present in the transcription. The purpose of this new melody is to lighten the character of the piece and transition to the first act of the opera, which immediately follows. The motif is not present.



Harmony:

The harmonic progression is functional, but there are frequent non-harmonic passing tones, pedal tones and secondary leading tone chords, such as vii/V.

The transcription starts out in B flat major. It modulates to F major at measure 22, and back to B-flat major at measure 53. The piece modulates briefly to C minor briefly in measures 63-66 of the development section, then back to B-flat major at measure 67 for the remainder of the piece.

Rhythm:

The tempo of the original piece is marked as *Molto Allegro* meaning very quick. The transcription is marked as *Allegro Molto* and given a metronome marking of quarter note "about" 144 beats per minute. The tempo remains consistent throughout the piece.

The meter is marked as C (common time or 4/4) in both the original and the transcription. This remains consistent throughout the piece.

This piece is based on a three eighth note, half step motif, which will be modified both rhythmically and melodically.



The most common rhythmic modifications of the motif are repetition and fragmentation. For repetition, repeated eighth notes are added to the motif such as in measures 2 and 3.



For fragmentation, an eighth note is deleted from the motif such as in measure 33.



Even though the tempo is quick, there are many passages containing multiple sixteenth notes, where the motif can be heard hidden in the groupings such as in measure 24.



As a rhythmic technique, there are several instances of interplay between the various instruments, such as measure in measures 22 and 23 where the first violins play transition material followed by a quarter note and quarter rest.



While the second violins play the same material in reverse order.



The piece also uses syncopation frequently such as in measure 25.

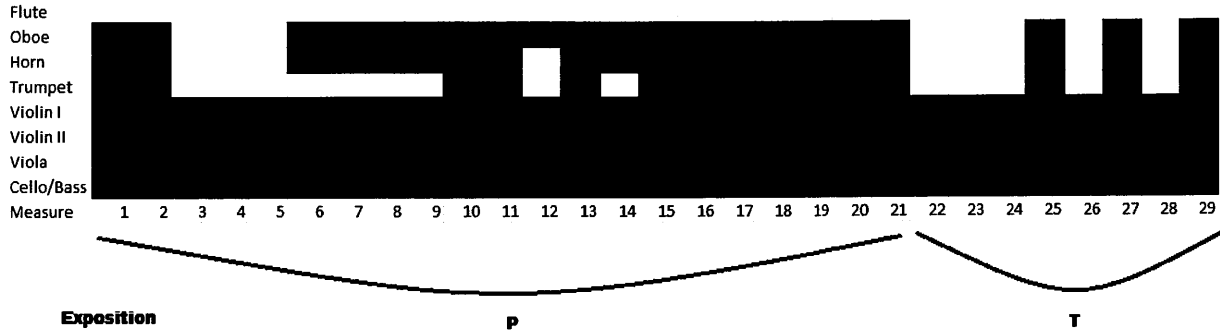


Timbre:

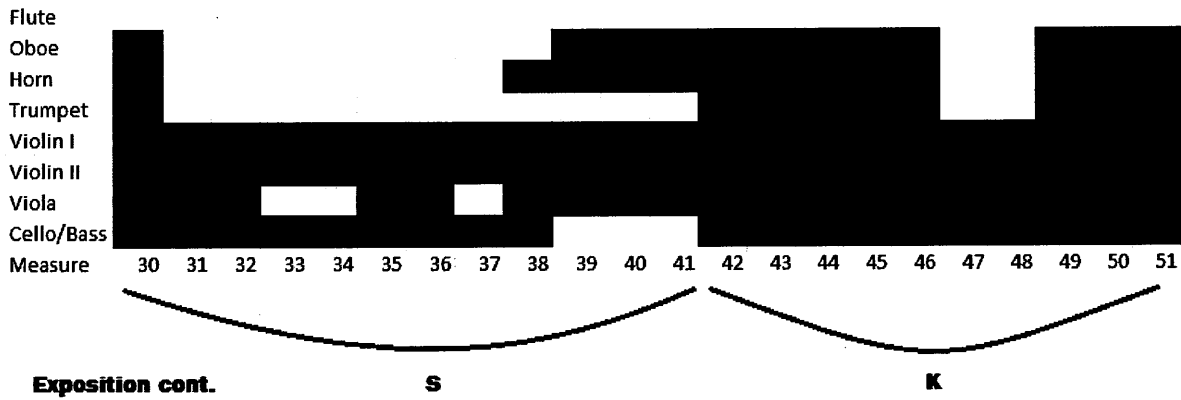
Mozart's *Il Re Pastore Overture* was originally scored for a small eighteenth century orchestra- two flutes, two oboes, two horns, two trumpets, three first violins, three second violins, two violas, and cello/bass. The transcription is scored for piccolo, two flutes, oboe, bassoon, Eb clarinet, three Bb clarinets, Eb alto clarinet, Bb bass clarinet, two alto saxophones, tenor sax, baritone saxophone, three cornets, four horns, three trombones, baritone, basses, string bass, snare drum, bass drum and timpani.

In the original, all of the strings play in nearly every measure of the piece. The winds are used more sparingly than the strings, and are most frequently present in the cadence material at the end of each section. The flute does not play until the coda. For this piece, *full texture* could be defined as all strings and winds minus flute, *generally full texture* could be defined as full strings and some winds, and *sparse texture* could be defined as stings and winds with rests.

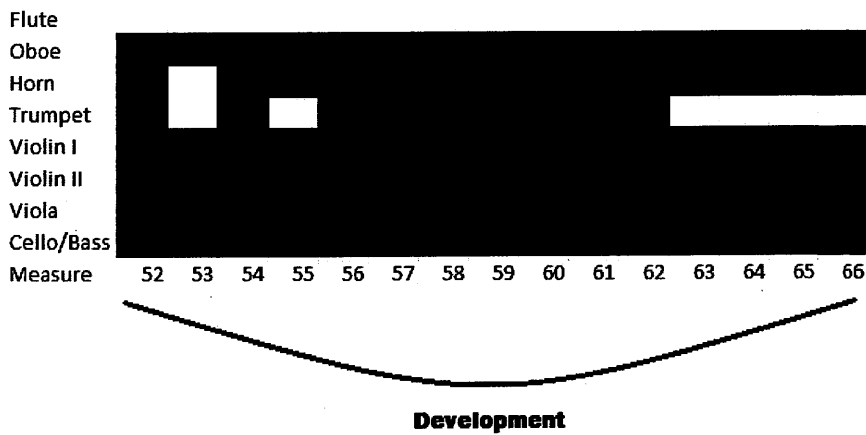
The primary theme and transition section of the exposition both start with a generally full texture. All of the strings play in every measure. The oboe, horn and trumpet are used in the cadence material at the end of the primary theme and transition so that both sections end with a full texture.



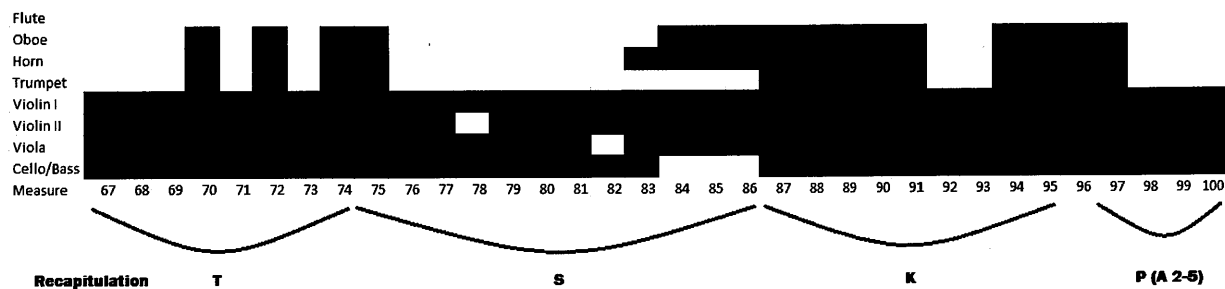
The secondary theme of the exposition has a sparse texture (as well as a smaller tessitura than the previous sections). This is reflected in the viola resting in measures 33, 34 and 37 and the cello/bass resting in measures 39, 40 and 41. The closing section has full texture, with the exception of measures 47 and 48, and consists of mostly cadential material.



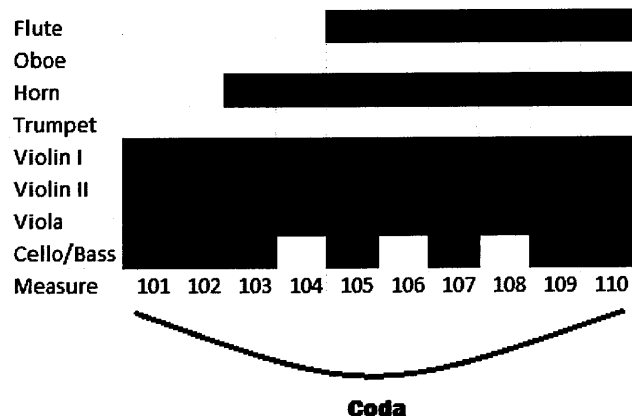
The most consistently full texture of the piece occurs in the development section. The oboes and all of the string instruments are used in every measure. The horn and trumpet are used in most measures as well.



As expected, the recapitulation generally mirrors the texture of the corresponding parts of the exposition. Note that the only measure of the piece that the second violins rest is measure 78, which corresponds to measure 33 of the exposition. In measure 78 of the recapitulation, the violas play the part that the second violins play in measure 33 of the exposition.

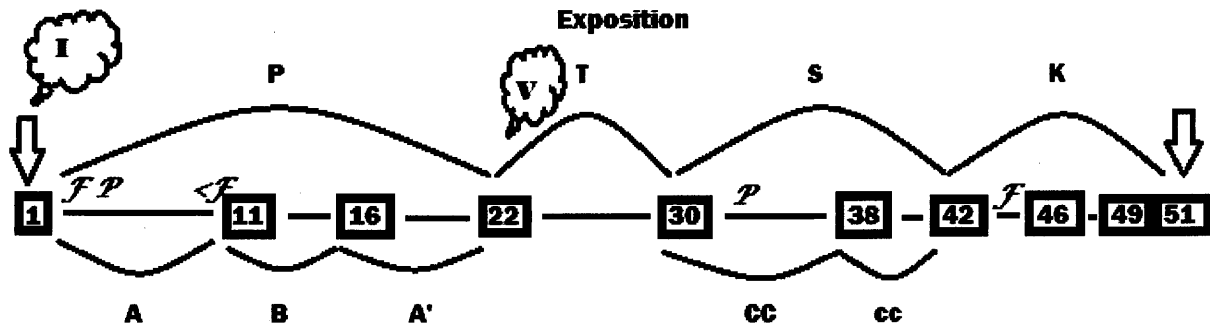


The flute makes its only appearance in the coda, starting in measure 105. This brightens the timbre of the piece and raises the pitch level to transition to act one. There is no corresponding part in the transcription, because the transition to act one is not needed. Note that the bass drops out in measures 104, 105, and 106 to further raise the pitch level and create a sparse texture.

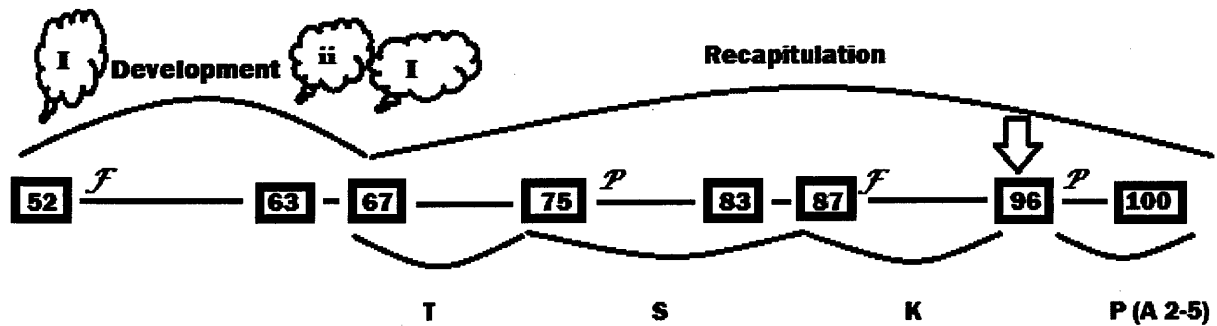


Unit 7: Form and Structure

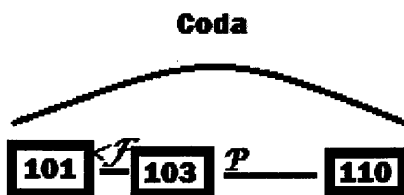
The overture to Mozart's *Il Re Pastore* is in simple sonata form. The exposition follows the expected primary theme (P), transition (T), secondary theme (S) and coda (K) sequence. The primary theme is in ternary ABA' form and the secondary theme is in binary CCcc form. The transition section modulates to the dominant. Hard cadences occur at measures 1 and 51.



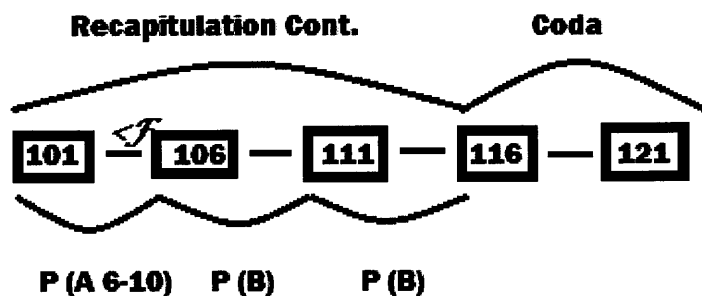
The development is relatively short (15 measures), starting in the tonic and modulating to the supertonic. The recapitulation is in the tonic as expected, however the order of the themes is changed from the exposition so that part of the primary theme is played after the coda. A hard cadence occurs at measure 96.



Measure 101 is the point of departure between the original and the transcription. In the original, the primary theme is cut short in the recapitulation, and a soft coda is played to transition to the first act of the opera.



In the transcription, the A section of the primary theme is completed and the B section is repeated twice before the coda, which is different than the coda of the original, and contains more cadence material since there is no need to transition to the first act.



Unit 8: Suggested Listening

Il Re Pastore, K. 208: Overture – W. A. Mozart

Così fan tutte, K. 588: Overture – W. A. Mozart

Die Zauberflöte, K. 620: Overture – W. A. Mozart

Die Entführung aus dem Serail, K. 384: Overture – W. A. Mozart

Unit 9: Additional References

A. Hutchings : Mozart: the Man, the Musician (London, 1976)

C. von Wurzbach : Mozart-Buch (Vienna, 1869) [repr. of articles in WurzbachL]

E. Müller von Asow, ed. W.A. Mozart: Verzeichnis aller meiner Werke (Vienna, 1943, 2/1956 with L. Mozart: Verzeichnis der Jugendwerke W.A. Mozarts)

G. Haberkamp : Die Erstdrucke der Werke von Wolfgang Amadeus Mozart: Bibliographie (Tutzing, 1986)

H.-G. Klein : Wolfgang Amadeus Mozart, Autographe und Abschriften: Katalog (Laaber, 1982)

L. Schieder, ed.: Die Briefe W.A. Mozarts und seiner Familie (Munich, 1914)

N. Zaslaw and F.M. Fein, eds.: The Mozart Repertory: a Guide for Musicians, Programmers and Researchers (Ithaca, NY, 1991)

O. Keller : Wolfgang Amadeus Mozart: Bibliographie und Ikonographie (Berlin, 1927)

R. Tenschert : Wolfgang Amadeus Mozart 1756–1791: sein Leben in Bildern (Leipzig, 1935)

Jesus, Jesus Rest Your Head – Tom Wallace

Unit 1: Composer

Jesus, Jesus Rest Your Head is a wind arrangement of an Appalachian folk song collected by John Jacob Niles (1892-1980). Niles was a collector, composer and balladeer who was born in to a musical family in Kentucky. He spent time in the army, and also studied music at the Cincinnati Conservatory. After studying at the conservatory, he sang with the Lyric Opera in Chicago, and worked as the master of ceremonies at the Silver Slipper nightclub in New York. He eventually settled in Kentucky and made a career out of collecting and publishing Appalachian folk songs, such as *Jesus, Jesus Rest Your Head*.

Tom Wallace arranged this version of *Jesus, Jesus Rest Your Head* for winds. Wallace was born in 1948 in Laurens, SC. He earned his bachelor and master's degrees in composition at the University of Georgia. Wallace's principal instrument is trumpet, and he was a Concerto Competition winner, playing Hummel's Trumpet Concerto with the UGA Wind Symphony as an undergraduate. After receiving his MFA, he continued studying composition with John Corina and Leslie Bassett at the University of Michigan. Wallace is also a member of Phi Kappa Phi, Phi Beta Kappa and ASCAP. Wallace has taught undergraduate and graduate classes in composition, theory, and trumpet pedagogy at the University of Georgia, Mercer University-Atlanta, and Georgia State University. He has also been the staff arranger for the UGA Band since 1976. He founded and conducted the Contemporary Chamber Ensemble at the University of Georgia and was elected Music Faculty Member of the Year in 1979 at UGA. Wallace is also the music director for the Peachtree Brass quintet in Atlanta.

Wallace is currently an arranger who focuses on wind, marching band, and Christmas music, and is considered one of the premier band arrangers in America. His arrangements and other published works are played worldwide. He has been affiliated with the Arrangers' Publishing Company, based out of Nashville, TN since 1985. The Arrangers' Publishing Company publishes marching band and concert band music, as well as well as drill design for middle school, high school and college level marching bands.

Wallace is married to the violinist Kathryn Marie Gray who served for 31 years as an orchestra director for the Gwinnett County Public School. The Wallace's currently live in Atlanta, Georgia. (Arrangers Publishing Company)

Unit 2: Composition

The composition is a wind arrangement of the Appalachian folk song *Jesus, Jesus Rest Your Head*. The original folk lyrics follow:

*(Chorus) Jesus, Jesus, rest your head;
You has got a manger bed.
All the evil folk on earth
Sleep in feathers at their birth.*

*Have you heard about our Jesus?
Have you heard about his fate?
How his mammy went to that stable
On that Christmas Eve so late?
Winds were blowing, Cows were lowing,
Stars were glowing, glowing, glowing.*

Jesus, Jesus, etc

*To that manger then came wise men,
Bringing things from hin and yon
For the mother and the father
And the bless-ed little Son.
Milkmaids left their fields and flocks
And sat beside the ass and ox.*

Jesus, Jesus, etc. (Jesus Jesus Rest Your Head)

Tom Wallace first heard this Appalachian folk carol on the George Winston album *December*. This led to Wallace discovering a collection of songs collected by John Jacob Niles, and arranging *Jesus, Jesus Rest Your Head* for concert band. (Arrangers Publishing Company)

Unit 3: Historical Perspective

The original folk version of *Jesus, Jesus Rest Your Head* is also known as *The Manger Cradle Song*. It was originally sung as an Appalachian folk song in the late 19th and early 20th century. According to its collector John Jacob Niles, the piece “came in to being because my mother and I visited a family named the Grahams, who, at the turn of the century, lived in Hardin Co., KY. My mother noted down a ‘little Christmas song’ they sang, for I was too young at the time to take it down myself. About 1909, after I had written *Go ‘way From My Window*, my mother gave me a few slips of jumbled notes and said ‘Here, see if you can make a song out of this.’” Niles collected the folk arrangement of *Jesus, Jesus Rest Your Head* from those notes. (John Jacob Niles) This wind version of *Jesus, Jesus Rest Your Head* was created by Tom Wallace for the Arrangers Publishing Company with the company goal of providing a new, easy to use approach to band music in mind. (Arrangers Publishing Company)

Unit 4: Technical Considerations

This is a slow piece, with quarter note ranging from 66 to 80 beats per minute throughout its entirety. It can be a challenge not to rush the slow and lyrical eighth notes. Also, there are many time signature changes between 4/4, 3/4, and 2/4, of which the conductor should be particularly aware. There are several key changes in the development section, which must be observed carefully. There is a brief solo at measure 12 and 13 in the trumpet, and measure 13 and 14 in the French horn. There are also several slight tempo changes and rallentandi as well, which must be carefully conducted.

Unit 5: Stylistic Considerations

It is important to keep in mind that this piece was originally sung, so lyrical, legato playing is appropriate. Also given the Appalachian folk roots, lyricism beauty are more important than rhythmic precision. The dynamics of the piece are generally soft throughout.

Unit 6: Musical Elements

Melody:

The melody consists of a primary them (structured as ABA) and a secondary theme (structured as CD), all of which come directly from the words of the original Appalachian folk song. All of these themes are developed and played in multiple keys throughout the piece.

Beginning of primary theme (A) in the trumpet, measures 1-3



Harmony:

The harmony is generally functional. The first theme in E-flat major is accompanied by a traditional tonic, subdominant, dominant seventh, tonic progression. However, there are several modulations. The secondary theme at measure 12 is presented in the relative C minor, and there is a development section containing modulations to C major, A minor, G minor, F minor, and F major in measures 23-37. The modulations themselves occasionally move the key center up or down by a whole step. For instance there is a modulation from G minor to F minor in measures 28 to 31, and the first theme is heard in E-flat major at the beginning and F major at the end. Switching between the relative major and minor within a key is also common in the piece. According to correspondence with Wallace, "I just wanted to let it flow and have a unique harmonic feel in the middle section."

Rhythm:

The time signature of the piece changes between 4/4, 3/4, and 2/4. Slow, legato eighth notes typify the rhythm of the piece. The original words of the Appalachian folk song, *Jesus, Jesus Rest your head* drives the rhythm of the piece.

Timbre:

The timbre comes from traditional concert band orchestration, focusing on soft woodwind and brass sounds. Percussion is used sparingly for effect and includes only light metallic sounds from bells, chimes, small triangle, mark tree, and suspended cymbal. Timpani are used sparingly to support the low brass. There are two brief solos for trumpet and French horn.

Unit 7: Form and Structure

The piece starts with a full statement of the original tune, followed by development material, followed by a recapitulation of the tune, and concluded with a coda. It could be thought of as a condensed sonata form.

| Section | Measure | Key | Events |
|---------|---------|---------------------|---|
| A | 1-11 | Eb Major | Primary theme is introduced. Thematic phrase structure is A (1-3), B (4-8), A (9-11). |
| B | 12-22 | C Minor to Eb Major | Secondary theme is introduced in the relative minor, transition back to Eb major. Thematic phrase structure is C (12-17) in C minor, D (18-22) in Eb Major. |
| C | 23-37 | C Major to F Major | Development material. Thematic phrase structure is A' (23-24) in C Major, C' (25-27) in A Minor, A''/C'' (28-30) in G Minor, D' (31-37) in F Minor ending in F Major. |
| D | 38-45 | F major | Recapitulation. First theme restated in F major. Thematic phrase structure is A (38-40), B (41-45). |
| E | 46-53 | D Minor | Coda in the relative minor. |

Unit 8: Suggested Listening

Concordia University Wind Symphony: *What Child Is This?* Richard Fischer, Conductor. River Forest, IL: Concordia University. Rec 1999.

Concordia University Wind Symphony: *Tell Us of the Night.* Richard Fischer, Conductor. River Forest, IL: Concordia University. Rec 1997.

Concordia University Wind Symphony: A Childhood Hymn. Richard Fischer, Conductor. River Forest, IL: Concordia University. Rec 2011.

Unit 9: Additional References and Resources

Niles, J. *The Songs of John Jacob Niles.* New York, NY: G Schirmer. 2010.

R. Pen. *I Wonder As I Wander.* Lexington, KY, 2010.

Petite Symphonie – Charles Gounod

Unit 1: Composer

Charles-François Gounod (1818-1893) was a French composer during the romantic period. He composed in most of the major secular and sacred genres of his time period. He is most well-known today for composing an *Ave Maria* descant, as well as his first major opera, *Faust*. (Huebner)

Gounod showed a talent for music and particularly composition at an early age, studying with Antoine Reicha, and later enrolling in the Paris Conservatoire to study composition. Embarking on a career in composition, he achieved his first opera success with *Faust*. (Huebner) After composing more operas, Gounod moved his family to England to avoid the fallout of the Franco-Prussian war. While in England, he continued to compose in several major genres, including incidental music to Ernest Legouvé's play *Les deux reines*, two masses, and over 60 additional songs and piano pieces. Gounod later moved back to France and continued to compose operas such as *Polyeucte* and *Le Tribut de Zamora*. (Rodda, 2005) It was at this phase of his life that he composed the *Petite Symphonie* for Paul Taffanel. (Huebner)

Unit 2: Composition

The *Petite Symphonie* is a four-movement wind symphony scored for the standard octet of Mozart's serenades plus flute. It was patterned after Mozart's *Serenades* and wind *Octets*. (Hoover, 2014)

The *Petite Symphonie* was composed in 1885 for Paul Taffanel's Société de Musique de Chambre pour Instruments à Vent. Given that the sponsor Taffanel was an accomplished flutist, the *Petite Symphonie* makes particular use of the flute through beautiful melodic solos. It contains four movements in classical form- Adagio and Allegretto, Andante Cantabile, Scherzo, and Finale. The piece is approximately 19 minutes in length. (Hoover, 2014)

Unit 3: Historical Perspective

The *Petite Symphonie* was composed at a time of technological advancement for wind instruments. According to Dr. Richard Rodda's program notes, "the wind instruments of Beethoven's time were still quite primitive, awkward of fingering, suspect of intonation and recalcitrant of tone production... The woodwinds owe their current "perfected" status to the work of Theobald Böhm, a German flutist who published in 1847 a treatise that largely solved the acoustical and practical problems hitherto plaguing the instruments." (Rodda, 2005)

In the second half of the 19th century, there was also tremendous growth in civic bands in France. A large number of wind band societies were formed, patterned after the civic choral societies known as Orphéon. (Whitwell, 2010) The flute virtuoso Paul Taffanel formed an important civic wind band society known as the Société de Musique de Chambre pour Instruments à Vent. Taffanel commissioned several chamber works for the Société, including Gounod's *Petite Symphonie*. David Whitwell notes that the "great value of this activity was to keep alive the potential of the wind ensemble as absolute music, during a time when the military bands had elected to serve primarily as an entertainment medium." (Whitwell, 2010)

Unit 4: Technical Considerations

Rhythmically, this piece is fairly simple, written in 4/4, 3/4, 6/8 and 2/4. Most of the rhythms consist of standard eighth note and sixteenth note subdivisions of the beat. Most of the piece is written in B-flat major and E-flat major, with some modulations to the keys of A major, G major, C major, D minor, A-flat major, C minor, G minor and F major.

The challenge for this piece is for the players to be able to play independently with precise articulation and blend. Since this is a chamber piece, there are many solos, both long and short, particularly in the clarinet, flute and oboe. Players should be comfortable playing independently while listening very closely to the other members of the chamber group.

In the Ludwig Masters edition, Frederick Fennell provides a contrabass clarinet part, as well as string contrabass and contra bassoon parts to reinforce the bass line. Fennell noted in the score that "In any choice the conductor is cautioned against indiscriminate use of all three instruments simultaneously; that would defeat the initial purpose of providing the option of a simple and desirable reinforcement of the bass line." (Fennell, 1985)

Unit 5: Stylistic Considerations

Despite being composed in 1885, the piece is written in a light classical style. Most of the transitions are smooth and light in character. Most of the melodies are periodic and sequenced, and the harmonies functional. Most of the piece can be characterized by light, classical lyricism. Articulation, phrasing, blend and touch appropriate for the light classical style are important.

According to Dr. Richard Rodda's program notes, "A slow introduction prefaces the main body of the opening movement, a frothy sonata structure. The sweetly songful Andante is led by a lovely melody in the flute, Gounod's tribute to the artist who inspired the work. There follows a vigorous Scherzo and Trio, perhaps the finest portion of the work in its kaleidoscopic use of wind sonorities. A suave, sonata-form finale brings this charming *Petite Symphonie* to a close." (Rodda, 2005)

Unit 6: Musical Elements

Melody:

Adagio and Allegretto

After a sixteen measure adagio introduction, the primary theme of the Allegretto is introduced.

Beginning of the primary theme in the clarinet, measures 16-19



A slight variation of the primary theme is then played at measure 24, with the flute added an octave above. The secondary theme is introduced at measure 36 in the clarinets, and then expanded with the flutes an octave above.

Secondary theme in the clarinet, measures 36-38



The development material that follows the exposition consists of melodic variations of the primary and secondary theme.

Melodic variation of the primary theme in the flute, measure 72



Andante Cantabile

The second movement, *Andante Cantabile*, contains a beautiful and memorable flute solo.

Beginning of flute solo in the *Andante Cantabile*, measures 8-11



After a seven-measure introduction, the flute enters with this solo lasting twenty two measures, at which point, fragments of the flute solo are developed in the flute, oboe, and clarinet in measures 29-64. The beautiful melody repeats in the flute at measure 64, but departs from the original at measure 74, leading to the end of the movement.

Scherzo

The melody of the third movement Scherzo is driven by variations of a rhythmic two measure 6/8 hunting theme. (Hoover, 2014)

Oboe, measures 3-4 of the Scherzo



This rhythm is sequenced by a third and varied in the flute, oboe and clarinet to create the melodic material of the movement.

Oboe, measures 13-16 of the Scherzo, sequenced by a third



At measure 73 of the Scherzo, the melody frequently moves back and forth between instruments while decreasing the number of measures of each fragment by half, creating a kaleidoscopic effect. (Rodda, 2005) The melody starts in the clarinet for four measures, passes to the oboe for four measures, back to the clarinet for four measures, and back to the oboe for another four measures. Then, at measure 89, it passes to the clarinet for two measures, back to the oboe for two measures, back to the clarinet for one measure, and finally to the oboe for one measure. It is important to ensure that the melody is passed smoothly and effortlessly between oboe and clarinet during this kaleidoscopic section.

Finale

After a 20-measure introduction, the primary theme of the Finale is introduced in the flute. The melody of the primary theme is motivic based, consisting of a quarter note tied to an eighth note, followed by three eighth notes. This motive is sequenced down a third, three times to create the primary theme.

Primary theme in the flute, measures 21-27



A new melody is presented in measure 52, created by segmenting the three eighth notes of the primary theme motive.

Melody in the flute, measures 52-56



The melody is further developed in measures 60-64 by sequencing the three eighth note motive down a third, three times.

Melody in the flute, measures 60-64



Harmony:

Patterned similarly to the Mozart *Octets*, the harmony is functional, sonorous and triadic. The piece makes frequent use of tonic, dominant and mediant chords, as well as secondary dominants. The third movement contains German sixth chords in the introduction.

The first movement is in B-flat major, with modulations to A major, G major, C major and D minor in the development. The second movement is in the contrasting key of E-flat major, with a short modulation to A-flat major. The third movement is in B-flat major, after an introduction in C minor. It contains modulations to G minor, E-flat major and A-flat major. The third movement is notable for containing a German sixth chord in measure 7. The final movement is in B-flat major, with frequent modulations between the contrasting keys of F major and C major, as well as D-flat major and the relative key of B-flat minor.

Rhythm:

Adagio and Allegretto

The first movement is in 4/4 time. Much of the movement is driven by the rhythms of the primary and secondary themes.

Beginning of the primary theme in the clarinet, measures 16-19



Secondary theme in the clarinet, measures 36-38



This clarinet rhythm is repeated and expanded several times in the movement.

Secondary theme in the clarinet expanded, measures 109-111



Andante Cantabile

The *Andante Cantabile* is in 3/4 time, played in a slow, legato manner. The movement is driven rhythmically at times by the clarinets and bassoons playing harmony under the flute solo.

Bassoon, measures 8-10 of *Andante Cantabile*



The conductor has flexibility to lead the tempo in a rubato manner where appropriate for additional musical expression. For example, the conductor can slow the tempo at measure seven in order to hold the tension before the entrance of the flute solo at measure eight.

Scherzo

The third movement *Scherzo* is in 6/8 time, driven more rhythmically than melodically. It is based on a two-measure hunting theme, which drives the entire movement rhythmically. (Hoover, 2014)

Oboe, measures 3-4 of the *Scherzo*



Finale

The Finale is in 2/4 time. The rhythm of the final movement is based on a motive consisting of a quarter note tied to an eighth note, followed by three eighth notes. Most of the rhythmic material in the movement is expansions, segmentation, and variations of this motive.

Finale motive in the flute, measures 21-22



Development of the motive in the flute by segmentation of the three eighth notes, measures 60-62



The motive is further segmented down to just two eighth notes in measure 73, passed between the horn and oboe, back and forth.

Timbre:

The music is scored for a nonet chamber wind ensemble consisting of a flute, two oboes, two clarinets, two horns, and two bassoons. The music is light in texture, and makes use of legato articulation much of the time. The flute, oboe and clarinet are most prominently featured, and usually play the melody.

Unit 7: Form and Structure

There are four movements in classical form- Adagio and Allegretto, Andante Cantabile, Scherzo, and Finale. The opening movement and Finale are written in sonata form. (Rodda, 2005)

The second movement Andante Cantabile has an intro-A-B-A form, with the A sections consisting of a flute solo, and the B section consisting of development.

In the third movement Scherzo, several variations on the hunting theme are presented and repeated, and then repeated again through a Dal Segno al Fine, creating an intro-AA-BB-CC-D-EE-A-B-C form.

Unit 8: Suggested Listening

Along with the *Petite Symphonie*, these chamber wind pieces were also commission for the Société de Musique de Chambre pour Instruments à Vent. (Whitwell, 2010)

Quintets Op 88, 91, 99, 100 – Anton Reicha

Petite Suite Gauloise Op. 90 – Louis Théodore Gouvy

Octuor, Op. 20– Sylvio Lazzari

Unit 9: Additional References

E. de Bertier de Sauvigny, ed.: *Quelques photographies et lettres inédites de Gounod, Massenet et Saint-Saëns* (La Jourdan, 1980)

G. Weldon: *Mon orphelinat et Gounod en Angleterre: lettres de M. Gounod et autres documents originaux* (London, 1876)

J.G. Prod'homme: 'Miscellaneous Letters by Charles Gounod', *MQ*, iv (1918), 630–53

M. Pincherle, ed.: *Musiciens peints par eux-mêmes: lettres de compositeurs écrites en français* (Paris, 1939), 138–9

Predludio Sinfonico - Páll Pampichler Pálsson

Unit 1: Composer

Páll Pampichler Pálsson (1928) is an Austrian born, Icelandic composer. He studied at the Conservatory in Graz. He originally moved to Iceland to play principal trumpet in the Icelandic National Symphony Orchestra, and to conduct the Reykjavík city band. (Iceland Music Information Centre) In 1971 he became the principal conductor of the Iceland Symphony Orchestra. He is a prolific composer, having composed many pieces for band, chorus and orchestra. (Burt, 2015)

Unit 2: Composition

The piece is a prelude for concert band. It was composed for the Reykjavík city band - Blásarasveit Reykjavíkur. It is approximately five minutes in length.

Unit 3: Historical Perspective

Iceland gained independence from Denmark over a period of years (1918-1944). Iceland's new independence brought on the establishment of major national music institutions, such as the Reykjavík Music Society, the Iceland State Broadcasting Service and the Reykjavík College of Music in 1930, and the National Symphony Orchestra and National Theater in 1950. As new music institutions were being formed, several institutions promoting the indigenous rímur tradition were formed as well. This includes the Idunn Rímur Chanters' Society in 1929 and the Rímur Chanters' Society from Hafnarfjörð in 1930. At the same time as there was shift towards nationalism through new organizations, Icelandic composers continued to use adopt mainland European musical traditions. (Sigurbjörnsson., 2015) It was under this context that Páll Pampichler Pálsson learned, conducted and composed in Iceland.

Unit 4: Technical Considerations

The most difficult technical consideration is the multiple meters. A majority of the piece is written in 4/2, with additional usage of 3/2, 5/2 and 6/2. This is not a common time signature and it may present a reading challenge for players. There are also many chromatic passages which will necessitate careful reading.

Most of the instrumental parts are written in the middle of their ranges, except for the flute, which frequently plays near the top of its range, spending most of the piece between C6 and C7.

Unit 5: Stylistic Considerations

The style is that of a fast, rhythmically driven prelude. Given that the piece is rhythmically driven with frequent chromatic passages and articulation changes between staccato and legato, careful listening between players is important.

Unit 6: Musical Elements

Melody:

The main theme of the piece is presented in measure 2 of the piece in the trumpet, trombone and French horn. This is alternated with legato pulsing eighth notes in the woodwinds.

Measure 2 in the first trombone



The material following this main theme is rhythmic in nature, frequently consisting of unison syncopated quarter notes. The next melody appears in the development section, played in the woodwinds and horns. It is marked as *cantabile*.

Measure 36-37 in the oboe



This is followed by more unison syncopated quarter note rhythmic based material. At measure 57, the new melodic material is created through augmentation of the unison quarter notes heard several times in the piece thus far. The quarter notes are augmented to half notes, still in unison. It is marked as *pesante*.

Measure 57-59 in the trumpet



This is again followed by more unison syncopated quarter notes, played in an antiphonal manner. At measure 76, the melodic material continues to be rhythmically based.

Rhythmically driven melody in the bassoon, measure 76



This is followed by more rhythmically based material. After a da capo repeat of the main theme, a final fanfare melody is played by the brass in the coda.

Measure 98-100 in the trumpet



Harmony:

The piece begins and ends in the key of B-flat major, but there are many chromatic passages and modulations to keys such as A minor, D-flat major, E-flat minor and F major among others.

- 1-8 B-flat major
- 9-19 B-flat major with modulation to A melodic minor
- 20-35 B-flat major with modulation to A melodic minor
- 36-46 A minor
- 47-56 D-flat major
- 57-64 Chromaticism, with focuses on E-flat minor, F minor and A minor
- 65-74 B-flat major, briefly to C major, back to B-flat major
- 75-89 Chromaticism, F major to D-flat major to F-sharp minor
- 90-97 F major
- 98-109 B-flat major

Rhythm:

Most of the piece is written in 4/2, with some measures in 3/2, 5/2 and 6/2. The tempo is marked as the half note getting 100 beats per minute, with a slight tempo increase in the coda to 112 beats per minute. The piece is rhythmically driven with many syncopations and unison rhythms.

There are several sections with syncopated quarter notes played in unison in groups of instruments, such as in measures 69-70 in the trombone, with the bassoon, trumpets, tuba and timpani having the same syncopated unison rhythm.

Measures 69-70 in the first trombone



There are also sections with unison syncopated quarter notes played alternated between separate groups of instruments in an antiphonal manner. For instance, in measure 21, the bassoon, baritone saxophone, and tuba play a concert B-flat, C and D as quarter notes on beats one two and three, while the trombone and French horn simultaneously play a concert F, G and A as quarter notes on the off beats. This creates a rhythmic alternating antiphonal effect in several passages in the piece.

Even the primary melodic material of the piece is rhythmically driven. The playing of precise, syncopated rhythms is what makes most of the melodic material interesting.

Rhythmically driven melody in the first trombone, measure 2



Rhythmically driven melody in the bassoon, measure 76



Timbre:

The piece is written for flute, oboe, three clarinets, bassoon, alto saxophone, tenor saxophone, baritone saxophone, three trumpets, three trombones, baritone, four French horns in F, tuba, timpani, glockenspiel, marimba, snare drum, bass drum, cymbals and gong.

The melody is most often played in the brass. The woodwinds role is often to have fast legato eighth note chromatic runs as a contrast to the brassy, rhythmic melodies. There are several measures that have percussion only, and act as a 'drum break', such as in measures 8, 20, 63-64, 101-102, 105 and 108-109.

Unit 7: Form and Structure

The piece is in ternary ABA form with a coda. It could be considered a modified sonata form with one primary theme and a very long development.

- A Main theme of the piece in Bb major, measures 1-8
- B Long development section with many chromatic modulations to keys such as A minor, D-flat major, E-flat minor and F major among others, measures 9-97
- A Da capo repeat of measures 1-8
- Coda Final section in B-flat major, measures 98-109

Unit 8: Suggested Listening

Árni Björnsson studied with Páll Pampichler Pálsson at the Reykjavík College of Music. They are considered to be two of the most important Icelandic composers of wind band repertoire. (Iceland Music Information Centre)

Islands Hrafnistumenn - Árni Björnsson

Sjá Roðann - Árni Björnsson

Vikingamars - Árni Björnsson

Preludio Sinfonic - Páll Pampichler Pálsson

Suite Arctica - Páll Pampichler Pálsson

Unit 9: Additional References

G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)

K. Hastrup: *A Place Apart: an Anthropological Study of the Icelandic World* (Oxford, 1998)

M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

S. Nielsen: *Stability in Musical Improvisation: a Repertoire of Icelandic Epic Songs (Rimur)* (Copenhagen, 1982)

...and Grace Will Lead Me Home – Thomas Knox

Unit 1: Composer

Thomas Knox (1937-2004) is an American composer of concert band and wind ensemble music. Knox served as chief composer and arranger for the United States Marine Band for most of his career. According to Frederick Fennell, Knox held "a singular position among composers of wind band music in the United States." Much of his music is based on hymns, folk music and patriotic tunes. He composed 42 original works, and over 200 arrangements for the marine band. His most well-known works include *God of Our Fathers* and *Sea Songs*. (Sullivan, 2005)

Col. Timothy W. Foley, former marine band director told NPR that Knox "really was responsible - both through his original compositions and through his arranging - for creating a lot of the sound of the Marine Band... Other people heard that and wanted to emulate it. One of the ways to do that was by going to Tom's music and playing it as well. He had a very profound influence on band music in the latter part of the 20th century." (Appreciation: Thomas Powell Knox, 1937-2004, 2004)

Unit 2: Composition

As noted on the cover of the score, this piece "is a subtle setting of the Hymn amazing grace."

Motivic material is taken from the *Amazing Grace* melody, and used to create most of the material for the piece. This piece goes far beyond the original *Amazing Grace* in form, harmony, melody and emotional impact, and is considered a new and unique composition itself. (Knox)

The piece is approximately five minutes in length.

Unit 3: Historical Perspective

This piece was composed for the United States marine band, and first performed at a memorial service for the survivors of the bombings of the federal building in Oklahoma City. (Knox)

Unit 4: Technical Considerations

The piece is considered by the publisher to be grade 4/5. It is written for a full wind ensemble, including string bass. There are solos in the euphonium (measure 39), trumpet (measures 18, 104), horn (measure 13), and oboe (measure 77), among others. The piece also contains chamber music-like sections, for example, the clarinet setting starting in measure 69. The players should be comfortable playing independently in the solo and chamber-like sections.

Most of the piece is written in 3/4, but there are measures written in 4/4, particularly at the beginning of the piece, which must be observed carefully. The rhythms consist of standard quarter note, eighth note, triplet and sixteenth note subdivisions of the beat. The challenge rhythmically is to observe a flexible tempo in order to add to the tension and musicality. Smooth, legato playing is important throughout.

Most of the piece is centered in the key of Eb and F, both major and minor. Players must also be cognizant of frequent accidentals. The composer switches modes frequently, so careful observance of the accidentals is important.

Unit 5: Stylistic Considerations

The piece has a morphing and flowing feel to it, often without a clear sense of mode or melody. Legato playing and conducting is appropriate throughout the piece. The tempo can be interpreted in a rubato manner to add tension and release where appropriate. For example, the conductor can slow down at measures 66 and 67 to dramatize the release following the tension of measures 60-65. Another example is slowing the tempo in measure 38 to hold the tension longer before the first setting of *Amazing Grace* in measure 39. When the melody finally appears for the first time in recognizable form at measure 39, the tension departs, and the music has a sigh of relief and a sense that it is now home. It is important to accentuate the tension before the melody appears, so that the sigh of relief is more emphasized.

There are a few major stylistic moods in the piece.

1-39 quiet, sustained, flowing, nebulous

39-51 tension drops, sigh of relief, first setting of *Amazing Grace* theme, more simple harmony

51-69 push forward, heavy, deliberate, militaristic emotional peak

69-82 second setting of *Amazing Grace* in the wood winds, relaxed chamber music feel

82-90 flowing beautiful emotional peak (key change to F major)

90-98 third setting of *Amazing Grace* in trumpet and horn, acting as a transition

98-fine slow, militaristic ending

Unit 6: Musical Elements

Melody:

Loras John Schissel, senior musicologist at the Library of Congress, said to the Washington Post that Knox "had this wonderful ability to start with something very small, just a fragment of the melody or part of a chord, just enough to pique your curiosity, and then he takes his time... Like a good novel, it takes a while before all the pieces come together. What makes Tom so good is that he makes it worth the wait. There's a great payoff at the end." (Sullivan, 2005)

...and *grace will lead me home* is a great example of this. In the first part of the piece, measures 1-39, there are only hints of melody, while the piece morphs in and out of harmonic tension.

Much of the fragmented melodic material in this opening developmental section is created from modifying the pitches, but keeping the rhythms of the *Amazing Grace* melody.

Amazing Grace

The image shows four staves of musical notation for the piece 'Amazing Grace'. The music is written in a treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The first staff contains the first three measures, the second staff contains measures 4-6, the third staff contains measures 7-9, and the fourth staff contains measures 10-12. The melody consists of eighth and quarter notes, with some notes beamed together and some measures containing rests.

Measures 1-3 ...and grace will lead me home

This image shows the first three measures of the 'Amazing Grace' melody. It is written in a treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The last two notes, G4 and F4, are beamed together.

Measures 30-34 ...and grace will lead me home

This image shows measures 30-34 of the 'Amazing Grace' melody. It is written in a treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The last two notes, G4 and F4, are beamed together.

The composition starts with 39 entire measures of nebulous developmental material with only fragments of melody before the first setting of the traditional *Amazing Grace* melody appears at measure 39 as a euphonium solo. It is continued by the first trumpet, moves to the first clarinet at measure 47, and is completed by the flutes at measure 49.

In measures 51-69, the *Amazing Grace* melody is no longer present, and a more militaristic section enters the piece, culminating with a militaristic emotional peak, driven more by harmonic tension and rhythm than melody.

The *Amazing Grace* melody reappears at measure 69 in the clarinet, and is joined by the saxophones at measure 78. At measure 82, the melody again departs and a beautiful, flowing emotional peak occurs, again driven more by rhythm and harmonic progression. *The Amazing Grace* melody next appears at measure 90 in the first trumpet, which is passed to horns, and finished by the first trumpet.

Another militaristic section follows at measure 98, and the final *Amazing Grace* motive appears at measure 104 in the first trumpet.

Harmony:

The piece begins in E-flat minor. Even though the melodic and rhythmic material spawns from motives taken from *Amazing Grace*, the harmonic material goes far beyond the original in terms of depth and complexity. For example, in measure 3, the entrance of the brass occurs in the form of an F- C flat- E natural chord, which in the key of E-flat can be interpreted as a supertonic half diminished seventh chord. The harmony in the first section of the piece morphs between supertonic and dominant chords, with frequent seventh chords and non-harmonic tones mixed in. The first minor tonic chord finally occurs at measure 22, along with several non-harmonic tones (which could be interpreted as a tonic thirteenth chord). The piece continues to morph through tonic, supertonic and dominant chords, along with frequent extended chords and non-harmonic tones. Some of the dominant chords are presented as major, and some minor.

The piece modulates to the parallel major at measure 39 (which is also when the *Amazing Grace* melody is heard for the first time). Even in the key of E-flat major, the dominant chord is presented in minor form just two measures later. The piece continues to oscillate between E-flat major and E-flat minor, making use of many extended chords, diminished chords and non-harmonic tones. Dominant chords are just as likely to be minor as they are to be major. Tonic chords, in major or minor are rare, and when a clear major tonic chord is played, it is often followed by chords that would found in the parallel minor, obfuscating the sense of mode.

For example, measure 50 ends with an E-flat major chord (along with an A-flat pedal tone) which is the tonic chord in E-flat major, only to be followed by an F-flat major chord, which would be the supertonic in the key of E-flat locrian, not major.

The relaxation of the harmonic tension happens in measure 69 (which is the second presentation of the *Amazing Grace* melody) settling in to a clear and simple E-flat major key.

There is a key change to F major at the emotional climax of the piece in measure 82. The piece modulates to parallel F minor at 98, and finally ends on an F major chord seven measures later.

Rhythm:

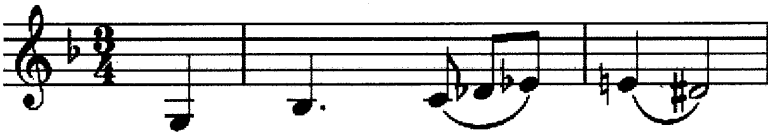
Much like *Amazing Grace*, most of the piece is in 3/4. The composer wrote some measures in 4/4 in order to obfuscate the sense of time and flow. For example, the militaristic emotional peak at measures 63-66 is written in 3/4, followed by a two-measure release written in 4/4, followed by the *Amazing Grace* melody written in 3/4 at measure 69.

Most of the rhythms in the developmental sections are based on motives taken from *Amazing Grace*.

Amazing Grace



Measures 3-5 ...and grace will lead me home



Measures 60-61 ...and grace will lead me home

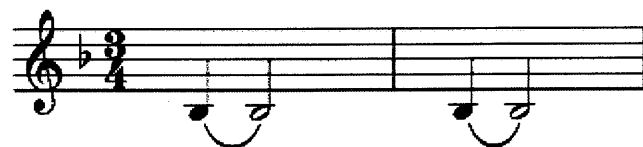


Some of the rhythmic material is a retrograde version of *Amazing Grace*.

Amazing Grace



Measures 16-17 ...and grace will lead me home



Some of the rhythmic material is a retrograde diminution of *Amazing Grace*, displaced by an eighth note.

Amazing Grace



Measures 54-55 ...and grace will lead me home



Timbre:

The piece is scored for two flutes, two oboes, two bassoons, three clarinets, bass clarinet, two alto saxophones, tenor sax, baritone sax, three trumpets, two horns, three trombones, euphonium, tuba, string bass, timpani, mallets, snare drum, and bass drum.

Much of the piece is built around harmonic tension, so blend between the instruments is crucial.

There are chamber-like sections, most notably at measure 69 in the clarinets. During these parts, all instruments as individuals should be clearly heard.

The snare drum part at measure 51 is to be played muffled, with the snares off, resulting in a sound similar to a field drum, creating a militaristic sound for the first emotional peak at measures 59-66.

The flowing, beautiful emotional peak at measure 82 is dominated by the upper woodwinds, resulting in bright, yet soft timbre.

Unit 7: Form and Structure

Taking a broad view, the piece alternates between quiet, flowing, nebulous sections, with only hints of melody present, sections with more motion and militaristic sounds, driven by rhythm and harmony, and sections with recognizable settings of the *Amazing Grace* melody.

1-39 quiet, sustained, flowing, moving, motives from *Amazing Grace* are suggested and developed

39-51 sigh of relief, first complete setting of *Amazing Grace* in the euphonium

51-69 push forward, heavy, deliberate, militaristic peak, driven by rhythm and harmony

69-82 second setting of *Amazing Grace* in the woodwinds, chamber music-like

82-90 flowing, beautiful emotional peak, driven by harmony and rhythm (key change to F major)

90-98 third setting of *Amazing Grace* in trumpet and horn, acting as a transition

98-fine slow, militaristic ending

The piece is through composed, with melodic and peaks in measures 59-69, and 82-90. The emotional peaks occurring about two thirds thought the piece could be an indication that the composer used the golden ratio a way to pace the piece in a pleasing manner.

Alternately, it is possible to think of the piece as being in a modified rondo form, with the *Amazing Grace* melody as the rondo theme, although this is not likely the composer's intention.

1-39 development

39-51 rondo

51-69 development

69-82 rondo

82-90 development

90-98 rondo

98- fine development

Unit 8: Suggested Listening

Amazing Grace – Traditional

American Pageant – Thomas Knox

God of Our Fathers –Thomas Knox

Sea Songs – Thomas Knox

Unit 9: Additional References

Aitken, Jonathan (2007). *John Newton: From Disgrace to Amazing Grace*, Crossway Books.

Basker, James (2002). *Amazing Grace: An Anthology of Poems About Slavery, 1660–1810*, Yale University Press.

Julian, John (ed.)(1892). *A Dictionary of Hymnology*, Charles Scribner's Sons, New York.

Ressier, MGySgt D. Michael (1998). *Historical Perspective on The President's Own United States Marine Band 200th Anniversary* (PDF). Washington, D.C.: History and Museums Division.

Bibliography

- (n.d.). Retrieved October 2015, from Arrangers Publishing Company:
<http://arrangerspublishingcompany.com/index.php>
- CPDL. (1999). Retrieved October 2015, from Africa (William Billings):
http://www1.cpd.org/wiki/index.php/Africa_%28William_Billings%29
- Appreciation: Thomas Powell Knox, 1937-2004*. (2004). Retrieved October 2015, from NPR:
<http://www.npr.org/programs/pt/knox.html>
- Birge, E. B. (1937). *History of Public School Music in the United States*. Philadelphia, PA: Oliver Ditson Company .
- Burt, A. (2015, October). Pálsson, Páll P(ampichler). *Grove Music Online*. Oxford Music Online.
- Cooke, N. (2015, October). Swan, Timothy. *Oxford Music Online*.
- Copland, A. (1939). *What to listen for in Music*. New York, NY: New American Library.
- Eisen, C. (2015, October). Wolfgang Amadeus Mozart. *Grove Music Online*. Oxford Music Online.
- Eskew, H. (2015, October). Bradbury, William Batchelder. *Grove Music Online*. Oxford Music Online.
- Fennell, F. (1985, April). About the Composer (Score notes). *Petite Symphonie*. Boca Raton, FL: Ludwig Masters Publications.
- Gorin, J. (2012, September 13). *Peter Stenshoel reviews British Band Classics - Frederick Fennell conducting the Eastman Symphonic Wind Ensemble*. Retrieved October 2015, from 89.3 KPCC:
<http://www.scpr.org/blogs/offramp/2012/09/13/9967/peter-stenshoel-reviews-british-band-classics-fred/>
- Greenberg, R. (2008). *Great Masters: Mozart- His Life and Music*. Chantilly, VA: The Teaching Company, LLC.
- Hartley, W. S. (1999). Angel Band. *Score notes*. Southern Music.
- Hartley, W. S. (n.d.). *Walter S. Hartley Home Page*. Retrieved October 1, 2015, from
<http://www.walterhartley.com/>
- Hascall, J. (1918). *The King of Glory*. Chicago, IL: Charles Reign Scoville Pub. Co.
- Hoover, M. (2014, June 6). *Program Notes*. Retrieved October 2015, from Chicago Symphonic Winds:
<http://chicagosymphonicwinds.com/tag/gounod/>

- Huebner, S. (n.d.). *Gounod, Charles-François*. Retrieved October 2015, from Grove Music Online.
- Iceland Music Information Centre. (n.d.). Retrieved October 2015, from TÓNVERKAMÍÐSTÖÐ:
<http://mic.is/>
- Jesus Jesus Rest Your Head*. (n.d.). Retrieved November 2011, from Folk Info:
<http://www.folkinfo.org/songs/displaysong.php?songid=563>
- John Jacob Niles*. (n.d.). Retrieved October 2015, from Hymns and Carols of Christmas:
http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/Biographies/john_jacob_niles.htm
- Knox, T. (n.d.). ...and grace will lead me home. San Antonio, TX: Counterpoint Music Publishers.
- Kroeger, K. (2015, October). Billings, William. *Grove Music Online*. Oxford Music Online.
- March*. (n.d.). Retrieved October 2015, from Classic Cat:
<http://www.classiccat.net/genres/march.info.php>
- Matthews, C. (2015, October). Holst, Gustav. *Grove Music Online*. Oxford Music Online.
- Rodda, R. E. (2005, November). *EncoreCCM*. Retrieved October 1, 2015, from Chicago Chamber Musicians: <http://www.encoreccm.org/pieces/189>
- Rushton, J. (2015, October). Re Pastore, II. *Grove Music Online*. Oxford Music Online.
- Sigurbjörnsson., T. (2015, October). Iceland. *Grove Music Online*. Oxford Music Online.
- Stith, K. R. (1975). *An Analysis of the First Suite in E-Flat by Gustav Holst*. Manhattan, KA: Kansas State University.
- Sullivan, P. (2005, May 22). *Thomas Powell Knox, 66, Dies; Marine Band Composer, Arranger*. Retrieved October 2015, from The Washington Post: <http://www.washingtonpost.com/wp-dyn/articles/A46785-2004May21.html>
- Swan, T. (2000). *Psalmody and Secular Songs*. Madison, WI: American Musicological Society.
- Whitwell, D. (2010). *A Concise History of the Wind Band*. Austin, TX: Whitwell Publishing.