
Conducting Student Scholarship

Music conducting

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Program Notes (MUAP 621 – Recital)

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MUAP 621 – Recital

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Submitted in partial fulfillment of the requirements for
the degree of Master's of Music in Conducting

Messiah University
Mechanicsburg, PA

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Juggernaut (2015)

Gary D. Ziek

Gary Ziek (b. 1960¹) is the Director of Bands and Professor of Trumpet at Emporia State University in Emporia, Kansas, a position he has held since 1995.² Gary Ziek holds a Doctor of Musical Arts in Wind Conducting from Michigan State University as well as Master of Arts in Trumpet Performance and Bachelors of Science in Music Education from the Indiana University of Pennsylvania.³ Gary Ziek is an active performer and Bach Trumpet Artist. Ziek has performed and conducted extensively in the United States as well as in France, Switzerland, Germany, Austria, Italy, China, and Canada.⁴ His compositions and arrangements have been performed throughout the United States and internationally. Notable performances include the University of South Carolina, Utah State University, Boston University, University of Nebraska-Omaha, Kansas City Wind Symphony, and by the Summit Brass in Colorado.⁵ Other notable performances include Carnegie Hall, the Midwest Band and Orchestra Convention in Chicago and internationally in Belgium, Canada, The Netherlands, Spain, England, France, Russia, Sweden, Germany, Australia, Japan, Norway, Macau, China, South Korea, Singapore, Hong Kong and Taiwan. Gary Ziek has received many awards and recognitions as a composer, conductor, and educator. Awards include the President's Award for Research and Creativity, the Liberal Arts and Sciences Award for Scholarship and Creativity, and Excellence in Teaching Award.⁶

Juggernaut: a massive inexorable force, campaign, movement, or object that crushes whatever is in its path.⁷

Marked at a “relentless” tempo, *Juggernaut* remains aggressive and forceful from the first measure. Featuring challenging 16th-note lines, modern harmonies, fluctuating time signatures, and stark contrasts, *Juggernaut* is as dynamic and exciting as the name suggests. Favoring modal harmony and harsh dissonances, the flavor of *Juggernaut* is modern through and through. Though challenging at first, especially for a younger ensemble, the unique nature of *Juggernaut* will engage students from the outset.

I had the pleasure of performing this work during my first year of teaching with the Baltimore Music Educators Wind Symphony, a community band open to all music educators in the Baltimore Region. Performing this work on my secondary instrument was a challenge and helped to change my perspective on conducting and teaching. Though I practiced and eventually

¹ “Gary D. Ziek,” Composer / Arranger, Hebu Music, accessed March 21, 2021, <https://www.hebu-music.com/en/musician/gary-d-ziek.434/>.

² “Gary Ziek,” Department of Music Directory, Emporia State University, accessed March 21, 2021, <https://www.emporia.edu/department-liberal-arts-sciences/department-music/about/faculty-staff/gary-ziek/>.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ “Juggernaut,” Definition of Juggernaut, Merriam-Webster, accessed March 21, 2021, <https://www.merriam-webster.com/dictionary/juggernaut>.

learned to love playing *Juggernaut*, the experience shifted my perspective away from the music and instead to the individual needs of my students. *Teach the students in the classroom, not the students you wish were in the classroom.*

First Suite in Eb (1909)

Gustav Holst

Gustav Holst (1874 – 1943) came from a family of musicians.⁸ Holst's great grandfather was a composer, pianist, and teacher of the harp to the Imperial Russian court in St. Petersburg. Holst's grandfather settled in Cheltenham, England, where he too would teach harp and piano. Not surprisingly, Gustav Holst's father was also an accomplished and active pianist/organist. Holst's pedigree clearly pointed to a career in music.⁹ Holst enrolled in the Royal College of Music in 1893, eventually earning a scholarship in composition in 1895. It was at the Royal College of Music that Holst met one of his closest friends and influences, Ralph Vaughan Williams. While at the Royal College of Music, Holst also studied trombone with which he freelanced alongside his studies. In 1905 Holst was appointed head of music at the St Paul's Girls' School in Hammersmith where he would remain for the rest of his life. Though Holst enjoyed a growing reputation before World War I, genuine recognition was not achieved until the first performance of *The Planets* in 1918.¹⁰ *The Planets* would go on to become Holst's most enduring and popular composition. Gustav Holst died of heart failure in May 1934.

Composed in 1909, the *First Suite in Eb* is a cornerstone masterwork of the wind band repertoire.¹¹ Written at a time when few original works of high artistic merit existed for the medium, Holst's *First Suite* represents a paradigm shift in band writing.¹² With focus on artistic value and craftsmanship, the *First Suite* offered ensembles a new experience in idiomatic band writing and a new concept for how a wind band could sound.¹³ Over 100 years later, the work remains one of the most widely performed and lauded works in the band world.

Composed in three parts, each movement is based on an original folk melody composed by Holst. The first movement, written in the Chaconne form, presents the main theme from which the first three notes form the basis for all themes in the work. The second movement, brisk in tempo and light in texture, is a stark contrast to the heavy and dark textures of the first. Featuring a prominent oboe and trumpet solo, the second movement features shorter notes and repeated 8th note figures adding to the driving texture of the movement. The third and final movement is a classic military march. Building themes again based on the first three notes

⁸ Matthews, Colin. "Holst, Gustav(us Theodore von)." *Grove Music Online*. 2001; Accessed 14 Mar. 2021. <https://www-oxfordmusiconline-com.ezproxy.messiah.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252>.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Frank Battisti, *The New Winds of Change* (Delray Beach: Meredith Music, 2018), 16.

¹² Battisti, *The New Winds of Change*, 17.

¹³ Ibid., 16.

presented in the opening of the Chaconne, Holst interweaves multiple themes as the piece progresses to a triumphant and flamboyant finale.

Holst's *First Suite in Eb* was the first work I conducted for my applied conducting lessons at Messiah. I immediately fell in love with the work. My time in applied lessons pushed my creative thought on the podium and challenged me to find new ways to express my ideas in gesture. There is so much to learn from Holst, even a century later. Before grappling with this work, I would have never considered programming a work so old for students in an urban school in the year 2020. My thoughts have since changed to quite the opposite. All students, no matter the skill level, can learn from Holst just as I have.

As Summer was Just Beginning (1994)

Larry Daehn

Larry Daehn (b.1939¹⁴) holds a Bachelor's Degree in Music Education from the University of Wisconsin-Oshkosh and a Master's Degree from University of Wisconsin-Platteville.¹⁵ Daehn taught elementary, middle school and high school band, chorus and classroom music throughout his 35-year teaching career, 27 years of which as director of bands at New Glarus High School in Wisconsin. Under Larry Daehn's tutelage the New Glarus High band would attain many national honors.¹⁶ Though retired, Daehn remains active in the band community as a member of the American School Band Directors, Wisconsin Music Education Conference, World Association of Symphonic Bands And Ensembles, The Percy Grainger Society, National Band Association and Phi Beta Mu National Honor Society. A popular guest conductor and music lecturer, Daehn has lectured and guest-conducted in Wisconsin, Illinois, New York, Michigan, Minnesota, Iowa, Oregon and California. As a writer, Daehn's articles have appeared in such publications as *The Instrumentalist* and *Bandworld* magazines. Daehn serves as owner and operator of Daehn Publications, now distributed by C. L. Barnhouse.

Accessible to young bands and valuable to experienced ensembles alike, *As Summer was Just Beginning* is a popular lyrical work in the wind band repertoire. This piece was written in tribute to the late James Dean, a young actor who tragically lost his life in a car accident at the age of 24. The composition echoes the sorrow felt throughout the world at the loss of such a young talent. Though contemplative and mournful, the work still features moments of hope and triumph, expressing that though James Dean may be gone, his legacy will never be forgotten. Containing only two simple themes, Daehn's composition challenges ensembles to maintain a mature touch while exploring emotive playing and the careful handling of the melodic line.

I often find it challenging to find lyrical works that my students, especially younger, enjoy performing. Upon arrival at my first teaching position, I had learned that the year prior the

¹⁴ "Larry Daehn," Composers, C.L. Barnhouse, accessed March 21, 2021, <https://barnhouse.com/composer/larry-daehn>.

¹⁵ Ibid.

¹⁶ Ibid.

students had performed *As Summer Was Just Beginning* and loved it. In an attempt to not recycle material, I never programmed *As Summer Was Just Beginning* despite constant requests to do so. Looking back, I regret not programming *As Summer Was Just Beginning* for those students to whom it meant the most. I truth I know now but had yet to accept as a young director rings true when I reflect on my decision: Students will perform better when they love the work they are performing.

Foundry (2011)

John Mackey

John Mackey (b. 1973) holds a Master of Music in Composition from The Juilliard School and a Bachelor of Fine Arts from the Cleveland Institute of Music.¹⁷ With compositions ranging from vocal, strings, theater, and wind band, John Mackey has carved a name as one of the foremost modern composers, especially in the world of wind bands.¹⁸ John Mackey's works have been performed at such prestigious venues as the Sydney Opera House, the Brooklyn Academy of Music, Carnegie Hall, the Kennedy Center, Weill Recital Hall, Alice Tully Hall, the Joyce Theater and many more. International performances have taken place in Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, and New Zealand.¹⁹ Mackey has received commissions from the, The American Bandmasters Association, the Dallas Wind Symphony, the Cleveland Orchestra Youth Orchestra, the New York Youth Symphony, and many others. John has collaborated with a diverse range of artists, having served as Music Director of the Parsons Dance Company and with the U.S. Olympic Synchronized Swim Team who went on to win a bronze medal in the 2004 Athens Olympics performing to Mackey's *Damn*. John has been recognized with numerous grants and awards from ASCAP, the American Music Center, and the Mary Flagler Cary Charitable Trust. Mackey's first work for wind band, *Redline Tango*, has since received over 100 performances worldwide since its debut in 2004. Mackey has held college residencies at Florida State, University of Michigan, Ohio State, Arizona State, University of Southern California, University of Texas, among many others.²⁰

A play on words, *Foundry* by John Mackey is unique in its use of “found” percussion instruments. Clearly written with an emphasis for percussion, *Foundry*, calls for 12 percussion parts. Below is listed some of the interesting instruments an ensemble must acquire to perform *Foundry*:

- 4 resonant, rattling piles of metal
- Clang, a metal instrument struck with a hammer
- 4 wooden objects

¹⁷ “John Mackey,” Biography, The Wind Repertory Project, last modified March 6 2021, https://www.windrep.org/John_Mackey.

¹⁸ “Music”, John Mackey.com, accessed March 21, 2021, <https://www.johnmackey.com/music>.

¹⁹ Rebecca L. Phillips, “John Mackey: the composer, his compositional style and a conductor’s analysis of Redline Tango and Turbine.” (Doctoral Diss., Louisiana State University, 2007), 4-20.

²⁰ “John Mackey”, The Wind Repertory Project.

- 4 metal mixing-type bowls, suspended in a way that they are allowed to resonate.²¹

Beyond the play on words in relation to found percussion, *Foundry* evokes the hardcore and dangerous process of casting metal in a foundry. Not coincidentally, the first genre that comes to mind after hearing *Foundry* is, to me, “metal”. Though harsh, brazen, and driving in character, *Foundry* is not without reprieve. Themes and melodies are clearly stated alongside complex rhythmic interplay through the ensemble. The seemingly endless flurry of metallic percussion mimics the chaotic sounds of a metal foundry at work. Note the constantly shifting time signatures found after the statement of the main theme.

I joined The Hunt Valley Wind Ensemble, a community band in northern Baltimore County, as assistant director in 2017. Eager to perform music that I had been unable to with my school ensembles, *Foundry* had been on my radar for some time. As a lover of metal music in my youth, *Foundry* was the band piece I had been waiting for. The HVWE’s performance of *Foundry* marks my first concert conducting a large and mature ensemble, an experience that greatly influenced my decision to seek a master’s degree in Conducting at Messiah University.

Overture for Winds (1959)

Charles Carter

With a career spanning more than 45 years, Charles Carter (b. 1926) has made lasting contributions to the concert band literature.²² Carter received a Bachelor of Music from Ohio State University and a Master of Music from the Eastman School of Music. After graduating from Eastman Carter spent a number of years in Columbus Ohio working for the U.S. government, writing dance band arrangements, and playing in dance and show bands. Carter broke into the educational circuit in the fall of 1951, as arranger for the Ohio State Marching Band and part-time instructor of low brass. That same year Carter was commissioned by the Manley Whitcomb, director of bands at Ohio State University, to write a piece to be performed at the American Bandmasters Association. In response Carter composed his first two published works, *Metropolis* and *Overture In Classical Style*. 1953 would mark the first year of Carter’s 43-year tenure arranging works for the Florida State University ensembles. Carter was awarded with the Distinguished Service to Music award by Kappa Kappa Psi National Band Fraternity in 1984. Though now retired from Florida State University, Carter continues to compose and arrange for concert band.²³

Composed in 1959, *Overture for Winds* has stood the test of time as a Charles Carter’s most popular band composition.²⁴ Featuring strong melodic content, unpredictable contrasts, and

²¹ Mackey, John. *Foundry*. Osti Music, 2011.

²² “Charles Carter,” Composer / arranger, Hebu Music, accessed March 21, 2021, <https://www.hebu-music.com/en/musician/charles-carter.2211>.

²³ Ibid.

²⁴ “Overture for Winds (Carter),” Program Notes, The Wind Repertory Project, last modified March 12, 2021, [https://www.windrep.org/Overture_for_Winds_\(Carter\)](https://www.windrep.org/Overture_for_Winds_(Carter)).

exciting technical passages, *Overture for Winds* is as enjoyable to listen to as it is for an ensemble to perform. Frequent ritardandos challenge the band to remain in sync with one another and the conductor. Written in 3 parts, the brisk and driving main theme bookends a lyrical and triumphant middle section. Carter expertly defies expectations through deceptive variations of phrase throughout the work.

This work holds a special place in my heart as the first work I got to conduct with a high-school ensemble. Student teaching was nerve wracking, inspiring, and everything in between. I had the privilege of student teaching at a school with a great music program and director. I will never forget the feeling of stepping on the podium for the first time, feeling the gaze of more than 70 high schoolers on me, and giving the downbeat. I learned more than I can express in that year of student teaching, this work will always signify the place where it all started.

Yorkshire Ballad (1984)

James Barnes

James Barnes (b. 1949)²⁵ is an American composer, conductor, and educator. An alumnus of the University of Kansas, Barnes studied composition and music theory and holds a Bachelor of Music and Master of Music. Barnes currently teaches orchestration, arranging and composition, wind band history and repertoire courses at the University of Kansas.²⁶ Alongside his teaching duties, Barnes also served as associate and director of bands for 27 years. Barnes boasts numerous popular publications for concert band and orchestra.²⁷ These works have enjoyed performances at such venues as the Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center. Barnes' various awards and recognitions include the American Bandmasters Association Ostwald Award for outstanding contemporary wind band music, the Kappa Kappa Psi Distinguished Service to Music Medal, and the Bohumil Makovsky Award for Outstanding College Band Conductors. He has received commissions from all five of the major United States military bands. A member of ASCAP, the American Bandmasters Association, and numerous other organizations, Barnes has traveled extensively nationally and international as a guest composer, conductor, and speaker.²⁸

Though not based on an existing folk song, James Barnes composed *Yorkshire Ballad* in the hopes to provide younger ensembles with the opportunity to experience performance of a work similar in style to Percy Grainger's *Irish Tune from County Derry*.²⁹ Flowing and lyrical, *Yorkshire Ballad* offers many great musical moments in which ensembles can explore tone, alignment, intonation, and musicality. With clearly delineated phrases and approachable melodies, *Yorkshire Ballad* offers younger players an opportunity to work on the aspects of

²⁵ "James Barnes," School of Music, University of Kansas, accessed March 21 2021, <https://music.ku.edu/james-barnes>.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Barnes, James. *Yorkshire Ballad*. Southern Music, Hal Leonard, 1984.

music not written on the page. Barnes' original melody and supporting counter melodies travel around the ensemble, giving all members of the ensemble and opportunity to treat the melodic line.

The program I had inherited upon accepting my first teaching job had been through many band directors in a short span. This turnover lead students of the program to be confused and disconnected, though passionate and eager to excel. My third year at the school is when everything clicked. Armed with a rag-tag ensemble of only 18 members, we were able to achieve "Straight 1s" at assessment, something that had not been done for almost a decade. I had stressed about the lyrical number for months, afraid that I had over-programmed. Despite my worry, *Yorkshire Ballad* was the highlight of our performance. The real take-away for me was not the score, but the new-found confidence my students had found. Year after year they went to assessment intimidated, outnumbered, and scared. The next year my student arrived with heads held high. Despite numbering only 16, our wind ensemble was proud and confident. They knew they belonged, and they knew they could achieve anything. I will never forget those students, that year, and *Yorkshire Ballad*.

Armenian Dances: Part 1 (1972)

Alfred Reed

Alfred Reed (1921 - 2005)³⁰ began his formal music training as a trumpet player at the age of ten. Reed began playing professionally while still in high school, though soon became enamored with the study of harmony and counterpoint. Reed spent three years serving in an Air Force Band during World War II. After returning from the war, Reed enrolled at the Juilliard School of Music, though he did not finish his studies. In 1948, Reed left Juilliard to work as a composer and arranger with NBC and ABC, arranging music for radio, television, albums, and films. Alfred Reed resumed his academic work in a1953, becoming conductor of the Baylor Symphony Orchestra at Baylor University, Texas. Reed completed a Bachelor of Music and Master of Music at Baylor University. In 1955, Reed accepted a job as editor in a major music publishing firm, sparking deep concerns with the problems of educational music. Reed later joined the faculty of the School of Music at the University of Miami. While at the University of Miami, Reed developed the first four-year Music Industry program and was later appointed music director and conductor of the University of Miami Symphonic Wind Ensemble. Reed made Miami, Florida his home until his death on September 16, 2005.³¹

One of the nation's most prolific and frequently performed composers, Alfred Reed has over 200 published works across nearly all media, many of which featured on required performance lists for over 25 years. Alfred Reed been awarded over 60 commissions, and served as guest conductor in nearly every state, Canada, Mexico, Europe, Japan, Australia and South

³⁰ "Alfred Reed," Composers, C. L. Barnhouse, accessed March 21 2021, <https://barnhouse.com/composer/alfred-reed>.

³¹ "Alfred Reed", Composers, C. L. Barnhouse.

America. Alred Reed was the first “foreign” conductor to be invited to conduct and record with the world-famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.³²

Armenian Dances: Part 1 constitutes the first movement of a four-movement suite based on authentic Armenian folk songs. *Armenian Dances: Part 1* constitutes the first movement of the suite while *Armenian Dance: Part 2* contains the remaining 3 movements. Written in 5 parts, each part features a different Armenian folk song. Challenging and exciting, *Armenian Dances* has earned its place as a staple of the wind band repertoire.³³ The first folk song “Tzirani Tzar” is a broad and powerful opening to the work. The next folk song “Gakavi Yerk”, fast in tempo and lighter in texture, this folk song is an original melody composed by Komitas Vardapet intended for a children’s choir and symbolic of a bird’s tiny steps. The next section and song “Hoy, Nazan Eem” is a lively dance featuring complex time and shifting time signatures. Largely written in rhythmic groupings of 3+2, brief measures of 6/8 time interrupt the uneven gait of this dance song. The subsequent section “Alagyaz” contrasts the previous section in its broad and lyrical texture. The final section “Gna, Gna” is a lively and humorous song. Sudden dynamic contrasts and interplay between sections convey a joyous and care-free attitude.³⁴

I have chosen to end my recital with *Armenian Dances* as it is the most complicated, longest, and most technically demanding work I have studied in my time as a band director. Similar to my comments for Holst’s *First Suite in Eb*, prior to enrolling at Messiah University I would have never had a reason to study or conduct *Armenian Dances*. I thought I might never lead an ensemble skilled enough to perform this work, and if I did it would be so far into the future there was no need for me to pull the score off the shelf and look inside. I fell in love with this work under Dr. Colonna’s tutelage and have since learned that I should never doubt myself or my students. I still have much to learn. This work marks a change in my understanding of band literature, my understanding of myself, and the remaining decades of my career.

³² Ibid.

³³ “Armenian Dances Part I by Alfred Reed,” Wind Band Literature, Wind Literature.org, last modified September 17, 2018, <https://windliterature.org/2018/09/17/armenian-dances-part-i-by-alfred-reed>.

³⁴ Ibid.