
Conducting Student Scholarship

Music conducting

2022

Recital Program Notes

TJ Brungard

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/91

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.

Program Notes

O Magnum Mysterium (2003)

Morten Lauridsen (1943 -), transcribed for band by H. Robert Reynolds (1934 -)

Morten Lauridsen is prolific composer known mostly for his choral works. Born in Colfax, Washington, Lauridsen attended Whitman College before studying composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He has been on faculty at USC since 1967. Lauridsen's works have appeared on over 200 CDs, with five of those being nominated for Grammy Awards. Lauridsen was the chair of the Composition Department at USC from 1990-2002 and started the school's Advanced Studies in Film Scoring program. He has been a guest composer or lecturer at over seventy.¹

Currently the principal conductor of the Wind Ensemble at Thornton School of Music at the University of Southern California, H. Robert Reynolds has had a long and illustrious career as an educator and conductor. Reynolds served as the director of bands at the University of Michigan for 26 years. He holds degrees in Music Education and Performance from the University of Michigan, where he studied conducting with Elizabeth Green. He also holds an Honorary Doctor of Music from Duquesne University. Reynolds has been a guest conductor for many of the top university bands in the country, including Eastman School of Music, New England Conservatory, and Northwestern University.²

The original choral setting of Morten Lauridsen's *O Magnum Mysterium* was premiered in 1994 by the Los Angeles Master Chorale. With Lauridsen's approval, H. Robert Reynolds transcribed the work for wind band in 2003.³ The opening of the piece, which is soft and delicate in nature, contains relatively little rhythmic movement aside from the melody. As the ensemble builds, the alto voices become more active, eventually taking over the melody briefly. A solo trumpet begins to play over soft woodwind accompaniment. Following the solo, Reynolds brings the focus to the delicate sound of the woodwinds. While the music is soft and tranquil, there are many harmonic suspensions, creating brief moments of tension and release in the music. As the brass begin to reenter the texture, the music builds to a climax, led by soaring and accented horns. The dynamic begins to fade as instruments leave the texture. The final melody is heard through a series of solos, beginning with the euphonium, then moving to the horn, and finally the trumpet.

Outdoor Overture (1948)

Aaron Copland (1900 – 1990)

Aaron Copland is perhaps one of the most famous American composers of all time. Born in Brooklyn in 1900, Copland's contribution to the world of music spans many decades and many different musical mediums. Copland began taking piano lessons at the age of 13 and started

¹ "Bio," The Composer, Morton Lauridsen, accessed February 12, 2022, <https://mortenlauridsen.net/MortenLauridsen.html>.

² "H. Robert Reynolds," Music for All, accessed February 12, 2022, <https://education.musicforall.org/clinician/h-robert-reynolds/>

³ Morten Lauridsen, *O Magnum Mysterium*, (New York: Peer Music 2003), 1.

studying theory and composition in 1917. Some of Copland's best-known works include the ballets *Appalachian Spring*, *Billy the Kid*, and *Rodeo* and his orchestral works such as *Lincoln Portrait*, *Outdoor Overture*, and *Connotations*. Copland is also an important composer for the wind band, arranging of some of his orchestral works for band, as well as original works such as *Emblems*. In total, Aaron Copland's compositional career spanned more than fifty years, and produced some of the most famous and important works created by any American composer.⁴

Outdoor Overture was originally composed for orchestra in 1938 for the orchestra of the High School of Music and Art in New York City. Copland arranged the work for band in 1948 at the suggestion of his publisher.⁵ The work opens with a bold descending statement in the upper brass and woodwinds, which is answered by an ascending line in the low brass. The original descending statement is repeated several times, eventually accelerating before transitioning into a lyrical trumpet solo over a steady eighth note rhythmic pulse. The original descending line, returns, this time extended and repeated as it is passed to different instruments. As the tempo increases, Copland introduces a bouncing rhythmic figure in the clarinets, answered by eighth notes in the low brass and reeds. The rhythmic figure is repeated and used as a transition to a new key, where the rhythmic figure is broadened into a march style. The melody is repeated, this time in a smooth legato style before returning to the march style, this time used in canon. After a sudden pause and return of the original descending passage, a new, lyrical melody emerges in the clarinet, oboe, and flute. The rhythmic figure returns and is used as a transition to the final theme, again in a march style. It begins in the clarinets before being passed to the trombones and trumpets. The ensemble crescendos and returns to the bold statement from the beginning of the piece. The upper woodwinds play an extended lyrical melody reminiscent of the trumpet solo from earlier in the piece. After a recapitulation of the first march melody, Copland combines all of melodies from the piece, bringing the piece to a final climax and a triumphant conclusion.

Ammerland (2001)

Jacob de Haan (1959 -)

Jacob de Haan was born in Heerenveen, the Netherlands in 1959. He majored in school music and organ at the Music Academy Leeuwarden. De Haan appears regularly as a guest conductor in Europe, Australia, and the United States, including at the Western International Band Clinic in Seattle, Washington. He has worked at the Bavarian Music Academy in Germany, as well as the Federal Academy for Musical Youth Education.⁶

Ammerland, composed in 2001, is one of Jacob de Haan's most popular pieces for band. The piece depicts a rural region filled with country roads and a beautiful lake in Lower Saxony, Germany.⁷ The piece opens with a beautiful melody in the low range of the clarinets and euphonium and is set in a minor key. The sparsely scored opening leads to a lush, sonorous full ensemble sound with an additional countermelody in the euphonium. Suddenly, de Haan brings

⁴ Neil Lerner, "Copland, Aaron," Grove Music Online, accessed February 12, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/omo/9781561592630.013.3000000119>.

⁵ Frank Battisti, *New Winds of Change* (Delray Beach, Florida: Meredith Music, 2018), Chapter 3.

⁶ "Biography," Jacob De Haan, accessed February 12, 2022, <https://www.jacobdehaan.com/en/node/2>.

⁷ Jacob De Haan, *Ammerland*, (Heerenveen, Holland: De Haske Publications, 2001).

the piece into a major key, with the trumpets sounding in a bright upper register. The ensemble crescendos to a brass fanfare before finally returning to the delicate, soft dynamic at which the piece started.

El Capitan (1896)

John Philip Sousa (1854 – 1952) arranged by Keith Brion (1933 -) and Loras Schissel (1964 -)

John Philip Sousa was born in 1854 in Reading, Pennsylvania to parents John Antonio and Marie Elisabeth Trinkaus. He was the third of ten children. From an early age, Sousa began studying the violin, piano, flute, and several brass instruments. At the age of 13, Sousa's father enlisted him as an apprentice musician in the US Marine Band. He left the Marine Band at the age of 20 and spent several years working as a violinist, conductor, and composer. In 1880, he was appointed as the fourteenth conductor of the US Marine Band and elevated the ensemble to be the finest military ensemble in the country. He regularly composed new marches and created transcriptions of classical works to add to the band's repertoire. After leaving the Marine Band, Sousa started a civilian band, known as Sousa's Band and toured North America and Europe. Some of Sousa's most famous compositions include *Washington Post*, *The Thunderer*, and of course, *Stars and Stripes Forever*.⁸

Keith Brion, born in Phillipsburg, PA in 1933, studied music education at West Chester University, where he studied piccolo. He earned his Master's degree at Rutgers University and founded the North Jersey Wind Symphony. One of Brion's biggest accomplishments was founding the New Sousa Band in 1979, realizing his dream of reincarnating the great Sousa Band. He has been a guest conductor with many of the top performing ensembles in the country, such as the Goldman Band, the Boston Pops, and the Philadelphia Orchestra, where he frequently presents Sousa revival concerts.⁹

Loras Schissel was born in Hampton, Iowa in 1964. He is a respected arranger, conductor, and musicologist, and has created over 500 works for orchestra, wind band, and jazz ensemble. He is a senior musicologist at the Library of Congress and is considered a leading authority on the works of Percy Grainger, Aaron Copland, Leonard Bernstein, and John Philip Sousa. He appeared in the award-winning PBS documentary *If You Knew Sousa*. In 2007, Schissel debuted as a conductor with the Cleveland Orchestra.¹⁰

Composed in 1896, *El Capitan* uses themes from Sousa's operetta of the same name. Set in 6/8 time, the piece opens with a brief introduction and moves into the first strain, which features several prominent forceful chords as well as quickly shifting dynamics. The second strain is also full of dynamic contrast, with crescendos being followed by sudden softer dynamics. At the trio, the piece shifts into 2/4 time, something unique to this march. The melody is light and bouncy, building to three unison full ensemble notes. Sousa uses louder dynamics and repeated sixteenth

⁸ Paul E. Bierley and H. Wiley Hitchcock, "Sousa, John Philip," Grove Music Online, accessed February 12, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.A2259047>.

⁹ "Keith Brion," Wind Repertory Project, accessed February 12, 2022, https://www.windrep.org/Keith_Brion.

¹⁰ "Loras John Schissel," Wind Repertory Project, accessed February 12, 2022, https://www.windrep.org/Loras_John_Schissel.

note fanfares in the trumpets and upper woodwinds to create intensity, then a quick decrescendo to set up the final strain. Thinly scored, the final strain begins softly with the melody in the clarinets. When repeated, the brass are added to give a sense of weight and triumph as the piece comes to a close.

October (2000)

Eric Whitacre (1970 -)

Born in 1970, Grammy Award-winning composer Eric Whitacre has written music for band, orchestra, and choir and is a popular composer in each of those mediums. Whitacre received his Bachelor's degree in music composition from University of Nevada, Las Vegas, and his Master's degree from the Juilliard School, where he studied with John Corigliano and David Diamond. One of Whitacre's most innovative contributions to the musical world is his Virtual Choir, which made its first appearance in 2010. While virtual ensembles have become common place during the COVID-19 pandemic, Whitacre's Virtual Choir was unique at the time, and united 185 musicians across 12 countries to sing his choral work *Lux Aurumque*. As of 2022, Whitacre has done six Virtual Choirs. In addition to many works that have become standard in the choral repertoire, Whitacre has composed works for band that have become staples of the band repertoire as well, such as *Ghost Train* and *October*. Most recently, Whitacre was an Artist in Residence with the Los Angeles Master Chorale, and in 2021, was named a Yamaha Artist.¹¹

Since its premiere in 2000, *October* has become a mainstay of the wind band repertoire. Whitacre drew inspiration from great British composers such as Ralph Vaughn Williams and Edward Elgar to create lyrical, pastoral melodic lines and lush harmonies to depict his favorite month of the year.¹² The piece begins with a lone clarinet note and wind chimes, depicting a gentle autumn breeze blowing as leaves are falling. A lyrical oboe solo, followed by staggered entrances of the rest of the ensemble, leads to the main melody of the piece. A second, descending melody emerges from the woodwinds. As the full ensemble enters, Whitacre returns to the original melody, this time louder, but quickly dissipating into a beautiful euphonium solo. The clarinets play tremolos, reminiscent of stream one might find in the woods. An ascending eighth note melody brings the ensemble to the first miniature climax of the piece. The sound quickly diminishes, returning to the gentle oboe solo heard at the beginning of the piece. After a brief silence, the woodwinds enter with a flowing, lyrical melody. Instruments continue to add to the texture, culminating in a third statement of the melody, this time the loudest it has been. The intensity continues to build through dynamics and dissonant chords, until at last, a final crescendo leads to a release of the building tension, and the piece diminuendos to one final low brass chord.

¹¹ "Biography," Eric Whitacre, accessed February 8, 2022, <https://ericwhitacre.com/biography>.

¹² "October," Eric Whitacre, accessed February 8, 2022, <https://ericwhitacre.com/music-catalog/october>.

Sleigh Ride (1948)

Leroy Anderson (1908 – 1975)

Leroy Anderson was born in 1908 in Cambridge, MA. He studied piano, organ, and double bass. He attended Harvard University, where he earned his Bachelor's and Master's of Arts degrees in music and a Ph.D. in German and Scandinavian languages. After World War II, he became the principal arranger for the Boston Pops, writing a series of short original works, mostly with picturesque titles. Anderson's popularity as a composer continued to grow. A study in 1953 names him the American composer most frequently performed by American orchestras. He adapted many of his original orchestral works for band, including *Sleigh Ride*.¹³

Conceived originally during a heatwave in July 1946, *Sleigh Ride* has become a holiday favorite of many bands and orchestras around the world. While many associate this piece with Christmas, Anderson's original intention was to create a winter environment, not necessarily tied to the holiday itself. The famous lyrics were not added until 1950. *Sleigh Ride* is full of many unique sound effects used to make the audience feel as if they are actually being carried on a horse-drawn sleigh.¹⁴ These sound effects include the sleigh bells, the clip-clapping hooves of a horse, the crack of a whip, and the famous trumpet horse whinny at the end of the piece.

Windscape (2011)

David Marlatt (1973 -)

David Marlatt is a Canadian composer and trumpet player. After earning a degree in Music Education from the University of Western Ontario, Marlatt became the Principal Cornet for the Whitby Brass Band and founded the trumpet ensemble Trumpets in Style. He is an active composer and arranger, having produced over 800 arrangements of pieces from a variety of musical time periods.¹⁵

Windscape consists of three distinct sections, each representing a different mood created by the wind. The first section, The Winds from the North, begins with a driving bass and percussion rhythm which is punctuated by the full ensemble, representing the bitter winds that blow in the winter. Suddenly, the second section, The Winds of Change, begins. This driving section alternates constantly between 6/8 and 3/4, creating a steady, but shifting pulse. The melody is primarily in the trumpets, with an added countermelody in the horns. Suddenly the piece changes tempo as The Winds of Mystery begins. This section begins with the eerie sounds of crystal glasses and vibes, followed by a lyrical flugelhorn solo. After a full ensemble chorale, The Winds of Change returns, and is extended to create a full ensemble climactic ending.

¹³ "Leroy Anderson," Wind Repertory Project, accessed February 12, 2022, https://www.windrep.org/Leroy_Anderson.

¹⁴ "Sleigh Ride," Wind Repertory Project, accessed February 12, 2022, https://www.windrep.org/Sleigh_Ride.

¹⁵ David Marlatt, *Windscares*, (Ontario, Canada: Eighth Note Publications, 2011), 1.

Sailor's Delight (2018)
Frank McKinney (1953 -)

Frank McKinney earned his Bachelor of Music Education degree from Florida State University and taught middle and high school band in Florida and Georgia for 36 years. Since his retirement in 2013, McKinney has remained an active clinician, composer, and performer. He frequently adjudicates for the Florida Bandmaster Association as well as the Georgia Music Education Association.¹⁶

Sailor's Delight is a programmatic work, depicting a boat ride that takes the listener on a brisk nautical adventure.¹⁷ The piece opens with a bold fanfare in the horns and low brass answered immediately by the full ensemble. The flugelhorn introduces the primary melody which is light and full of energy. This energy gives way to a lyrical passage, where the listening might picture clouds passing overhead on a bright and sunny day. McKinney sprinkles in several popular nautical themes throughout the work. The lively original melody returns, signaling the boat's return to shore after a full day on the sea.

Spring: A New Beginning (2009)
David Marlatt (1973 -)

Spring: A New Beginning depicts the hope and beauty that are born as the winter months give way to spring. David Marlatt uses three distinct sections to create a musical portrait of the warmth and renewal of spring.¹⁸ The opening section, A Call to Spring, begins with a lively trumpet melody over bell tones in the horns and low brass. The second section, A Spring Rain, uses various body percussion (rubbing hands, snapping, patting of legs) to create a rain shower as a solo horn plays a lyrical melody. As the rainstorm comes to an end, the time signature shifts to 6/8 and the tempo increases, signaling the start of section three, The Celebration of Spring. Full of joy, this section combines duple and triple meters to create exciting melodies and counter melodies that drive the piece to a joyous conclusion.

Elegy for a Young American (1967)
Ronald Lo Presti (1933 – 1985)

Ronald Lo Presti was born in Williamstown, MA in 1933. He was a graduate of the Eastman School of Music as well as a Ford Foundation composer in residence. In addition to composing, Lo Presti was a teacher at Texas Tech University, Indiana State College, and Arizona State University.¹⁹

¹⁶ Frank McKinney, *Sailor's Delight*, (Ontario, Canada: Eighth Note Publications, 2018), 1.

¹⁷ Frank McKinney, *Sailor's Delight*, (Ontario, Canada: Eighth Note Publications, 2018), 1.

¹⁸ David Marlatt, *Spring: A New Beginning*, (Ontario, Canada: Eighth Note Publications, 2009), 1.

¹⁹ "Ronald Lo Presti," Wind Repertory Project, accessed February 13, 2022, https://www.windrep.org/Ronald_Lo_Presti.

Elegy for a Young American was dedicated to the memory of President John F. Kennedy following his assassination in 1963.²⁰ The work displays a wide range of emotions, including anger, pain, grief, and even acceptance. The piece opens with a simple rising motif presented in the clarinets. Lo Presti will develop this theme throughout the work. As more instruments enter the texture, the sound builds to a powerful, yet sad arrival. The ensemble diminuendos, leaving only the trombones playing a melancholy chorale. The clarinets introduce the second motif, identified by a rising and falling octave leap. As the full ensemble reenters, Lo Presti returns to the original rising motif. As the texture thins again, the original rising motif is juxtaposed with an inversion of the octave motif, this time used in canon. The tempo gradually increases, and the constant feeling of sadness begins to turn into anger. There is an abrupt silence and a final burst of anger and pain, presented with the inverted octave motif. As the anger dissipates, the mood changes, introducing a feeling of peace. The final chime notes and concluding major chord give the listener a feeling of acceptance.

Chester Overture (1957)

William Schuman (1910 – 1992)

William Schuman was born in the Bronx in 1910. In 1928, Schuman enrolled at New York University in pursuit of a business degree. One year later, he withdrew in order to pursue a career in popular music. After studying with Charles Haubiel, Adolf Schmid, and Bernard Wagenaar, he enrolled at the Teachers College of Columbia University. He earned a Bachelor's degree in Music education in 1935 and a Master's degree in 1937. In 1945, he was named president of the Juilliard School of Music. Though much of his work before 1938 is unpublished or destroyed, his surviving early works were influenced by Tin Pan Alley style melody and harmony. Elements of this style can be heard in some of his later works, such as the second section of *George Washington Bridge*. Schuman's career includes many compositions for orchestra, band, and choir, as well as dramatic works, such as the opera *The Mighty Casey*. In addition to his own compositions, he worked to help young composers, such as Corigliano and Del Tredici.²¹

Chester was originally composed to be the third movement of Schuman's *New England Triptych* for orchestra. It is based on a Revolutionary War era hymn of the same name by William Billings. In 1957, Schuman arranged and extended *Chester* into a standalone work for band.²² The work is a theme and variations form, with the theme being stated at the beginning of the piece followed by five distinct variations. Schuman opens the piece with a woodwind choir chorale followed immediately by a louder brass chorale. After a brief pause, the percussion and brass play a series of impactful downbeats, reminiscent of the drum beats of a Continental Army drummer as the soldiers marched into battle. The melody can be heard in the upper woodwinds in the upper range, much like a colonial era fife. Schuman rapidly passes short segments of the melody between different instruments. The second variation begins with unison, detached eighth notes, followed by a flowing, lyrical melody in the woodwinds. As the ensemble diminuendos, a

²⁰ "Elegy for a Young American," Wind Repertory Project, accessed February 13, 2022, https://www.windrep.org/Elegy_for_a_Young_American.

²¹ Steve Swayne, "Schuman, William (Howard)," Grove Music Online, accessed February 13, 2022, <https://doi-org.ezproxy.messiah.edu/10.1093/gmo/9781561592630.article.A2225534>.

²² "Chester," Wind Repertory Project, accessed February 13, 2022, <https://www.windrep.org/Chester>.

sudden powerful chord in the low brass signals the end of this variation and the start of a new one. The woodwinds play a flowing version of the melody that rapidly transitions between different tonal centers. Variation four uses many rapidly contrasting dynamics, alternating between soft passages and loud, intense moments. The final variation gradually builds in excitement and intensity, culminating in a powerful final chord with bombastic percussion.