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Conducting Student Scholarship

Music conducting

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2017

## Advanced Conducting Project

Daniel Romagno

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Daniel Romagno  
MUAP 504 - Advanced Conducting Projects

December 15, 2017

Submitted in partial fulfillment of the requirements for  
the degree of Masters of Music in Conducting

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An American Elegy  
Frank Ticheli (b. 1958)

Unit 1: Composer

Born in Louisiana, Ticheli has a bachelor's degree in Music Composition from Southern Methodist University. He also earned his Masters and doctorate in music composition from the University of Michigan. Ticheli is considered to be one of the most performed and accomplished composers of the 20<sup>th</sup> century. He also has won numerous awards for his compositions including the Walter Beeler Prize, The Charles Ives Scholarship and Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters.

Unit 2: Composition Overview

Written for wind band, this piece relies greatly on the individual musicians. Many parts are exposed and the instrumentation is extremely thin at times and extremely thick at others. Solos are prevalent throughout in Flute, Oboe, alto sax, and trumpet. Ticheli masterfully uses different styles of composition to create a musical journey throughout this piece. Once all of the themes are introduced, an off-stage trumpet solo calls in the coda and conclusion to this piece.

Unit 3: Historical Perspective

This piece was commissioned by a consortium put together by the Alpha Iota chapter of Kappa Kappa Psi at the University of Colorado. *An American Elegy* was written in remembrance of the shooting victims of Columbine in 1999. The piece was premiered by the Columbine High School wind symphony and was conducted by Ticheli himself. Ticheli notes that this piece is to honor the survivors of the tragedy and to commend their courage and strength in the wake of this event. The main theme for this piece was taken from the Columbine Alma Mater, which Ticheli also wrote for the school.

Unit 4: Technical Considerations

The various parts and extensive sonorities in this piece call for a rather large ensemble. Although cues are written for many of the soloistic parts, the timbre of the original instrument is what Ticheli intended for the style of the piece. A strong flute and/or Oboe and 2 strong horns are a must. Also, the band will need enough lead trumpets such that one can take over while the other leaves stage for the solo. Range for most supporting instruments is manageable and key signatures should not prove to be an issue on grade. Some rhythmic passages may prove difficult for inexperienced musicians, especially the 4-part canon section at m.97 as the rhythmic movement becomes extremely active.

Unit 5: Stylistic Considerations

This piece includes almost every style of playing imaginable and requires a mastery of all to perform. Bringing the important melodic lines to the fore in the *cantabile* section is a must. Likewise, the group must have an understanding of volume control and be able to follow every dynamic change with precision and continuity around

the ensemble. Ticheli also utilizes various stylistic marking such as “*mfz*” that must be played with emphasis, but not too much that it will create a harsh style. Careful consideration must be given to the more programmatic sections of the music such as the “Dreamlike” at m. 91 and students must understand the role of each instrument in these sections. This piece is not all balance and blend, however and players must also be able to play at a full volume *maestoso* on the main “Alma Mater” theme and in unison. This “Alma Mater” theme can be heard throughout the piece and it is important that this is heard and the importance of the motif is known.

### Unit 6: Musical Elements

With such an intense amount of stylistic writing in this piece, it can be used to teach a great deal of musical concepts. Those with the melodies and counter melodies must give careful consideration to shaping the phrase and knowing how/ when to breathe to create a homogenous sound. The entire opening segment of the piece focuses on cantabile playing and listening down to the lower instruments while maintaining tone quality and characteristic sound. Ticheli also writes some transition material that students will need to listen closely to suspensions.

### Unit 7: Form and Structure

Section (measures)	Form	Musical Elements	Other Events
1-14	Intro	Bb. Tonality stays around Bb for much of this piece; pedal points in this first section.	Gradually builds from bottom to top.
15-30	Main Theme	Bb. Horns should carry the melody throughout	Inner voices with moving notes should be brought out
31-46	Episode	Bb. Tempo should be a subtle elasticity without taking away from the performance.	Rubato must be equal from group to group.
47-62	Main Theme	Bb. Long phrases in melody. Shape the melodic line.	
63-96	Second Theme	Bb and Db. The clarinet melody should give way to the oboe counter melody and eventually be gone completely	Careful attention to the trade off between flute and saxophone melody must be given.
97-110	Four-Part Cannon	F. One long crescendo, building up to climax	All voices in canon should be balanced.
111-113	Climax	F. “Alma Mater Theme”. Even, broad quarters from all.	Accents should have weight and not short.
114-117	Bridge (Second Theme)	F. Alto should lead but not too soloistically.	Broad chords until solo.
118-127	Trumpet Solo (Second Theme)	Bb. Off stage solo balance.	Oboe/ flute counter melody at 121.
128-131	Bridge	Bb. Rhythmic accuracy in clarinets	
132-end	Main theme, final	Bb. Building tension, suspensions from the intro under two themes.	Listen for resolution at 146 as two themes come together.

Unit 8: Suggested Listening

Ronald Lopresti- *Elegy for a young American*

Frank Ticheli- *Amazing Grace*

Bruce Yurko- *Kristina*

Unit 9: Additional References and Resources

Ticheli, F. (2000) *An American Elegy*. Brooklyn, NY: Manhattan Beach Music. Musical Score

Kentucky 1800  
Clare Grundman

Unit 1: Composer

Clare Grundman was born in Cleveland, Ohio in 1913 where he played clarinet in his high school band. He received a degree in science education from Ohio State where he still continued to excel as a musician. He later received a masters in music from Ohio State and studied with Paul Hindemith, landing him a job as assistant director bands for Ohio State. During World War II, Grundman served as chief musician for the United States Coast Guard. Following the war, Grundman focused on composing and became very well performed and esteemed, winning countless awards for his band works.

Unit 2: Composition Overview

Kentucky 1800 is a setting of three American folk songs: *The Promised Land*, *Cindy*, and *I'm Sad and Lonely*. Grundman takes the main theme of each of these songs and mixes them with meaningful accompaniment to create a very exciting suite and great repertoire for middle and high school groups for years.

Unit 3: Historical Perspective

The songs used in this piece have origins in the American mid-west, as pioneers moved westward. Many American composers use folk tunes as thematic material for their work as it is one of the only forms of music native to America even though the tunes are usually brought with immigrants from western Europe.

Grundman has worked with folk songs before with his compositions *American Folk Rhapsody* and *Fantasy on American Sailing Songs*. Both of these works contain a number of early American Folk songs that follow many of the same harmonic formula and stylistic considerations as *Kentucky 1800*.

Unit 4: Technical Considerations

The band must be comfortable playing within the keys of G minor, G major, Ab major and Eb major. There a few instances of dotted rhythms that may need to be reviewed for younger players. Also, the range of some brass parts, such as first trumpet and trombone may be high for some players, however this is only in a few instances.

Unit 5: Stylistic Considerations

The main theme of each folk song must be prevalent throughout, therefore, consideration to melodic contour and shaping should be given. Also, dynamic contrast is prevalent throughout and the difference between *p* and *f* should be emphasized. Grundman also includes various articulation markings throughout to solidify the intended style that should be followed very closely.

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### Unit 6: Musical Elements

The introduction to each new theme has a distinct purpose to set the mood for the new section of music. No tempo markings are given but directions for new sections should be followed such as *Flowing* and *Marcato*. The understanding of the stylistic markings in conjunction with an understanding of the contour of the melody are necessary to properly convey the emotion intended for each section of music. Grundman also utilizes the different instruments in the ensemble to achieve the style of the melody.

### Unit 7: Form and Structure

Section (measures)	Form	Musical Elements	Other Events
I-A	Intro	G minor tonality, thematic material taken from "A"	Rhythmic accents
A-C	First Theme- "The Promised Land". Flowing followed by marcato	Verse and refrain form with rhythmic variance in the refrain.	Flowing- clarity of lows Marcato- rhythmic accuracy and articulation.
D-E	Transition	Stepwise harmonic motion leading to new key of Ab.	Flute clarinet lead into E
E-F	Second Theme- "Im so Sad and Lonely".	Cantabile. Movement in fifths in bass.	Melodic contour
G-K	Third Theme- "Cindy"	Quick transition to Eb major. Verse refrain form.	Dotted 8 <sup>th</sup> sixteenth rhythm.
L-M	Return first theme	Original key returns. Full band marcato style.	
M-end (Coda)	Coda	Shift to G Major. Strong one/ five relationship.	Broadly, can be subdivided in whole or in part.

### Unit 8: Suggested Listening

Robert Russell Bennet, *Suite of Old American Dances*

Clare Grundman, *American Folk Rhapsodies 1-4*

Clare Grundman, *Fantasy on American Sailing Songs*

### Unit 9: Additional References and Resources

Grundman, C. (1987). *Kentucky-1800*. New York, NY: Boosey & Hawkes, Inc.  
Musical Score.

Clare E. Grundman. (n.d.). Retrieved October 27, 2017, from  
<https://militarymusic.com/blogs/military-music/13516333-clare-e-grundman>

On a Hymnsong of Philip Bliss  
David R. Holsinger

Unit 1: Composer

Born in Hardin, Missouri, Holsinger has degrees from Central Methodist college, Central Missouri State University, and the University of Kansas, Lawrence. For 15 years, he served as the composer in residence to Shady Grove Church in Grand Prairie, TX and is now the director of the Lee University Wind Ensemble. Holsinger's works have won multiple awards including two American Band Association Ostwald Awards. He was also recognized by the United States Air Force Band as a "Heritage VI composer; an honor shared with compositional greats such as Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. Holsinger has most recently been serving on staff at 11 different American universities as composer in residence and has had his writings published in the GIA Publication "Composers on Composing for Band".

Unit 2: Composition Overview

Based on the hymn, "It is well with my soul", this is an extremely expressive and calm piece of music set for concert band with limited percussion. Holsinger is no stranger to hymnsongs as he has composed works such as *On a Hymnsong of Lowell Mason*, *On a Hymnsong of Robert Lowery*, and *On a Southern Hymnsong*. In all of these settings, Holsinger takes the melodies of the traditional hymns and adds his personal touch of harmonization and countermelodies. This particular setting is arguably the most famous and even has been featured in several televised memorial services. The familiar melody of Philip Bliss is heard twice: Once by the woodwinds and a second time in a richly textured brass chorale.

Unit 3: Historical Perspective

Inspired by the tragic tale of Horatio Spafford and his wife, hymn writer Philip Bliss composed the original setting of this tune. Philip Bliss was a composer of hymns; most notably *Almost Persuaded*, *Hallelujah*, *What a Saviour!*, *Let the Lower Lights Be Burning*, and *Wonderful Words of Life*. Philip Bliss worked as evangelist during the civil war and his hymns paved the way for many composers after him.

Unit 4: Technical Considerations

Db major, although not challenging, may need to be reviewed by some bands. Moving 8<sup>th</sup> note accompaniment will need to be balanced well starting in the lower voices on beats 1-2 and moving to upper voices on 3-4. The conductor should pay careful attention to the tempo throughout and good communication should be present between the players and conductor. Likewise, the added 2/4 and 5/4 measures should be noted to achieve the style intended. Not only is the 5/4 measure a harmonic extension but also utilizes rallantando.



### Unit 5: Stylistic Considerations

The piece is to be played freely and with expression. The ensemble must be able to play with great tone and with supported air and phrasing. Careful consideration should be put into finding a balance between the written dynamic/ phrase markings and watching/ interpreting what the conductor is trying to convey.

### Unit 6: Musical Elements

The melody begins as a dialogue between the first clarinets/ saxophones and their second and third counterparts. The flutes continue this with countermelody. The brass then takes over the melody of the hymn with a more accented and broad style. The piece stays in Db for the majority of the tonality and has a rather straightforward harmonization and voice leading. The only non-diatonic harmony is some well-placed suspensions and sevenths.

### Unit 7: Form and Structure

Section (measures)	Form	Musical Elements	Other Events
1-7	Intro	Clarinet and alto sax moving 8 <sup>th</sup> s	Lows chords and dynamic interest
8-12	First Theme of Hymnsong	Soli in Horn 1 of melody.	8 <sup>th</sup> notes continue but should be subdued
13-16	Second phrase of hymnsong	Flute takes melody	5/4 and rallantando at end of phrase
17-19	Third phrase of hymnsong	Horns and 1 <sup>st</sup> trombone take melody	Texture is thicker
20-23	Fourth phrase of hymnsong	Low winds and brass chorale	
24-30	Ending of Hymnsong	Clarinets, trumpets, and Baritones exposed soloistic.	
31-41	Transition	Similar Motion to the intro	
42-45	First phrase in choral style	Brass Chorale	
46-49	Second phrase in choral style	Thicker texture	Woodwinds 8 <sup>th</sup> notes lead into next section
50-53	Third phrase in choral style	Full band	Woodwind counter melody
54-56	Fourth Phrase	Broaden	Percussion adds musical tension
57- 63	Ending of Hymnsong	Clarinets saxes and trombone	
64-end	Coda	Intro theme to end	Rall. In 8 in last m.

### Unit 8: Suggested Listening

Frank Ticheli, *Amazing Grace*

Frank Ticheli, *Shenandoah*

William Schuman, *When Jesus Wept*

David Holsinger, *On a Hymnsong of Lowell Mason*

David Holsinger, *On a Hymnsong of Robert Lowery*

David Holsinger, *On a Southern Hymnsong*

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Unit 9: Additional References and Resources

Holsinger, D. (1989). *On a Hymnsong of Philip Bliss*. Alto, NM: TRN Music Publisher, Inc. Musical Score.

Lee University - A Christ Centered Liberal Arts Campus. (n.d.). Retrieved December 08, 2017, from <http://www.leeuniversity.edu/academics/music/faculty/david-holsinger.aspx>

Shenandoah  
Frank Ticheli

Unit 1: Composer

Born in Louisiana, Ticheli has a bachelor's degree in Music Composition from Southern Methodist University. He also earned his Masters and doctorate in music composition from the University of Michigan. Ticheli is considered to be one of the most performed and accomplished composers of the 20<sup>th</sup> century. He also has won numerous awards for his compositions including the Walter Beeler Prize, The Charles Ives Scholarship and Goddard Lieberon Fellowship from the American Academy and Institute of Arts and Letters.

Unit 2: Composition Overview

Ticheli's own setting of the folk tune Shenandoah, this is composed for full concert band with string bass. This piece was commissioned by the Hill Country Middle School Symphonic Band and is dedicated to Johnathan Paul Cosentino, a Hill Country student who passed away at the age of 13. The style of the piece moves from quiet, calm and reflective to strong and broad, starting with very exposed instrument groups and building to the full band. The biggest caveat to the piece being Ticheli's masterful composition of accompaniment to the familiar tune of Shenandoah.

Unit 3: Historical Perspective

The Shenandoah River Valley is located in Virginia and its name has native American origins. Conversely, the tune of Shenandoah has no clear origin and aside from its multiple different versions and lyrics, remains a folk tune passed from generation to generation dating back to the 19<sup>th</sup> century. One widely accepted origination is that the tune and lyrics were sung by French sailors as a sea chanty. This theory suggests that these sailors traversed the Shenandoah River seeking animal hides and trading opportunities. However, some historians believe that the lyrics to the song may tell the love story between a Missouri river trader and Sally, the daughter of an Iroquois Indian chief named Shenandoah. Regardless of the actual origins of the song or lyrics, *Shenandoah* remains one of the most well-known American folk classics.

Unit 4: Technical Considerations

The initial melody in horns and euphoniums and extremely exposed and must be supported at all times. In Eb major, this is a great range for the horns but may prove slightly high for younger Euphoniums. When given the melody, the first flutes will often find themselves in a high tessitura; thus, only a few players should be needed. An exposed vibraphone part with "motor" will also take a skilled player. Throughout this work, tempo is extremely free and Ticheli intends for the conductor to have liberty with tempo changes. Likewise, Ticheli utilizes ritardando and sometimes diminuendos at cadence points throughout the work so good communication between band and conductor is key. Attention must also be brought to the chamber-like groupings of instruments throughout the work. For example, the piece begins with a wind quintet setting and also has instances of flute trio and other small instrument groupings.

### Unit 5: Stylistic Considerations

Careful consideration must be given to maintain the choral style of the piece. Listening to pieces with legato style and heavy of tenuto will help with the style. Ticheli informs the conductor on the difference between the legato markings, which should be played slightly longer, and the legato-tenuto markings which should be played with more weight and stress. The tempo can and should be free, allowing the conductor to shape the phrases as needed in collaboration between the melody and accompaniment. In regard to shaping the phrases, the performers must have a full dynamic range from fortissimo all the way down to niente, with the air support to back these up.

### Unit 6: Musical Elements

The main melody of the piece should always be played in a dark and legato manner. Under these melody lines, the low voices and other accompaniment should continuously be shaping the phrase and listening for the shape of the melodic line as they play their whole notes from the beginning. Also present in the main melody is a sixteenth- dotted eighth pattern also known as a “Scotch Snap” and the style with which this is played will need to be consistent throughout the piece, especially between the horn players at the beginning of the work.

During the three-part flute canon, players must strive toward good tone and should use a slight vibrato to ensure the support of the section. As the music builds to a climax, it is important that the ensemble stay balanced and that the harmony in the lower voices is heard throughout.

### Unit 7: Form and Structure

Section (measures)	Form	Musical Elements	Other Events
A 1-11	Exposition, First Statement	Eb, First statement by horns and euphoniums	Low register, moving accompaniment.
12-22	Second statement of the theme	Eb, Flutes and oboe now have the theme in a higher pitch.	Full texture, should only be moderately loud.
B 23-30	New theme, derived from main melody	Eb, New theme using elements from the first	Clarinets provide moving accompaniment in thirds
31-34	Transition to development	Gb- Bb, Modulation in thirds	Ritardandos should be subtle
35-40	Development	Bb, Pulsating chords and variation of B theme	
41-51	Three Part Canon	Bb, Flute soloists in canon, very ethereal. Should play with slight vibrato.	
52-55	Retransition to final statement	Gb, Fragments of the main melody building up momentum	
56-68	Recap, Final Statement	Eb, Climax of the piece. Main melody returns in full orchestration.	Pulsating chords from the development still move the music forward.
69-end	Coda	Eb, brass chorale in the style of a prayer. Decresc. To niente.	

Unit 8: Suggested Listening

Frank Ticheli, *Amazing Grace*

James Curnow, *Shenandoah*

Unit 9: Additional References and Resources

About "Shenandoah". (n.d.). Retrieved December 08, 2017, from  
[https://www.loc.gov/creativity/hampson/about\\_shenandoah.html](https://www.loc.gov/creativity/hampson/about_shenandoah.html)

Ticheli, F. (1999). *Shenandoah*. Brooklyn, NY: Manhattan Beach Music. Musical Score.

Suite from Bohemia  
Vaclav Nelhybel (1919-1997)

Unit 1: Composer

Vaclav Nelhybel was born in Czechoslovakia in 1919 and studied at the Prague conservatory. He later attended Fribourg University where he studied Musicology. He is most known for his wind band pieces but is also noted for his ballets, operas and extensive compositions of chamber music. Nelhybel was the conductor for many different groups including the Czech Philharmonic, the Swiss radio Band, as well as the Radio Free Europe. He has won various awards for his ballets and operas and hold 4 honorary doctoral degrees in music.

Unit 2: Composition Overview

*Suite from Bohemia* is a four-movement work written for beginning bands. Nelhybel kept the technical demands fairly low to accommodate for less-experienced musicians. Unlike most dance suites where each movement is titled after a style of dance, the programmatic movements of *Suite from Bohemia* are named after specific settings and ideas that the musicians can imagine.

Unit 3: Historical Perspective

This work is intended to mimic the style and feeling of “Bohemia”, a large portion of what is known today as the Czech Republic. Each movement depicts a different setting or event that would take place during a normal civic event in the middle ages in Bohemia.

The First Movement, entitled *Procession to the Castle*, is a stately march one might hear as a noble or medieval army processed toward the town castle. The use of the brass section to play the simple fanfare as well as the percussion section to keep a steady and constant cadence is indicative of processional music from the renaissance era.

*Folk Tale*, the second movement uses solo instruments with accompaniment to mimic solo instrument of the renaissance era such as flutes and shawms. The style changes throughout as if the music were following some sort of story much like the bards of the renaissance era and their tales.

The third and movement, *Tournament*, is meant to depict just that; a medieval tournament, complete with knights and horses. The opening snare drum solo along with the brass fanfare evokes a militaristic style and supports the excitement and forward momentum throughout.

The fourth and final movement, *Round Dance*, has a much more relaxed style and can be assumed to be a gathering after the tournament in which the town takes part in dance. Felt in a slow one, this movement relies heavily on percussion to dictate a strong beat one. A simple motif that is introduced by the trumpets is carried through the rest of the band

up to a loud and exciting ending that most likely leaves the dancers falling to the ground with merriment and exhaustion.

#### Unit 4: Technical Considerations

With consideration toward younger bands, this piece is not technically difficult. The keys for each movement are manageable for young bands and any melodic movement is modal with very little enharmonic tendencies. The technical demands for the winds are little and the rhythmic tendencies stay around quarter and eighth notes. Although some of the woodwind tessituras may prove to be a learning experience for some inexperienced players, the brass ranges are easily accessible and rests are prevalent for the lead brass players. The third movement may prove challenging to beginning percussion sections as there are many exposed parts as well as different types of instruments used throughout. Additionally, if the fourth movement is to be taken in 1, the conductor may need to review the relationship between a fast 3 and slow 1 in regards to the meter, likewise with the cut time in movement three.

#### Unit 5: Stylistic Considerations

Nelhybel has done a remarkable job with notating the style of each movement in the music pending the conductor and players follow the written style. The use of accents and dynamic contrast will illustrate the programmatic style of the different movements. Careful consideration must be taken with the tempi of each movement as well as they are clearly marked. Wavering from these written tempi may ruin the intended style, especially in the cut time and fast 3 movements.

#### Unit 6: Musical Elements

This work is meant to characterize a medieval time period, thus including harmonies of fourths and fifths and heavy use of ostinato patterns to create musical interest. Small instrument groups are also used to mimic the style of a chamber group within the ensemble. Likewise, Nelhybel utilizes many instruments in the same way they would have been in the renaissance era. For instance, the brass is used mostly for fanfares and calls such as in the first movement *Procession to the Castle*. He also utilizes flutes and clarinet (a modern stand-in for the shawm) as solo instruments just as they would have been in medieval times. Percussion parts are exposed and tend to stay in their own ostinato patterns throughout the work often to indicate a march tempo.

#### Unit 7: Form and Structure (Multi-movement)

1. "Procession to the Castle": *Allegro Marcato, 4/4 time*

This movement begins with a full band intro and is then carried by the brass in an accented style with a response from the woodwinds in a legato style. Percussion parts provide pulse and forward momentum throughout. This call and response continues until the allargando closing response at the end of the movement where the full band plays together once again.

2. "Folk Tale": *Moderato, common time*

The moderato section begins with four half note chords to establish the tonality and style. It then goes into a clarinet solo who introduces and carries the melody. Throughout this section, more woodwinds are added until there is a full woodwind choir playing. The brass join at the conclusion of this section with a marcato style as the whole band cadences on a G.

The second section, *tranquillo molto*, begins with a flute soloist who introduces the new theme. Like the beginning section, this theme is fragmented and passed around the woodwind section. Eventually the brass enter, like the first, and the movement ends with the half note chords form the beginning.

3. "Tournament": *Con fuoco, cut time*  
Resembling a fanfare to start a tournament, this movement begins with snare drum and solo trumpet who establishes the theme. The trumpet is then joined in duet by the horn and eventually the entire brass section is in the fanfare (m. 55) when the key changes and clarinet choir is introduced. The brass lead the piece back into the original key at m. 86 and the original theme comes back for the closing section at the end.
4. "Round Dance": *Allegretto, 3/4 time*  
This movement begins softly with percussion to establish the pulse of the dance and the bells introduce the motif on which the movement is based. The bells are then accompanied by clarinets before a ritornello section with the brass. This suit is followed 2 more times and the piece concludes with the ritornello "*accelerando al fine*".

#### Unit 8: Suggested Listening

Vaclav Nelhybel, *Czech Suite*

Antonin Dvorak, *Slavonic Dances*

Karel Husa, *Music for Prague*

#### Unit 9: Additional References and Resources

Johnson, P. (1983). *Modern Times: The World from the Twenties to the Eighties*. New York, NY: Harper and Row Publishers.

Nelhybel, V. (1972). *Suite from Bohemia*. Toronto, Canada: E.C Kirby Ltd. Musical Score.



With Quiet Courage  
Larry Daehn (b. 1939)

#### Unit 1: Composer

Born in Rosendale, Wisconsin, Larry Daehn attended Wisconsin State University-Oshkosh where he received a bachelor's degree. He obtained his masters degree from University of Wisconsin- Platteville. His 35-year teaching career was spent in elementary and secondary public schools with much of his career being spent at New Glarus High School in Wisconsin. Both he and his bands have received numerous state and national level awards for their performances. Daehn is also a leading researcher of the life and music of Percy Grainger and his articles have appeared in many well-known publications such as *The Instrumentalist* and *Bandworld* magazines. Daehn owned his own publishing company, *Daehn Publications*, for 30 years before being bought by C.L. Barnhouse at the start of 2017.

#### Unit 2: Composition Overview

Daehn wrote this particular piece in honor of his mother. He speaks in the program notes about her kindness and grace, and characterizes her strength as a "quiet courage". This piece is meant to embody that idea. It is a slower piece of music and mostly legato, however it should always have forward momentum. The theme of the piece is carried by the middle voices giving this a very warm and welcoming sound.

#### Unit 3: Historical Perspective

This is one of many pieces written for wind band by Larry Daehn. His interest in the work of Percy Grainger is evident in this and many other of his wind band pieces as similar tonal and melodic tendencies are present. *With Quiet Courage* premiered on September 16<sup>th</sup>, 1995 by the US Navy Band.

#### Unit 4: Technical Considerations

Written for a full Symphonic Band but with only 2 trumpet, horn and trombone parts it is accessible to smaller groups. This piece is of moderate difficulty but still offers some challenges in the lyrical nature of the music. The beginning of the piece is in Db major, which could prove to be challenging at grade level some ensembles. The dotted rhythm in the melody is prevalent throughout and should be played *tenuto* and legato and careful consideration must be given to the rhythmic tempo so the melody does not rush. Students must have an understanding of subdivision for the closing section of the piece, which should be felt in 8 rather than 4. Although the work is written for Symphonic band, many parts are limited to 2 and percussion is limited as well.

#### Unit 5: Stylistic Considerations

This piece is completely legato in style and freely uses *tenuto* and *rubato* throughout. Careful consideration must be given to balance of the ensemble as the melody lines grow and stretch and the melody instruments must have a good understanding of musical shaping through the phrase. Listening to pieces of similar style

such as *Salvation is Created* and *On a Hymnsong of Philip Bliss* will prove useful for shaping of slow melodic lines.

### Unit 6: Musical Elements

This piece relies heavily on the melodic line with rich chord structure underneath. Daehn also utilizes a lot of suspensions in the harmonic progression creating very emotional instances of tension and release that should be brought to the forefront of the harmonic sound such as the relationship between the flute/ first clarinet and the lower clarinets in the excerpt below. The lower voices introduce tension underneath of the lofty melody.

The image shows a musical score excerpt for five instruments: Flute (fl), Oboe (ob), Clarinet in E-flat (E♭ cl), Clarinet in B-flat 1 (B♭ cl 1), and Clarinet in B-flat 2 (B♭ cl 2). The score is written in a common time signature (C) and features a complex melodic line with many suspensions and a rich harmonic structure. The flute and oboe parts are the most prominent, while the clarinets provide a strong harmonic foundation.

### Unit 7: Form and Structure

Section (measures)	Form	Musical Elements	Other Events
A, m. 1-24	First Theme, <i>andante e legato</i>	Initial theme started in mid. Voices and is passed to flutes	Lows create harmony with slow harmonic movement and counter melody beneath the theme.
B, m. 25-32	Second Theme	Flutes introduce new theme to create melodic contrast	Mid. Voices now have countermelody and low brass drop out completely creating a woodwind quintet feel.
A <sup>1</sup> , m. 33-40	First theme returns	A theme returns with a build to a climax	Lows provide harmonic and rhythmic movement toward a climax around m.39
C, m. 41-48	Third theme	A third similar theme is introduced in the flutes, it is calm and relaxed.	Lows build momentum through a transition as well as modulation to a new key.
A <sup>II</sup> , m. 49-54	First theme, <i>Maestoso</i>	Full band harmonizing the first theme, this time full and <i>maestoso</i> .	More percussion is used, chimes usher in the end of the piece.
Coda, m. 55-58	Coda section, <i>ritardando/ largo</i>	Heavy use of tenuto in the last few measures and cadential extension.	

### Unit 8: Suggested Listening

Daehn, *As Summer Was Just Beginning*  
 Holsinger, *On a Hymnsong of Philip Bliss*  
 Tschesnokoff/ Houseknect, *Salvation is Created*

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Unit 9: Additional References and Resources

*Band Music of Distinction*, Volume 1. New Glarus, WI: Daehn Publications. The Indiana University of Pennsylvania Wind Ensemble, Jack Stamp, conductor.

Daehn, L. (1995). *With Quiet Courage*. New Glarus, WI. Daehn Publications. Musical Score.

Larry Daehn. (n.d.). Retrieved December 06, 2017, from <http://www.barnhouse.com/composers.php?id=501>