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FROM THE CONDUCTOR: A  
COMPILATION OF WIND BAND  
REPERTOIRE WITH REHEARSAL AND  
PERFORMANCE NOTES

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FROM THE CONDUCTOR: A COMPILATION OF WIND BAND REPERTOIRE  
WITH REHEARSAL AND PERFORMANCE NOTES

A Thesis Submitted to the Graduate School  
in Partial Fulfillment of the Requirements  
for the Degree of  
Master of Music

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May, 2016

FROM THE CONDUCTOR: A COMPILATION OF WIND BAND REPERTOIRE  
WITH REHEARSAL AND PERFORMANCE NOTES

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FROM THE CONDUCTOR: A COMPILATION OF WIND BAND REPERTOIRE  
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An Abstract of the Thesis by  
Jennifer Leanne Whyte

The purpose of this thesis is to present a compilation of wind repertoire with detailed rehearsal and performance notes as it relates to conducting and rehearsing on a variety of different levels. The examined pieces will be *A Festival Prelude* by Alfred Reed, *Spitfire!* by Gary P. Gilroy, *Chorale and Alleluia* by Howard Hanson, *Beyond the Summit* by Brian Balmages, *Sanctuary* by Frank Ticheli, and *Serenade No.1 for Ten Wind Instruments* by Vincent Persichetti. Rehearsal notes will include teaching and conducting techniques used in the learning process while performance notes will include composer biographies and history pertaining to the pieces.

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## Chapter I

### *A Festival Prelude – Alfred Reed*

#### Composer Information

Alfred Reed (b. 1921-d. 2005) started studying music at a young age. At ten years old he began training on the trumpet, achieving enough skill to play professionally while still attending high school. It wasn't long before he became interested in harmony and counterpoint, leading him to an even stronger interest in composing. He studied at the Radio Workshop in New York for three years before he was assigned to the 529<sup>th</sup> Army Air Force Band during World War II. This three year assignment led him to be engrossed in concert band music. Before his time with the Air Force Band was finished, he had completed close to one hundred compositions and arrangements.

In 1946 he enrolled at Julliard School of Music, studying with Vittorio Giannini. Two years after that he began composing and arranging for NBC and ABC, writing for a wide variety of media: television, radio, record albums and films. In 1953, he became the conductor of the Baylor Symphony Orchestra (Baylor University in Texas) and continued in his studies that he had halted by leaving Julliard. His Master's thesis, *Rhapsody for Viola and Orchestra* won the Luria Prize and was premiered in 1959 (it was officially published in 1966).

Reed accepted a position as the editor of a music publishing firm in New York, Hansen Publications, Inc, in 1955. He held this position until 1966, when he left to join the faculty in the School of Music at the University of Miami where he was appointed to the Theory-Composition and Music Education departments. During his career in Miami, he developed the first four-year program for Music Industry and became the conductor and director of the Wind Ensemble after the retirement of Frederick Fennell from 1980-1987. In 1987, he was appointed to be the chairman of the Department of Music Media and Industry.

Reed eventually retired from the University of Miami in 1993. He had compiled more than 250 published works and became one of the most frequently performed composers in the United States. His list of honors and awards is an indication of his prestige. He was awarded over 70 commissions, guest conducted in all but one of the fifty states as well as eighteen countries, and frequently appeared as a conductor in Japan. He also was a member of the Board of Advisors for the *Instrumentalist* magazine and wrote a column in the *Canadian Band Journal* for twenty years, until it stopped publishing in 2001.

### **Program Notes**

Alfred Reed composed *A Festival Prelude* in 1956 to honor the twenty-fifth anniversary of the annual Tri-State Music Festival in Enid, Oklahoma. It was written specifically to be an opening piece. It premiered on that occasion with the composer conducting the Phillips University Concert Band, to whom it was dedicated. Considered to be one of Reed's most brilliant concert band works, it was widely performed while still

in manuscript. It is said that Reed did not offer the work for performance for almost four years after the premiere because he felt there was an insufficient number of high school bands who could play the piece.

### **Rehearsal Considerations**

Before beginning the rehearsal process, it is important to note the inclusion of Bb trumpets and Bb cornets. The Bb trumpets make up the main high brass part while the Bb cornets lend support to the horns. Reed recommends one cornet per one to two stands of trumpets to help keep the melodic balance. He also notes that the use of actual cornets (instead of the substitution of the trumpet) will produce the desired timbre for which the part was originally written. The brass voices are designed around three different timbres: horns, trumpet-trombone, and cornet-baritone-tuba, while the woodwinds center on the clarinet choir sound.

The beginning of *A Festival Prelude* starts with a heavy brass fanfare, complimented by solo interjections on the timpani. Balance among the brass to hear all of the chord tones of the fanfare is easy with the distribution of pitches in the instrumentation. All timpani interjections must be heard through the fortissimo dynamics of the wind instruments. The section at rehearsal A transitions from the previous marcato style to a smooth, connected style with a slightly faster tempo, but it still remains a fanfare. You must be sure to watch for rhythmic accuracy in measures 16-18 with the upper and mid woodwinds playing the sixteenth and triplet patterns.



**Figure 1.** Measures 16-18 of *A Festival Prelude*. The mid/upper woodwind rhythms.

Rehearsal B brings a more noticeable tempo change, bumping it up to 120 bpm. The string bass player helps set the tempo with the offbeat syncopated rhythm. The 3<sup>rd</sup> trumpet and cornet entrance on beat two of measure 19 should be cued to help establish the tempo. Each successive entrance on beat two should be highlighted, also serving to acknowledge the fanfare triplets. This will also help highlight the low brass and low reed accents on beat two of the same measures.

Rehearsal C is where the first full ensemble statement happens. In this section ensemble precision must be executed to line everything up vertically, especially with the syncopation throughout this segment. In measure 29, the eighth-note and sixteenth-note lines may have to be balanced to be heard through the rest of the ensemble. One important thing to note is the printed mistake in the score on measure 28. The rhythm on beat three is reversed in the bassoon part and should be changed to match the rest of the ensemble. The syncopated fanfare statements continue to the end of the section, embellished by the sixteenth-note runs in the upper woodwinds. The last two measures slow down as letter D approaches.

The *meno mosso* slows back down to a more moderate tempo, 100-104 bpm. Here the woodwinds lead the way with a legato melody in four-bar phrases. Importance should be placed on the accuracy of the triplet versus the dotted sixteenth rhythms. In measures 42-44, the volume of the melodic response in the horns, tenor sax, and baritone may need

to be increased. Once you reach measure 47 the texture thins out, leaving the new phrase to arrive in the brass and percussion. The baritone, string bass and timpani set an ostinato rhythm as the trumpets, with straight mutes, crescendo and decrescendo this new legato phrase. The woodwinds take over on the second phrase and build up to rehearsal E, which is a restatement of the melody we had at the beginning of rehearsal D.

Rehearsal F initiates an instant tempo change to 132 bpm. This section begins with a new fanfare stated by the brass, quickly followed by a similar woodwind response. At measure 71, the texture surrounds this new melodic statement, once again embellishing it with sixteenth note runs and syncopated rhythms. Leading into rehearsal G, the tempo gradually slows down in preparation of the *Alla Marcia*. The woodwinds lead the melody here with the horns, supported by the cornets, in a majestic countermelody. The woodwinds change to sixteenth-note runs in measure 88 while the trumpets and alto saxophones take over the main melody to interplay with the counter melody found in the horns, cornets, and 1<sup>st</sup> trombones.

At rehearsal H, there is a small recapitulation of the triplet fanfare theme up to measure 100 where the true ending begins. This broad fanfare ending in the brass is very similar to the beginning of the piece in style. While many ensembles might not have an Eb Alto Clarinet, one consideration in measure 106 would be to change that note to a whole note to match the length of the rest of the ensemble. In measure 107 you should give a clear beat pattern for the timpani and snare. This will enable them to successfully execute the sextuplet leading to the last downbeat. Finally, the final release should match the last strike of the percussion. The wind players must anticipate the release, and listen to the sextuplet in the preceding measure.

## **Conclusion**

Alfred Reed's *A Festival Prelude* is a great piece to open a concert. I really like how it generates multiple styles of the fanfare element. It's quite easy to teach and rehearse with an ensemble due to the repetition of themes and wonderful scoring. One thought that comes to mind when playing this piece is that you need a strong independent timpani player, as there are many solo interjections. Conducting this piece also requires confidence to navigate the many tempo changes.

## **Chapter II**

### ***Spitfire!* – Gary P. Gilroy**

#### **Composer Information**

Dr. Gary Gilroy (b. 1958) began his teaching career as Director of Bands in Modesto, California at Fred. C. Beyer High School. He held that position for ten years and earned several honors with his ensembles during that time. Among those honors is the International Sudler Shield Award from the John Philip Sousa Foundation. Dr. Gilroy was a member of the California State University's Stanislaus faculty and a graduate assistant at the University of Oregon, where he received his doctorate in 1995.

Gilroy served as a board member of the California Band Directors Association for 14 years. He served as a Past President of the CBDA and the Fresno Madera Counties Music Educators Association. Gary began teaching at California State University in Fresno in 1993 as Associate Director of Bands and Director of the Bulldog Marching Band. In 2006, he became the Director of Bands, the position that he currently retains.

His award-winning music has been written for a variety of mediums, including marching band, concert band and other various ensembles. Dr. Gilroy's compositions have been featured all over the country, leading to him being highly sought after throughout the United States and Canada as a guest conductor and adjudicator. He has

worked with a variety of publishers and even publishes and hosts other composers, arrangers and drill writers through Gary P. Gilroy Publications.

### **Program Notes**

Composed for the San Joaquin County Music Educators Association High School Honor Band, *Spitfire!* was premiered on January 13, 2007. Dr. Gilroy conducted this piece at its premier in Stockton, California. *Spitfire!* is a fast, rhythmic work that employs the use of accents that give a feeling of intensity. The piece is named for a model of the British fighter planes called the *Spitfire*, used during World War II.

### **Rehearsal Considerations**

One of the most important things to note about this work is the large number of percussion parts. Gilroy, a percussionist, comments on this fact in the program notes attached to the score. He notes that the piece is possible with one mallet player to cover all the keyboard instruments. The timpani could also be reduced to two drums if needed, accommodated by taking the upper G down an octave and editing out the Ab. If goat toenails are not available, he also indicates that a fast maraca roll can be substituted.

*Spitfire!* starts at an energetic 168 bpm with a soft, intense rhythm on the xylophone. It's important to be mentally engaged as time signatures change constantly throughout the piece. The dynamics dramatically build up in measures 4 through 5, with a crescendo from *ppp* to *fff*. After this brief introduction, dynamics suddenly drop back to a thin texture, setting the percussion as the driving rhythmic ostinato at a softer dynamic level.

Trumpets should have straight mutes for their entrance in measure 9. Their entrance layers their own ostinato pattern on top of the percussion. As these layers gradually overlap, it's important to consider the balance between the different melodic and rhythmic content. For example, when the clarinets enter with the melody at measure 13, they are marked at *forte*. This is the same dynamic marking as the trumpets. The trumpets should be balanced below the clarinet melody; dropping the trumpet dynamic down to *mezzo-forte* should help significantly.

At measure 17, the piccolo, flutes, and oboe bring a new melodic and rhythmic idea that is quite complex. The 2<sup>nd</sup> flute part is completely independent and may take some attention in the form of sectionals and assistance from the conductor. For alignment purposes, it may be best to leave out the grace notes in the 2<sup>nd</sup> flute part, introducing them again once the vertical alignment pieces together.

The horns and euphonium enter at measure 21 with a slightly varied and augmented melody similar to the clarinets. This is the main melody that should be at the front of all these layers through measure 31. At measure 31, the bassoon, tenor sax, baritone sax, trombones, tuba, and timpani join the layers with a driving quarter and eighth note pattern. The alto saxophones join the clarinets with an ascending dotted half note line that builds tension as it fills in the texture of the ensemble to measure 35. The vacant texture in measure 36 sets up the arrival of the harshest sounds of the piece yet. This heavier sounding section sometimes has a tendency to drag, especially with the dotted quarter note line. Measure 41 introduces the first 9/8 time signature which can be hazardous for any ensemble if they are not subdividing and anticipating the meter change. It helps to separate the two rhythms in rehearsal, going for precision on a small scale, and

then combining them. If the players do not understand how the rhythms fit together, then the alignment of the voices becomes more challenging.



**Figure 2.** Measure 41 of *Spitfire!*.

Measure 47 brings the upper woodwinds in, laying moving eighth note lines and melodic material on top of the already established heavy accented patterns in the brass. The quarter note drag triplets in the inner voices should be highlighted, but with the written dynamics and thick texture it could be hard to bring that voice to the front of the ensemble. In order to balance the sound, the brass and low reeds should be marked down one dynamic level and brought to the attention of the ensemble members. This section continues with the same music up to measure 59 (the only difference is the addition of the euphonium to the 1<sup>st</sup> alto, tenor sax, and 1<sup>st</sup> horn group) where the percussion takes the lead.

Measure 59 is essentially a small percussion ensemble. The marimba introduces a new rhythmic ostinato in measure 61 and is joined by the low reeds at measure 69. At measure 77 the clarinets become the melodic interest. Once again, we see a layering technique being employed by the composer. Each new entrance should make way for the next introduction. At measure 85 we see three new lines: the flutes, trumpets, and trombones. The trumpets should have harmon mutes, creating the ‘wah-wah’ effect, and should note that the rhythms at measures 85 and 89 are slightly different. At measure 88, the trombones have a glissando on beat 4. The glissando should take up the entire duration of the beat and end on beat 1 of the next measure. The last layer in this section is

found in the alto and tenor saxophones, horns, and euphonium. This melodic line is bombastic when compared with the others.

Previously played material returns at measure 101 and continues to measure 114. These four measures are a small percussion interlude before the return of the beginning layered section at measure 13. The staggered introduction of the material is the same as earlier in the piece and carries on until measure 136. This coda section features a layered and staggered four note motive that has been varied throughout the piece. It becomes a whirlwind of sound as it is passed through eight different entrances, the eighth being an augmentation of the motive.

Measures 152 to 160 are an initial build up to the final phrase of the piece. A gradual crescendo is implied by the addition of voices preceding the 7/8 measures. At measure 160, there may be a need to balance the different lines, especially the tied over whole notes. One important thing not to be overlooked is the timpani entrance on measure 166. That is the only part that plays on beats 1 and 3. The very last note of the piece is a dotted eighth note, indicating that the composer wanted a little bit of length on the last note. It would also be a good idea to check the intonation of the open fifth (G-D).

### **Conclusion**

Gary Gilroy's *Spitfire!* is an energetic piece that is sure to challenge both the players and conductor. The structure of the piece includes a lot of layering, which would make learning material a quicker process, as most of it would be repeated. There are rhythmical challenges that are enhanced by the many meter changes and the use of accents in these rhythms contribute to the complexity as well. It is a challenge to keep the

tempo consistent in the rehearsal process, but once the players become more confident with the music it becomes a much easier process. I think the layers and meter changes help develop a somewhat chaotic feel in the piece, giving an auditory element of what I imagine a fighter pilot feels in the midst of war. This, in my opinion, gives a great connection to the title of the piece: *Spitfire!*

## Chapter III

### *Chorale and Alleluia* – Howard Hanson

#### Composer Information

Howard Hanson (b. 1896-d. 1981) first studied at Luther College in Wahoo, Nebraska where he received a diploma in 1911. He then studied at the Institute of Musical Art in New York with Percy Goetschius, the head of theory and composition. After his studies with Goetschius, Hanson attended Northwestern University where he became a teaching assistant in his last year of study. Graduating with a BA in 1916, he moved on to teach theory and composition at the College of the Pacific in California from 1916-1919 and become Dean of the Conservatory of Fine Arts in 1919.

It was during this time in California that Hanson's compositions started receiving distinguished recognition. After winning the *Prix de Rome* in 1921 with his composition *California Forest Play*, he took up residence in Rome for three years and studied orchestration with Respighi. Hanson was contacted by George Eastman with an offer for a spectacular job. After negotiating their way through the details of the position, Hanson accepted the offer and became the Director of the Eastman School of Music in Rochester, New York. Hanson helped expand the curriculum and hired renowned faculty members, bringing an air of prestige to the school. Not only was Hanson revered for his contributions and position at Eastman, he was also a distinguished author of numerous

articles for professional journals. While many of his articles focused on music education and advocacy for the performing arts, his most notable publication was *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (1960). He founded the Institute of American Music at Eastman in 1964, which was also his last year as Director. Hanson was the recipient of many awards including: 36 honorary degrees, membership in the Swedish Royal Academy of Music, a Pulitzer Prize, a Peabody Award, and election into the National Institute of Arts and Letters.

### **Program Notes**

*Chorale and Alleluia*, Hanson's first composition for symphonic band, was commissioned by Edwin Franko Goldman for the American Bandmasters Association (ABA). Hanson accepted the commission and worked over the 1953/54 holiday break to reveal a first read of the composition on January 19 with the Eastman Symphony Band. *Chorale and Alleluia* was premiered on February 26, 1954 at West Point under the direction of Colonel William Santelmann at the convention of the American Bandmasters Association.

### **Rehearsal Considerations**

As the title of the composition directly states, *Chorale and Alleluia* has two contrasting sections: a Chorale and an Alleluia. The piece begins with a slow diminishing brass chorale, clearly marking a breathing point at the end of the third measure. It is important to note that the Bb trumpet and Bb cornet parts are doubled when played together, such as in measures 1-3. Right away this creates an overbalanced sound with the

high brass. I compensated the balance by bringing the volume level of the trumpets/cornets down to a *mezzo-piano* and by simply making the players aware of the issue. At rehearsal 1, the low and middle reeds are brought in to join the brass in their next phrase of the chorale, changing the timbre slightly. The final note of the first section of the Chorale is extended through rehearsal 2 where the upper woodwinds introduce the Alleluia theme in the chorale style. Particular attention should be paid to where the 16<sup>th</sup> note aligns as it is played. Having players subdivide the 16<sup>th</sup> note mentally prior to playing that phrase will help with accuracy.

At rehearsal 3, the chorale phrase begins again, but this time with the addition of two beats to the previously established 3-bar statements. It seems that this particular phrase is where Hanson first gives the chorale theme some dynamic freedom before diminishing to *pp* at the end of the phrase. Once again, going into rehearsal 4, the chorale statement holds the end of their phrase as the Alleluia theme is stated again. These early statements of the Alleluia theme are suggestive, hinting at changes to come.

Phrasing can be an issue during the chorale section, taking into account the slow tempo and held out phrases. One example of this scenario is transitioning to rehearsal 5 where there is no indicated breath mark. My solution for this extremely long phrase was to put a release on the ‘&’ of beat 3 in measure 16. The tempo is slow enough that the subdivision of sixteenth notes provides time for a quick breath.

The section at rehearsal 5 is where the texture of the chorale theme becomes the thickest it has been so far, enhancing the dynamics as they rise and fall with the contour of the melody. The challenge that comes when observing the dynamic level of the entire piece. It should gradually build in intensity to the end of the piece, indicating that the real

climax does not occur until much later in the piece. The large diminuendo leading into rehearsal 6 gives way to a final statement of the chorale. With this final statement of the chorale a decision I made was to increase the dynamic level of the baritone and 2<sup>nd</sup> horn player when they had eighth notes. The imbalance of players per part covered up the moving eighth note line which must be heard.

At the transition into rehearsal 7, the Alleluia theme takes on a more animated feeling with the tempo at 100 bpm, becoming a driving ostinato. Rehearsal 8 introduces the second theme of the Alleluia in the horns and baritone and increases tempo slightly to 112 bpm. This syncopated theme carries across bar lines, all the way to rehearsal 10, and helps build the forward momentum. As a conductor, gestures of syncopation will be helpful when cueing and rehearsing those sections with the horn/baritone theme.

Rehearsal 10 is essentially the same theme with thicker scoring. At rehearsal 11 and 12, the Alleluia theme is exchanged back and forth between two groups. In measures 47 and 48, we start to see the themes overlap, creating a hemiola effect. This happens again in measures 51 and 52.

Upon the arrival at rehearsal 13 it is clear that the Alleluia theme has grown more intense. All of the upper woodwinds are now playing the ostinato theme while the low reeds and brass are holding out chords. To increase the effect of these held out chords, I had my ensemble members write in a '*fp cresc*' on measures 53, 55, and 57. These chords lead the way into rehearsal 14 where another slight tempo increase to 120 bpm is observed. The second Alleluia theme is represented with more players, but ultimately the same music. The hemiola effect returns at rehearsal 17 and 18. Rehearsal 19 brings the

full ensemble to the fore, the loudest point of the piece yet, and starts to layer and overlap the second Alleluia theme.

The thick texture and movement creates a feeling of tension that resolves at rehearsal 21. Here the chorale theme is brought back at its slower tempo. I conducted this section at 60 bpm because it directly correlated with the 120 bpm from the faster Alleluia tempo preceding the section. Three measures into rehearsal 21, the Alleluia ostinato is restated by the woodwinds in an overlapping 9/4 measure. The change in tempos can be tricky, but with a clear prep leading into the faster tempo, the change becomes easy. Reverting to the chorale from the 9/4, I inserted a ritard on beats 7-9. It felt natural and allowed me to address phrasing issues with the held notes in the brass and low reeds with a release on the '&' of 9.

After the instability of the back-and-forth chorale and alleluia sections, rehearsal 24 builds up to the climax of the piece at rehearsal 25. With a cymbal crash and '*ff*' dynamics, the high point is sounded, quickly followed by a ritard into the finale of the piece. Rehearsal 26 brings back the tempo back to 120 bpm and the Alleluia ostinato. The overlapping of the ostinato this time creates an interesting effect when played in balance. The challenge I had was making the voice of the ostinato entrance on beat 3 of measure 105 heard. The overwhelming numbers drowned out that specific articulation, causing me to drop the dynamic level of the other entrances on the ostinato. Accents must be played to get the desired effect of the overlap. The ostinato builds up to measure 113, where it releases into a tied note, making way for the much more important line found in the bassoons, trombone, basses, and timpani. The release in measure 116 should end with the last triplet of the percussion section. The first note in measure 117 does not crescendo.

The actual size of the notation in the score can make the last two difficult to read, but it is important to note that everyone except the timpani player cuts off. The last ensemble note is written as a '*sfz*' with a crescendo and the release of sound should be given the opportunity to resonate.

### **Conclusion**

Howard Hanson's *Chorale and Alleluia* was a joy to study and conduct. The responsibilities as a conductor on this piece varies between the physical side (cueing, releases, meter changes, and tempo changes) and the aural side (maintaining pitch on the chorale, balance, vertical alignment, and dynamic pacing). One of the more difficult aspects of this piece, in my opinion is the dynamic pacing. It is hard to tell when the dynamics gets too loud early on. I definitely recommend recording rehearsals and rehearsing in segments to help get the big picture of dynamic progression.

## **Chapter IV**

### ***Beyond the Summit – Brian Balmages***

#### **Composer Information**

Brian Balmages (b. 1975) grew up in a musical family. His parents are both graduates from the Peabody Conservatory in Baltimore, Maryland. He grew up playing the trumpet and piano with his father's guidance as his elementary band director. With the many facets of music in his life, he imagined himself growing up to become a music teacher, like his parents. However, this changed in high school when he became interested in performance, computer music, and film scoring.

Balmages pursued his bachelor's degree at James Madison University, majoring in music industry, and followed up with his master's degree from the University of Miami, specializing in media writing and production. It wasn't until graduate school that he discovered his serious desire to compose music. As a composer, he has been commissioned by a variety of ensembles, ranging from elementary ensembles to professional ensembles. He is also an in-demand guest conductor across the United States, working with honor bands, collegiate ensembles, and professional ensembles. His current position as the Director of Instrumental Publications for the FJH Music Company Inc. allows him to be a freelance musician. As a musician, he has performed with the

Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

### **Program Notes**

*Beyond the Summit* was commissioned for the retirement of Dulaney High School's Director of Bands, James Paxton, in 2004. Balmages had a personal interest in this composition, as he was a graduate of Dulaney. He was a freshman as Paxton began his first year of teaching at Dulaney and was able to witness the building of the program.

This piece isn't written about any specific or physical mountain. It refers to the personal mountains encountered in life. The thought of what comes after reaching the summit is the essence of this piece. Balmages wanted to celebrate the quest to strive even higher, never stopping, even if the summit has been thought to already be reached.

### **Rehearsal Considerations**

*Beyond the Summit* begins with the percussion setting up a fast 6/8 feel with ostinato patterns. The first melodic content is heard at measure 9 from the clarinets. Like the percussion, this is a repetitive pattern. At measure 17, the flutes enter with the melody. Being in the lower range, pitch may present a problem and the general projection of the sound may be an issue as well. However, the soft dynamics in the percussion and clarinets should play underneath the flute melody.

The dynamic has now increased to a *mezzo-piano* as the trumpets enter with the melody at measure 25. As the melody gets passed among sections, it is important that they match style and listen for the constant moving eighth notes for tempo. The dotted

quarter notes have a tendency to drag. Putting a bit of separation between those notes will also help keep the tempo moving forward.

It is important to note the gradual dynamic increase as the melody is passed around. At measure 33 the inner voices have the melody and the volume has been increased to *mezzo-forte*. The trombones take off with the melody at measure 37, building the volume to the first *forte* of the piece at measure 41. The phrase at measure 41 introduces a sonorous melody in the trumpets, alto saxophones, and tenor sax. The trombones and euphonium interject a majestic response in measure 44 that must be heard through the fairly thick texture. The next phrase at measure 49 begins with the trombones making the first statement of the melody and the trumpets interjecting a response to that in measure 52. The statement from the trombones is finished by the horns and clarinets, allowing the trombones, euphonium, and low reeds to extend that musical phrase with a slightly different idea.

At measure 61, there are three layers of melodic material that need to be heard. The first layer is the middle and upper woodwinds. They trade eighth notes on every beat, keeping a constant subdivided pattern that fits in with the percussion. The eighth notes on beat 1 overbalance the eighth notes on beat 2, which only uses the flutes and 1<sup>st</sup> clarinet. I found it beneficial to drop the dynamic of the eighth notes on beat 1 to compensate. The second layer is the melody in the trumpets and 1<sup>st</sup> /2<sup>nd</sup> trombone parts. The third layer is found in the low reeds, 3<sup>rd</sup> trombone, euphonium, and tuba parts, making strong interjections at the end of phrases.

The intensity dies down at measure 71 as the texture diminishes suddenly. The beginning melodies from the flutes and clarinets are brought back, this time with the

horns as accompaniment. The horns should strive for clarity and lightness in this section. At measure 83, the vibraphone takes over for the marimba as the driving rhythmic pattern. The percussion drops out at measure 91, giving way to a small trio in the clarinet, bassoon, and euphonium.

A fanfare is played by the horns and trumpets at measure 103. After an 8-bar phrase the trombones, tenor sax, and euphonium repeat the same musical idea up a half step. At measure 123, the melody that has been passed around throughout the piece is augmented in the low brass and reeds. Measures 131-134 become chromatic in nature, with measures 133-134 using ascending and descending chromatic lines simultaneously. At measure 135, the clarinets and trumpets have a descant that flows over the top of previously heard material.

The tempo slows down starting at measure 149 and uses duple rhythms in the horns and 1<sup>st</sup> trumpet. Accompanying the reduced tempo is a dynamic change to *piano*. In 4/4 time now, the timpani begins the new section with a small solo and exchange with the horns. Measure 157 marks the beginning of the new melody with a unison duet between the oboe and 1<sup>st</sup> clarinet. A flute solo takes over at measure 162 with chords in the background. After two 4-bar phrases, the solo flute is joined by the piccolo, flutes, oboe and bells for a restatement of the solo melody. There is a lot of room for dynamic contrast in the clarinets at measure 171, but I wouldn't let them get any louder than the melody at its loudest point. The countermelody in the horns should be highlighted and not lose intensity in measure 174, as the crescendo pushes through the end of that bar.

A trumpet soloist is featured at measure 178, accompanied by a countermelody in the flutes and bells at measure 182. This phrase slows down into the *meno mosso*, leading

into a duet between the piccolo and oboe that is accompanied by the vibes. The ensemble expands on the duet's new musical ideas, adding a countermelody in the horn section at measure 193. I chose to put a slight *accelerando* in the entrance of the horn countermelody to create a more dramatic arrival point, slowing down in measure 197 with the trumpet eighth notes, at measure 198.

The climax of the Andante is at measure 198, using the upper bass and woodwinds to carry the melody and employing the counter melody in the horns and tenor sax. The Andante section winds down starting at measure 206, ending with a horn solo.

The opening tempo and time signature return at measure 214, using layered percussion entrances to build the previously established groove. There is no new material until measure 246, where the trombones introduce an 8-bar phrase that gets passed around the brass and woodwinds over the driving percussion. This whole section from 246-291 could possibly be conducted in one instead of the 6/8 feel in two. Regardless of the conducting choice, measure 194 does need to be conducted in two. Here is the return of familiar melodic material through measure 310. Immediately the texture fills up, bringing the descant melody to the front of the sound. An important part to bring out would be the descending dotted quarter note line in measure 315 of the low reeds and tuba part. Once again, the horns have the countermelody at measure 323.



**Figure 3.** Measures 315-318 of *Beyond the Summit*. The descending bass voice.

The tempo slows back down at measure 338 in preparation of the Maestoso. Upon reaching the Maestoso, the low brass and reeds state a previously heard melody and the

upper woodwinds fill the empty space with a pair of quadruplets after the first two statements of the phase. At measure 350, the brass and saxophones play an elongated phrase of that melody. To help phrasing, I put lifts between the dotted half notes in measures 354 and 355 as well as between measures 357 and 358. The tempo slows going into measure 360 with a bass drum and suspended cymbal roll leading a crescendo. Immediately the tempo jumps up to Presto for the final phrase. The very last two measures of the piece can be a little awkward to conduct. A simple prep into beat 2, and a little practice, will make the cutoff work easily.

### **Conclusion**

I really enjoyed rehearsing and conducting *Beyond the Summit*. The well combined melodies and countermelodies were very pleasing to the ear. There is a lot of repetition that can make the learning process easier, but it can also be really dull for the players. This piece is not rhythmically complex and uses ostinato patterns consistently with the percussion. One of the problems I faced with this piece was getting the group to keep a consistent tempo in the faster sections. Usually the problem would be that they're simply holding the note values for too long, but there is the tendency to just be sluggish in 6/8 time. In anticipation, it's easier to put space between articulated notes and always think of driving forward to the next phrase.

## Chapter V

### *Sanctuary* – Frank Ticheli

#### Composer Information

Frank Ticheli (b. 1958) began his musical career near New Orleans in the fourth grade, learning the trumpet. Even though this marked the beginning of his musical education, it did not stir his passion for music and he eventually quit playing in the seventh grade. When his family moved to Richardson, Texas he became impressed by the skill level displayed by the students his age and joined the musical scene again.

Ticheli first started composing and arranging in high school, writing an original piece in his junior year (that he considered quite awful) and transcribing Maynard Ferguson and Stan Kenton charts. He pursued these interests in college, majoring in music theory/composition and music education in Dallas at Southern Methodist University. He graduated in December of 1980 and unexpectedly took a job in Garland, Texas to finish the year. He then pursued his MM (1983) and DMA (1987) at the University of Michigan, where he studied with four different composition teachers.

After graduation, Ticheli struggled to find a university job and took a position writing music for a theater production in Ann Arbor. Although the pay wasn't ideal, his compositions for this job inspired what Ticheli considers to be his first real concert band pieces, *Fortress* (1988) and *Portrait of a Clown* (1988). He received his first university

position at Trinity University in San Antonio in the fall of 1987, where he taught for three years. He was contacted by the University of Southern California and Carl St. Clair of the Pacific Symphony, both offering job prospects that would lure Ticheli to California. After some negotiations with the dean at USC, Ticheli accepted both offers and moved to southern California in 1991.

He stayed with the Pacific Symphony as a composer in residence until 1998, writing five compositions during his time there. Currently, he still teaches composition at USC's Thornton School of Music. Renowned for his concert band works, Ticheli has received many awards and honors throughout his career. He is also a highly demanded guest conductor across the United States and has even made appearances in Austria, England, Singapore, and Japan.

### **Program Notes**

*Sanctuary* was commissioned in honor of conductor Harrah Robert Reynolds by the Michigan School Band and Orchestra Association. As a tribute to Reynolds, Ticheli fashioned the opening of this work after a set of pitches assigned to his first name, the "HARRAH" motive. The horn was chosen as the main embodiment of expression to honor Reynolds' earlier days as a horn player. *Sanctuary* was premiered by the University of Michigan Symphony Band on October 22, 2005.

The word *Sanctuary* can have a variety of meanings, but Ticheli says it best in his composer notes attached to the score:

"The word, *sanctuary*, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the

music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia – a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work’s dark and imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance...”

### Rehearsal Considerations

The mallet percussion sets the mood of the opening Prologue before the solo horn enters with the “HARRAH” theme. In measure 3, the horn accents the first beat and drops down dynamically as the 1<sup>st</sup> trombone player, using a harmon mute, creates a fantastic effect with a simple crescendo. The solo horn continues with the trombone mute effect in the background. At measure 7, the woodwinds play with the piano and should take care to drop the volume of the longer note to *piano*. The same concept applies to measures 7 and 8. As the tempo slows down in measure 9, I found it easier to subdivide beat 4 going into measure 10. This helped achieve a more precise arrival point for the solo horn and clarinet player.



**Figure 3.** Measure 2 of *Sanctuary*. The ‘HARRAH’ motive.

Solo clarinet becomes the feature at measure 10, accompanied by woodwinds. One problem I experienced during this section was that my clarinet players sounded weak while attempting to play softer. To achieve the desired tone quality and support, I increased up the dynamic level by one in this section. It really improved the overall

sound. A cue will be needed for the 1<sup>st</sup> flute note in measure 15 and the length of the flute notes should be addressed in measure 17 (the articulation marking can generate some confusion). With the mallet percussion playing the same part, I had the flutes match the bell-like quality and put separation between the notes. This same flute articulation happens again in measure 21.



**Figure 5.** Measure 21 of *Sanctuary*. Flute Articulations.

At measure 26, the solo horn takes the lead with a much larger accompaniment. Balance may be an issue, but can easily be fixed. Ticheli has already compensated for the problem by marking the solo horn up a dynamic level. The horn carries the melody all the way to measure 34 where the woodwinds have a small interlude with the alto saxophone taking the lead. One addition I made was a fermata over beat 3 in measure 40. I sensed the need to hold the alto saxophone note out to create a little more tension before the release.

Going into the section at measure 43 the 1<sup>st</sup> trumpet, using a cup mute, starts the phrase on beat 4 of the preceding measure. The quality of sound that I wanted to pull from the ensemble in these eight measures was a bell-like quality. Upon arriving at measure 51, the tempo moves forward a little more as a unison duet between the alto sax and horn sing out the melody.

The clarinets bring a new melody to the front at measure 57. As it crescendos to the next measure, the clarinets should make sure to sustain the dynamic, especially as they travel lower in the range. The original melody is passed around again, this time

including the horn section and the oboes. It is then passed to the flute and alto saxophone again, at measure 69.

Once measure 73 arrives it is clear that Ticheli is aiming for a different path than the normal melody. The tension builds as the texture thickens. The push and pull of the tempo contributes greatly to the buildup and finally releases in measure 79. This climactic section moves to a completely new section still, at measure 83, using dark chords and meter changes in what Ticheli names the high point of the piece. The flutes and piccolo will probably need a solid gesture of syncopation on measure 86 to help with precision in their 32<sup>nd</sup> note runs. To add depth to the sound, I added two clarinet players on the cross cues and the sound came out much fuller. The same concept again in measure 89 for the upper woodwinds, but one beat before that is a small fanfare in the horns and 2<sup>nd</sup>/3<sup>rd</sup> trumpets that will also need a clear gesture of syncopation.

This section gives one last crescendo into measure 95 before decaying in sound. I added a fermata on beat 3 of measure 97 to give the diminuendo a little more time, cueing beat 4 with the horn as a pickup to measure 98. The section at measure 98 is solo flute with chordal backgrounds. Conducting should be kept to a minimum here. I allowed the flute a slight liberty with the solo and followed along with the downbeats to the chords. The flute passes the solo to the clarinet at measure 104 which transitions to the same clarinet solo we heard earlier at measure 10. Those same concepts apply at measure 107. The material stays the same through measure 132.

It is evident at this point that the piece is winding down to the end. I changed the dynamic marking at measure 134 to *mp* for the flutes, piccolo, and oboe. They were initially playing too loud for that idea to be considered an echo of what the brass just

played. At measure 138, the same three chord progression repeats itself in a variety of ways as the *molto rit.* approaches.

The ending of *Sanctuary* can be pretty tricky to conduct. The piccolo and 1<sup>st</sup> trumpet player need to have a clear ictus in measures 144 and 145. The last three notes in the glockenspiel, vibes, and piano will also need a clear ictus. These notes can also be pulled out of time.

### **Conclusion**

I was thrilled with the opportunity to conduct Ticheli's *Sanctuary*. The piece is gorgeous and a true joy to conduct. It posed a number of challenges for rehearsal; the biggest challenge was the repetition of the same material. I was afraid that the ensemble would grow bored of working the same material all the time. The solution was to reduce the amount of time spent rehearsing the piece and become more stringent about the sections I would choose to rehearse. A smaller challenge would be at the climax with the mixed meter. There is so much activity in these sections that the only way to get through it all is to break it down. Problems aside, I would love to conduct this piece again someday.

## CHAPTER VI

### *Serenade No. 1 for Ten Wind Instruments – Vincent Persichetti*

#### **Composer Information**

Vincent Persichetti (b. 1915-d. 1987) began studying music at the early age of five. He was enrolled in the Combs Conservatory in Philadelphia, PA. During his time there he studied piano, organ, double bass, theory, and composition. He performed professionally on the radio, at churches, and in recitals as a high school student. After graduating from 1935, he joined their faculty serving as the head of the theory and composition departments. He continued to study piano and composition at the Philadelphia Conservatory, as addition to conducting at the Curtis Institute. In 1941, Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory. Six years later, he was working at Juilliard. He eventually became chairman of the composition department (1963) and the literature and materials department (1970). He also joined the staff as the director of publications for Elkan-Vogel in 1952.

Persichetti composed a wide variety of works using many different techniques. His earlier works showed influence other composers, but it wasn't until the 1950s that he developed his own style. He was a favorite lecturer among American college campuses and received commissions from leading orchestras and institutions in the country. He was

the recipient of many honors and awards. Among those were three Guggenheim Fellowships and grants from the National Foundation on the Arts and Humanities and the National Institute of Arts and Letters.

### **Program Notes**

#### Program Notes for *Serenade No. 1 for Ten Wind Instruments*

Completed in 1929, *Serenade No. 1 for Ten Wind Instruments* was premiered at the Combs Conservatory at a concert for the alumni. Persichetti's composition teacher, Russell King Miller, oversaw this composition; although, it was not associated with his work at the Conservatory. This piece is divided up into two separate quintets: a woodwind and brass quintet. He was only fourteen years old when he composed this piece.

### **Rehearsal Considerations**

The first movement, *Prelude*, has a slow one measure introduction of solo flute. I chose to let the flute play without the conductor and began conducting the quicker tempo from measure 2. The woodwind quintet starts the *Con Spirito* with repeated patterns before the 1<sup>st</sup> trumpet and tuba enter with the melody at measure 4. The remaining brass quintet fills in the silence with descending staccato eighth notes in measure 7. It should be noted that the dynamic level does not decrease while descending. The same musical ideas continue to measure 19, with the melody varying in small ways. At measure 21, the woodwind quintet plays the melody as a group just as the 1<sup>st</sup> trumpet and tuba did previously. The interjections comes from the brass quintet this time.

The 2<sup>nd</sup> horn has a loud stopped note at measure 35 in conjunction with the start of the tuba melody. As the tuba ends its solo, the patterns from the beginning of the movement reappear in both quintets. They offset each other, first by one whole measure, then by only half a measure. In measure 42, it's a good idea to show a gesture of syncopation to catch the majority of the ensemble that comes in on the upbeat of 1.

The second movement, *Episode*, requires more independence from the players. In the first three measures it is important to get the brass players' articulation to match in style and length. The woodwinds will need to work on precision and alignment at measure 6-10. Measures 11-15 are mechanical in rhythm and allow the dynamic range to grow from *piano* to *fortissimo*, featuring the trombone and tuba. At measure 15, the woodwind quintet sets a steady and loud tempo with the upbeats. It is surprising that the trumpets come in at a *mf* in measure 18 when the woodwind quintet has sustained a full *ff* since measure 15.

The volume drops considerable from measure 19-25. The only exception being the 2<sup>nd</sup> horn part in measures 23-24. The music settles into a series of upbeats at measure 25 before suddenly opening up to *ff* again in measure 28 with the brass and a unison ensemble rhythm in measure 30. Independent entrances are oddly timed from measure 33 to the end of this movement. Players should not rely on others and count their own parts. The last phrase of this movement is given by the bassoon and tuba at measure 37.

The third movement, *Song*, is rhythmically simple, but requires the players to subdivide to vertically align at this slow tempo. I changed the written tempo to 52 bpm to help accommodate phrasing. This movement is almost entirely a duet between the flute and the 1<sup>st</sup> trumpet. Phrasing would be ideal as 4-bar phrases, but 2-bar phrases would

work in some instances if needed. From measure 15 to the end of the movement, there may be a struggle with pitch as the dynamic drops further beyond *piano*. This could be a case where a slightly louder volume is chosen because it stays more consistently in tune.

The fourth movement, *Interlude*, begins with a moderate tempo, using a syncopated melodic line in the flute, oboe, and clarinet voices. A one measure interlude by the 1<sup>st</sup> horn and bassoon occurs between the phrases, starting at measure 5. At measure 18, the horn and bassoon have a much more complex line that will require some rehearsal. Some bassoon players may be uncomfortable with the extended range in the tenor clef. In the case of my ensemble, a little more rehearsal time was needed for the players to gain confidence and move together. The last woodwind statement at measure 29 is slightly different from the previous ones and may require a little more attention from the players.

The fifth movement, *Dance*, begins with a slow fugue, the first entrance being in the tuba, then the trombone, and finally 2<sup>nd</sup> trumpet. The lines eventually become independent, with the exception of a strong unison horn line at measure 9. Measure 12 should have a strong gesture of syncopation on beats 1 and 3 for the woodwind entrances on the upbeat. The players should be subdividing to prepare for the execution of measure 13. At the *Vigorouso*, the clarinet leads the woodwind quintet in a complex layered set of entrances that aligns rhythmically. The woodwinds continue their technical content to the very end of the movement as the brass provide a strong foundation with simpler rhythms. Measure 30 brings back a small reminder from the beginning of the movement, where the low brass was featured, before the entire ensemble ends the work with *fff* eighth notes on beat 3 of the next measure.

## **Conclusion**

Conducting the *Serenade No. 1 for Ten Wind Instruments* offered a new experience for me. It was very enjoyable to work with a smaller and talented group, but it also represented its own challenges. The style of the work required a new level of listening. The piece was written with no key signature and had an unfamiliar sound to my ensemble. At times the melodic content is so disjunct that it is hard to find something pleasing to the ear. It is definitely a great piece to stretch the musicianship of chamber players and let them reach outside of their comfort zone.

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