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IN-DEPTH ANALYSIS AND PROGRAM NOTES ON A SELECTION OF WIND
BAND MUSIC

By

Miles B. Wurster

A Thesis Submitted in Partial Fulfillment of the

Requirements for the Degree of

Master of Music

In

Wind Band Conducting

Minnesota State University, Mankato

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BAND MUSIC

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ABSTRACT

In-Depth Analysis and Program Notes on a Selection so Wind Band Music

Miles B. Wurster

This document is an in-depth analysis of five selections for wind band: *Do Not Go Gentle Into That Good Night*, Elliot Del Borgo; *Jericho*, Jesse Ayers; *Sunrise at Angel's Gate*, Philip Sparke; *Danza Sinfonica*, James Barnes and *The Engulfed Cathedral*, Claude Debussy, transcribed for wind band by Merlin Patterson. These pages contain biographical information on each composer, program notes, formal analysis, musical considerations, and conducting and rehearsal considerations by the author. A detailed diagram of the formal and phrasal structure is included on each piece in the Appendix.

This document is submitted in partial fulfillment of the requirements for the Master of Music degree in Wind Band Conducting at Minnesota State University, Mankato.

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CHAPTER 1

DO NOT GO GENTLE INTO THAT GOOD NIGHT (1979)

By: Elliot Del Borgo (b. 1938)

Biography and Composition Background

Elliot Del Borgo is an avid composer of music for multiple genres and difficulty levels, with almost 500 works in his library. Of these 500 works, over 135 are composed for wind band. As an author, Del Borgo's writing credits include *The Tonality of Contemporary Music*, *The Rhythm of Contemporary Music*, and *Modality in Contemporary Music* (Barber 593).

Del Borgo is a career music educator, beginning his teaching in 1960 and working in the Philadelphia public schools until 1966. From 1966 until his retirement in 1995 he served on the faculty at the Crane School of Music at the State University of New York, Potsdam. During his tenure at Potsdam, Del Borgo taught courses in theory, literature, and composition and served as Chair of the School of Music. He holds commendations from the University Awards Committee, Festival of the Arts and ASCAP. In 1993 he was elected to the American Bandmasters Association (Barber 593).

Del Borgo earned a M.M. degree from the Philadelphia Conservatory of Music in 1962, where he studied composition with Vincent Persichetti. Other academic degrees include a B.S. from the State University of New York, Potsdam (1960) and an Ed.M. from Temple University (1962) (Barber 593).

Do Not Go Gentle Into that Good Night is loosely inspired by the Dylan Thomas poem of the same name. The work was commissioned in 1978 to commemorate two students, Jill Marie Waterland and Mandy Doel, who were killed in a tragic car accident. Both young women were members of the Peninsula High School Band in Gig Harbor, Washington. Del Borgo writes, “While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound.”

The work is not a line-by-line depiction of Thomas’ poetry, but it does seek to embody the “essence” of the poem. Thomas wrote the poem in 1951 near the end of his father’s life. The poem was meant to inspire Thomas’ father to fight death to the end, rather than meekly submit to his fate.

*Do not go gentle into that good night,
Old age should burn and rage at close of day;
Rage, rage against the dying of the light.*

*Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.*

*Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.*

*Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.*

*Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.*

*And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light. (Thomas)*

Del Borgo continues in his program notes:

The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to “go gentle.” The piece closes with a strong sense of affirmation and continuance.

Formal Analysis

The formal structure of the work can be divided into four primary sections with three or more secondary sections. Figure 1.1 shows the formal structure of the work with major tonal shifts in each of the secondary sections.

Figure 1.1 Formal Analysis

Section	Measure	Tonal Center
A	m. 1-50	
a	m. 1-36	B Major/G Major/E Major/Quartal
b	m. 37-47	D Major/F Major/A Major
codetta	m. 48-50	C Major/A Major
B	m. 51-154	b minor/Quartal
c	m. 51-88	Quartal
transition 1	m. 88-95	B-flat pedal
d	m. 95-140	Quartal/Ab/Bb/Ab/a/F/Db/Eb/Bb/B/G
transition 2	m. 140-153	
C	m. 155-210	Bb/F/
e	m.155-190	
f	m. 190-211	F/Eb/F/Ab/F/Db/Eb/Bb
Coda	m. 211-231	B-flat Major/B-flat pedal

The opening A section's smaller divisions are defined by their tonal and textural differences. In the **a** section (m. 1-36), the two primary melodic themes are introduced, along with two of four rhythmic motives Del Borgo uses as compositional tools. Melodic and rhythmic motives will be discussed in more detail in the *Thematic Analysis* part of the paper. The **a** section is characterized by its extensive use of quartal harmonies, unison playing on the primary melodic themes, and woodwind screens.¹ There is also significant use of rhythmic motives in the low brass and woodwinds.

The **b** section of **A** introduces clear, distinct tonal harmonies, moving through D major (m. 37), F major (m. 42) and A major (m. 46) keys. The woodwind screens are still present, but the rhythmic motives are removed and the distinct shift into functional

¹ A screen is a compositional technique of rhythm and pitch patterns repeated over and over for a specific duration of time.

harmony sets it apart from **a**. A distinct resolution of texture and tonal center (A Major) occurs at m. 47 prepping the conclusion of the **A** section with a short three-measure codetta that mirrors the opening of the work. A fragment of the first melodic theme is stated by solo trumpet in C major at m. 48, moving to A major at m. 50.

The **B** section increases tempo from 60 beats per minutes to 160. The texture starts thin, and builds over a series of measures—a key characteristic in this section of the piece. Beginning at m. 60, the texture of the piece builds with rhythmic and harmonic elements layering one on top of another. There are three parts to the layering; first a rhythmic ostinato appears in the horns, trombones, and euphoniums. Simultaneously, a second ostinato (also the second part of the layering effect) begins in the percussion. At m. 67, upper and lower woodwinds, trumpets and tuba enter at various intervals with thematic material. A resolution of the first layering section is found at measure 88. After a seven-measure transition, the second layering process begins at measure 95 (the start of section **c**) and layering techniques are used similar in as similar fashion as Del Borgo does before. Percussion ostinato, low brass and woodwind ostinato (being at m. 116) and melodic fragments of the primary themes are treated developmentally. New material is introduced in the form of three hymn tunes. (The hymn tunes will be discussed in detail along with other melodic and rhythmic themes later in the paper). A resolution of the layering occurs at m. 140. From m. 140-154, the section climaxes with melodic motives of the two primary themes.

The **C** section begins at m. 155, and is marked by two distinct characteristics: the tempo shifts significantly slower, returning to the original 60 beats per minutes from the

opening of the piece, and new ornamental material is introduced. A concluding statement in the lower woodwinds and brass precedes the upper woodwind ornamentation. The lower woodwinds begin an ostinato pattern in sixteenth notes beginning with the second and third clarinet parts at m. 165. Horns and trumpet 3 enter with the statement of the third theme from m. 170-176. At m. 190, a triplet ostinato layer in the alto clarinet, bassoon, tenor sax, trombones and euphonium mark the beginning of section **f**; tempo increases slightly (to mm. 72) and Theme 3 is introduced by the horns. This section is largely *tutti* ensemble and builds to a climax at m. 211, thus beginning the coda.

Appendix A provides a diagram of the phrasal and formal structure of the work.

Thematic Analysis

Del Borgo composes three primary melodies, uses four rhythmic motives, and incorporates three hymn tunes for thematic material in *Do Not Go Gentle Into that Good Night*. Theme 1 (T1) (See *Excerpt 1.1*) is presented as an eleven bar phrase beginning at m. 6 with a three bar introductory fragment of the theme in m. 1-4. Del Borgo introduces Rhythmic motives 1 and 2 (See *Excerpt 1.2*) in m. 4-5, bridging the two statements of T1 together. The low woodwinds and brass introduce Rhythmic Motive 1 (RM1) on beat three of measure four and the tom drums introduce rhythmic Motive 2 (RM2) on beat four in measure 5. RM2 is found in augmentation and diminution, most notably in the **B** section as the work develops. It should be noted that the first 4 notes of T1 are used extensively as a melodic and rhythmic motives in the **B** section.

Excerpt 1.1, Theme 1, m. 6-15



Excerpt 1.2, rhythmic motives



T1 makes heavy use of major and minor thirds in its construction, with a perfect fourth adding significant textural interest to the theme. This third relationship is significant, as Del Borgo uses this interval for motivic development in the B section of the piece.

Theme 2 (T2) (See *Excerpt 1.3*) begins at the anacrusis to measure 19, stated again in unison, this time in the trumpets. Of particular note is the large intervallic leap of a major 7th between the first two notes of T2. Whereas the entire pitch range of T1 is limited to a minor 7th, T2 range is considerably larger, encompassing an octave and a minor third. Both themes are heavily chromatic.

Excerpt 1.2, Theme 2, m. 18-26



Two additional rhythmic motives are found later in the piece. Rhythmic Motive 3 (RM3) (See *Excerpt 1.4*) can first be found at m. 62 in the **B** section, introduced by the

concert toms. It is a retrograde of RM1 with an eighth rest substituted for the dot value on the quarter note. The fourth and final rhythmic (RM4) is the triplet figure (see *Excerpt 1.4*), which can be found prominently in T2. Beginning at m. 161, RM4 is the basis of the ornamental passages in the upper woodwinds and at m. 190 it takes a prominent role as an ostinato figure.

Excerpt 1.4, Rhythmic motives 3 and 4



Theme 3 (T3) (See *Excerpt 1.5*) of the piece does not appear until measure 170. It is a six-measure phrase introduced by the horns and trumpet 3 and Del Borgo uses T3 as the primary melodic material for the remainder of the piece.

Excerpt 1.5, Theme 3, m. 170-176



Del Borgo uses three hymn tunes to create dialog in the piece. The first hymn tune Del Borgo chose to use is the well-known Lutheran hymn tune EIN FESTE BURG written by Martin Luther and more known in English as “A Mighty Fortress is Our God.” It is the first of the three tunes to appear, motivically stated by the trombones in measure 114; at measure 130 the hymn tune is easily recognized. The tune is set in Bb major, and is the most prominent of the three.

The second tune is IN DULCI JUBILO, the basis for the Christmas carol, “Good Christians All Rejoice.” A single trumpet introduces the first statement of this tune at measure 123 and is presented in the key of B major. The first trumpets all join together at m. 128 and are the only voice on the statement of this theme.

The final hymn tuned used for compositional material is *Sing to the Lord a Joyful Song*. Less well known than the others, it is stated only three times in the entire work. The second and third trumpets present the first occurrence in measure 126, followed by a statement of the tune in measure 132 by the piccolo, flutes and E-flat clarinet. Finally, the horns state a fragment of the tune at m. 222 in the coda. *Sing to the Lord...* is written in the key of G major in the first two instances, and appears in B major at m. 222 (Barber 600).

From measure 114 through 140 the piece reflects the “Ivesian” quality Del Borgo describes in the program notes of the score. Three different tonal centers are layered upon one another: B-flat major, B major and G major. An independent baseline in d dorian is played by the bass and contra Eb clarinets, bassoon, baritone saxophone and tuba, increasing the complexity of the texture. When the hymn tunes are finally presented, the full “Ivesian” effect becomes quite apparent.

T1, T2 are used motivically after their initial statements. This happens primary in section **B** of the piece, which is overall treated developmentally. The rhythmic motives can be found in both augmentation and diminution.

Throughout the piece, Del Borgo borrows heavily from the compositional styles of both Vincent Persichetti (whom he studied with) and Paul Hindemith. The melodic

themes are found in a “block” presentation, with groups of instruments that present the themes. Carolyn Barber likens this style as similar to Persichetti’s. She also notes that the implementation of the woodwind screens were most likely influenced by Hindemith, for they are “similar to those used...in his *Symphony in B-flat*” (598-9).

Rehearsal Analysis and Conducting Considerations

There are several considerations to take into account when approaching this work for rehearsal. One of the key orchestration techniques that Del Borgo uses is to introduce themes in unison using multiple instrument timbres. As previously stated, B-flat clarinets, alto clarinet, F horns, alto and tenor saxophones introduce T1 in true unison. The tonal pallet of these three instrument families creates a unique and colorful treatment of the theme; the balance of the voices is essential to create the intended color pallet.

Performers will need to listen carefully, and balance the sound. Saxophones and horns parts are written in a more powerful dynamic range for their instrument than the clarinets. A smaller clarinet section will need to play out louder, and the dynamic level might need to be adjusted down for horns and saxes.

Important technical considerations include the woodwind screens that can be found in various places throughout the piece. Rhythmically the parts can be quiet challenging; they call for strong players, and can lead to cohesiveness issues. Dynamic balance with the other parts can also present an issue.

The percussion parts are probably the single most important aspect of rehearsal. Percussion is treated melodically, and is thematically important to the structure of the piece. The two layered percussion sections, m. 60-88, and m. 95-140, should if possible

be rehearsed separately from the rest of the ensemble. The parts are intricate, repeated, and incorporate three of the rhythmic motives in the piece.

The independent bass line beginning at m. 116 can be challenging to the performers, not in its technical difficulty, but in its metric irregularity. Beginning at m. 121, the bass line becomes metrically independent from the other parts (noted by vertical dashed lines in the score). It is important that this group focuses on carefully subdividing the eighth note.

The woodwind ornamentation in the upper voices beginning at m. 161 is technically challenging with the timing of the entrances being very problematic. Treating the triplet figures as anacrusis to the sixteenths will help with placement of each entrance. In the score, only the clarinet 1 part indicates one player, but this should be done with all the parts, eliminating further ensemble issues, and creating a better dynamic balance across the voices.

Confident, capable bass clarinet and bassoon players are needed for the arpeggiated figures beginning at m. 167. The style in this section of the piece is *sostenuto* and the arpeggios should be played very legato as not to disrupt the flow of the melodic line. The arpeggios are significant as they help define the tonal center in this section.

The final woodwind screen at m. 211 in the coda will need careful preparation by the players. It is a repeated pattern, but the rhythm is quite fast for the piccolo, flute second and third clarinets and alto saxophones. Adding the sextuplets in the first clarinet will further complicate rhythmic clarity. The oboe part is the “glue” that holds it together with a strong entrance on each primary beat in the bar.

Dynamic balance in this work is quite challenging, there are several sections of tutti ensemble playing at a full dynamic level. It is important to keep in mind where the dynamic climax of the piece is (m. 211), and not let the work peak too soon. Without this consideration, the piece can become loud and stale.

Reflection

As I reflect on preparing and performing this work, I will address aspects of the piece that went well, and those aspects that I will change in preparation for future performances. I will address that latter first.

Like many non-percussionist who are conductors, I find working with the percussion section of the score the most difficult process of study and implementation. This made *Do Not Go Gentle...* that much more challenging due to its heavy reliance on the percussion section for motivic development. From a rehearsal standpoint, I believe it is essential to work with the percussion section alone on this piece, especially from measures 60-140. In hindsight, I would have taken the time to do that. Instead, I worked with the percussion during the course of regular rehearsals. It took longer than I had planned, and as a result, valuable rehearsal time was lost for the other members of the ensemble. I do believe it is important for the woodwinds and brass to understand the percussion parts, so in that respect we gained valuable insight through this approach. However, if I had prepared the percussion previously to working on it in full rehearsal, I believe there would have been a greater benefit to the ensembles members.

Keeping the percussion section in sync also proved to be a challenge. Consistency of ensemble togetherness was the primary issue. As a section in the ensemble, and with

my full attention, the percussion section would execute the layers effect well. When the rest of the ensemble joined in, there was less consistency at the piece progressed. Again, I would strongly recommend rehearsing the percussion section separately in order to better master the percussion ostinato/layers beginning at m. 60.

The other section that proved difficult in the rehearsal process was the woodwind ornamentation at m. 161 ff. It is not indicated for one player on a part, with the exception of clarinet 1, but I did cut it back to one player. This improved ensemble issues within each line. Of greater challenge was placing the individual parts rhythmically against one another. I did rehearse this section with the individuals separately. I over-conducted this section of the music, which led to inconsistency in rehearsal and the performance. I believe a clear, precise indication of each down beat would be of more benefit than attempting to cue each individual entrance as I did. Sub-dividing the pattern may also improve timing of the entrances. The arrival beat of the sixteenth notes should be the primary emphasis in the ornamental figures. This will all for correct placement of each entrance. Instead I focused on the entrance beat of each group. In the future I will approach this section with the former strategy.

It is very easy to over-conduct beginning at m. 51, the Allegro section. Del Borgo indicates a very aggressive style of playing with heavy use of *ff* dynamics, and accented entrances. As a conductor, I felt the need to drive the piece forward, the texture of the piece lends itself to that feel. In practice, the more agitated and forceful the conducting the more problems that will be created for the ensemble. Being precise in pattern is important, and clear cues reflective of dynamic and articulation are very important, but

they must be relaxed and musical. During times when I would over conduct, the ensemble was edgy and tight in response and this was especially true of the percussion ostinatos and layering from m. 60-140. The more relaxed I was, the better they performed this section. As soon as I tightened up, so would the ensemble and that led to difficulties in staying together.

The most significant conducting challenge that I had (apart from staying relaxed) was the transition from measure 154-155, specifically the accented eighth note on the and of beat four. I was apprehensive each time we came to the particular spot in the piece. I tried a number of approaches to indicate the accent. The Gesture of Syncopation is what is most appropriate, but it never had the desired effect (after more reflection and study, I realize I was doing it wrong). It is one area in particular that I would spend more time addressing the next time I perform the work.

Do Not Go Gentle... is a very emotional work to conduct, and is difficult not to create a sense of story within the piece. There are two linguistic cues that exist in the program notes that I think best describe how to perform the work as the composer intends. First is the word “essence.” Del Borgo uses this term to describe how he evoked the Dylan Thomas poem for inspiration, yet emphatically states it is not a programmatic work. Reading the poem can help with finding the essence used in writing this work.

The phrase “refusal to ‘go gentle’” plays a great role in how to interpret the piece, and Del Borgo uses elision after elision in his compositional style to reflect this idea. Each phrase seems to “refuse” to end, much like the human spirit he describes in the program notes. Only two moments in the entire work does a sense of ending occur, m. 50,

and the final bar. Even in these instances there is a sense of continuation, there is no cadential resolution to indicate finality. There is a desire to continue—effectively done—at the endings of each these moments in the music. To me the music ends in one big question mark.

I really enjoyed working with the piece. I had wanted to conduct it for some time and was glad for the opportunity. There are certainly things I would have done differently with better awareness of what I was doing. I think the performance went very well, and the desired effect of the music took hold of the performers. I was extremely pleased by how it went. Was it perfect? No. Was it well done? I would like to think yes. What I learned most about myself working with this piece, was the need to trust myself and be confident about what I am doing. My confidence directly affects the ensemble's confidence.

CHAPTER 2

JERICHO (2005)

By: Jesse Ayres (b. 1951)

Biography and Composition Background.

Jesse Ayres is a native of Tennessee where he studied composition at the University of Tennessee earning both bachelors and master's degrees. He also earned a doctorate in composition from the University of Kentucky. His compositional and conducting debut took place during his high school years as he conducted the University of Tennessee Band through one of his own compositions. Mr. Ayers currently teaches music theory, composition and orchestration at Malone University in Canton, OH (About Jesse Ayres, accessed on January 12, 2012).

Ayers has received numerous awards for his compositions including the 2011 American Prize for Orchestral Composition, the 2011 Dayton Ballet 'New Music for New Dance' prize and is a 2010 MacDowell Fellowship recipient. His music has been performed across the world including Italy, Japan, New Zealand, South African and Russia (About Jesse Ayres, accessed on January 12, 2012).

According to Mr. Ayers' bio, "Much of his music is scored for large, 'surround-sound' forces and explores the intersection of the spiritual and natural worlds and the redemptive intervention of a very real God in the affairs of the human race." (About Jesse Ayres, accessed on January 12, 2012)

Jericho was commissioned by the Valparaiso University Chamber Concert band, Dr. Jeffery Scott Doebler, conductor. The piece was written between October 2003-February 2005 and received its premier on April 22, 2005. (Ayers). *Jericho* is distinctly programmatic, it tells the Biblical story of the fall of the wall at Jericho as accounted in Joshua, Chapter 6. As the composer states “*Jericho* is a surround-sound piece employing expanded instrumentation, multiple antiphonal effects, narration and unorthodox audience participation” (Ayers).

There are extensive program and performance notes on *Jericho* that the composer has included in the score (See *Appendix B*). This piece is unique in that it requires a special ensemble set-up in order to perform the piece as designed. Therefore, an important consideration of performing this work is the venue. The special set-up requires sufficient space for all offstage musicians (A balcony in the performance venue is ideal, but not required), and a clear path for musicians to travel from onstage to offstage positions. Performing the work with the optional choir, harp and all three keyboard parts demands a large, flexible staging area with space for the choir behind the ensemble. Mr. Ayers includes a diagram of instrument placement for offstage musicians (See *Appendix B*). The bulk of the ensemble sits on stage; there are six percussion stations and additional placement for offstage woodwinds and brass. The ensemble is to set up around the audience in order to produce the surround-sound effect.

Instrumentation is quite large, requiring additional musicians in order to perform the work (See *Table 1.1* for full instrumentation needs). Particularly of note are the three keyboard instrument parts, alto and bass flute (cues exist for the bass flute part) and the

large number of individual parts written for flute and clarinet. The narrator role serves as soloist with the ensemble and is theatrical in nature requiring a performer who can add nuance and emotion to the written words. A musically literate narrator will be advantageous to the successful performance of the work.

Table 1.1

<u>Additional Instrumentation</u>	<u>Offstage Instrumentation</u>	<u>Instruments Moving from On to Offstage</u>
Flutes 1-4 (piccolo doubles flute 2) Bass Flute (Double part 1) Alto Flute Clarinets 1-6 Bb Contrabass Clarinet Contra Bassoon Soprano Saxophone Choir (Optional) Harp (Optional) Electric Keyboard 1 Electric Keyboard 2 Piano	Flutes 1-3 Clarinets 1-3 Trumpets 1-2 Whirly Tubes	Soprano, Alto, Tenor Saxophone Horns 1-4 Trombones 1-2 Percussion 1-6

Placement for narrator should be considered as well. There are no specific indications in the score as to where the narrator should be placed. The conductor and narrator can work out a mutually agreeable location considering sight lines for cues, and audience interaction.

Central to performing the work is the audience participation. The audience is asked to chant in rhythm, and sing at various times throughout the work. The optional choir is very valuable in leading the audience through these endeavors, however the work can be performed successfully without the use of choir, as there is sufficient singing participation by the ensemble members to help the audience through their parts.

Directions in the score indicate rehearsing each of the audience participation sections prior to performing the work. The full text of instructions can be found in Appendix B.

Formal Analysis

Jericho is a through-composed work with no repeated sections (see *Figure 1.1*). There are six major sections to the work in addition to the introduction, a transition and the coda. Each section is clearly divided by tempo, texture and/or meter. The predominant tonal center in the work is f minor; the work begins in this tonal center, and returns to it often. The coda differs from the rest of the work making a major shift to the parallel major key of F Major. Phrases are largely symmetrical in four or eight measures, though Ayers includes several phrases of asymmetrical length providing contrast and balance to the regular phrase lengths. Several metrical changes occur between m. 67-82, this is the high point of meter variation in the work and coupled with these meter changes are significant tempo shifts.

Figure 1.1, Formal Analysis

Section	Measure	Tonal Center
Intro	m. 1-9	f minor
A	m. 10-66	f minor
B	m. 67-92	
a	m. 67-75	d Dorian/f minor
b	m. 76-82	b minor/g minor
c	m. 83-92	g minor/b minor
Transition	m. 93-94	Chromatic
C	m. 95-183	Polytonal/b minor/f minor
D	m. 184-210	f minor
E	m. 211-229	f minor
F	m. 230-295	f minor/a minor/f minor
Coda	m. 294-306	F Major/C# Major

The introduction lasts for nine measures and serves to set up the premise of the work. Scoring for the ensemble is minimal with Keyboard 2 providing a harmonic foundation, and a bass “sweep” sound, with the intent of creating a dramatic mood. There is a lengthy narration, which sets the timeline and thematic direction of the piece.

The **A** section begins at m. 10 and is characterized by short rhythmic ostinatos appearing in layers. One could argue that the 56 measures of **A** are a mini arch form. About every 8 bars a single, or set of rhythmic ostinatos are introduced. This pattern continues through measure 57, creating increased texture and complexity of the work. At measure 58 several ostinato layers end; the resulting final 8 measure are nearly identical to the first 8 measures of the section. Offstage trumpets enter at m. 41, from this point forth, the conductor’s attention will be divided between onstage and offstage instrumentation.

The **B** section is the most complicated passage of the piece. There are seven tempo changes and ten meter changes between m. 67-92. Included are three fermati, an *accelerando* and a *ritardando*. All these musical elements must be carefully coordinated with the narration. More attention to this matter will be discussed later in the chapter. Beginning at measure 83, offstage instrumentation enters the fray with all six percussion parts on individual chime bars.

A two bar transition bridges sections **B** and **C**. This transition provides a “theatrical stinger” following the final narrated phrase in m. 92. **C** immediately follows after the concluding fermata in m. 94. The meter changes to 2/2 in a Moderate March feel. Two eighth note styles occur simultaneously in section **C**; the drum hits in percussion

parts 1-6 are played in a swing style, while the woodwinds and brass continue in straight eights. Thematically, the percussion introduces and continues in a rhythmic motive, with the winds playing a melodic motive Ayers identifies earlier in the score as the “Veni” theme. From m. 95 to 122 narration and instrumentation alternate back and forth. At m. 128, layered ostinato patterns begin again, though these are different ostinato pattern than in **A**. It is very rhythmic, accented and builds to a climax into measure 84.

Audience participation marks the beginning of **D**. Meter changes to 4/4 at m. 184 but the pulse continues from the previous section with half note equaling quarter. The audience is asked to stand, and join in the battle cry, along with the bulk of the ensemble. From this point to the end of the work, the audience remains standing. Percussion sets the mood with repeated quarters notes in a march style and the feel of the “march around the city” is palpable at this point. This section of the music represents the seven times Israel marched around the city of Jericho. Beginning at m. 186, there are seven four-measure phrases, each phrase moves instrumentalists from chanting to playing and represents one complete loop around the city walls.

Section **E** begins with the “sounding of the ram’s horns” as indicated by the narrator. Four horns, two trumpets and two trombones are stationed around the audience sounding a high sustained noted preceded by glissando, much like that of a war horn before a battle, with dramatic effect. At measure 226, all members of the ensemble, the audience and the narrator (at his cue) shout at the top of their lungs for 20-30 seconds. The march and the rams horn call lead to this dramatic climax of the work. Measure 228 is the crashing of the wall of Jericho, done so by the percussion (during my

correspondence with the composer as I was prepping the work, he indicated to change the score, removing the cymbal crashes from the falling wall effect). The duration of this effect is approximately 60 seconds with the percussion tapering off towards the end of the indicated time.

The final full section of the work becomes slow, solemn and reflective. Again, Ayers uses patterns to build the texture. The audience is asked to sing beginning at the anacrusis to m. 244. Narration continues stringing verses from the Old and New Testament together. The “wall of Jericho” is used here as a metaphor for sin, with the love of Christ able to tear down that wall. Rhythmic patterns change at m. 260 and m. 276 as the tonal center of the work moves to a major and back again to minor.

The coda begins at m. 294 and is remarkably different from the rest of the piece as the tonal center moves to F Major, the first and only sustained duration of a major tonality in the work. The point of the change to a major sound reflects a sense of peace descending upon the audience, emphasized by the final narration: “ Jesus says, ‘The Spirit of the Lord is upon Me, because He has anointed Me to preach the good news to the poor, to proclaim release to the captives, recovery of sight to the blind, to set free those who are downtrodden, to proclaim the Year of Jubilee’” (Luke 4:18-19). The piece concludes with harp, glockenspiel and marimba in C# major arpeggios affirming the quiet, contemplative nature of the coda. A complete phrasal analysis can be found in Appendix C.

Thematic Analysis

Jericho contains three primary melodic themes. The first and most evident theme is the hymn tune *Veni Emmanuel*. Ayers states in his program notes:

Compositionally, *Jericho* makes extensive use of the 15th century melody *Veni Emmanuel* (“O Come, O Come, Emmanuel”). It is used to generate motivic ideas, such as the horn and trumpet fanfare figures; it appears as a *cantus firmus* in the synth bass in the long pedal tones; a three-voice fifth species harmonization of *Veni* is used to generate harmonic cycles; and finally it is quoted directly in the last section of the piece as the audience sings the phrase “O Come, O Come, Emmanuel.”

The second major thematic material used extensively is the “Veni” motive (see *Excerpt 2.1*), which is derived from the chorale tune. It is a five-note motive built on the first five distinct pitches of the chorale tune and found in augmentation and diminution in addition to the unaltered presentation.

Excerpt 2.1 “Veni Theme”



The “Veni” theme is first introduced in diminution at m. 67 in the horns. The trumpets echo the theme at m. 72 and it is then presented in augmented form at m. 128 in the bass line. Its primary rhythmic form is first seen found at m. 198 in the low brass and woodwinds. Twelve measures earlier there is a fragmented statement of the motive in syncopated form beginning in the trombones; each four measure phrase that follows a

new instrumental groups adds in. At m. 198 both the original and syncopated forms of the theme are heard together.

The bass flute solo (cued in bassoon and euphonium) introduces the third and final melodic theme in the **A** section of the work (see *Excerpt 2.2*) with each voice entering at specific intervals and weaving in and out of the fabric of the piece. It is a fourteen-measure motive beginning at m. 11, treated contrapuntally. Three additional voices complete the texture: the clarinet solo at m. 25, marimba solo at m. 35, offstage trumpets at m. 41, and onstage trumpets at m. 52. The author believes this is the occurrence of fifth species counterpoint, Ayers refers to in his program notes. The rhythmic ostinati that appear in layers at m. 128 are a derivative of the third melodic theme found at **A**.

Figure 2.1, Theme 3, m. 9-24



There are two syncopated rhythmic figures Ayers uses throughout the composition. The first is a dotted eighth, sixteenth figure, first introduced at m. 10, in the trombones, and again at m. 18 in the saxophones, reappearing at m. 115 in the trombones. The retrograde of this rhythmic pattern is used in the flute, oboe and English horn parts beginning at m. 144. The second rhythmic pattern that reoccurs frequently is the “short-

long-short” syncopated figure found prominently in two places. The first example is the percussion line beginning at m. 95 with direction to play the part in a swing style; which accomplishes the short-long-short idea. The second application of this rhythmic pattern can be found at m. 128 in the trombones. While neither rhythmic pattern is identical to one another, it is the “short-long-short” syncopated feel that ties these rhythms together thematically.

The rest of the music consists of small rhythmic ostinati, and arpeggios. If one wanted to identify an overarching melodic line, it would be the narration. The music is thematically dependent on the narration, and cannot stand alone without it. For example, the narration introduces instrument entrances. At m. 86 the horn entrance is preceded by the line “ram’s horns trumpets,” with indications the horns should immediately after spoken line. This technique is used in numerous places throughout the work.

Percussion is very independent for the whole of the work. In the **A** section, percussion provides timbral and textural interest in combination with the wind parts. In the remainder of the work percussion is treated antiphonally, as the instrumentalists perform around the audience. Once again, this is done to elicit effect of the music.

Rehearsal Analysis and Conducting Considerations

No one part of the music will push the ensemble to the extremes of their technical or musical ability, but combining all the individual elements together creates a very challenging work to perform. Logistically, *Jericho* incorporates many independent elements combined together to bring about a full, effective, programmatic work. First and foremost is the set-up of the ensemble for performance. As previously mentioned, not all

performance venues can accommodate the work. Space in the audience and placement of the musicians must be a prime consideration when approaching rehearsals. Sightlines between conductor and surround-sound musicians must be clearly established. This may require some small alterations to the recommended set-up in the score. The conductor will be required to turn his or her back to the main part of the ensemble from time to time for cuing entrances of the offstage musicians and the offstage musicians will also be required to receive cues from the conductor when his or her back is turned to them. This author highly recommends rehearsing the percussion and other offstage musicians separately from the rest of the ensemble. The coordination of these two groups is vital for a successful performance.

The percussion parts in **A** are an intricate layer of rhythms. Some focused rehearsal time would be prudent to sync all parts with one another. The same is true when the percussion moves into their surround-sound positions. Often, they are playing in successive beats of a measure, or two voices playing together across the ensemble. Careful score study will reveal a set pattern the composer uses to create this antiphonal effect (a wave of sound). During percussion sectionals, it is imperative that each of the individual players know the pairings and sequence of parts played. This is well illustrated at m. 95, where a single percussion entrance ends with all six parts playing in unison. Typically, the parts paired together will be across the performance hall from one another. The players must keep a strict internalized pulse to eliminate Doppler effect when entering together. At m. 184 all six percussion parts begin together in unison; by the third measure of this section, the parts are sprinkled with rhythmic variation, with no two

variations being played simultaneously. This technique creates a very interesting antiphonal effect with just enough variation to draw the listener's ear to one corner of the performance venue. This variation continues until measure 202, where the parts resume a more complicated, unison rhythm. At m. 240, the percussion parts all play suspended cymbal roles in tandem to create a wave-like effect from the rear of the hall to the front. All this takes visual and aural coordination between the members of the percussion section and the conductor.

The offstage brass should also be rehearsed apart from the main ensemble. This allows both conductor and musicians to coordinate entrances. The timing of specific brass entrances is crucial as they specifically coordinate with the narration. Like the percussion, the offstage brass players will need to rely on an impeccable internal pulse, and count measures of rests very carefully. Beginning at m. 211 it is advantageous for the brass players to know where their individual parts fall in the sequence of ram's horn entrances. It is important for the conductor to provide clear, precise cues for the performers, allowing each entrance to occur at the correct time.

Early rehearsals should have everyone rehearsing on the main stage. During this process it is very important that each musician develop a thorough knowledge of the piece. This will assist onstage musicians to better know the offstage parts and vice-versa. It will also allow the conductor to practice conducting individual cues to the specific performers with regards to entrances. It is helpful for the conductor to create a floor diagram with each offstage musician's name/instrument/part in the position of performing.

This will assist during individual conducting practice and help memorize locations of performers for cueing purposes.

The second step in the rehearsal process is to work the piece with musicians in, and moving to, surround sound positions. This is a complicated logistical process that needs considerable planning and timing. It will take a few times to master the process. Once everyone knows where to move to and how to get in position, the process goes quiet smoothly. This process should be in place and fully workable before the narrator is brought in.

This author recommends that a conductor choose a narrator who is completely comfortable reading music as it is necessary for the narrator to read from a condensed score for the performance. Choosing an individual who can adequately follow a score will allow more efficient rehearsals and less risk of performance mishaps. Providing a recording for the narrator to listen to and familiarize himself with the work is preferable; a high quality recording is available directly from the composer. It is recommended that the narrator attend rehearsals to listen to a run through of the work with the performing ensemble prior to rehearsing with the group. The narrator part both follows and leads entrances of the winds and percussion. Close study of these passages is necessary to provide smooth transitions between spoken word and wind and percussion entrances.

Conducting challenges include the multitude of cues to specific individual and multiple locations across the performance hall. There are numerous tempo changes to prepare for including several extreme tempo changes from m. 76-83. Along with the tempo changes at this same section are meter changes, switching from $\text{♩} = 180$ in 2/8, to ♩

= 55 in 7/4. Multiple meters are present in the work including 3/4, 4/4, 2/2, 6/8 and 9/8 (in addition to those previously stated).

There are non-metered measures in the piece with the indication to hold for a specific time duration, rather than number of beats. This occurs from m. 226-229. At m. 228 the KB 2 part can come in well before the percussion “wall-crash” ends, thereby giving the effect of the sound rising out of the remnants of the wall.

Reflection

Jericho is the most exciting, spiritually moving, dramatic, unique and complicated piece that I have had the pleasure to conduct. Without question, I will conduct this work again. There are several important lessons that I learned from preparing and conducting the work.

The time frame in which I chose to rehearse and perform this work was too short coupled with the rest of the program on that particular concert. There were four weeks of rehearsal between reading and performance of the work. The sheer length of the work, at over fifteen minutes, was one cause of the tight time frame. Several other longer works were also programmed on this concert. It was quite an ambitious undertaking, and though the concert went well, it could have been better. I feel confident that rehearsal time was used wisely, but had I done the math, I would have reconsidered the program as a whole.

There is not one section or part of the piece that is overly difficult to perform but combining all the elements of the piece together is what raises the overall difficulty level. To be blunt, this piece is a logistical nightmare. All performers must be alert and focused at all times. As previously motioned, the role of the narrator is vital and careful

consideration must be given in choosing the individual. I chose an individual with a great speaking voice, but someone who lacked musical knowledge. The result was a narrator who could not follow the music as well as I would have liked. We had to rehearse the same sections repeatedly because of miscues and I should have planned more time to spend individually with the narrator prior to rehearsing with the ensemble. I did not. In the future I will do so, or choose someone who is a more knowledgeable about reading a musical line.

Our performance space was a true blessing. With completely modular seating, we were able to set up the space exactly as needed. There is no balcony, so slight adjustments were made to accommodate the offstage musician placement. I combined the three different off-stage musician diagrams in the score onto one piece of paper; this helped me to visualize where everyone would be located during the performance. This also made set up for rehearsal of the piece a lot easier.

The percussion stations were the most time consuming and labor intense to set up. The piece calls for each percussionist to play one chime note in his or her surround sound positions making it necessary to create temporary chime stands for each location. A student worker built stands out of PVC pipe to hang each chime bar from. These worked well, but one stand did fail during performance causing the chime bar to crash. They will need to be reinforced for future use. Six suspended cymbal locations are also required, and if one does not own the required number of instruments/stand, they will need to be rented or borrowed.

Several musicians need to move from on to offstage during the course of the performance, clear paths are a must, due to the small amount of time there is to move into place. This was not a problem in our performance space, but could be a real issue if we were to tour with the work. There was one major element that I failed to anticipate. By the end of our rehearsals, everything was going quite smoothly. The musicians were doing a great job of taking cues from across the performance space and I was not anticipating any problems in the performance. At measure 184 the audience is directed to stand. I failed to anticipate this problem thus losing all of my sightlines to the offstage musicians. Not having the ability to practice with an audience meant not realizing this problem was going to occur. All I could do was to raise my arms high and try and conduct over the heads of the audience. It worked all right, the offstage musicians said they could see my arms, but they could not see my face. This problem occurred because the ensemble, conductor, offstage musicians and audience were all on the same level. There is not a raised stage in our performance venue (the campus chapel). The next time we perform the work, I will have to raise my podium, so that I can see well over the heads of the audience connecting with the musicians.

One additional challenge to performing the work was all the additional instrumentation needed to perform the work. We were very fortunate to borrow a bass and alto flute, and rent a pedal harp from Gustavus Adolphus College in St. Peter, MN. They were extremely accommodating. The ensemble has been blessed with a harp player, and we have taken advantage of her skills. I had to recruit eight additional musicians to perform the work: three clarinets, two flutes, a pianist, and two additional keyboard

players. None of the three keyboard parts are highly difficult, but each requires a capable player. It took longer than expected to find three keyboard players as I wanted to use students. I did eventually find three students who were willing and able to play. For the additional flute and clarinet players, I asked former members of the ensemble to join us for the performance and they were very willing. The offstage flutes and clarinets were also assigned the task of playing the “whirly tubes” (something that brought them great enjoyment).

The sheer amount of logistics needed to perform *Jericho* is formidable, but completely worth it. There were some hiccups in the performance and places did not go over as well as I would have liked. I missed a major cue for the narrator resulting in an awkward pause. It did not cause a train wreck, but I figuratively kicked myself afterwards. One of the chime stands tipped over during the performance, resulting in a very loud clang; fortunately, there was no damage done to the chime bar. I was mentally lost during the “rams horn” blasts at m. 211. I lost track of the measure we were on, while I was facing the offstage musicians. I just kept a steady pattern and waited for measure 225 where they all came back together. No one really noticed.

I am not sure if I would use the bass flute solo next time. The amplification was sketchy at best and the solo was hard to hear. I think the euphonium cue suits that line better. Considering the other solo instruments in this section—clarinet, trumpets and marimba, the euphonium strikes a better balance with respect to range and timbre. I advocated in the rehearsal analysis to work with the percussion and offstage musicians separately—I recommend this because I did not do it. I think this would have made both

the A section of the work and coordination with the offstage musicians a much smoother process.

Even in the face of all the rehearsal and performance issues that occurred the piece had the desired effect. The audience was completely committed to their role. The march around and the fall of the wall were chilling effect. Following the release of the final note of the piece, one could have heard a pin drop. There was absolute silence for what felt like an eternity (it was probably five to ten seconds). It was exactly what I hoped would happen. I have never received so many astonished comments following the concert, and I mean that in a good way. People were emotionally moved by the piece. I had numerous requests to perform it again. Unfortunately, with the schedule the way it was that semester it was not possible. I would have loved to perform it over and over. It seemed a shame that we could play it only once. If at all possible, I would have taken it on tour, I wanted to, but logistically it could not happen.

Few pieces have moved me the way *Jericho* did. I will conduct this piece again, and the next time I will plan so it can be performed multiple times. One of the final perks of the piece—Jesse Ayers watched the entire concert via online streaming. It was special to receive feedback from him receive performance hints as we rehearsed. All in all, it was a notable experience in my career, for the performers and the audience.

CHAPTER 3

SUNRISE AT ANGEL'S GATE (2001)

Philip Sparke (b. 1951)

Biography and Composition Background

Philip Sparke, a native of London, England, is a prolific composer of music for wind and brass bands. Sparke has won various awards for his compositions. These awards include the Sulder Prize in 1997 for his *Dance Movements*, commissioned by the United States Air Force Band; the 2005 National Band Association/William D. Revelli Memorial Band Composition Contest for his *Music of Spheres*; and the Iles Medal of the Worshipful Company of Musicians in 2000 for service to brass bands (Sparke 3).

His first compositions (*Concert Prelude, Gaudium*) were published while he was studying composition, trumpet and piano at the Royal College of Music. The success of these works led to numerous commissions for both brass and wind band. Several of his brass band works have been used for competition at brass band championships in Europe, Scandinavia, New Zealand, Australia and North America. In addition to composing, Sparke is an active conductor, adjudicator and clinician (Sparke 3).

Sunrise at Angel's Gate was commissioned by Colonel R. Finley Hamilton, conductor of the United States Army Field Band (Hamilton 665). The work was inspired by a 1999 visit to the Grand Canyon in Arizona. Sparke remarked in his score notes, "It's really not possible to describe this amazing natural phenomenon – it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it (5)."

Angel's Gate is a departure from other compositions Sparke has written. Notably, the work never departs from 4/4 meter, and follows a simple harmonic structure (Hamilton 668). Colonel Hamilton notes that Mr. Sparke has purposefully written the work to explore the full color pallet of the modern wind band. He remarks, “there are many moments when timber is often the most important feature (669).” In his program notes, Sparke details the manner in which the form of the tone poem shapes the compositional structure of the piece.

Sunrise and Sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. *Angel's Gate* is one of the many named rock formations on the Northern side of the canyon, and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the canyon itself as sunlight reaches into its rocky depths.

The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece to the sound of a tolling bell, we are reminded of the dangers that the beauty of Grand Canyon so cleverly hides (5).

The premier performance was in March 2001, at the Kentucky Music Educators Association annual conference (Hamilton 665).

Formal Analysis

Colonel R. Finley Hamilton, who contributed the Teacher Resource Guide, in *Teaching Music Through Performance in Band, Vol. 5*, wrote that while the work is a

tone poem, as indicated by the composer, it “has clear macro and microstructures (669).” There are three distinct larger sections of the work. The opening **A** section is depicted by a slow, “awakening” of the Grand Canyon. The opening tempo is a calm, yet not cumbersome 54 beats per minute in 4/4 time. The feel is certainly one of the sun rising out of the eastern sky, signaling the start of the day. Woodwinds provide Sparke’s indicated “birdsong (5).” Thematic statements (which will be discussed in detail later) are introduced throughout the section. The **A** section concludes with dramatic fanfare statements in the brass. A sudden tempo change at m. 64 (quarter note = 120 bpm) indicates the beginning of the **B** section, which is characterized by light staccato passages, and chromatic 16th note runs in the upper woodwinds. There is a definite playfulness as the staccato passages move from one voice to another. As Sparke comments in his notes, the **B** section describes the “hub-bub” of a busy tourist day, with many happy persons taking in the majesty of the Canyon. A second sudden tempo change at m. 98, transitions the work into the return of the **A** material with some alterations. Figure 3.1 details the full formal structure of the work.

Figure 3.1, Formal Analysis

Section	Measure	Tonal Center
A	m. 1-63	
a	m. 1-10	B-Flat Major
b	m. 11-31	C Major/Bb Major/Ab Major/Eb Major
c	m. 32-63	A Maj/G Maj/g min/Eb Maj/Ab Maj/C Maj
B	m. 64-97	C Maj/Bb Maj/E Maj/A Maj
Transition	m. 98-100	C Maj/d min
A'	m. 101-123	
b'	m. 101-109	D Maj/d min

c'	m. 110-123	g min/Bb Maj/d min
Coda	m. 124-130	G Major

A phrasal analysis of the work can be found in Appendix D.

Thematic Analysis

Melody is the defining element of *Sunrise at Angel's Gate* (Hamilton 666). Each new melodic statement is directly related to the formal structure of the piece, with each sub-section introducing a new thematic statement. Measure 1 introduces the “birdsong” motive, first heard by solo clarinet, and echoed by solo oboe. The length of each birdsong statement varies slightly, depending on the extension of ornamentation (See excerpt 3.1) English Horn, and bassoon introduce a companion line (See excerpt 3.2) and both work in tandem to introduce the piece.

Excerpt 3.1, m. 1-4

Oboe

Clarinet in Bb

Excerpt 3.2, m. 4-7

English Horn

Bassoon

mp

On the final beat of measure 11, the first of two “chorale²” themes is introduced by the horns (Hamilton 667). The structure is homophonic with clearly defined tonal centers. Four measures later, harmony clarinets, trumpet 3/4, trombones, euphonium, tuba and string bass join on the final statement of “Chorale 1 (See excerpt 3.3).”

Excerpt 3.3, m. 11-16

The musical score for Excerpt 3.3, measures 11-16, is presented in a multi-staff format. The staves are labeled as follows: Trumpet 3/4, Horn 1/2, Horn 3/4, Trombone, Euphonium/Tuba, and Double Bass. The time signature is 4/4. Measures 11-14 show the Horns (1/2 and 3/4) playing a rhythmic pattern of eighth notes. Measures 15-16 show all instruments playing a homophonic chordal structure. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

A second chorale statement begins at measure 32. Trombones and saxophones introduce the eight-measure theme, with woodwind bell tones, and birdsong ornamentation as accompaniment. Chorale 2 (see *Excerpt 3.4*) is also homophonic with clearly defined tonal centers. Choral 2 returns at the beginning of the A' section at measure 101.

² Hamilton uses this terminology in his analysis, this author will continue with that description.

A significant link between the birdsong motives and the chorales is the extensive use of syncopation. The syncopation contributes to the illusion of movement in the **A** section of the piece. One might speculate that Sparke used this syncopation as an auditory representation of the rising sun.

Excerpt 3.4, m. 44-51



The final melodic material of the **A** section (see *Excerpt 3.5*) is arguably the first full melodic theme in the entire piece. Hamilton takes this view in his analysis of the work (670). It is a fully developed melodic theme, lasting twelve measures and having two distinct phrases. Phrase 1 extends from measure 44-51 and is eight measures in length. The shorter second phrase begins on the anacrusis of 52 and is a shorter four-measure idea. The second phrase includes a change of tonal center from G major to g minor. Hamilton contends the entire first 43 measures act as an introduction to this melodic theme (670). This author differs from that assessment, and believes the introduction only spans the first 11 measures of the work (the birdsong motives), with **a** beginning on the anacrusis of measure 12, and **b** beginning at measure 32. Measure 44 becomes the **c** material, and leads to the conclusion of the **A** section.

Excerpt 3.5, m. 43-55

The melodic material of the **B** section is a series of melodic/rhythmic motifs accompanied by chromatic passages in the upper woodwinds. Excerpts 3.6 and 3.7 detail the most complete ideas of the melodic/rhythmic motives. The material passes from one voice to another in the texture. The inclusion of the repeated single eighth/two sixteenth pattern establishes the feeling of movement (in a similar role they syncopation plays in **A**). In measure 81 there is a triplet pattern that ties the **B** section back rhythmically to the final bars of the **A** section (the brass fanfare).

Excerpt 3.6, m. 67-72
Excerpt 3.7, m. 85-89

Rehearsal Analysis and Conducting Considerations

Sunrise at Angel's Gate presents several challenges to players and conductor. At the beginning of the work the opening tempo is **Molto Lento** ($\text{♩} = 54$). It is imperative to maintain a steady, even tempo that does not dip below the indicated metronome marking to avoid discontinuity in the sustained solo lines. Hamilton suggests in his analysis the consideration of “slight pushing and stretching of tempos to enhance the sense of motion in the music (666).” Likewise at the **Vivo** a steady even tempo of mm. 120 is needed. Taking the tempo beyond what is indicated will greatly increase the difficulty of the chromatic and appoggiated passages. As Hamilton writes, “if the ensemble exceeds this tempo, figures will sound hurried and the majesty and dignity still present in the writing will be lost (666).”

Strong solo players are needed to perform the opening “birdsong” motives. The lines are exposed and require excellent breath management skills and a mastery of beautiful tone quality. The triplet patterns can confuse students who are not confident in their counting abilities. These patterns occur on the first or second half of a single beat. Care should be taken to keep this rhythmic pattern even and fluid.

Balancing the voices is also of primary importance in the opening measures of the work. There are five lines of “birdsong” that occur in the first ten measures. The longer, sustained tones provide support and harmonic reinforcement to each of the birdcalls, however they should be played underneath each ornamented entrance. The percussion and harp play bell-like strikes at regular intervals that accentuate the bird song.

In both the **A** and **A'** sections of the piece, a rich sonorous quality of sound is needed by the players. *f* and *ff* sections need to be full sounding without harshness. The two chorale statements provide an excellent opportunity for developing beautiful tone while balancing the instrumental colors Sparke has coupled together.

The primary challenge of both the **A** and **A'** sections of the work is rhythm. Sparke includes the use of both 32nd and 64th note passages. He also includes 16th note triplets on the half-beat with straight 16th on the other half of the beat. Precise placement and strict adherence to note length is necessary to achieve the effects Mr. Sparke is wanting. The slow tempo aids in the successful performance of these rhythmic passages. Several of the upper woodwind lines contain grace notes in the midst of 16th note passages. This author recommends to practice the passages without the grace notes, adding them in once the primary rhythmic figure is mastered.

The 64th note patterns in the upper woodwinds at m. 42 can be interpreted as a very short trill passage, but played with measured rhythm. Overthinking the rhythm can lead to cumbersome fingering, sectional work for younger players will be needed for clean ensemble playing. Conductors may desire to reduce the number of players to one on a part, considering the tessitura and the challenge of everyone executing the lines cleanly.

The bass clarinet, baritone saxophone and harp have a tied triplet figure beginning at m. 42. Mental counting of the triplet pulse is needed to keep the instrumentalist playing this line in sync with each other and in the context of the rest of the music. Measure 57 in the trumpets is a tricky passage that will need some attention because of the tied 16th to

32nd note duration. Several instances of quintuplet passages contribute to the complex rhythmic nature of the piece.

Rhythm is far more ordinary in the **B** section of the piece. The chromatic passages that occur in both the upper and lower woodwinds and low brass need to be clean and accurate. Having the students analyze the work for pattern recognition will greatly improve success playing of the parts. The oboe, English Horn, alto and tenor saxophones, and F horns have a tied quarter to triplet figure beginning at the anacrusis to m. 92. Keeping the rhythm lively without rushing the tempo is key to successful and musical playing of the **B** section.

The conducting need not be intrusive considering tempo and meter stay constant throughout each section, with only brief *rallentandos*. Cues are needed for each solo voice that enters the texture, without dictating the interpretation of each solo line. Percussion entrances occur at various points and players would benefit from eye contact from the conductor on entrances. Accents need not be overly weighted in the gesture, avoiding harshness. Keeping the pattern light through the **Vivo** will help with style in performance. The transition from the **Vivo** to the *subito lento* at m. 98 can be cumbersome. One suggestion is to move to a cut time pattern in m. 97, one bar before the tempo change. With half note equaling quarter as the music moves into m. 98, this conducting change will perfectly set up the new tempo for the ensemble. At m. 100 the flute 1 solo leads the *rallentando* to the original tempo of mm. 54 at m. 101.

The texture of the piece is thick and busy at times, especially in the **Vivo**. This can make balancing the melody with the inner voices difficult. Strict adherence to the

dynamics Sparke has written in will allow the ensemble to balance naturally. Identifying the layers present in the music, and letting lead voices come to the forefront above sustained tones will also help with balance.

Dynamics follow the natural curvature of pitch. It is necessary not to let *ff* section become overly loud, which will distract from the timbre and style of the piece. At times the indicated dynamic is quite soft, with several instances of *ppp* markings, most notably in the coda. Tone quality should not be sacrificed for the sake of dynamic level (loud or soft), rather focus on the balance of lines in relation to one another.

Colonel Hamilton in his conversations with the composer during the writing process provides some unique insights to the timbre of the piece. He writes:

The composer has claimed that his main satisfaction with this work is that it fit the concert band 'like a glove' through its idiomatic band writing. His explorations of the color palette the band can provide is the "*raison d'être*" [reason for existence] of the whole piece. From measure 4, his judicious use of doubling allows the important melodic material to dominate through weigh of instrumental texture as much as through pure volume. There are endless examples where significant material is doubled to give it perspective against a more thickly textured accompaniment, intentions that are reinforced by dynamic grading down the score. By these means the score has a luminous quality, and there are many moments when timber is often the most important feature. (669)

Reflection

As I worked through preparation of this piece, I identified two primary challenges for myself as a conductor. The first challenge came from the very slow tempo at the beginning of the work and end of the work. The question arises, “how does one keep the piece flowing in light of the tempo?” The answer to that is the second challenge I encountered in my preparation---subdivided rhythms. For the opening tempo to be even and flowing, both performers and conductor need to have the subdivision of the beat mentally ticking away. If the subdivision of the beat were simple, this would not present much difficulty. However, the subdivided rhythmic structure in the upper woodwinds is quite complicated and difficult to teach. The triplet figures in the opening measures of the work are a straightforward division of the beat. One only need identify the beat or upbeat on which the triplet falls. The slow tempo allows the players to do this easily.

The 32nd and 64th divisions of the beat beginning at m. 10ff, present a greater challenge. Many students are not used to subdividing beyond the 16th note. There is an opportunity here to teach and discuss the relationship of note value and rhythm with the ensemble. Understanding how those relationships work will allow for successful performance of all the subdivided lines.

A particular challenges in conducting this work was the shift in tempo between m. 97 -98. I struggled with this each time my ensemble performed the piece. I did not consider the pattern change previously discussed until well after the fact.

Keeping the pattern light and free at the **Vivo** was also challenging. Here is a straight, fun, 4/4 section of a work, which from a conducting standpoint does not include

many pitfalls. That being said, it was easy to work too hard to accomplish the style. This section needs a light touch, with a greater reliance on eye cues, rather than heavy left handed cues. Keeping the rebound very dry will also help.

From the first time I heard this work, I have wanted to conduct it. The melodic lines are beautiful and fully descriptive of the Grand Canyon. It is truly pastoral. One of the great benefits I enjoyed prior to performing this work with my ensemble for the first time was visiting the Grand Canyon. That visit conveyed new meaning to the piece, and I am able to visualize the pictures Sparke is emulating in his work.

CHAPTER 4

DANZA SINFONICA (2004)

By: James Barnes

Biography and Composition Background

James Barnes (b. 1949) is an American composer of wind band music who serves on the faculty of the University of Kansas where he teaches orchestration, arranging and composition. For his first 27 years at KU he was intimately involved in the band program first as Staff Arranger, and eventually leading to the position of Associate Director of Band (Barnes 4). He is the current Division Director of Music Theory and Composition (Barnes).

His compositions have twice earned him the prestigious American Bandmasters Association Ostwald Award. Works by Mr. Barnes have been performed all over the world including such noted venues as The Tanglewood Festival, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC (Barnes 4). The Tokyo Kosei Wind Orchestra and the Koninklijke Militaire Kapel (Holland), have recorded albums of his works, and he has received commissions from “all five major military bands in Washington, DC” (Barnes 4).

Mr. Barnes still travels extensively around the globe as a guest composer, conductor and lecturer. He recently completed his 35th year of teaching at KU (Barnes).

Danza Sinfonica is written in a Spanish *flamenco*³ dance style. As Barnes writes, “*Danza Sinfonica* is permeated with colorful soloistic passages, brilliant outbursts by the full band, surprise modulations and splashes of pure instrumental color” (Barnes 4). The entire thematic material of the work is introduced in the first fifty measures. The first twenty-five bars engage the listener with short melodic motifs of the primary melodic theme, the full statement of this theme not appearing until measure 48. This leads to the grand fanfare statement of the second theme at measure 27. Following this introduction the music is presented in a three-part form following a fast-slow-fast structure. “*Danza Sinfonica* was commissioned by the Auburn University Symphony Band. It was premiered on April 17, 2004 in Auburn, Alabama, with Dr. Johnnie Vinson, conducting” (Barnes 4).

Formal Analysis

Figure 4.1, Formal Analysis

Section	Measure	Tonal Center
A	m. 1-46	
a (variation 1)	m. 1-26	C Phrygian
b (Theme 2)	m. 27-45	C Phrygian
A'	m. 46-200	
Theme 1	m. 46-59	C Phrygian
T2/V1 & V2	m. 60-104	C Phrygian/FMb6/Ebm9
Transition	m. 105-112	f minor/C
T1/V2	m. 113-157	C Phrygian/CM ^{7b9}
T1/V3	m. 125	Dominant of C Phrygian
Transition	m. 135	Octave C's
T1/V4	m. 139	c minor/C Phrygian
Transition	m. 154	C Major/e-flat minor

³ The Oxford Dictionary of Music describes *flamenco* as “rhythmical Spanish dance style, improvisatory” (Accessed on 7/31/12).

T1/V5	m. 158	C Major/e-flat minor/B-flat Major
T1/V6	m. 176	Octatonic
T2/V3	m. 197	
Transition	m. 201-206	C#m9
B (Theme 1)	m. 207-234	G Locrian C major/e-flat minor B-flat major/d-flat minor C major/e-flat minor Octatonic G Locrian
A'	m. 235-330	
Transition	235-238	C Major/g-flat minor
T1/V6 (alt)	m. 239-248	C Major/g-flat minor
T1/V7	m. 249-261	Octatonic
T1/V8	m. 262-277	Octatonic
Transition	278-281	B-flat Dorian
T2/V1	282-305	C Phrygian
T2/V2	m. 306-316	f minor
T2/V1	m. 317-330	B-flat minor
Coda	m. 331-354	B-flat minor/C Major/CM ^{7b9} /C minor/B-flat Dorian/C Major/B-flat Octatonic/C Major

Danza Sinfonica is composed in five distinct sections, with compositional material derived from two themes. Barnes describes the writing as “rhapsodic and partially a series of variations” (Barnes 4). It is not a true theme and variations, but the microstructure of the work can be organized by thematic variation. The formal analysis listed above, organizes the piece in such a way. Theme is abbreviated by the use of “T” with Variation represented by the letter “V.” The use of numbers 1 and 2 indicate which theme is being altered.

The tonal basis of the work is quite varied as shown in Figure 4.1. The work begins in C Phrygian, and returns to this tonal center several times. Barnes builds tonal centers based on C Major, C minor, extended chords both in both qualities, sub-dominant, dominant and secondary dominant tonal centers of C. Barnes also includes polytonal

sections, where both texture and harmonic complexity are at their highest. Octatonic scales are used to create harmonic variations of themes and for transitory material. The work concludes in an open fifth based on C that brings full resolution to the chaotic harmonic movement of the Coda.

The overall form of the piece is **A-A'-B-A''-Coda**. The **A** section is divided into two parts. The first part opens in 6/8 time with quiet, rhythmic motives based upon Theme 1. Indicated tempo is a relaxed ♩ = 80-84. Instrumentation is sparse, featuring marimba, bassoon, and bass clarinet. Other low winds and brass enter intermittently, with additional short eighth note motives based on Theme 1. A six-measure timpani solo closes the first part of section **A**, at m. 27; the piece adopts a stark contrast of style and texture. The work moves to 4/4 time and tempo slows to ♩ = 69-72. Barnes indicates this section to be played *maestoso*, and characterizes this with the full ensemble entering in at *ff*, punctuated by a dramatic trumpet fanfare statement of Theme 2. Images spring to mind of *El Matador* being introduced to the cheering crowd before the dramatic fight with the bull. A phrasal analysis of the work can be found in Appendix E.

Thematic Analysis

According to Barnes, the fragments of theme found in the opening measures of the work are “brief flurries” of “the principal motive of the piece” (4). The first complete statement of Theme 1 is introduced by clarinets and tenor saxophone at measure 48 (See excerpt 4.1). The initial interval of a minor second is one of the key identifiers for each variation based upon Theme 1.

Excerpt 4.1, Theme 1, m. 48-56

Theme 2 is composed of two phrases. The first phrase is five measures in length, and introduced by the trumpet section (See Excerpt 4.2).

Excerpt 4.2, Theme 2, part one, m. 27-31.

The second half of Theme 2 is a four-measure phrase continued by the upper woodwinds and tenor saxophone (See excerpt 4.3). Much of the composition is derived from variations on these two themes.

Excerpt 4.3, Theme 2, part two, m. 31-36.

All sections of the work are characterized by complex and varied articulation. Accents, both breath and tongued are used liberally. *Staccato*, *tenuto* and slurs also see frequent use to create the dancing style of the piece. Dynamics play a very important role, and change frequently both in duration of level, and with the use of increased and

decreased instrumentation. Barnes is very consistent in his application of articulation, with predictable patterns occurring throughout the work.

In A', Barnes moves back to the opening time signature and tempo. Style is *molto ritmico*. As previously stated, the A' section of the work introduces Theme 1 in its entirety. This is followed immediately by a 6/8 treatment of Theme 2 beginning at m. 60 played by muted, solo trumpet. Theme 2 is repeated several times by the trumpets, and at m. 74 is passed to the upper woodwinds, saxophones and euphonium.

At measure 82, the bassoons and euphoniums introduce an independent melody (See excerpt 4.4). This material is only used twice in the piece, here and reoccurring at m. 306 in the low brass. It differs structurally from both Theme 1 and Theme 2, in that it utilizes an arpeggio figure for its base. Theme 1 and 2 (and each variation) are primarily conjunct in motion.

Excerpt 4.4, m. 81-89

The musical score for Excerpt 4.4, measures 81-89, is written for Bassoon and Euphonium in 6/8 time. The piece begins at measure 81 with a rest, followed by an arpeggiated figure. The dynamics are marked *mf* and *f*. Measures 84, 85, and 86 contain triplet markings. The score concludes at measure 89 with a final arpeggiated figure and a double bar line.

After a brief transition, the second variation of Theme 1 (See excerpt 4.5) begins at m. 113 in the bassoons (cued in baritone saxophone and contra-alto clarinet).

Structurally, this variation is an inversion of Theme 1, with intervals moving in the

opposite direction. Barnes also employs the use of hemiola through the first three pitches of the inversion. Alto saxophones and clarinets play syncopated eighth notes (beats 2,4 and 6) in the accompanying line, adding to and emphasizing the hemiola effect.

Excerpt 4.5, Variation 2, m. 113-121

Bassoon
1 & 2
f ruvido

Note the style indication of *ruvido* (rough); with the indicated accents and rhythmic structure the resulting sound is raucous. There is fight between the melody and syncopated eighth notes that creates tension between the musical lines. This tension continues with quarter note and eighth notes pulling against one another until measure 125, where Theme 1, Variation 3 is introduced (See Excerpt 4.6). Variation 2 and 3 are quite similar in structure, with the exception of the interval between the first two pitches.

Excerpt 4.6, Theme 1, Variation 3, m. 125-133

Horn 1-4
mf

A four bar transition of G's played across the range of six octaves from low voice to high and back again, leads the to the oboes playing Variation 4 (See excerpt 4.7). This variation is very melodic in nature. The chord progression in the accompaniment moving from c minor, to b-flat minor, to A-flat Major (all in second inversion), allows for a fresh sounding treatment of the variation. It is immediately repeated adding, alto saxophones to the instrumentation, broadening the color pallet.

Variation 5 is played by piccolo and flute 1 in octaves, with tenor sax two octaves below the flute (See excerpt 4.8).

Excerpt 4.8, Theme 1, Variation 5, m. 156-164

The musical score consists of four staves. The top two staves are for Piccolo and Flute 1, and the bottom two are for Tenor Saxophone. The music is in 8/8 time and marked *mf*. The score shows measures 158 through 166. The Piccolo and Flute 1 parts play a melodic line with various ornaments and slurs. The Tenor Saxophone part plays a similar line, two octaves below. The key signature has one sharp (F#).

This variation begins with a Baroque style turn around the initial interval of a minor second, and then plays the second half of Theme 1 in the original intervallic structure. The first two bars are repeated, and line moves into an ornamental type passage moving above and below the first pitch of concert F-sharp. The whole passages are repeated by the horns at m. 166.

The piece moves immediately into Variation 6, played by the clarinets, alto and tenor saxophones (See excerpt 4.9). Again, Barnes primarily uses rhythm changes to build this variation.

Excerpt 4.9, Theme 1, Variation 6, m. 176-184

The musical score consists of six staves. The first three staves are for Clarinet 1, Clarinet 2, and Clarinet 3. The last three staves are for Trumpets 180, 181, and 182. The clarinet parts (measures 176-179) feature a forte (*ff*) dynamic and triplet markings. The trumpet parts (measures 180-184) also feature a forte (*ff*) dynamic and various articulations such as accents and slurs. The overall texture is highly complex and polytonal.

The key difference between this variation and the material introduced previously is Barnes' use of overlapping lines in parallel motion. The harmonies become quite complex at this point in the piece, incorporating a polytonal texture. There is a distinct diminished quality to the sound, highlighted by the presence of diminished triads built on E-flat in the trumpets. The starting pitches of the variation from lowest voice to highest are C natural, E natural, G natural, B-flat, and E-flat. The most logical conclusion is that the piece becomes bi-tonal (C major over E-flat diminished), with heavy chromaticism. Barnes again repeats the entire variation, adding piccolo and flute, and modulating the whole variation up a perfect fourth. This is the most harmonically dense part of the work. A short variation of Theme 2 closes out the final four bars of A' (See Excerpt 4.10).

Excerpt 4.10, Theme 2, Variation 2, m. 196-200

Piccolo
Flutes

f

The **B** section of the work begins at measure 201 with four bars of transition in which the tempo suddenly slows to $\text{♩} = 72-76$. The piece changes both style, and texture. Gone are the thick, heavily chromatic, rhythmic lines, the music moves to 4/4 time with $\text{♩} = 63-66$ and a style indication of **Adagio Maestoso** with tempo further decreasing to $\text{mm. } 58-60$ two measure later. This section is very dreamlike in its character. Barnes predominately used Theme 1 as his source material, with a short two-bar statement of the second half of Theme 2 at m. 210. From m. 214 to 234, the same melody is repeated by various instruments in different combinations, beginning with the saxophone family. The section ends with a duet between flute and bassoon.

A'' returns the music to the original time signature and tempo of **A**. It mimics **A'** structurally, but in reverse order. Barnes begins with variation on Theme 1 and introduces three additional variations. Structurally, each of these variations possesses similar characteristics. Breaking with his previous pattern, Variation 7 (See excerpt 4.13) and Variation 8 (See excerpt 4.14) are only played once. The horn section plays the first of these variations at m. 243.

Excerpt 4.13, Theme 1, Variation 7, m. 243-249

Horn 1-4

243 muted 244 245 246 247 248 249

mf

Excerpt 4.14, Theme 1, Variation 8, m. 249-255

Euphonium
Tuba

249 250 251 252 253 254 255

ff

The final variation (#9) is played by the entire upper woodwind section in octaves, beginning at measure 262. Variation 9 (See excerpt 4.15) is repeated in the horns at m. 270. Ascending 16th note passages at 278 bring the piece full circle with the return of Theme 2 at m. 282.

Excerpt 4.15, Theme 1, Variation 9, m. 262-270

Oboe

262 263 264 265 266

267 268 269 270

f

There is a coda beginning at m. 331. Tempo increases to ♩. = 100-104. Barnes combines snippets of rhythmic and melodic motives gathered from throughout the piece to close the work. The coda is loud, fast and exciting, exuding the characteristics of a flamboyant Spanish dance.

The internal structure of the piece is quite simple. Barnes uses four-measure phrases almost exclusively. Repetition is another key attribute of the work. Nearly all

variations are introduced and repeated one time. There are small motives peppered throughout the piece that Barnes uses for transition material (usually from one variation to the next). He often returns to the first two measures of Theme 1, in the original C Phrygian as a way to cleanse the tonal pallet. Hemiola is nearly constant through the piece, creating a wonderful tension between the melodic lines and the accompaniment. Instrument combinations are used to great effect creating a rich color pallet of sounds.

Rehearsal Analysis and Conducting Considerations

Articulation is the first of several considerations when approaching the rehearsal of *Danza Sinfonica*. Without careful attention to the diverse written articulations, the piece will be bland and lifeless. Placing accents is of vital importance to preserving the character and feel of the work—this is no more true than the opening 10 measures. The marimba opens with repeated 16th notes, with accents on 1 and 4 (in 6/8 time). Bassoon and bass clarinet accents have to fit precisely on the downbeats for the opening ten measures to be in time.

Light tonguing on staccato sixteenths is requisite. At m. 82, the clarinets have a very quick, light pattern to cleanly articulate occurring in the upper register. This passage can drag, and be "squawky" without careful attention to the weight of the tonguing. This remains true for all sixteenth passages in the piece, emphasis should be placed on light, clean tonguing. The shortness and separation of the *staccatos* will take care of themselves with the speed of the piece.

There are numerous entrances that occur in sequence on consecutive beats between all voices in the ensemble. Counting and anticipating entrances are necessary to

keep the tempo consistent. The most dramatic example of this is from m. 135-138, where the entire ensemble is entering with single or pairs of eighth notes, in octaves from low to high and back down in a pitch arch.

Fitting all the hemiola together with the straight treatment of eighth notes can be quite challenging, especially for players who have not had as much experience with this technique. The hemiola usually occurs in one of two ways: quarter notes against straight eighths, or three groups of four sixteenth notes against straight eighths. This will take time and patience to rehearse and implement. Clapping the rhythmic groups together can help with the rehearsal process. It is imperative that a straight two pattern is maintained throughout the 6/8. Following the hemiola in three is not recommended, because it requires the conductor to move back and forth between a two and three pattern almost constantly.

Keeping a consistent tempo can be a challenge in this work. The thick texture moments of the work where the full ensemble is playing can easily speed up as players get “caught in the moment.” When the piece moves through the brief thinly textured transitional measures, the opposite rings true and the tempo is in danger of slowing down. Measure 150 is an example of where this can happen. For the conductor to keep tempos in check, the conducting pattern must be light and buoyant. A heavy hand will not only have an adverse affect on tempo, but style of the piece can go from dance-like to angry. Barnes makes a clear point—this is *dance music* [composer’s emphasis] (4). Even where the composer indicates *ruvido*, the style cannot devolve into something overly harsh,

rather it is more of one line of music challenging another, as two suitors would compete for the honor to dance with a young woman.

It is very important to let the inner lines of music come out. This includes, but is not limited to: any instance of hemiola, syncopated offbeats in the accompaniment line, and castanets and tambourine. Careful attention should be directed at balancing voices. Often Barnes scores the music to include extensive doubling. This is not done to cover for missing instrumentation, but to bring out the full range of timbral colors in the ensemble. Euphonium often is paired with the upper woodwinds, alto saxophones and oboe pair together, clarinets and tenor saxes. All colors should come through in the texture.

There are several specific challenges to conduct in *Danza Sinfonica*. As previously discussed, keeping a consistent tempo is paramount. A clear prep at the beginning of the piece is crucial for setting this tempo. Solo marimba is the only instrument playing, and it's rhythmic pattern sets the tone for the entire first 27 measures of the piece. Likewise, a clear cue should be given to the bassoon entrance at measure 3.

The first style/tempo transition comes at m. 26-27. The timpani completes its solo with a single dotted quarter note on beat 2 of bar 26. There is no *caesura* indicated, but it will be helpful to the ensemble to completely stop the movement of the baton on beat two of bar 26, and give a clear prep in the new tempo.

There is a *rallentando* at the anacrusis of m. 32. This is a little tricky, because the line must be slow and lead the ensemble into the downbeat of bar 32 at the same time. All players need eyes on the conductor at this point to ensure cohesive ensemble playing.

The transition to 6/8 at m. 46 is preceded by fermati on beats three and four in the bassoon line. Again, the baton should come to a full stop in order to provide a clear preparatory gesture in the new tempo. Horn and marimba open the new tempo. This author suggests conducting the horn line, while listening to the marimba. The clarinets and tenor sax will have a tendency to rush Theme 1; keep tempo in check. The rest of **A'** has no tempo changes the challenge is keeping a steady internal pulse. The ensemble may rely on the conductor too much for time. It is suggested allow the ensemble to rehearse without the conductor beating time. Cues are very straightforward and obvious.

The tempo and style change into m. 201 does not allow for an obvious prep to the new tempo. The entire ensemble, with the exception of bass clarinet and contra alto clarinet, releases on the downbeat of 201. A clear beat two should provide enough prep for the tempo change. Eye contact should be maintained with the low clarinet players to ensure clear communication of the new tempo. The time signature change should be seamless moving into m. 205. Don't forget to cue the chimes on beat two. The fermata on beat 4 of measure 206 allows for a proper preparatory beat to indicate the new tempo at m. 207.

The most problematic tempo change is between the final bar of **B**, and the downbeat of **A''** between measures 234-235. The vibes and marimba are in eighth note triplets in coordination with the quarter notes in the horn. There is no indication of *rallentando* going into bar 235. Tempo changes from a very slow ♩ = 58-60 in 4/4, to a brisk ♩. = 80-84 in 6/8. Compounding the issue is the fact the ensemble plays a prominent hemiola passage in a three feel. Two things must occur for this to be a successful

transition. First, the prep for the new tempo must occur on beat four of m. 234. Second, the conductor must be locked in with the castanet player. Only the castanet line plays rhythm on every beat of the measure. The conductor must have the tempo and rhythm of that line completely solid in his or her mind for this transition to work. The two pattern needs to be cleanly established at m. 235 to prepare for the entrance of the piccolo and bass clarinet (in 2) at m. 239. This spot will require silent practice, diligent work with the ensemble, and most-likely videotaping.

The next tempo change occurs at the coda, measure 331. The tempo increases to ♩. = 100-104. This author recommends performing the work on the slower side of that tempo indication, possible even a little under the marked tempo. The music can become unstable if the tempo is pushed to hard with the dance-like quality of the music being lost if the musicians are “bulldozing” their way through the notes.

The final tempo change is a dramatic *molto allargando* at m. 349 marked *con tutta forza* (full power, as loud as possible) (Red Balloon Technology Ltd). Conducting each of the final three eighth notes individually on beat two of m. 350 will allow for a very brief, full stop of the baton, allowing for a clear prep and downbeat to lead the piece home.

Reflection

This was my second time preparing this work for performance. One interesting observation I had was the difference in personnel performing the work—it was a distinctly “new” performance from the last time. From the personalities of the players to

their individual tone colors, to the sensitivity of the musicians—even though I had previously conducted the work, it was substantially different from before.

What I found most challenging in conducting this work was the difficulty in keeping the 6/8 sections of the work light and nimble. The rhythmic texture moves from quite thick to very thin and exposed. Keeping the balance between the two contrasts proved an onerous task. The split was generally between the woodwinds and euphonium, and the rest of the brass, with percussion doubling rhythms. The clarinets in particular were articulating quite heavily in the upper register, which cause their part to drag and be out of style. (I have found that too many students have the perception that when they see staccato the focus is on the idea of “short” to the exclusion of “separated.” It is a personal frustration to have to reteach proper staccato technique to nearly every player that I have in the ensemble.)

There is significant use of hemiola in the 6/8. I found that students struggled with me staying in two during all the hemiola sections. I believe that this was due to the lack of internalizing the pulse, occurring with myself as well of the students. It is too easy to get caught up in the technical aspects of conducting, and forget that music is nothing without a living internal pulse—it’s what makes music alive. That is definitely one thing I took away from this conducting experience—I need to model the internalization of pulse and encourage, and require, that my students at least try to find it. Each piece of music has a unique, underlying rhythmic pulse. Finding this pulse solidifies an ensemble’s understanding of the “heartbeat” of the piece. I don’t think it can be found

until each musician become aware of the complex structure of a work and how each individual part fits neatly into all the others.

Getting back to the earlier issue of articulation, the clarinets and I worked diligently on lightening up the tonguing, and letting the breath do the work. I actually encouraged them to forget about the staccato completely and think only of light tonguing. When that happened, they actually played it correctly.

I found it very challenging keeping the beat pattern light and moving forward. It is easy to let the conducting become heavy, rough and angry because the articulation and texture lend themselves to it. However, it is not a rough or angry piece, rather the idea is one of bravado, pomp and regalia. It is dance music with a purity of passionate, rhythmic intricacy. A dancer cannot portray heaviness and majesty by being heavy and plodding in his or her steps. Similarly, with this work the conductor cannot portray the style by becoming heavy and plodding in the style of conducting—rather, fluidity and energy are needed. This I struggled with, because as I have experienced, it feels good to over conduct!

One other issue that came up during the preparation and performance of this piece is trust—namely myself. I felt too confined to the score to fully enjoy what I was doing. The ever-present fear of making a monumental mistake overshadowed my enjoyment of conducting the music. There was one particular moment in the piece that I worried about, and I was unable to curtail that worry. The result was telegraphing my uneasiness to the ensemble, which of course resulted in the particular section of the work never going quite as well as I would have liked. The transition from m. 234-235 was the spot in question.

We performed it once successfully in concert. I never trusted myself (or the group for that matter) on the transition and it showed in performance.

With all the challenges listed above, there were also many successes. In comparison, my comfort level with conducting this work was well beyond the first time I performed the work. I definitely noticed my growth as a conductor in the five years between performances. I felt I understood the rhythmic structure of the piece far better the second time around. Situations that challenged me before now seem second nature. The first time, I struggled conducting through the hemiola measures. This time, it was quite simple and straightforward. I could feel the balance between the two and three feel, rather than the fight. My knowledge of the themes and how they played off one another was also superior. The piece just made more sense to me. The form, the feel, the structure were all better internalized. I don't think this was just because I was familiar with the piece, but because I really understood the composition on a higher level directly related to my growth as a conductor.

Through the study and performance of this piece I have again grown as a conductor, willing to take greater risks in what I am doing, and learning the lessons of self-confidence and how that affects the ensemble. I don't have to know everything in order to be confident on the podium.

CHAPTER 5

THE ENGULFED CATHEDRAL (*La Cathédrale engloutie*)

From PRELUDES, Book 1 (1910)

By: Claude Debussy (1862-1914)

Composer Biography and Composition Background

“ I love music passionately. And because I love it, I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open-air art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art” (Debussy qtd. in Forney and Machlis 468).

Claude Debussy was born August 22, 1862 outside the city of Paris in the town of St. Germain-en-Laye. At the time of his birth, Debussy’s parents were the proprietor’s of a small china shop (Nichols 292).

Debussy showed early promise on the piano, and was enrolled at the Paris Conservatory in 1872 at the age 10 (Stolba 591). For the first two years at the Conservatory, Debussy excelled in his studies, showing early promise as a concert pianist. He successfully performed Chopin’s Concerto in f minor in 1874. This path was a short one, with unimpressive piano examinations a few years later (Nichols 292). In 1880 he enrolled in his first composition classes at the Conservatory (Stolba 591).

Success in composition came quite quickly to Debussy, and he won the Prix de Rome in 1884 for his composition *L’enfant prodigue* (The Prodigal Son), a cantata based on the poem of the same name by Édouard Guinand. A year earlier, Debussy had placed

second in the Prix de Rome. Much of his early success, was guided by his composition professor, Ernest Guiraud (Vallas 26).

Conformity to compositional norms felt like a straightjacket to Debussy. He constantly broke the established “rules” because he thought them boorish, and “old.” One anecdote describes Debussy’s thought quite succinctly:

Teacher: “What rules, then do you observe?”

Debussy: “None-only my own pleasure!”

Teacher: “That’s all very well...provided you’re a genius!”

Of course history confirms just that (Forney and Machlis 468).

Two events in 1889 would have a profound influence on Debussy’s life. The first of these two events was a visit to the World Exposition in Paris. Here Debussy encountered the Javanese gamelan for the first time (Nichols 293). The percussive sounds, performing “asymmetrical rhythms,” the combination of “unfamiliar instrument timbres” and the unique tuning of the instrument would have an influence on his future composing and orchestration (Baker 822).

The second event was his composition of *Prélude à l’après-midi d’un faune*. This work was inspired by the poetry of Stéphane Mallarmé, a French Symbolist poet. The form of the work was a symphonic poem, loosely based on Sonata form. Debussy used symbolism as a technique in this work with the use of flute as a representation of Pan’s pipes (Stolba 591). This orchestration of *faune* was characteristic of his future orchestral works (and provide some insight into the transcription to be discussed). The use of two harps would be seen again in *La Mer*. He favored the winds above the strings, often

having strings played muted. Oboe, English horn, and of course flute (with emphasis on the low register) play a prominent roles in the orchestration. Debussy also uses a variety of percussion instruments including crotales and antique cymbals (Grout 674).

The music historian Donald J. Grout provides some insight into Debussy's Impressionist music. He identifies three defining characteristics:

1. Does not seek to express feeling or tell a story, but to evoke a mood.
2. Impressionism relies on allusion and understatement instead of the more forthright or strenuous methods of the Romantics.
3. Employs melodies, harmonies, colors, rhythms and formal principles, which in one way and another, contribute to make a music language radically different from that of the German Romantic tradition. (673).

The Engulfed Cathedral is No. 10 in the Debussy's first book of *Preludes* for piano published in 1910. Debussy wrote two books of preludes each containing twelve works. It is interesting to note, that Debussy included the titles for each prelude not at the beginning of each work, but at the end. There is a theory that Debussy did this to avoid coloring the performers perspective on the music—in other words to play it how it sounds (Groves 306).

Biographer Léon Vallas who knew Debussy on a personal level, studied his works thoroughly and notes several characteristics of the *Preludes*. Debussy did not intend the *Preludes* to be played as a set. In fact, he did not think they were all good enough to be performed. Rather they were composed with the title of the set clearly in mind—to be played as preludes “introducing more important works” (210). The *Preludes*

do not follow any strict compositional form. Vallas describes them as a type of “*fantaisie*” or characterized by a free, improvisatory, character (208).

The Engulfed Cathedral is a program work. It is based on the Brittany⁴ legend of the Cathedral of Ys, which is engulfed by the sea as punishment for their greed, gluttony and wickedness. Each morning, (or once a year depending the particular account) the Cathedral rises from the depths of the sea at sunrise, and slowly sinks back into the water as solemn reminder to the people (Patterson)⁵.

The piece itself has two themes, which will be discussed further in the analysis section of the chapter. Robert Schmitz in his book titled, “Piano Works of Debussy” describes the two themes as reflections on religious rites. The first theme is pattern after the Celtic traditions that make the region of Brittany unique in France. It is “plainsong in medieval organum” (155). Vallas agrees with the assessment adding that both the melody and harmony of the principle theme are “Gregorian in origin or inspiration” (210). The secondary theme represents the “pagan rite of the sea” and it characterized by calm lines, and soft dynamics (Schmitz 155).

Merlin Patterson as he writes, “freely transcribed” the work for wind band in 1993. From his own notes:

In this transcription of Debussy’s *The Engulfed Cathedral*, I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrumental combinations have been

⁴ Brittany is a cultural region in the northwest of France.

⁵ For more information on the legend, please consult *The Legend of the City of Ys* by Charles Gunot.

used throughout, and great care has been given to the subtle shadings of color and texture (Patterson).

Patterson includes extensive notes in the score about performance and logic behind his scoring. He notes that while there is “extravagant orchestration” many of the less common instruments can be left out and the work still performed successfully. He includes suggestions for substitute instrumentation, including use of electronic keyboard instruments (Patterson). During the performance of the piece, this author took the liberty of substituting alto saxophone in lieu of English horn.

Patterson notes one item of particular in performance practice of the work. Debussy included a somewhat cryptic metric indication of $6/4 = 3/2$. For many years the performance practice was to keep all quarter notes a constant length. Patterson in his notes, and likewise Charles Timbrell, notes that a piano roll recorded by Debussy, has the composer playing the half-notes in $3/2$ at the same rate of speed as the quarter notes in $6/4$. This occurs in two places in the music, first at m. 7-12, and then from m. 22-83 of the piece (262). Essentially, this doubles the tempo during this section of the work. Patterson chooses to double the speed in his transcription. To do this, he changed the $3/2$ time signature to $3/4$, allowing for the perceived change in speed, while keeping the quarter note the constant metrically base (Patterson). This performance practice is still debated with some performance still choosing to interpret the meter indications as even quarter notes throughout the work (Timbrell 262).

Formal Analysis

The Engulfed the Cathedral is a short prelude of 92 measures in length. The original piano score is only 89 measures in length; Patterson has taken some liberties with regard to sustained passages. He adds a full bar at the beginning of the work, delaying the entrance of the ascending quarter notes by one bar. He uses the same technique at m. 48. The final additional bar in the transcription is added at the end of the work to allow for a fermata, adding dynamic swell and relaxation on the hold. Patterson elected not to transpose the work for wind band, but retains the exact tonal centers used by Debussy.

The formal analysis chart for the work was compiled using notes from E. Robert Schmitz' book *The Piano Works of Claude Debussy*. Measure numbers reflect Patterson's transcription (See figure 5.1).

Figure 5.1, Formal Analysis

Section	Measure	Description	Tonality
A1	m. 1-7	First subject (A) in motif form, not fully evolved.	Phrygian Mode
B	m. 8-14	Second subject (B), accompanied by bell tones.	C# minor
A1	m. 15-28	Return of A theme, it's development and the gradual emergence of its more developed form, moving pedals (waves).	m. 13-15-Phrygian; m. 16-18, B major; 19-21 bi-tonal (C minor/E-flat Major; m. 22-27 Dorian to C Major
A2	m. 29-42	The fully stated first subject, bell motif in m. 42 (horn) and 43 (trumpet).	C major, parallel triads; 33-37 possible passage in F, finished in C major
Transition	m. 43-48	Bells.	"Uses superimposed major seconds to create the bell sounds" A-flat to G# to C# minor

B	m. 49-73	Return and development of second subject (B), “m. 57-58 and ensuing motifs are the inversion of measures 50-51.”	C# minor
A2	m. 74-85	A2, recapitulated over moving pedal, slowly engulfing waves.	C major
A1	m. 86-89		C Major
	m. 90-92	Cadence	C Major

(Schmitz 156-158)

See Appendix F for a phrasal analysis of the work.

Thematic Analysis

There are two principle themes Debussy uses as the basis of his composition.

Theme A⁶ is first introduced as a motif by the upper woodwinds, (doubled by vibraphone

I) in bar 2 (See excerpt 5.1). The motif is repeated three times.

Excerpt 5.1, A motif, m. 2-3

The image shows a musical score excerpt for two instruments: Flute and Clarinet in Bb. The Flute part is in the upper staff, and the Clarinet in Bb part is in the lower staff. Both staves are in 4/4 time. The Flute part has a melodic line starting in measure 2 with a slur over measures 2 and 3, and a fermata over the final note. The Clarinet in Bb part has a harmonic accompaniment with a slur over measures 2 and 3. The dynamic marking is *pp*.

Debussy uses open fifths both in the melodic line and in the harmony to create an open feel to the sound, and to obscure the tonal center. Theme A does not appear in its full form until m. 29. Patterson scores the primary statement of theme with almost the full wind section playing. Low clarinets, bass trombone, euphonium, tuba and string bass provide the pedal points in the accompaniment line. Debussy uses parallel triads with an

⁶ This author will use Schmitz designation of Theme A and Theme B when discussing the principle melodic material.

added doubling of the octave in the highest voice. Patterson extends the scoring somewhat, not preserving true root position triads in each family of instruments, but utilizing the full range of instrumentation (See excerpt 5.2). The excerpt includes a representation of the chord structure showing the chord parallelism.

The musical score excerpt is for four instruments: Clarinets in B \flat , Tenor Trombone, B \flat Clarinet, and T. Tbn. The music is in 3/4 time and D major. The first system (measures 29-34) features a forte (*fff*) dynamic. The Clarinets in B \flat and Tenor Trombone parts are marked with *fff*. The B \flat Clarinet and T. Tbn. parts also feature articulation marks and slurs. The second system (measures 35-42) continues the chord structure with similar articulation and slurs.

Note the articulation; Patterson indicates for all woodwinds to slur the passage, and all brass to play accented. This author believes that this emphasizes the idea of bell tones without creating overly harsh texture, the slurs balance the accents. This also helps preserve the original style, which Debussy indicates, and Patterson preserves, “Sonorous, without harshness.”

Theme A is the predominant melodic material used in the work. At measure 15, Debussy uses a longer, more fully developed motif built on this melody. At 74, the full theme is once again presented in its entirety, this time by horns and euphoniums. A short return of the opening motif at measure 86 brings the work to a close (Schmitz 156-8).

Theme B only appears twice in the work. A full statement of Theme B appears at m. 8 in c sharp minor (See excerpt 5.2)

Excerpt 5.2, Theme B, m. 8-14

Sweetly, fluidly

The musical score for Excerpt 5.2, Theme B, measures 8-14, is presented for five instruments: Piccolo, Oboe, English Horn, Bassoon, and Clarinet in B \flat . The music is in 3/4 time and c sharp minor. The tempo/mood is "Sweetly, fluidly" and the dynamics are "p" (piano). The score shows a melodic line for each instrument, with the Piccolo, Oboe, and Clarinet in B \flat playing the same melody, and the English Horn and Bassoon playing a slightly different, more rhythmic line. The measures are numbered 8 through 14.

The combination of colors Patterson scores Theme B is very rich, and a bit haunting. In absence of English horn, alto saxophone can be used to help balance line. Theme B returns at m. 49 (again in c sharp minor), and Debussy spends time developing the idea, including an inversion of the theme beginning at m. 55.

Finally the "bell motif" as Schmitz describes it helps reinforce the feel of the cathedral. It is presented in several places, the most prominent being at m. 20 in the trumpets. It is a six-note pattern, with a three-beat feel to the motive, crossing the written bar-line (See excerpt 5.3). The figure is repeated three times.

Excerpt 5.3, Bell Motif, m. 20-2

The image shows a musical score excerpt for two trumpet parts. The top staff is labeled 'Trumpet 1 & 2' and the bottom staff is labeled 'Trumpet 3'. Both staves are in G major (one sharp) and 4/4 time. The key signature is G major. The top staff starts at measure 20 with a chordal motif: G4, B4, D5, G4, B4, D5. This motif is repeated with accents (>) and marcato markings. The bottom staff starts at measure 20 with a descending eighth-note line: G4, F#4, E4, D4, C4, B3, A3, G3. This line is marked with accents (>) and a fortissimo (ff) dynamic marking. The excerpt ends at measure 23 with a final chord in the top staff and a whole note G3 in the bottom staff.

The bell motif returns at m. 41 and 42 in the horns and trumpets respectively.

Rehearsal Analysis and Conducting Considerations

Patterson provides considerable notes in the preface of the score. The opening tempo indicated by Patterson (one is not provided by Debussy) is $\text{♩} = 48$. Patterson writes that this tempo indication is not to be kept strictly throughout the piece. As such, Patterson details some very specific areas of tempo fluctuation, and advocates for an ebb and flow in regards to tempo. This is in keeping with the nature of Debussy's Impressionistic writing.

In this author's opinion it is very important to keep the notes connected as much as possible regardless of articulation. Two areas in particular are susceptible to exaggerated space between the notes. At M 20, the trumpets present the bell tone motive and the indication is accented and marcato. This author advocates for greater emphasis on the beginning of each quarter note allowing for sufficient decay before the beginning of the next to better mimic actual church bells. When church bells are played, there is significant decay in the sound resulting in an overlap strike and ring. Putting space between the quarter notes would negate that effect. Likewise, no space should be allowed between the notes of the descending horn passage.

The second place this technique is needed is at m. 29, the full statement of Theme A. The indicated dynamic is *fff*, and the line in the brass is accented. This can become very harsh sounding if specific attention is not paid to the duration between the notes. There should be no space at all. The style indication is **Sonorous, without harshness**, reinforcing the need to connect notes together. Accents should not be overdone, the intent is a full, beautiful, chordal sound, rich in timbre played only at the dynamic limit of the ensemble in which they can play with good tone.

From m. 43-46, the brass have written in their part four successive dotted half notes, with the following indicated articulation, *sfzmf*, *sfzmp*, *sfzp*, *sfzpp*. At a glance it looks like each dotted half should begin with the same articulation. Patterson describes the playing of this passage as, “The special effect of the *sfzmf* is difficult to achieve and is not the same as an *fp*. The *sfzmf* amounts to an accented *fff* with a swift but gradual *diminuendo* to *mf*” (Patterson). This is a very difficult technique. The author allowed for less accent at each successive entrance over the four bars. This allowed for a greater decline in dynamic at the end of the note resulting in a much more pleasing effect.

There is only one particularly challenging conducting technique outside the desired tempo deviations (See excerpt 5.4).

Excerpt 5.4, m. 64-68, (note: not full scoring)

The image shows a musical score for two instruments: Clarinet and Trumpet, covering measures 64 to 68. The music is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat).
 - **Clarinet part:** Measures 64 and 65 contain whole rests. In measure 66, there is a quarter rest followed by a dotted half note. In measure 67, there is a quarter rest followed by a dotted half note. In measure 68, there is a quarter rest followed by a dotted half note. A dynamic marking of *p* is placed below measure 67.
 - **Trumpet part:** Measures 64, 65, 66, 67, and 68 contain dotted half notes. A dynamic marking of *p* is placed below measure 64. A dynamic marking of *mp* is placed below measure 67. Slurs are present over measures 64-65 and 66-67.

In rehearsing this section, there is a definite stylistic feel of a space between the release of the brass on beat 2 in m. 66 (represented by the trumpets in this example) and the entrance of the woodwinds on beat 3 (represented by the clarinets). The same is true in m. 67. Rhythmically, nothing else is occurring in the score. The most effective way to show this to the players, is to use a release that also serves as the preparatory gesture for the next entrance. Not conducting beat two is the solution, sustain the gesture through beat 2, and give a slight lift between two and three. This will (hopefully) provide a clear indication of the two desired effects. It may take some explanation and specific rehearsal of this section to make this smooth.

Patterson recommends listening to two examples of this work as a part of the score study process. The first is Paul Jacobs recording, on the Nonesuch Records label, released in 1997. The second is Leopold Stokowski's transcription for orchestra, and performed by the Cincinnati Pops Orchestra under Eric Kunzel, released on the Telarc label in 1994.

Reflection

I remember the very first time I heard this piece of music. It was in music theory class at the start of discussion on twentieth century harmonization. I remember feeling incomplete, hollow inside listening to the piano chords and the hauntingly beautiful line. To this day the same feeling emerges when I listen to the piece. So began my love of Debussy's music.

I am not a pianist. I tried, but it did not take. I regret not putting forth more effort to learn the instrument, especially because of music like this. When I first found this

transcription for wind band I was elated. I am very thankful to Mr. Patterson for his masterful transcription of this piece, enabling non-pianist like myself to enjoy performing Debussy magnificent piano work.

I found preserving the quality of tone throughout the work to be the most demanding task of preparing this piece. The opening of the work is very exposed and takes considerable breath support to fully realize each phrase. This is followed by a dramatic brass introduction that is *marcato* and heavily accented. It is easy to let the tone and volume get out of control coming into the pinnacle of the piece at m. 29ff. These are tall, beautiful luscious chords that are meant to soar. My ensemble struggled with connecting the line together and not letting the accents get out of control, a reflection of the youth of this particular group of musicians. I often assume that each student had the same experiences as I have had in the past (even in high school) and that each student will perform articulations relative to the piece, rather than one absolute standard. This is the lesson that I learned from conducting this work—do not underestimate or overestimate previous knowledge of the students. Be diligent in providing helpful explanations to those musicians who need it, while not insulting the intelligence of those who already aware.

There was not one particular challenge in preparing this work that I struggled with, or felt that was an obstacle to overcome. Rather, it was the over arching musical line and the need to keep moving forward with my gestures without over punctuating any one particular articulation (such as accents). I felt that in performance it lacked beautiful tone in the brass, especially the trumpets. The timbre became too bright for the character of

the piece. I discussed this in length with the trumpets, asking them to fit their tone color into that of the horns. The result was better but there was still too much separation between chords. I believe in my effort to elicit the necessary emphasis on the chords, I did not allow for adequate connection between the pulses. As a result they were doing exactly what I “asked” them to do by way of my conducting.

From conducting this work I learned the great need for subtlety in my gestures. Each small movement can profoundly affect the sound of the players. I need to go in to rehearsal and performance knowing where the line between enough and too much is in regard to accents. In the last two years, as I have been working towards improving my technique yet consistency in my gestures continues to elude me. I accept this because I am working to get better, but it makes communicating with the ensemble more difficult, because I am not always consistent.

I truly love this piece of music and look forward to performing it again and again.

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Appendix B

Audience Participation Instructions and Surround Sound Instrument Placement

The next piece on our program is a bit unusual, so the composer has requested that the following be read to the audience. First, you have probably noticed that musicians are setting up all around you, and as the piece progresses, other will be leaving the stage to take “surround sound” positions. We want you, the audience, to experience what we, the performer, get to experience all the time, being in the middle of the music instead of separated from it by traditional concert hall seating.

But even more than that, the composer and we invite you to join us in *performing* this work. There are three places in this piece where we need your help, and I will warn you, two of these are a bit out of the ordinary, but we hope you will find it meaningful. Let me explain the three spots in order, and we will rehearse each one with you so that you’ll feel confident when its time for you entrances.

Your first point of participation will come approximately six and a half minutes into the piece. All the drums will begin pounding out unison quarter notes, in a fierce, battle-like manner, and we will ask you to stand and remain standing for the remainder of the piece. The drums will give us a 7 beat introduction and we will shout the words “Jehovah Nissi” [KNEE-see], which means “The Lord my banner” or “I AM your victory.” WE will do this twelve times, one for each of the twelve tribes of Israel. While this shouting is not in the Joshua 6 text, it is used here to indicate that the people of God realize that they have absolutely no hope of victory short of divine intervention, but

recognize that God's power is more than sufficient. You might even want to accent these words rhythmically with a raised arm and clenched fist as one might do in battle.

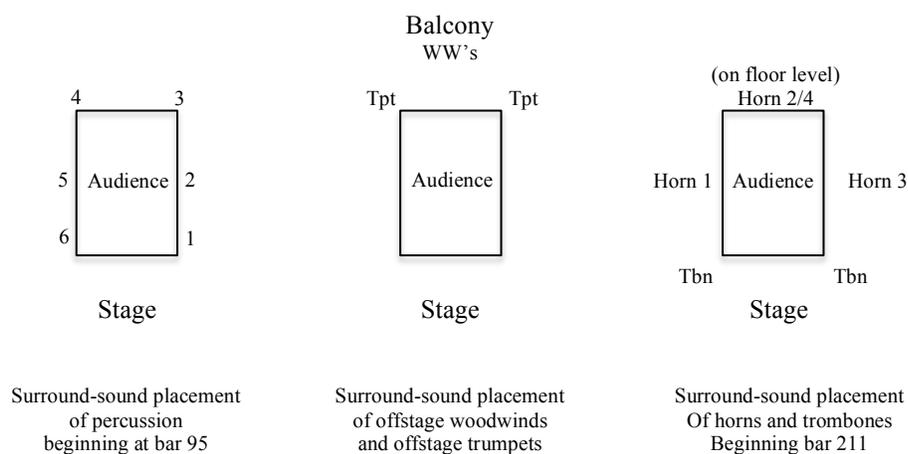
"Jehovah Nissi" [demonstrate arm]. You will know its time to stop when the drums stop and there is a long cymbal roll. Let's rehearse this once. [Begin at bar 176 and run all 12 "Nissi's" through bar 210.

The second point of audience participation is a little less traditional than the first [joke]. God's instructions to Joshua were that on the seventh day, after marching around the wall seven times, seven priest were to sound seven ram's horns trumpets, and then all the people, note the word "all," were to give a great shout. WE are going to ask you to shout at the top of your lungs for a long time. It can be a very exciting moment if everyone gives it a whole-hearted try. You do it like this: take a deep breath; shout as loud as you can for a long as you can. When you run out of air, take another deep breath and do it again. The shout should last about 30-40 seconds. You will know it is time to shout when the narrator cries out "SHOUT!" Continue to shout until you hear the loud rattle of the crashing of the wall. At that point, try to visualize yourself at Jericho, watching in awe as the impregnable wall crumbles before your eyes under the power of God. We will not rehearse the shout, so just remember, the narrator will cry out "shout," and you can follow the lead of the musicians on the stage.

The third and final segment of audience participation is after the wall falls. The music will get very soft, and when you are cued by the conductor, you will sing the first phrase of "O Come, O Come, Emmanuel" four times. When we do this singing, the horn section will be all around you, playing your notes with you, so you can also keep an eye

on them after the slow, soft ending section begins to know when to come in. We will practice two of these phrases now so that you will have a feel for it. [Begin at bar 240 and play through at least bar 250].

Thank you so much for rehearsing with us. You may not take your seats and we hope you enjoy listening to, and participating in, this performance of *Jericho*.



Appendix D
Phrasal Analysis

Sunrise at Angel's Gate (2001)
Philip Sparke

Intro	A (a)	b	B	Trans.	A'(a')	b'	Coda
	11	32	64	98	101	110	124
$\frac{4}{4}$	(9+2;+3+4+5+4+4)	(8+4+8+4+8)	(2+7+4+4+4+9)	3	(9)	(4+7+3)	(7)
$\frac{4}{4}$	p mp/mf f mf p	mp/ff f mf/fff	f $mfmp$ f mf ff	mf/p	p	pp f	ppp
	Bb C AbEb F	A G g Eb Ab C	Bb E A C D g Bb d G	A C D	C d d	g Eb	Eb

