

**Wind Music Through the Ages:
A Summary of Dissertation Recitals**

by

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	ii
LIST OF FIGURES	iv
ABSTRACT	vii
Recital 1	
Recital 1 Program	1
Recital 1 Program Notes	2
Bibliography	31
Recital 2	
Recital 2 Program	34
Recital 2 Program Notes	35
Bibliography	66
Recital 3	
Recital 3 Program	68
Recital 3 Program Notes	69
Bibliography	99

LIST OF FIGURES

Figure		Page
1.	Schubert <i>Piano Sonata in E major, D 459</i> : measures 43-44	9
2.	Schubert/Reynolds <i>Little Symphony for Winds, mvmt. 1</i> : measures 43-44	9
3.	Schubert <i>Piano Sonata in E major, D 459</i> : measures 101-102	10
4.	Schubert/Reynolds <i>Little Symphony for Winds, mvmt. 1</i> : measures 63-64	10
5.	Saint-Saëns <i>Orient et Occident Op. 25</i> : measures 1-4	16
6.	Saint-Saëns <i>Orient et Occident Op. 25</i> : measures 25-28	16
7.	Saint-Saëns <i>Orient et Occident, op. 25</i> : measures 72-75	17
8.	Saint-Saëns <i>Orient et Occident, op. 25</i> : measures 144-145	18
9.	Saint-Saëns <i>Orient et Occident, op. 25</i> : measures 136-137	19
10.	Saint-Saëns <i>Orient et Occident, op. 25</i> : measures 243-244	19
11.	Grainger <i>Children's March</i> : measures 21-25	22
12.	Grainger <i>Children's March</i> : measures 117-120	22
13.	Grainger <i>Children's March</i> : measures 261-265	24
14.	Gervasoni <i>Peruvian Fanfare no. 1</i> : measures 1-6	27
15.	Gervasoni <i>Peruvian Fanfare no. 1</i> : measures 13-16	28
16.	Gervasoni <i>Peruvian Fanfare no. 1</i> : measures 91-94	30
17.	Gervasoni <i>Peruvian Fanfare no. 1</i> : measures 99-102	30
18.	Krommer <i>Harmonie in Bb op. 78 mvmt. 1</i> : measures 1-4	37

19.	Krommer <i>Harmonie in Bb op. 78</i> mvmt. 1: measures 33-36	38
20.	Krommer <i>Harmonie in Bb op. 78</i> mvmt. 2: measures 1-4	39
21.	Krommer <i>Harmonie in Bb op. 78</i> mvmt. 4: measures 1-8	39
22.	Krommer <i>Harmonie in Bb op. 78</i> mvmt. 4: measures 24-27	40
23.	Krommer <i>Harmonie in Bb op. 78</i> mvmt. 4: measures 56-63	40
24.	Reinecke <i>Octet op. 216</i> mvmt. 1: measures 1-6	44
25.	Reinecke <i>Octet op. 216</i> mvmt. 1: measures 44-47	45
26.	Reinecke <i>Octet op. 216</i> mvmt. 1: measures 151-158	45
27.	Reinecke <i>Octet op. 216</i> mvmt. 2: measures 1-4	46
28.	Reinecke <i>Octet op. 216</i> mvmt. 2: measures 41-44	47
29.	Reinecke <i>Octet op. 216</i> mvmt. 3: measures 1-4	47
30.	Reinecke <i>Octet op. 216</i> mvmt. 3: measures 24-25	48
31.	Reinecke <i>Octet op. 216</i> mvmt. 4: measures 1-6	49
32.	Warlock <i>Capriol Suite</i> mvmt. 1: measures 1-7	52
33.	Warlock <i>Capriol Suite</i> mvmt. 2: measures 1-11	53
34.	Warlock <i>Capriol Suite</i> mvmt. 3: measures 1-4	55
35.	Warlock <i>Capriol Suite</i> mvmt. 4: measures 1-7	56
36.	Warlock <i>Capriol Suite</i> mvmt. 5: measures 1-3	57
37.	Warlock <i>Capriol Suite</i> mvmt. 6: measures 1-9	58
38.	Françaix <i>L'Heure du Berger</i> mvmt. 1: measures 1-4	62
39.	Françaix <i>L'Heure du Berger</i> mvmt. 1: measures 33-36	63
40.	Françaix <i>L'Heure du Berger</i> mvmt. 2: measures 1-6	64

41.	Françaix <i>L'Heure du Berger</i> mvmt. 3: measures 1-4	65
42.	Pärt <i>Fratres</i> rhythmic notation: measures 1-8	73
43.	Pärt <i>Fratres</i> : measures 41-44	74
44.	Bozza <i>Octanphonie</i> Mvmt. 1: measures 1-4	77
45.	Bozza <i>Octanphonie</i> Mvmt. 1: measures 29-34	78
46.	Bozza <i>Octanphonie</i> Mvmt. 2: measures 1-5	79
47.	Bozza <i>Octanphonie</i> Mvmt. 3: measures 1-6	80
48.	Bozza <i>Octanphonie</i> Mvmt. 3: measures 87-94	81
49.	Bozza <i>Octanphonie</i> Mvmt. 3: measures 140-148	82
50.	Reynolds <i>Concertare V</i> : measures 1-5	84
51.	Reynolds <i>Concertare V</i> : measures 33-37	85
52.	Reynolds <i>Concertare V</i> : after Box 9	86
53.	Scott <i>Sacred Women</i> Mvmt. 1: measures 1-7	89
54.	Scott <i>Sacred Women</i> Mvmt. 1: measures 22-26	90
55.	Scott <i>Sacred Women</i> Mvmt. 2: measures 1-10	92
56.	Scott <i>Sacred Women</i> Mvmt. 2: measures 11-21	93
57.	Scott <i>Sacred Women</i> Mvmt. 2: measures 74-82	94
58.	Scott <i>Sacred Women</i> Mvmt. 3: measures 38-43	95
59.	Scott <i>Sacred Women</i> Mvmt. 3: measures 97-107	96
60.	Scott <i>Sacred Women</i> Mvmt. 3: measures 212-228	98

ABSTRACT

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Conducting) at the University of Michigan. The music chosen spanned a wide range of styles and time periods, from the Renaissance to present day. Each of the three recitals were thematically motivated; the first recital as “Something Borrowed,” the second recital as “An Evolution of the Harmonie Ensemble,” and the third recital as “Soliloquy.”

The first recital, “Something Borrowed,” was a collection of performances with the University of Michigan Symphony Band, Symphony Band Chamber Winds, and Concert Band, and took place during the 2019-2020 academic year. Works for this recital, which each borrowed elements of another genre, culture, or art form comprised of the following: *Kleines Konzert* by Carl Off, *Little Symphony for Winds* by Franz Schubert arranged by Verne Reynolds, *Orient et Occident* by Saint-Saëns, *Children’s March* by Percy Grainger, and *Peruvian Fanfare no. 1* by Antonio Gervasoni.

The second recital, “An Evolution of the Harmonie Ensemble,” was a compilation of performances presented with the University of Michigan Symphony Band and Concert Band Chamber Winds throughout the Fall 2020 term. Works for this recital, which demonstrated the development of *Harmoniemusik* over a span of 140 years, consisted of the following: *Harmonie in Bb, op. 78* by Franz Krommer, *Octet, op. 216* by Carl Reinecke, *Capriol Suite* by Peter Warlock, and *L’Heure du Berger* by Jean Françaix

The final recital, “Soliloquy,” took place as an ad hoc performance in Hankinson Rehearsal Hall on Saturday, February 27, 2021. The recital, comprised of the following: *Fratres* by Arvo Pärt, *Octanphonie* by Eugène Bozza, *Concertare V* by Verne Reynolds, and *Sacred Women* by Jeff Scott, featured soloists engaged in eloquent cadenzas providing deeper meaning to each work.

Recital 1 Program:
“Something Borrowed”

Kleines Konzert (1927)

Vincentio Galilei 1568, senza titolo
Da un codicetto di musica del secolo XVI
Jean Baptist Besard “En revenant de Saint Nicolas”
Jean Baptist Besard “Saltin German”
Jean Baptist Besard “Branles de Village”

Carl Orff
(1895-1982)

Little Symphony for Winds (1817-1818)

Allegro Moderato
Adagio
Allegro
Allegro Giusto

Franz Schubert
(1797-1828)
arr. Verne Reynolds

Orient et Occident Grand Marche, op. 25 (1869)

Camille Saint-Saëns
(1835-1921)
ed. Timothy Reynish and Bruce Perry

Children’s March (1919)

Percy Aldridge Grainger
(1882-1961)
ed. R. Mark Rogers

Peruvian Fanfare no. 1 (2014)

Antonio Gervasoni
(b. 1973)

Recital 1 Program Notes

Orff: *Kleines Konzert*

Kleines Konzert, a five-movement work written by Carl Orff in 1927, is scored for eight players including flute, oboe, bassoon, trumpet, bass trombone, two percussionists, and harpsichord. Each movement is an adaptation of a 16th-century composition for lute, a genre that greatly interested Orff. Premiered in 1928, the work was also performed with choreography in the 1930s under the title *Paradiesgartlein* (Little Garden of Paradise).¹

Carl Orff was born in Munich in 1895 to a family whose patriarchs were active in the Imperial German Army. The Orffs studied science and history in depth but were also great music lovers. Carl learned piano, organ, and cello at the age of five before composing songs and music for puppet shows soon after. At ten he began his studies at the *Ludwigsgymnasium* and later the *Wittelsbacher Gymnasium*, two state-mandated secondary schools that prepare students for higher education. A few of his art songs, mostly settings of German poetry, were first published during his sixteenth year. The following year, he studied at the Munich Academy of Music before being drafted into the army in 1917 to fight in World War I. After being wounded and declared unfit for active service, he held positions at the *Nationaltheater* in Mannheim and then at the *Hoftheater* in Darmstadt. Upon returning to Munich in 1919, he undertook in-depth study

¹ Helm, Everett. "Carl Orff." *The Musical Quarterly*, Vol. 41, No. 3 (Jul., 1955), pp. 285-304. Oxford University Press.

of music from the 16th and 17th centuries, especially that of Monteverdi, to whom Curt Sachs had drawn his attention.²

In 1924, Orff and Dorothee Günther, whom he met while at the theatre in Darmstadt, founded the *Güntherschule*, an educational centre for music, gymnastics, rhythmic movement, and dance, in Munich. The concept of *Schulwerk*, a developmental approach used in music education combining music, movement, drama, and speech into lessons similar to a child's world of play, was developed here. *Elementare Musik*, a synthesis of gesture, poetic language, and music, was also founded at the *Güntherschule*.³

In the mid-1920s, Orff began adapting musical works of earlier eras for contemporary theatre, including Claudio Monteverdi's opera *L'Orfeo* from 1607. Continuing his work in the area of Baroque music, Orff became the conductor of the Munich Bach Society in 1930, a position he held until 1933.⁴ The experience of performing Baroque music convinced him that an effective musical performance must fuse music, words, and movement. This philosophy came to fruition in his very successful cantata, *Carmina Burana*, which in many ways defined him as a composer and remains his most well-known work. This period of interest in early music served as Orff's catalyst for composing *Kleines Konzert*.

Senza Titolo, the first movement of *Kleines Konzert*, is based on a work written for lute dating from 1568. The original is attributed to Vincenzo Galilei, a virtuoso lutenist and the father of famed astronomer Galileo Galilei. The elder Galilei, born in Tuscany in the late 1520s, was a theorist, composer, lutenist, singer, and teacher. He also led a philosophical movement to revive the ancient Greek ideal of the union of music and poetry through monody.⁵

² Fassone, Alberto. "Orff, Carl." *Grove Music Online*, (20 January 2001). Oxford Music Online.

³ Harper, Allistair. "Carl Orff: Alpha or Omega." *The Musical Times*, Vol. 97, No. 1355 (Jan., 1956), p. 20. Musical Times Publications Ltd.

⁴ Fassone, Alberto. "Orff, Carl." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁵ Palisca, Claude V. "Galilei, Vincenzo [Vincentio, Vincenzio]." *Grove Music Online*, (20 January 2001). Oxford Music Online.

Senza Titolo translates simply to “without title.” Orff notated the piece to allow modern players to perform it with ease by including the meters, key signatures, dynamics, and many other musical markings not found in the manuscript. His notation also includes a number of caesuras at the ends of short phrases, some of which are only a measure long, creating a feeling of repose Renaissance musicians would have naturally incorporated into their playing. Trumpet is the dominant voice and the part indicates it is to be played in a “light and bright” style. The flute, oboe, bassoon, bass trombone, and harpsichord often play a countermelody beneath the trumpet or echo its declaratory statement. The movement ends with the trumpet arpeggiating over a tonic D major triad sustained by the other instruments.⁶ Similar ornamentation is another common feature of lute music of the period.

An idyll taken from a small collection of music from the sixteenth century provides the source material for the second movement; however, the composer of this specific work is unknown. It is in compound ternary form, with the flute, oboe, bassoon, and triangle playing parallel episodes that flank a lush and extended harpsichord cadenza in the middle section. The exterior A sections are in basic ternary form consisting of two four-measure phrases separated by a half cadence and a B section of two bars echoed at a softer dynamic. Ternary structures were common in the Renaissance era as the repetition aided in the memorization of the choreography. The harpsichord cadenza in the B section of the movement allows free improvisation and ornamental flourishes.⁷

Jean Baptiste Besard composed the source material for the remaining three movements. Born circa 1567, he was a Burgundian lutenist and composer who received a double degree of Licentiate and Doctor of Laws from the University of Dôle in 1587 before studying medicine

⁶ Orff, Carl. “Kleines Konzert nach Lautensätzen aus dem. Jahrhundert.” Schott & Co. Ltd., London, (1927).

⁷ Lindberg, Jakob. “Touch and Passion: Unlocking the Power of the Lute.” *Early Music*, Vol. 41, No. 2 (May 2013), pp. 298-300. Oxford University Press.

and lute in Rome. In 1597, he was employed at the University of Heidelberg and had also applied to teach lute at the landgrave's court in Hesse. A manuscript compiled in Cologne for an anonymous pupil appears to verify his appointment at the court: it contains thirty-three pieces of lute music by Besard, thirty-one of which were revised and reprinted at his own expense in 1602, for his *Thesaurus Harmonicus*.⁸

In 1617, Besard published his *Novus Partus*, the musical source for the final three movements of *Kleines Konzert*. The fifty-nine compositions in this publication fall into characteristic groupings for the period: dances which were either simple or elaborately stylized, other instrumental forms such as toccatas, and vocal compositions based directly on cantus firmi. Forty of the fifty-nine compositions are dances and all but three are for solo lute or lute duet.⁹

Lyrical music from Besard's *En Revenant de Saint Nicolas* (Returning from Saint Nicholas) was adapted by Orff for the third movement, and is orchestrated only for the woodwinds and harpsichord. The flute presents the leading melodic line while the harpsichord adds embellishments around the theme. In contrast to the first two, this movement has far fewer cadential pauses, allowing for longer, more legato phrases. The song-like flute melody, marked *dolce espressivo*, forecasts a transition to a more contemporary musical format than the first two movements due to the longer phrases and structure within the harmonic framework.¹⁰

Based on a popular German "jumping dance," the fourth movement is titled *Saltus German*. All five of the wind instruments are utilized along with timpani, however, this is the only movement not to include harpsichord. Much like the third movement, the melodic lines are longer and more flowing. It is interesting to note the positioning of beat three (in 4/4) as the

⁸ Sutton, Julia, revised by Tim Crawford. "Besard, Jean-Baptiste [Besardus, Joannes Baptista]." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁹ Burgers, Jan W. J. "Lute Music." *The Lute in the Dutch Golden Age: Musical Culture in the Netherlands Ca. 1580-1670*, Amsterdam University Press, (2014), pp. 89–144.

¹⁰ Orff, Carl. "Kleines Konzert nach Lautensätzen aus dem. Jahrhundert." Schott & Co. Ltd., London, (1927).

strongest accented beat of the measure throughout the movement. Also structured in ternary form, the A material repeats before a contrasting B section in measure 16. The A material returns and is again repeated at measure 32. An exact repetition of the beginning material is heard, much like several of the other movements.¹¹

The final movement, *Branles de Village*, is based on a traditional village round dance. A unique feature of this movement within Orff's settings is its harmonic center of E major. Movements 1-4 are set in D major and it is likely Orff chose to set the key a whole step higher to give the finale a brighter sound. At the beginning of the movement, each player is instructed to perform in a "non-legato" style. The tempo is marked at quarter note equals 160 beats per minute (bpm), reflecting the light and brisk footwork of the dancer. Orff saved full ensemble instrumentation for this last movement which, along with the other musical attributes, gives it a very festive feel. In measure 49, a marking of *poco meno mosso* designates a slightly slower B section before the faster A material returns in measure 65 to conclude the movement and the piece with an exciting and definitive flourish.

Schubert/Reynolds: *Little Symphony for Winds*

Little Symphony for Winds, arranged by Verne Reynolds and published in 2003, is a collection of material utilizing music from two works of Franz Schubert combined into a four-movement classical symphonic form. The first three movements are from *Fünf Klavierstücke*, written in 1818, and the fourth is drawn from his 1817 piano four-hand transcription of the *Overture in the Italian Style in C*. Some alterations of keys as well as

¹¹ Orff, Carl. "Kleines Konzert nach Lautensätzen aus dem. Jahrhundert." Schott & Co. Ltd., London, (1927).

idiomatic revisions of parts provides more clarity for wind players. Of Schubert's music, Reynolds wrote in the score:

*"{It} is gentle, good-natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance."*¹²

Franz Peter Schubert was born in Vienna on January 31st, 1797 to Franz Theodor and Elisabeth Vietz, and is the only composer of the First Viennese School (including Haydn, Mozart, and Beethoven) to be born in Vienna. Members of the Schubert family were great music lovers, though it was not a part of their formal education and was only to be studied after-hours. Schubert was a high achiever both in school and at the piano. Michael Holzner, the choir master to whom he was sent for singing lessons, often declared with tears in his eyes he never had such a pupil.

*"If ever I wished to teach him anything new, I found he had already mastered it. Consequently, it cannot be honestly said that I gave him any lessons at all."*¹³

When vacancies occurred in the *Hofkapelle* choir, Schubert passed the highly competitive audition with ease and received a scholarship, which included room and board for the Imperial and Royal City College. As the principal Viennese boarding school for non-aristocrats, it afforded Schubert the best possible opportunity for a young man of his means to receive a quality education.¹⁴ Shortly after arriving, he joined the school orchestra as a violinist and became acquainted with the music of Haydn, Mozart, early Beethoven, and other Viennese contemporaries. The orchestra's founder was a law student named Josef von Spaun, who became a close friend of Schubert's and stayed in contact with him throughout his life. Much of what we

¹² Schubert, Franz, arrangement by Verne Reynolds. "Little Symphony for Winds." Boosey & Hawkes, Inc. (1817-1818/2003).

¹³ Brown, Maurice J. E. "Schubert's Piano Sonatas." *The Musical Times*, Vol. 116, No. 1592 (Oct. 1975), pp. 873-875, Musical Times Publications Ltd.

¹⁴ Brown, Maurice J. E., Eric Sams, and Robert Winter. "Schubert, Franz (Peter)." *Grove Music Online*, (20 January 2001). Oxford Music Online.

know about the composer during this time are from Spaun's recollections. Schubert's first surviving compositions date from his years at this school and consisted of mostly piano pieces and art songs. Schubert diligently pursued his musical studies under *Kapellmeister* Antonio Salieri for several years and achieved prodigious activity, primarily as a composer of Lieder. Schubert's classmate noted:

*"Secretly he often wrote down his thoughts in music, but his father must not know about it, as he was dead set against {Schubert} devoting himself to music."*¹⁵

In 1814, at his father's insistence, Schubert went to work as an assistant school teacher. In 1817 he refused to return to teaching and moved in with his friend Franz Schober, devoting himself entirely to writing music.¹⁶ That same year, Schubert's Symphony no. 5 in B-flat Major received its premiere at one of Otto Hatwig's house concerts in Vienna. It is difficult to imagine the prolific and still-teenaged Schubert had already written five symphonies, over 300 songs, several dozen part-songs, four Singspiel, four masses, seven string quartets, and innumerable smaller works. Despite such a formidable catalogue, his music had yet to be published or receive a major performance in Vienna. Schubert penned both of the works developed in *Little Symphony for Winds* during this fruitful time between 1817 and 1818. A March 1818 presentation at the *inn Zum romischen Kaiser* of the *Overture in the Italian Style in C* marked the first performance of a work by Schubert at a public concert.¹⁷

By 1820, Schubert seemed to be on the verge of success as a composer. Thanks to several musician friends who called themselves "Schubertiads," his compositions were gaining an audience. Sadly, in 1822 his health began to deteriorate, forcing him to live out the remaining

¹⁵ Solomon, Maynard. "Franz Schubert's 'My Dream'." *American Imago*, Vol. 38, No. 2 (Summer, 1981), pp. 137-154, The Johns Hopkins University Press.

¹⁶ Solomon, Maynard. "Franz Schubert's 'My Dream'." *American Imago*, Vol. 38, No. 2 (Summer, 1981), pp. 137-154, The Johns Hopkins University Press.

¹⁷ Brown, Maurice J. E., Eric Sams, and Robert Winter. "Schubert, Franz (Peter)." *Grove Music Online*, (20 January 2001). Oxford Music Online.

years of his life constrained by illness. He died at age thirty-one, the majority of his music remaining unperformed and unpublished.

In 1843, fifteen years after Schubert's death, Carl August Klemm published a compilation of his original works entitled *Fünf Klavierstücke* (Five Piano Pieces). The first piece in the collection, Piano Sonata in E major, D 459, is the source for the first movement of this arrangement.¹⁸ Reynolds lowers the original key a half step to Eb major, most likely as a service to wind players, and makes slight alterations to rhythms in select parts.

In Figures 1 and 2, we see a simplification of rhythms where a repetitive triplet figure is converted to a sustained chord.



Figure 1: *Piano Sonata in E major, D 459* (mm. 43-44)



Figure 2: *Little Symphony for Winds, mvmt. 1* (mm. 43-44)

¹⁸ Schubert, Franz. "Piano Sonata in E Major, D 566." *Stitch und Sruck von Breitkopf & Härtel, Leipzig*, (1843).

In Figures 3 and 4, Reynolds converts a run of eighth notes to an ostinato pattern with similar harmonic motion. In both examples, it is likely he made these adjustments to emphasize the harmonic progression rather than the rhythmic intricacies.



Figure 3: *Piano Sonata in E major, D 459* (mm. 101-102)



Figure 4: *Little Symphony for Winds, mvmt. 1* (mm. 63-64)

The most radical alteration, however, is Reynolds' complete omission of the development section of the original work (measures 54-91). The exposition repeats, as is expected in sonata allegro form, before immediately beginning the recapitulation. The omission is remarkable considering Reynolds took such care to otherwise follow the structure of traditional classical

forms overall. The recapitulation and coda follow the original material with some changes in the accompanying rhythms, similar to previous examples.¹⁹

The third piece from the *Fünf Klavierstücke* collection provides the material for the second movement, marked *Adagio*. Reynolds maintains the original key of C major but changes the meter. The work, originally written in 3/8, is now in 3/4 with the quarter note at a suggested tempo of 54 bpm. A sequence in the middle of the movement, from measures 68-72, is missing in the arrangement. Otherwise, it is a closer adaptation of the original than the first movement.²⁰

Reynolds once again moves the original key down a half step to accommodate the instrumentation for the third movement, an arrangement of the fourth piano piece from *Fünf Klavierstücke*, “Scherzo con Trio.” The tempo designation of *Allegro* is unchanged and dynamic markings are relatively similar as well, with repeating motives marked softer the second time in keeping with the performance practice of the period. Schubert’s playful motives are traded around the upper woodwinds to provide different colors and add character to this *Scherzo* section of music.

For the original trio, Schubert modulated the key to D major, but Reynolds keeps the key consistent with the opening material in Ab major. The arrangement provides abundantly clear dynamic instructions where the original offered very few. Another variation in this section is the instruction given for tempo; Schubert provided a tempo indication of *Più tardo*, indicating he merely wanted it slightly slower than the Scherzo. However, the arrangement designates this section as “Tempo Rubato,” giving the conductor and players license to use more nuance within the tempo rather than keep it strictly slower.

¹⁹ Schubert, Franz, arrangement by Verne Reynolds. “Little Symphony for Winds.” Boosey & Hawkes, Inc. (1817-1818/2003).

²⁰ Schubert, Franz, arrangement by Verne Reynolds. “Little Symphony for Winds.” Boosey & Hawkes, Inc. (1817-1818/2003).

The end of this movement is a repetition of the A material. While Schubert wrote out the complete repetition, Reynolds simply notates *Da Capo al Fine*, which sends the performers back through the A material without a repeat.

Schubert's *Overture in the Italian Style in C Major*, first written for orchestra as both an imitation and parody of Rossini then transcribed by the composer for piano four-hands, provides the material for the final movement of *Little Symphony*. In the original, a twelve-measure *Adagio* section begins the work. While typical of a standard classical overture, the music is not utilized in this arrangement as Reynolds begins the movement at the original opening *Allegro*. The key is altered from C Major to Eb Major allowing the arrangement to return to its opening tonality. In the orchestral version, Schubert traded the melody between the first violins and the upper woodwinds, while Reynolds begins with the melody in the first clarinet, before shifting it to the oboes and flutes. The material follows the original throughout most of the movement; however, thirty measures of music are removed near the end. In its place, the arranger presents an original coda using material Schubert may very well have written himself, as it so well-encapsulates the spirit of his music.²¹

Saint-Saens: *Orient et Occident*

Orient et Occident Op. 25, "Grand Marche" is an original composition for wind band by French composer Camille Saint-Saëns. The work was written for a gala evening in October of 1869, sponsored by the *Union Centrale des Beaux-Arts*, to promote the relationship between art

²¹ Schubert, Franz, arrangement by Verne Reynolds. "Little Symphony for Winds." Boosey & Hawkes, Inc. (1817-1818/2003).

and industry. Dedicated to his friend, Theodore Biais, this was the first of his four original works for wind band.

Saint-Saëns, born in Paris in 1835, was raised by his mother and aunt. He learned to play piano from the age of three and at age ten made his formal debut at the Salle Pleyel with a program that included Beethoven's Piano Concerto in C minor and Mozart's Concerto in B-flat K450, for which he wrote his own cadenza.²² He then began to study composition with Pierre Maleden and demonstrated great aptitude.

Saint-Saëns entered the Paris Conservatory in 1848, studying organ as well as composition, before winning the *Première Prix* in 1851. While in school many of his compositions earned the respect and friendship of contemporary composers including Pauline Viardot, Charles Gounod, Gioachino Rossini, Franz Liszt, and Hector Berlioz. His general education exhibited a voracity for knowledge in all areas including French classics, religion, Latin and Greek, mathematics, and the natural sciences. In particular, astronomy, archaeology, and philosophy were subjects he later wrote about with enthusiasm.²³

Upon leaving the Conservatory in 1853, Saint-Saëns assumed the post of church organist at St. Merry, a Parisian parish. From 1861 to 1865 he taught at the *École Niedermeyer*, an institution founded to improve musical standards in French churches. His students included Gabriel Fauré, André Messager, and Eugène Gigout, who each became lifelong friends. Saint-Saëns was strict about purely technical matters, but was also very inspiring. His students remarked on the intellectual excitement he stimulated with revelations about modern music and the arts in general, which led to the founding of the *Société Nationale de Musique* in 1871. A

²² Fallon, Daniel M. and James Harding, revised by Sabrina Teller Ratner. "Saint-Saëns, (Charles) Camille." *Grove Music Online*, (20 January 2001). Oxford Music Online.

²³ Prod'homme, J. G. and Frederick H. Martens. "Camille Saint-Saëns (Oct. 9, 1835-Dec. 16, 1921)." *The Musical Quarterly*, Vol. 8, No. 4 (Oct. 1922), pp. 469-486. Oxford University Press.

colleague, Romain Bussine, assisted in the effort as did Gabriel Fauré, César Franck and Édouard Lalo. The society's motto *Ars Gallica* (loosely translated to "French Art") emphasized its purpose of encouraging and performing music by living French composers, and gave important premieres of works by Emmanuel Chabrier, Claude Debussy, Paul Dukas, Maurice Ravel, and even Camille Saint-Saëns himself.²⁴

His mother's death in 1888 left Saint-Saëns devastated. To recover he traveled to Algeria, a favorite destination since his first visit in 1873. Further travels, usually based around concert tours, took him to southern Europe, South America, the Canary Islands, Scandinavia and East Asia. Though his popularity in France began to wane, Saint-Saëns was still regarded in America and England as the greatest living French composer. As a result of this admiration, he continued to give concerts and lectures in major cities in these countries beyond the turn of the century.

He concluded his career as a pianist in August of 1921 with a concert at the Dieppe Casino, playing seven pieces to mark the seventy-five years of his public performances as a pianist. He died in Algiers later that year.²⁵

The career and music of Saint-Saëns shed light on the meaning of cosmopolitanism during the French colonial expansion of the mid- to late-nineteenth century. Cultural cosmopolitans of the day believed in tolerating differences amongst individuals and saw societies as plural, having both mobile and immobile elements. New identities and values emerged in such a context, especially those that reflected the emerging French spirit of assimilation. Saint-Saëns saw himself as a "citizen of the world," believing he and everyone around him were all part of

²⁴ Fallon, Daniel M. and James Harding, revised by Sabrina Teller Ratner. "Saint-Saëns, (Charles) Camille." *Grove Music Online*, (20 January 2001). Oxford Music Online.

²⁵ Prod'homme, J. G. and Frederick H. Martens. "Camille Saint-Saëns (Oct. 9, 1835-Dec. 16, 1921)." *The Musical Quarterly*, Vol. 8, No. 4 (Oct. 1922), pp. 469-486. Oxford University Press.

humanity, which led to him travel and live in North and South America as well as Indochina. He also took close to twenty long trips to both Algeria and Egypt.²⁶

Living in North Africa had a significant impact on Saint-Saëns' musical agenda. In his earlier Orientalist works, such as *Orient et Occident*, he portrays the Orient through melody and stasis. The Occident, or West, is portrayed by counterpoint, modulation, and development.²⁷

Timothy Reynish and Bruce Perry, who created a new edition in 1995, wrote the following concerning French military bands, for which this piece was written:

*“The French Revolution had a profound effect, not least on the Harmonie, the military band of the 18th century. The cosy wind chamber music of Haydn and Mozart, Beethoven, and Krommer, with its pairs of wind instruments, was expanded enormously when in 1789 Bernard Sarette first raised the band of the Garde Nationale, a group of some forty-five players, from which evolved the massive groups formed to support the great fetes through which the politicians put over their ideals of Liberty, Equality, and Fraternity. It was for these bands that Catel, Louis, and Hyacinth Jadin, Mehul, and Reicha wrote their “revolutionary” symphonies and marches. In their hands, the oboe was replaced as the main solo instrument by the clarinet and, a little later, the middle of the band was thickened by the addition of saxophones and saxhorns.”*²⁸

The composition starts with strong march rhythms characteristic of western classical music of the era. The brass enter with a definitive unison rhythm for theme 1, with the woodwinds joining in the second iteration.

²⁶ Gooley, Dana. “Cosmopolitanism in the Age of Nationalism, 1848–1914.” *Journal of the American Musicological Society*, Vol. 66, No. 2 (Summer 2013), pp. 523-549. University of California Press on behalf of the American Musicological Society.

²⁷ Russell, Jessica. “From the Old Testament to the Paris Opera: Saint-Saëns’ *Samson and Delilah* and Nineteenth-Century French Orientalism.” School of Music, University of Utah, (August 2017), Proquest, LLC.

²⁸ Saint-Saëns, Camille, edited by Timothy Reynish and Bruce Perry. “Orient et Occident.” Maecenas Music, (1869/1995).



Figure 5: *Orient et Occident Op. 25* (mm. 1-4)

The second theme begins at measure 25 with the melody in the upper woodwinds.



Figure 6: *Orient et Occident Op. 25* (mm. 25-28)

There is contrapuntal motion at measure 33 between the brass and woodwinds before the melodic material from theme 1 triumphantly returns in measure 41. A decrescendo after the development of this material ushers in the trio section of the march.

In keeping with the compositional practice for most marches, the trio includes an added flat in the key signature and a lyrical style. The clarinets and horns are given the prominent melodic line with the other sections smoothly weaving in mostly stepwise motion.



Figure 7: *Orient et Occident*, op. 25 (mm. 72-75)

The last four notes of the trio are in unison across several octaves in the upper woodwinds.

The central section of the composition begins in measure 134 and is dedicated to the geographical area formerly classified as the “Orient,” which includes modern day North Africa and the Near and Middle East. The section opens with a two-measure percussion “roll-off,” another staple found in many marches heralding the arrival of new material; however, the tempo of this segment is much slower than a standard march and also is written in triple meter. Here, Saint-Saëns employs the oboe, clarinet, and flute with Moorish rhythms over light accents from Janissary percussion to convey the metaphor of Eastern musical style. The eight-measure melodic line is played by the upper woodwinds, with a two-measure flute and piccolo motif that returns at the end of each iteration. This recurring motif is distinctly pentatonic and occurs throughout this “Orient” section to reinforce the sonority of music from Eastern cultures.



Figure 8: *Orient et Occident*, op. 25, (mm. 144-145)

The final chord before the return of the “Occidental” music is a pianissimo dominant seventh facilitating a transition to the original key of Eb.²⁹

The stylistic elements of the East and West are melded together for a grand finale which reasserts the introductory theme of the West. In measure 184, the music is marked “Tempo 1” and begins with the low brass restating the first theme found at the beginning of the piece. After seven measures, the horns and low woodwinds enter with the same melody while the low brass continue, thus beginning a fugal development. A new instrument pairing enters every seven measures, building in volume and texture until the entire ensemble is playing. At measure 231, the fugue abruptly ends and fragments of melodic material from different parts of the piece are restated. Saint-Saëns instructs the ensemble to *poco a poco crescendo e stringendo*, which builds until the finale. In measure 243, the melody from the “Orient” section of the piece is presented by the flutes and piccolo for a few measures, but is fragmented as the momentum builds into the next section.

²⁹ Saint-Saëns, Camille, edited by Timothy Reynish and Bruce Perry. “Orient et Occident.” Maecenas Music, (1869/1995).

Grainger: *Children's March*

Children's March: "Over the Hills and Far Away" was composed by Percy Grainger for piano and military band in 1918. Many of his works from this compositional period were built upon folk tunes he diligently collected after the turn of the century, with the melodies of *Children's March* likely inspired by this work. The composition, however, is built entirely upon original material and makes full use of the sonorous capabilities of the wind band, with special attention given to the double reeds, saxophones, and piano.

Percy Aldridge Grainger was born July 8th, 1882 in Brighton, a coastal suburb of Melbourne, Victoria, Australia. He spent his earliest years homeschooled by his mother, Rose, who instilled in him a love of music and the arts as well as an outlook on life influenced by lessons of Classical legends and heroes. He studied piano with Louis Pabst, making his performance debut at age six, and continued his musical education in Frankfurt at the Hoch Conservatory in 1895. From 1901 to 1914, he was based in London where he established a career as a concert pianist and private teacher. He toured with contralto Ada Crossley collecting English folksongs from 1903 to 1904, and in 1906, was one of the first collectors to use a phonograph, composing many of his works based on these recordings.³¹

Upon the outbreak of WWI, Grainger migrated to the United States where he quickly became popular as a pianist and composer. For two years he served in the U.S. Army, playing both soprano saxophone and oboe.³² This was Grainger's first true experience with a concert

³¹ Fennell, Frederick. "Children's March by Percy Aldridge Grainger." *The Instrumentalist*, (December 1982), pp. 20-26

³² Hughes, Charles W. "Percy Grainger, Cosmopolitan Composer." *The Musical Quarterly*, Vol. 23, No. 2 (April 1937), pp. 127-136. Oxford University Press.

band, and he was immediately taken with the unique sound of the ensemble. The encounter began a long and fruitful relationship with the medium.

Grainger's musical output was extensive, consisting of two kinds of works: original compositions and folk music settings. He is most well-known for the latter, but it is interesting to note that of his own compositional style, Grainger said the following:

*“My great passion in childhood was Bach's music, and always has been. And polyphonic music has always been the kind of music that appeals to me most. By that I mean music in which several melodic or half-melodic voices move around with some appearance of freedom. I've never liked that kind of music in which a single melody seems to dominate the others and the others walk around like slaves below the melody. I never liked that, particularly. Consequently, folksong, although I've dealt a great deal with folksong, doesn't feel as natural to me as some other kinds of music.”*³³

Five pieces Grainger composed shortly after World War I are considered to be cornerstones of the band repertoire. Of these, *Irish Tune from County Derry*, *Molly on the Shore*, and *Shepherd's Hey* are settings of British folk music, while the melodic material of *Children's March* and *Colonial Song* is original to Grainger. *Children's March* is the only composition of the five written originally for wind band, and it was not until the 1930s that Grainger penned other works specifically for this ensemble.³⁴

Children's March was premiered on June 6th, 1919 with the composer conducting the Goldman Band, a professional ensemble based in New York City. The score bears the dedication “For my playmate beyond the hills,” which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century.³⁵

³³ Willetts, Pamela J. “The Percy Grainger Collection.” *The British Museum Quarterly*, Vol. 27, No. 3/4 (Winter 1963-1964), pp. 65-71. British Museum.

³⁴ Fennell, Frederick. “Children's March by Percy Aldridge Grainger.” *The Instrumentalist*, (December 1982), pp. 20-26

³⁵ Grainger, Percy. “Children's March.” Alfred Publishing Co., Inc. (1919).

A unique contribution to wind band repertoire of the day was the inclusion of the piano as an ensemble member in this score. Although Grainger was well-aware of the capabilities of the piano, he wrote the part to be straightforward to match the level of the other instrumental parts. The only special technique employed in this piece requires the player reach inside the instrument and strike the string of the lowest B-flat with a marimba mallet.³⁶

The form is a five-part Rondo with an introduction and coda. The introduction begins with woodwinds in a playful melodic line in 6/8 and transitions into the first theme at measure 21, played by the baritone saxophone and 2nd bassoon. The style is light and detached and the texture grows thicker as the section progresses. Grainger uses the same theme in different variations of volume and timbre throughout the A section.



Figure 11: *Children's March* (mm. 21-25)

A key change at measure 117 introduces the B material along with a sudden drop in volume from the full ensemble playing at *fortississimo*.



Figure 12: *Children's March* (mm. 117-120)

³⁶ Grainger, Percy. "Children's March." Alfred Publishing Co., Inc. (1919).

Another unique aspect of the work is featured during this B section, with instruments one on a part in eight voices and the remainder of the ensemble singing wordlessly in four-part harmony. This piece was composed for the U.S. Army Band, an all-male ensemble at the time; therefore, the choral parts were specified for a male quartet. In newer editions, with ensembles almost certain to contain both men and women, the top two parts have been rewritten for soprano and alto.

The A material returns at measure 197 in the soprano and alto sax, cornet, and piano. In this section, Grainger's compositional voice and harmonic language can be heard clearly, accompanied with sudden rhythmic changes and isolated percussion motives. This section includes moments that are abrasive and anxious, with abrupt and unexpected interjections marked "as violently and roughly as possible."

At measure 261 the woodwinds build upon the atmosphere of turmoil as they swirl in sextuplets and quadruplet eighth notes, creating a thick texture that crescendos for six measures into a triumphant return to the B material at measure 267.

261

Figure 13: *Children's March* (mm. 261-265)

The section decreases in intensity into the final statement of the A material at measure 339, with contrary motion and chromatic voicings typical of Grainger's other works throughout the ensemble. The baritone saxophone shares the melody with the 1st horn and soprano saxophone and the texture of the accompanying voices is thin. There is relief and simplicity of harmony in this final section as it leads into the coda at measure 371. The coda recalls material from the introduction and diminishes in volume through the end with short fragments and motives passed around, as if the children personified throughout are marching away into the distance.³⁷

³⁷ Grainger, Percy. "Children's March." Alfred Publishing Co., Inc. (1919).

Gervasoni: *Peruvian Fanfare no. 1*

Peruvian Fanfare no. 1 was composed by Antonio Gervasoni in 2014. While the music is original, the work utilizes many characteristics of two traditional dances from the coast of Peru. The tempo, complex rhythms, and style of the music can be traced back to the rich history of the dance upon which it is based. Gervasoni wrote this piece as a celebration of traditional Peruvian music and added his own contemporary ideas for the modern listener.

Antonio Gervasoni was born in Lima, Peru in 1973, beginning general music lessons at age three. He went on to study piano with Elke Brunke at age nine but, while he loved to play, had no desire to become a professional pianist. Gervasoni was pursuing a career in computing sciences when he wrote his first composition and, in his mid-twenties, participated in composition master classes with Vladislav Uspensky, a Russian composer and former student of Dmitri Shostakovich. While studying with Uspensky, Gervasoni decided to dedicate himself fully to composition. In 2001 he attended the National University for Music, studying composition with José Sosaya and piano with Teresa Quesada. In 2007 Gervasoni received the Fellowship Diploma in Composition from the London College of Music.³⁸

Established in 2001 with Gervasoni as one of the founding members, the Peruvian Circle of Composition is a group of musicians dedicated to the study and promotion of classical and contemporary music. He began teaching at his alma mater, the National University for Music, in 2008 before becoming the director of the music department the following year at the *Universidad Peruana de Ciencias Aplicadas* (UPC) where he is currently a professor of composition, film scoring, and orchestration.

³⁸ Gervasoni, Antonio. "About Me." *Antonio Gervasoni*, Cayambis Music Press, (2019), www.antoniogervasoni.com/about-me.

Gervasoni's concert music includes a wide variety of works for solo instruments, wind band, orchestra, and a four-act chamber opera. He has also written the soundtracks for eight Peruvian feature films and won a number of awards including first prize on the Emerging Composers Category at the 2004 Vanguard Premieres Choral Composition Contest for his choral work *A-nir*; Most Distinguished Musician and a Special Mention at the 2014 IBLA Grand Prize for his work *Cosmos*, and Honorable Mention at the *3er Festival Brasil de Cinema Internacional* in 2015, for the soundtrack of the Peruvian film *La Amante del Libertador*. Most recently, in May 2018, his piece *Il giardino della casa* was amongst the winners of the Newly Published Music Competition organized by the National Flute Association of the United States.³⁹

The first section of *Peruvian Fanfare no. 1* is music reminiscent of the *Marinera*. Of this dance, the composer writes:

*“The Marinera is often danced by a single couple and requires a rather large space to be performed. The woman dances barefoot with a white handkerchief in her right hand while holding her skirt with her left hand. The man is dressed in typical “chalan” clothing, which includes a poncho and a hat; he also holds a handkerchief in his right hand and sometimes uses this same hand to take off his hat while dancing. The dance is an elegant and stylized reenactment of a courtship, and the dancers never touch each other creating an atmosphere of coquettishness, yearning, and sensuality until finally leading up to the romantic conquest.”*⁴⁰

The *Marinera* is Peru's national dance, with roots in the Spanish *Fandango*, African *Zamacueca*, and indigenous couple dances. The *Zamacueca* was a popular dance among African slaves brought to Peru in the 16th century, and through the centuries, it has evolved with a blend of Spanish, Moorish, Andean, and Gypsy influences. Before the year 1879, when Peru went to war with Chile, the *Marinera* was known as the “Chilean.”⁴¹ Post-war, it was renamed the

³⁹ Gervasoni, Antonio. “About Me.” *Antonio Gervasoni*, Cayambis Music Press, (2019), www.antoniogervasoni.com/about-me.

⁴⁰ Gervasoni, Antonio. “Peruvian Fanfare no. 1.” Cayambis Music Press, (2014).

⁴¹ Motley, Sabrina Lynn. “Marinera Dance.” *Smithsonian Folklife Festival*, (2015), festival.si.edu/2015/peru/performing-and-visual-arts/marinera-dance/smithsonian.

“Marinera” in honor of Peru’s navy. The dancers are traditionally accompanied by an ensemble of four guitarists and a player on the *cajón*, a Peruvian box-like drum. Bugles are a more recent addition to the ensemble. Handclapping is added by accompanying singers and members of the audience to complement the dance steps. There are three main varieties of *Marinera*: the *Marinera Norteña*, from Trujillo; the *Marinera Limeña*, from Lima; and the *Marinera Serrana*, from the mountains. The two former variations are known for being light-hearted, playful, and flirtatious, while the *Serrana* is considered more romantic and stately. The *Marinera Norteña* of Trujillo is sometimes performed with the man riding a Peruvian Paso horse, a breed trained for its fancy and elegant stepping. The man rides and directs the steps of the horse throughout his performance.⁴²

In Gervasoni’s work, which is based primarily on the *Marinera Limeña*, the two dancers are traditionally represented through the use of contrasting textures, orchestration, and dynamics. The theme for the male dancer is always stated with three strong quarter notes with a slight separation between them, to signal the movement of the male dancer.



Figure 14: *Peruvian Fanfare no. 1* (mm. 1-6)

The ensemble is almost always tutti and accompanied by march-like percussion, with dynamic markings of *forte* or *fortissimo* through the masculine section. At times, the theme lasts

⁴² Ramos, by: Jesus. “Marinera Dance in Trujillo: Peru’s Famous National Dance: Kuoda Travel.” *Luxury Travel to Peru, Galapagos & Bolivia*, (21 May 2020), www.kuodatravel.com/dancing-marinera-trujillo-perus-famous-national-dance/.

six measures, and at others only four before it is interrupted by music representing the female dancer. This theme is much softer and is usually played by woodwinds in staccato eighth notes that flit around depicting light-hearted laughter in response to the first theme.



Figure 15: *Peruvian Fanfare no. 1* (mm. 13-16)

This exchange happens ten times with slight variations to each of the themes, representing the different movements of each of the dancers in response to one another.

The second half of *Peruvian Fanfare no. 1* is centered around the music of the *Festejo*. Of this section, the composer writes:

*“The Festejo is a dance of African origin, developed by the slaves brought by the Spanish from Congo, Angola, and Mozambique. Contrary to the Marinera, it is usually performed by several couples. The women wear handkerchiefs on their heads and colorful dresses. Choreographies may be very elaborate, with men and women dancing barefoot in a festive-erotic dance that includes strong movements of their hips and torsos.”*⁴³

To most Peruvians, the *Festejo* is a music and dance genre, characterized by a brisk compound-duple rhythmic accompaniment, festive song lyrics, displays of percussive virtuosity, and lively choreography. The roots of the genre date back to the nineteenth century, with much of

⁴³ Gervasoni, Antonio. “Peruvian Fanfare no. 1.” Cayambis Music Press, (2014).

its contemporary character of the *Festejo* embodying the irrepressible joy of the Afro-Peruvian community, even in times of hardship.⁴⁴

The *Festejo's* endurance in *Limeño* pop culture has been a source of both concern and inspiration to contemporary performers. Many performers feel that its commodification has led to a lack of creativity, signifying stagnation and continued banality of the genre, taking away from its potential to be a positive symbol of Afro-Peruvian identity. To others, the *Festejo's* former commercial success within Peru holds the potential for future triumphs in local and transnational arenas, provided musicians update its musical style. Because of its popularization and dissemination through the mass media in the 1970s, the *Festejo*, more than any other genre, has come to define what is deemed as the essence of the Afro-Peruvian sound. It remains a part of *Limeño* popular culture, often featured in television commercials, promotional spots for the telephone company, and to rally soccer and volleyball fans during international tournaments.⁴⁵

The earliest interpretations featured two different levels of the 3:2 rhythmic relationships that gave the festejo its distinctive character. First is the juxtaposition of a melody primarily sung in simple duple meter against an accompaniment featuring a compound duple subdivision. The result is a strong duple feel with internal rhythmic ambiguity stemming from subdividing the space in between these strong beats into either two or three equal parts. This ambivalence allows for parts to switch smoothly from one metric subdivision of the beat to another without affecting the festejo's overall duple feel.⁴⁶

⁴⁴ Leon, Javier F. "Mass Culture, Commodification, and the Consolidation of the Afro-Peruvian 'Festejo.'" *Black Music Research Journal*, vol. 26, no. 2 (2006), pp. 213–247. *Center for Black Music Research*, Columbia College Chicago and University of Illinois Press.

⁴⁵ Romero, Raul R. "Development and Balance of Peruvian Ethnomusicology." *Yearbook for Traditional Music*, vol. 20 (1988), pp. 146-157. Cambridge University Press.

⁴⁶ Romero, Raul R. "Development and Balance of Peruvian Ethnomusicology." *Yearbook for Traditional Music*, vol. 20 (1988), pp. 146-157. Cambridge University Press.

In *Peruvian Fanfare no. 1*, the music representing the *Festejo* begins at measure 91. It is written in compound meter, alternating between 15/8 and 6/8, though the meter can be difficult to identify aurally. The ambivalence lies in the syncopation of the bass line, which creates a duple structure over the compound subdivisions presented by the percussion. The low voices establish a duple ostinato for eight measures with the winds adding an additional layer of syncopation at measure 99.



Figure 16: *Peruvian Fanfare no. 1* (mm. 91-94)



Figure 17: *Peruvian Fanfare no. 1* (mm. 99-102)

Percussion parts alternate between highlighting the compound meter and the duple accompaniment. Each phrase adds a new line of material layered in and builds in volume and texture to the end, representing the rhythmic ambiguity and excitement characteristic of this traditional Peruvian dance.⁴⁷

⁴⁷ Gervasoni, Antonio. "Peruvian Fanfare no. 1." Cayambis Music Press, (2014).

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www.hornsociety.org
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Recital 2 Program:
“An Evolution of the Harmonie Ensemble”

Harmonie in Bb, op. 78 (1810)

Allegro Moderato
Minuetto - Moderato
Adagio
Presto

Franz Krommer
(1759 - 1831)

Octet, op. 216 (1892)

Allegro Moderato
Scherzo: Vivace
Adagio ma non troppo
Finale: Allegro molto e grazioso

Carl Reinecke
(1824 - 1910)

Capriol Suite (1926)

Basse-Danse
Pavane
Tordion
Bransles
Pieds-en-l'air
Mattachins

Peter Warlock
(1894 - 1930)
arr. John Geddes

L'Heure du Berger (1947)

Vieux Beaux
Pin-up Girls
Les Petits Nerveux

Jean Françaix
(1912 - 1997)

Recital 2 Program Notes

Krommer: *Harmonie in Bb, op. 78*

Harmoniemusik, or music for a small band of wind instruments, emerged at the beginning of the 18th Century as refinements to oboes, clarinets, and bassoons increased the stability and flexibility of these instruments. In 1782, Austrian emperor Joseph II pronounced that *Tafel-Musik* should be played by an ensemble of eight instruments (two oboes, two clarinets, two bassoons and two horns) which formalized the instrumentation of the ensemble. Musicians from his Court-Theatre-Orchestra, the predecessor of the Vienna Philharmonic, served as his court Harmonie. Due to the virtuosity of this imperial wind band, this instrumentation became standard.⁴⁸ Following the Emperor's example, many central European courts employed this ensemble, though few original compositions for the instrumentation existed. Repertoire was created by arranging ballets and operas, which became as commonplace as original works in the late 18th and early 19th century.⁴⁹

One of the most prolific composers of *Harmoniemusik* during its golden age (c. 1760-1837) was Franz Krommer. Though he is often overshadowed by his contemporaries Haydn, Mozart, and Beethoven, his contributions to the medium are considerable. Born in what is now the Czech Republic during 1759, Krommer received training as a violinist and organist

⁴⁸ Blomhert, Bastiaan, edited by B. K. Doyle. "Harmoniemusik." University of Michigan Conducting Studio Drive, (October 2002).

⁴⁹ Blomhert, Bastiaan, edited by B. K. Doyle. "Harmoniemusik." University of Michigan Conducting Studio Drive, (October 2002).

from his uncle at an early age. Though there is no record of his first formal teachers, it could be safely assumed his initial training was in a monk's school, as during the Counter-Reformation the Catholic Church established seminaries in Czech lands. Since part of the requirements for seminary admission were literacy and musical training, monks took in boys who showed talent in music.⁵⁰

Krommer was first employed in 1777 as an organist in Turan. In 1785, he moved to Vienna and became a violinist in the orchestra of the Duke of Styrum, transitioning to musical director two years later. He went on to be the musical director and composer for Count Karoly's regimental band, and in 1790, served as music director for the Pecs cathedral. In 1810 Krommer became the *Ballet-Kappellmeister* of the Vienna Hoftheatre, then became the last official director of chamber music and court composer to the Habsburg emperors in 1818, holding this position until his death in 1831.⁵¹

Of Krommer's music, musicologist David Whitwell said the following:

*"In my opinion, the most interesting and significant [aspect] of these many compositions for wind instruments is the large body of works for "Harmonie." The significance of these works lies not in their number, but in the fact that every single one of them ranks above the average in quality. As the entire product of the Vienna Octet School has only recently been rediscovered, former historians have assumed these works were written earlier, during the period in which Krommer was a band director. In fact, the works were composed in Vienna between 1800-1818, which is also the period they were published, during the very zenith of the octet movement."*⁵²

Krommer's first publication was in 1803, with thirteen partitas given opus numbers (op. 45 I-III, 57, 67, 69, 71, 73, 76, 77, 78, 79, and 83) as well as appearing in print during his

⁵⁰ Hall, William R. "A Critical-Performing Edition of the Franz Krommer *Parthia for Band* (1825) for American Concert Band." College of Fine and Professional Arts, Kent State University, (May 2004), ProQuest, LLC.

⁵¹ Wessely, Othmar. "Franz Krommer." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁵² Whitwell, David. "Franz Krommer: Early Wind Master." *Journal of Band Research*, (Spring 1974), Music Periodicals Database.

lifetime.⁵³ The first printed edition of *Harmonie in B-flat*, op. 78 was announced in the *Wiener Zeitung* on May 30th, 1810.⁵⁴ The work itself must have been composed in 1809 or early 1810 and was performed by court musicians as entertainment for the noble family of Duke Ignaz Fuchs in Vienna. A second similar edition of the work by Steiner & Co with the same plate number followed shortly thereafter, around 1812.

The tempo of the first movement, written in sonata-allegro form, is marked as *allegro moderato*. It begins in the key of Bb and immediately introduces a four-note motive that returns several times in the oboes: a three-eighth-note appoggiatura ending with a dotted quarter note on the strongest beat.⁵⁵



Figure 18: *Harmonie in Bb op. 78* mvmt. 1 (mm. 1-4)

Krommer utilizes terraced dynamics throughout the movement, often surprising the listener with sudden shifts from fortissimo to piano and back again. The secondary theme is gently stated in measure thirty-three by 1st clarinet, then is abruptly re-stated by a tutti ensemble before once again returning to a soft iteration of the primary motive in 1st oboe.

⁵³ Wessely, Othmar. "Franz Krommer." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁵⁴ Wessely, Othmar. "Franz Krommer." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁵⁵ Krommer, Franz. "Harmonie in B-flat, op. 78." *Florincor Editions*, The Netherlands, (2004).



Figure 19: *Harmonie in Bb op. 78 mvmt. 1* (mm. 33-36)

The development begins in measure 64 with the original four-note motive exchanged between upper and lower voices, transforming harmonically while an ostinato in octaves moves throughout the ensemble. The key arrives at tonic for an authentic cadence in measure 96, ushering in a restatement of the introduction to signal the recapitulation. The secondary theme returns in measure 127 with the closing material beginning in measure 142.

Labeled *menuetto moderato*, the second movement follows the traditional form of a minuet and trio, both of which are in rounded binary form. The melody in 1st clarinet is serene and legato with a smooth waltz-like accompaniment in the ensemble. In measure 9, 1st oboe continues the melody, beginning with a typical four bar antecedent before abruptly shifting to a dominant extension leading to a perfect authentic cadence. The final half of the movement, beginning with a pickup in the bassoons to measure 32, is notated “Trio” and is staccato and energetic, with the rest of the ensemble interjecting motives into the moving eighth-note line. It also has two repeated sections before a da capo sends the players back to the beginning of the movement with a Fine in measure 31.⁵⁶

Written in the key of Eb, the third movement is marked *adagio* and is through-composed. The motive within the A material is a rhythm often unison across the ensemble.

⁵⁶ Krommer, Franz. “Harmonie in B-flat, op. 78.” *Florico Editions*, The Netherlands, (2004).

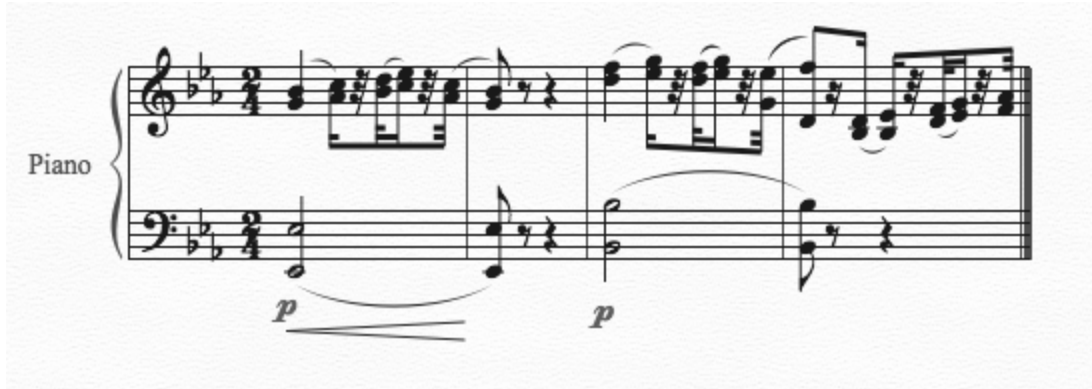


Figure 20: *Harmonie in Bb op. 78* mvmt. 2 (mm. 1-4)

At C, B material is introduced in a soaring clarinet line accompanied by a thirty-second note motor in 1st bassoon. 2nd clarinet, 2nd bassoon, and contrabassoon join the arpeggiated ostinato with melody in the oboes and horns at D, with A material returning at E. The B material returns one last time at G in 1st oboe and the movement concludes with a perfect authentic cadence.

The final movement is in sonata-allegro form like the first, but Krommer expands this form by including two additional themes to the traditional two. The primary theme features the 1st clarinet in spritely arpeggiated triplets, with accompanying voices fracturing the standard eight-measure phrase into a surprising asymmetrical grouping of 3-2-3 measure sub phrases.



Figure 21: *Harmonie in Bb op. 78* mvmt. 4 (mm. 1-8)

The second eight-bar phrase gives the accompaniment a more standard four plus four measures of antecedent-consequent, before the original three-two-three phrasing returns.⁵⁷

The secondary theme begins in measure 24 with dotted eighth sixteenth notes in 1st oboe and clarinet.

A condensed score for the second movement of Franz Krommer's 'Harmonie in B-flat major, Op. 78'. The score is in 2/4 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a series of eighth notes, each with a dotted eighth sixteenth note rhythm. The bass staff contains a bass line with quarter notes and a dynamic marking of *ff* (fortissimo) at the beginning.

Figure 22: *Harmonie in Bb op. 78 mvmt. 4 (mm. 24-27)*

The third theme begins at measure 56 with a melody of staccato eighth notes passed around the ensemble.

A condensed score for the third movement of Franz Krommer's 'Harmonie in B-flat major, Op. 78'. The score is in 2/4 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with staccato eighth notes. The bass staff contains a bass line with staccato eighth notes and a dynamic marking of *pp* (pianissimo) at the beginning. There are also dynamic markings of *fp* (fortissimo piano) at the end of the passage.

Figure 23: *Harmonie in Bb op. 78 mvmt. 4 (mm. 56-63)*

⁵⁷ Krommer, Franz. "Harmonie in B-flat, op. 78." *Florico Editions*, The Netherlands, (2004).

At measure 100 the three themes return in an exact repetition. There is a grand pause before E, then new material is played in the oboes and clarinets in the dominant key of F. This development section requests *pianissimo* and has long, sustained chords and a melody that crescendos slowly as it progresses. Near the end of the fourth theme, fragmented motives of the primary material return across the ensemble and at H, a recapitulation occurs in the original key of Bb. The Coda occurs at N with a prolongation of the tonic and the work concludes with a perfect authentic cadence into two definitive quarter notes.⁵⁸

Reinecke: Octet, op. 216

Carl Heinrich Carsten Reinecke was born June 23rd, 1824 in Altona, now a part of Hamburg, Germany. His mother died when he was four leaving his father, Johann Peter Rudolf Reinecke, to raise him and his older sister Anna Elisabeth. Due to a weak constitution inherited from his mother, Carl did not attend public school, instead taking lessons from his father, a well-known music pedagogue and author of several textbooks. He studied piano, violin and music theory, composing several short pieces by age seven.⁵⁹

⁵⁸ Krommer, Franz. "Harmonie in B-flat, op. 78." *Florico Editions*, The Netherlands, (2004).

⁵⁹ Sietz, Reinhold. "Reinecke, Carl (Heinrich Carsten)." *Grove Music Online*, (20 January 2001). Oxford Music Online.

His father's influence on his artistic development not only affected practical performance and compositional skills, but also his aesthetic ideals. Rudolf Reinecke's love of the works of composers such as Haydn, Mozart, and Beethoven along with an aversion to Gluck as well as the new Italians carried over effectively to his son. Reinecke had no desire to write compositions in a more progressive style and did not reach beyond the conservative mold until his father died many years later.⁶⁰

Reinecke traveled through Europe in 1845 before settling in Copenhagen a year later where he was appointed court pianist with duties including accompanying the violinist H. W. Ernst as well as giving solo recitals. He benefited from a particularly friendly reception in Leipzig by Mendelssohn, the Schumanns, and Liszt, whose daughter Reinecke taught later in Paris.⁶¹ In 1851 he moved to Cologne, teaching counterpoint and piano at Hiller's Conservatory, while also serving as musical director and conductor of several musical societies between 1854 and 1859. Reinecke then spent ten months in Breslau as director of music at the university and conductor of the Singakademie. By 1860 his growing reputation brought him an appointment to teach at the Leipzig Conservatory where he became the director in 1897.⁶² By improving the facilities and selecting capable teachers who shared his conservative views, he transformed the conservatory into one of the most renowned in Europe.

Reinecke became a member of the Berlin Academy in 1875, received their honorary doctorate in 1884 and became a professor in 1885. He retired in 1902, though his creative work continued until his death.⁶³

⁶⁰ Davey, Henry. "Carl Reinecke." *The Musical Herald*, no. 745, (April 1, 1910), British Periodicals.

⁶¹ Reinecke, Carl. "My Pupils and Myself." *The Etude*, Vol. 26, No. 1, (January 1, 1908), ProQuest.

⁶² Bethea, Stephanie. "The Flute Music of Carl Reinecke." School of Music, University of Washington, (2008), ProQuest, LLC.

⁶³ Sietz, Reinhold. "Reinecke, Carl (Heinrich Carsten)." *Grove Music Online*, (20 January 2001). Oxford Music Online.

Composition was also an important activity for Reinecke, his first work appearing in print in 1839. As a composer, he was best known for his numerous piano works, representing virtually every musical form of the time, and was heavily influenced by the melodic style of both Mendelssohn and Schumann. Reinecke was a master of the so-called *Hausmusik* (music played in private homes) and of simpler forms popular at the time. He found increasing discord with the New Germans such as Liszt and Wagner, insisting that he could not compose against his convictions. At the core of this late Romantic musical conflict was the prevalence of programmatic music. The contrast of Reinecke's classicist stance and his love of more modern harmonies mirror the typical Romantic dichotomy.⁶⁴

Programmed with works by Beethoven and Cherubini, Reinecke's *Octet*, Op. 216 premiered December 10, 1892 at Gewandhaus Concert Hall with the composer conducting. The eight musicians were from the Gewandhaus Orchestra, including the oboist and Conservatory teacher Gustav Hinke, to whom Reinecke dedicated the piece. The instrumentation echoes traditional eighteenth-century octets of Mozart and Krommer, with the exception of replacing one of the oboes with a flute. Stylistically, Reinecke's *Octet* demonstrates influences of traditional classical forms while using romantic harmonies.⁶⁵

Marked *allegro moderato*, the first movement is in the key of Bb and follows a sonata-allegro form. There is lush chromaticism in accompanying voices and the opening theme of the exposition is stated by 1st horn. At A the horn melody, labeled *espressivo*, quickens and is accompanied by swirling eighth note figures. 1st bassoon plays the theme at B in a minor key with a thin texture and dramatic dynamic shifts.

⁶⁴ Bethea, Stephanie. "The Flute Music of Carl Reinecke." School of Music, University of Washington, (2008), ProQuest, LLC.

⁶⁵ Gamboa, Thomas P. "Wind Music from the Renaissance to the Present: A Summary of Dissertation Recitals." School of Music, Theatre, and Dance, University of Michigan, (2018), ProQuest, LLC.

Allegro moderato.

Flöte.

Hoboe.

2 Clarinetten
in B.

2 Hörner
in F.

2 Fagotte.

Figure 24: *Octet op. 216* mvmt. 1 (mm. 1-6)

The second theme is stated by the oboe in measure 45 with a tonal center of D minor, an unusual modulation for a traditional sonata-allegro form,⁶⁶ which typically moves to the relative minor.⁶⁷

⁶⁶ Gamboa, Thomas P. "Wind Music from the Renaissance to the Present: A Summary of Dissertation Recitals." School of Music, Theatre, and Dance, University of Michigan, (2018), ProQuest, LLC.

⁶⁷ Reinecke, Carl. "Octet, op. 216." *Luck's Music Library*, Michigan, (2012).



Figure 25: *Octet op. 216 mvmt. 1* (mm. 44-47)

This theme returns to introduce the development at measure 97. The recapitulation is found in measure 151 in the original key of Bb, restating the melodic content of the exposition.



Figure 26: *Octet op. 216 mvmt. 1* (mm. 151-158)

Interestingly, the second movement is a Scherzo in ternary form, exchanging the traditional construction of the second and third movements. In the A section, the oboe and clarinet present the theme's first iteration, with a light and playful rhythmic style through the duration.⁶⁸



Figure 27: *Octet op. 216* mvmt. 2 (mm. 1-4)

The B section, functioning as a “trio,” modulates to G-flat major and is expressive with elements of sustain in both melody and accompanying voices.. Flute and oboe present a soaring melody with wide leaps in measure 31. The rhythms and articulation from the opening A section return in measure 51 and the key modulates to the original tonal center of Bb, announcing a return of A in measure 55.⁶⁹

⁶⁸ Reinecke, Carl. “Octet, op. 216.” *Luck’s Music Library*, Michigan, (2012).

⁶⁹ Reinecke, Carl. “Octet, op. 216.” *Luck’s Music Library*, Michigan, (2012).



Figure 28: *Octet op. 216 mvmt. 2* (mm. 41-44)

The third movement, marked *adagio ma non troppo*, is also in ternary form. The opening key is Eb major with 1st clarinet presenting a melody whose contour slowly rises along with the dynamic of the ensemble.⁷⁰ Chromatic passing tones lead accompanying voices forward and creates the illusion of the line slowly unfurling to the top of the crescendo, then closing again.



Figure 29: *Octet op. 216 mvmt. 3* (mm. 1-4)

⁷⁰ Reinecke, Carl. "Octet, op. 216." *Luck's Music Library*, Michigan, (2012).

The B section begins at measure 24 in the parallel key of E-flat minor with sixteenth note triplets in the flute. There is harmonic instability and a thinness to the texture which lacks the warmth of the A section.

The image shows a musical score for measures 24 and 25 of the Octet, op. 216, movement 3. The score is in E-flat minor and 2/4 time. It features four staves: Flute (top), Oboe/Clarinet (second), Violin (third), and Bassoon/Cello/Double Bass (bottom). The flute part is highly technical, starting with a sixteenth-note triplet and continuing with various rhythmic patterns. The other instruments provide harmonic support with chords and melodic lines. Dynamics include pp, p, and ppp.

Figure 30: *Octet op. 216* mvmt. 3 (mm. 24-25)

Oboe and 1st clarinet announce the return of opening material in measure 50, along with a return to the opening key of Eb major.

The flute provides an exciting technical introduction to the fourth movement, marked *allegro molto e grazioso*. With a tonal center in Bb, the form is a standard sonata-rondo and follows the expected harmonic changes related to its structure.⁷¹

⁷¹ Reinecke, Carl. "Octet, op. 216." *Luck's Music Library*, Michigan, (2012).



Figure 31: *Octet op. 216* mvmt. 4 (mm. 1-6)

The secondary theme begins in measure 27 with a relative key of G minor. In measure 72 the C material is a unison rhythm marked *dolce* in the dominant key of F major. After a lengthy transition with motives from previous sections passed around the ensemble, the flute returns with the primary theme in the home key of Bb in measure 149. The secondary theme is stated in measure 170 by the oboe in the key of C minor. The coda begins in measure 204 with a marking of *animato* and a gradual acceleration to the end.⁷²

Warlock: Capriol Suite

Philip Heseltine, known by the pseudonym Peter Warlock, was born October 30th, 1894 in London to a wealthy family of stockbrokers, solicitors, and art connoisseurs. His father died

⁷² Reinecke, Carl. "Octet, op. 216." *Luck's Music Library*, Michigan, (2012).

just two years after he was born and in 1903 his mother remarried, moving the family to Wales. At preparatory school his interest in music was awakened by his pianola teacher, Colin Taylor. In 1911 he obtained permission for Warlock to attend a concert of Delius's music, an event which was to have a lasting effect on the younger man.⁷³ A friendship developed between Delius and Warlock and the established composer became a mentor and regular correspondent for the rest of his life. Though presumed to follow in the family footsteps and work in either the stock exchange or civil service, upon finishing school Warlock instead spent a few months in Cologne studying German and the piano.⁷⁴ These musical studies proved unsuccessful and, unhappily resigned to a non-musical career, he entered Oxford in 1913 to obtain a degree in classics. Dissatisfied, he left after only one year and for a short while enrolled as a student at the University of London, but this second attempt at a university career was even shorter-lived than his first. In 1915 he secured an appointment as music critic on the staff of London's Daily Mail newspaper though he soon found the work frustrating and lasted in the position barely four months.

One of Warlock's interests was Elizabethan literature and now, finding himself unemployed, he spent time in the British Museum editing early music. In 1916, he published his first musical article and used the pseudonym "Peter Warlock" for the first time. During this period he had become involved in certain occult practices, which likely explains his choice of last name. From 1918 to the mid 1920s, he completed a book on Delius, transcribed an enormous quantity of early music, and also composed a large number of original songs, in addition to perhaps his best-known piece, *Capriol Suite*.

⁷³ Smith, Barry. "Warlock, Peter (Heseltine, Philip [Arnold])." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁷⁴ Parrott, Ian. "Warlock in Wales." *The Musical Times*, Vol. 105, No. 1460, (Oct. 1964), pp. 740-742

At a time when musical scholarship was still very much in its infancy, Warlock made an enormous contribution to the rediscovery of early English music. Here he showed a rare respect for the composers' intentions, his strict editorial practice being to present only that which the composers had written. The largest part of Warlock's compositional output consists of solo songs with piano accompaniment. His idiosyncratic harmonic language with its unlikely and disparate mixture of Delius and Elizabethan folk music gives Warlock's music a strongly personal voice.⁷⁵

The marked contrast between the extroverted and gentler settings in his compositions seemed for some to confirm an apparent dichotomy in the Warlock/Heseltine personality. However, acquaintance with Warlock's complicated life story and constant family pressures, his lack of self-confidence, wild emotional swings, and lack of any permanent employment or regular income, confound such simplistic explanations. Ultimately, he had no way of breaking through the barriers of his self-created musical language either to develop new harmonic techniques or explore new territories of form.⁷⁶

In 1925 Warlock was approached by Cyril Beaumont to write the preface of a new edition of *Orchesographie*, a book published in 1588 by Jehan Tabourot on ballroom dances of his time as practiced in France. The book is now widely known as perhaps the most significant source regarding sixteenth-century dances including the *Basse Danse*, the *Pavane*, the *Gaillarde*, the *Volta*, the *Courante*, the *Allemande*, the *Branle* in some twenty varieties, the *Tordion*, the *Gavotte*, the *Pavane d'Espagne*, and a sword-dance called *Les Bouffons ou Mattachins*.⁷⁷

This sparked the composer's interest, and the following year Warlock wrote *Capriol Suite*, initially scoring it for piano duet then later for string orchestra. The work's six movements

⁷⁵ Smith, Barry. "Warlock, Peter (Heseltine, Philip [Arnold]." *Grove Music Online*, (20 January 2001). Oxford Music Online.

⁷⁶ Cockshott, Gerald. "Some Notes on the Songs of Peter Warlock." *Music & Letters*, Vol. 21, No. 3, (July 1940), pp 246-258.

⁷⁷ Barker, E. Phillips. "Some Notes on Arbeau." *The Journal of the English Folk Dance Society*, No. 3, (1930), pp 2-12.

might have accompanied the equivalent dance based on the footwork and tempo. John Geddes arranged the piece for double wind quintet in 2003.

Written in D minor and titled *Basse-Danse*, the first movement begins with the melody in 1st clarinet. The *basse danse*, or "low dance", was a popular court dance in the 15th and early 16th centuries, especially at the Burgundian court. The word *basse* describes the nature of the dance, in which partners move quietly and gracefully in a slow gliding or walking motion without leaving the floor, while in livelier dances both feet left the floor in jumps or leaps.⁷⁸ Warlock has chosen the livelier interpretation, writing in a quick triple meter, marked *allegro moderato*, with the emphasis on the downbeat.⁷⁹

The image shows a page of a musical score for the first movement of the Capriol Suite, measures 1 through 7. The tempo is marked **Allegro moderato** with a quarter note equal to 126 (♩ = 126). The key signature is D minor (three flats) and the time signature is 3/4. The score is for a double wind quintet, with parts for Flute 1 (with a 'Take Piccolo' instruction), Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb (marked 'solo'), Clarinet 2 in Bb, Horn 1 in F, Horn 2 in F, Bassoon 1, and Bassoon 2. The music begins with a *mf* dynamic. The Clarinet 1 part features a melodic line with eighth-note patterns, while the other instruments provide harmonic support with chords and rhythmic patterns.

Figure 32: *Capriol Suite* mvmt. 1 (mm. 1-7)

⁷⁸ Novello. "French Dance Music of the Sixteenth Century." *The Musical Times*, London, Vol. 114, (1973), pp 498-512.

⁷⁹ Warlock, Peter arr. John Geddes. "Capriol Suite." *Ariel Music*, Oxfordshire, England, (2003).

The second movement, *pavane*, is written in G minor and marked *allegretto, ma un poco lento*. The *pavane* was a slow processional dance common in Europe during the 16th century. The music which accompanied it appears originally to have been fast or moderately fast but, like many other dances, became slower over time. The *pavane* was popular from roughly 1530 to 1676 though, as a dance, it was already dying out by the late 16th century. As a musical form, the *pavane* survived long after the dance itself was abandoned, and well into the Baroque period, when it finally gave way to the *allemande/courante*.⁸⁰ In this movement, 1st bassoon begins with a quiet ostinato that is passed around the ensemble throughout the movement, and melody is heard first in the flutes and 2nd clarinet. There is a contrast in style between the ostinato with staccato eighth notes and the legato and cantabile melody and accompanying voices.⁸¹

Allegretto, ma un poco lento ♩ = 74

Figure 33: *Capriol Suite* mvmt. 2 (mm. 1-11)

⁸⁰ Novello. "French Dance Music of the Sixteenth Century." *The Musical Times*, London, Vol. 114, (1973), pp 498-512.

⁸¹ Warlock, Peter arr. John Geddes. "Capriol Suite." *Ariel Music*, Oxfordshire, England, (2003).

The third movement, entitled “*Tordion*,” from the French verb *tordre* (to twist), is music based on a lively dance, similar in nature to the *galliard*, and popular from the mid-15th to the late-16th centuries, first in the Burgundian court and then all over the French Kingdom. The dance was paired frequently with the *basse danse* due to their contrasting tempi. Nearly all variations on the dance are in triple meter and based upon the simple *cinq pas* (five step) *tourdion*. The *cinq pas* begins in either a *posture droit* or *posture gauche* (the former with the right foot slightly in front, the latter with the left), with weight evenly distributed between the feet. Assuming a *posture gauche*, a small kick of the right foot into the air at the same time as a slight hop as to land with the left foot. The step is repeated as a *pied en l'air gauche*, with the left foot kicked into the air and a slight hop to land upon the right. The two steps are then repeated, with care that kicks are small as the dance is brisk. The process repeats, mirrored to reflect the new starting posture, until the song ends.⁸² Much like the dance upon which it is based, this movement is written in a triple meter with a tonal center of G minor. The dynamic level is quiet throughout, never rising above a *mezzo piano*.⁸³

⁸² Novello. “French Dance Music of the Sixteenth Century.” *The Musical Times*, London, Vol. 114, (1973), pp 498-512.

⁸³ Warlock, Peter arr. John Geddes. “Capriol Suite.” *Ariel Music*, Oxfordshire, England, (2003).

Con moto $\text{♩} = 65$

Fl. 1 solo *mp* very lightly

Fl. 2 *p* very lightly

Ob. 1 Oboe 2 tacet

Cl. 1 *p* very lightly

Cl. 2

Hn. 1

Hn. 2 *p*

Bsn. 1

Bsn. 2 *p* very lightly

Figure 34: *Capriol Suite* mvmt. 3 (mm. 1-4)

A *branse* is a type of French dance popular from the early 16th century to the present, danced by couples in either a line or a circle, and is the title of the fourth movement. The name *branle* derives from the French verb *branler* (to shake or sway), referring to the side-to-side movement of a circle or chain of dancers holding hands or linking arms. Dances of this name are encountered from about 1500 and the term is used for dances still danced in France today. The dance alternated a number of larger sideways steps to the left (often four) with the same number of smaller steps to the right so that the chain moved gradually to the left. Although originally French dances of rustic provenance, danced to the dancers' singing, the branle was adopted, like other folk-dances, into aristocratic use by the time that printed books allow us to reconstruct the dances. A variety of branles, attributed to different regions, were danced in sequence, so that the

suite of branle music gives one of the earliest examples of the classical suite of dances.⁸⁴ Marked Presto, this movement is in duple time and written in ternary form. The surrounding A sections are in G minor with the B section in the parallel G major. From L to the end of the movement, the tempo accelerates, and the final chord surprises with a picardy third.⁸⁵

Figure 35: *Capriol Suite* mvmt. 4 (mm. 1-7)

For the fifth and most lyrical movement of the suite, Warlock chose the title *Pieds en l'air*, which is a dance step found in many of the more energetic dances, such as the *Galliard* and the *Bransles*. It is usually accompanied by more specific instructions like *pieds en l'air gauche* (left) or *droit* (right). The movement, set up by the picardy third of the previous, is in G major. It

⁸⁴ Novello. "French Dance Music of the Sixteenth Century." *The Musical Times*, London, Vol. 114, (1973), pp 498-512.

⁸⁵ Warlock, Peter arr. John Geddes. "Capriol Suite." *Ariel Music*, Oxfordshire, England, (2003).

is marked *Andante Tranquillo* and has fluid, legato lines both in the melody and accompaniment.⁸⁶

The image shows a page of a musical score for the fifth movement of the Capriol Suite, measures 1-3. The tempo is marked "Andante tranquillo" with a quarter note equal to 50 (♩ = 50). The key signature is one sharp (F#). The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Flute 1 has a "solo" marking and plays a melodic line with a dynamic of "mp dolce". Oboe 2 is marked "tacet". Clarinet 2 and Bassoon 1 & 2 also play accompaniment with a dynamic of "mp dolce".

Figure 36: *Capriol Suite* mvmt. 5 (mm. 1-3)

The final movement is titled *Mattachins* which was a brisk duple-time sword dance traditionally performed by young men clashing their swords and shields in time with the music. Sword dances are recorded throughout world history, with various traditions of solo and *Pyrrhic* sword dances from Africa, Asia and Europe. These mock-battle dances include many stick dances from non-sword traditions.⁸⁷ Written in F major, this movement is marked *allegro con brio* in duple time. There is a return of the ostinato rhythm from the *Pavane* and 1st oboe

⁸⁶ Warlock, Peter arr. John Geddes. "Capriol Suite." *Ariel Music*, Oxfordshire, England, (2003).

⁸⁷ Novello. "French Dance Music of the Sixteenth Century." *The Musical Times*, London, Vol. 114, (1973), pp 498-512.

presents the melody in measure 5. The work concludes with a long crescendo and the marking *con tutti forza* eight measures from the end with heavy accents and a *fortississimo* dynamic.⁸⁸

Allegro con brio ♩ = 140

The musical score is for a woodwind and brass ensemble. It includes staves for Piccolo, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Bassoon 1, and Bassoon 2. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 140 beats per minute. The dynamics are marked 'mf' (mezzo-forte) for most instruments. The Oboe 1 part has a 'solo' marking in measure 5. The Bassoon 1 part has a 'Bsn. 1' marking in measure 1. The score shows the first nine measures of the piece.

Figure 37: *Capriol Suite* mvmt. 6 (mm. 1-9)

Françaix: L'Heure du Berger

Jean Françaix was born May 23rd, 1912 in Le Mans, France to a musical family. His mother was a singer and vocal instructor, his father a composer, pianist, musicologist and director of the Le Mans Conservatoire, and it was they who shaped his earliest musical

⁸⁸ Warlock, Peter arr. John Geddes. "Capriol Suite." *Ariel Music*, Oxfordshire, England, (2003).

education. One of his first works, a piano suite entitled *Pour Jacqueline*, was composed at the age of six and published at ten. His early talent was recognized by Ravel, who wrote to his father:

*“Among the child’s gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.”*⁸⁹

Françaix’s parents sent his first composition to an editor who then steered the budding musician towards Nadia Boulanger who took charge of his study of composition and later played or conducted the first of several of his works, notably at the salon of the Princesse de Polignac. He also studied piano at the *Paris Conservatoire* with Isidore Philipp and won a premier prix in 1930, giving a well-reviewed public performance of his own work.⁹⁰

Jean Françaix had an extraordinarily active compositional career and did not need to supplement his income through other means. His constant desire to create produced a rich and diverse catalogue. Though his works were often simply entitled ‘concerto’, ‘symphony’ or ‘cantata,’ Françaix added his own charming eclecticism which places him in the great French tradition.

Early success came in 1932, with a performance of his *Eight Bagatelles* for piano and string quartet at the ISCM Festival in Vienna. Although an earlier symphony withdrawn by the composer, his *Concertino for Piano* was received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936. Heinrich Strobel wrote the following of this sparkling, witty piece:

⁸⁹ Françaix, Jean and Richard Langham Smith (2). “More Fauré than Ferneyhough.” *The Musical Times*, Vol. 133, No. 1797 (Nov 1992), pp. 555-557, Musical Times Publications Ltd.

⁹⁰ Bellier, Muriel (1). “Françaix, Jean.” *Grove Music Online*, (20 January 2001). Oxford Music Online.

*After so much problematic or laboured music, this Concertino was like fresh water, rushing from a spring with the gracious spontaneity of all that is natural.*⁹¹

Françaix was an excellent orchestrator, creating arrangements and transcriptions of his own works, notably for Klaus Rainer Schöll's *Bläser-Ensemble Mainz*, as well as of works by Emmanuel Chabrier, Frédéric Chopin, Wolfgang Amadeus Mozart, Francis Poulenc and Franz Schubert – all composers for whom he had a special affection. His style is resolutely tonal, yet he expresses his harmonic language very freely. His themes are melodic and often constructed from very simple motifs, exploiting the principles of repetition and variation to the fullest extent. The incessant dialogues breaking out among instrumental parts in his works create animated conversation in the form of brief phrases; they are sprinkled with emphases and effects, and embody different characters and great rhythmic variety. Regarding atonality as an impasse, he took pride in claiming a position among neo-classical composers. An undeniable sense of humour is revealed in Françaix's comments on his music: his avowed aim was 'to give pleasure'.⁹²

He once said of his writing for wind quintet:

*...to do something that can be called "Français", with both an S and an X, that is, to be jolly most of the time – even comical ... To avoid the premeditated wrong note and boredom like the plague. In sum, Emmanuel Chabrier is my good master.*⁹³

Françaix also wrote the following in one of his characteristically witty sleeve notes:

⁹¹ Fryer, Cheryl A (6). "An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds, and Percussion with Analyses of *Danses Exotiques* by Jean Françaix, and *Nonet* by Fisher Tull." School of Music, University of North Texas, (December 2003), Proquest, LLC.

⁹² Donaghue, Margaret A (3). "The Chamber Music of Jean Françaix: A Clarinetist's Perspective." School of Music, University of Illinois at Urbana-Champaign, (1996), Proquest, LLC.

⁹³ Bellier, Muriel (1). "Françaix, Jean." *Grove Music Online*, (20 January 2001). Oxford Music Online.

*It's up to you, my informed audience, to listen with unbiased ears, and to have the courage to think: "I like that music" or "I don't like that music". There should be no intermediary between my music and yourselves, no one in any way prejudiced who might influence your conclusions. Remember that you are free to think as you like, you're not just an obedient robot.*⁹⁴

Rhythm is often one of the most difficult aspects of Françaix's music for an ensemble. He does not often employ unusual or complex divisions of the beat or the measure. The difficulty lies mainly in the composite rhythm within the group. In his scherzo movements, almost without exception, Françaix employs hemiola as a melodic and rhythmic device.⁹⁵

Written in 1947, *L'heure du Berger* features three brief character sketches of Parisian café life, composed for a Paris restaurant to use as background music for its customers. The work was originally written for wind quintet and piano, then re-scored by the composer in 1972 for flute, oboe, two clarinets, horn, two bassoons, trombone, and piano. Françaix wrote what he called *la musique sérieuse sans gravité* (serious music without weight), providing witty and accurate descriptions of different people one might see at the café.⁹⁶

Vieux Beaux, roughly translated as “the old beauties,” depicts a scene of three old women reminiscing about their youth. It is written in ternary form and in the opening A section, the oboe echoes the flute in conversation and their falling eighth notes indicate nostalgic sighing.

⁹⁴ Françaix, Jean and Richard Langham Smith (2). “More Fauré than Ferneyhough.” *The Musical Times*, Vol. 133, No. 1797 (Nov 1992), pp. 555-557, Musical Times Publications Ltd.

⁹⁵ Donaghue, Margaret A (3). “The Chamber Music of Jean Françaix: A Clarinetist’s Perspective.” School of Music, University of Illinois at Urbana-Champaign, (1996), Proquest, LLC.

⁹⁶ Karp, Judith (5). “Music in France and Jean Françaix.” *New York Times*. (June 21, 1981), ProQuest Historical Newspapers.

Figure 38: *L'Heure du Berger* mvmt. 1 (mm. 1-4)

In measure 17, the horn and bassoon interrupt the conversation to interject their own ideas for eight measures, but flute and oboe return with their sighs, insisting they are correct.

The B material, marked *un poco più vivo*, provides a dramatic style change. The accompanying voices are *pianississimo* and staccato, fluttering chromatic lines. Horn presents the melody first in measure 33 then passes it to the oboe eight measures later.⁹⁷

⁹⁷ Françaix, Jean. "L'Heure du Berger." B. Schott's Söhne, Mainz, (1972).

Figure 39: *L'Heure du Berger* mvmt. 1 (mm. 33-36)

Both lines are march-like, and piano and bassoon play short downbeats to accentuate the regimented style. In measures 55 and 56, the trombone glisses moving chromatically downward emulate laughter. This entire middle section serves as the “past” that the old women long for. The A section returns in measure 65 along with the original tempo. The flute and oboe sigh once again- those days are long gone. There is a recollection of B material in 1st clarinet at measure 73 with a gradual crescendo to the end of the movement.

A mournful flute solo, marked *serioso e molto cantabile*, introduces the second movement, entitled *Pin-Up Girls*.

Figure 40: *L'Heure du Berger* mvmt. 2 (mm. 1-6)

For much of the movement, one or two players present the melody while accompanying voices rest on beat one then emphasize beat two of the slow waltz. The mood shifts with a harmonic transformation of the melodic line, at times quite sorrowful, then again with more hope. Françaix creates an imagery of pin-up girls longing for more in their life, giving them a depth that perhaps society didn't often experience.⁹⁸

The final movement, *Les Petits Nerveux* (the nervous/energetic children), is marked *Allegro assai* and has a four-measure introduction that layers in frenzied staccato lines to depict the activity of children running around the cafe. There are often quick and dramatic dynamic shifts with many different lines occurring simultaneously, creating a sense of chaos and frivolity.

⁹⁸ Françaix, Jean. "L'Heure du Berger." B. Schott's Söhne, Mainz, (1972).

The image shows a musical score for measures 1-4 of the Trio section of 'L'Heure du Berger' movement 3. It features four staves: Flute, Clarinet in B \flat , Bassoon, and Horn in F. The Flute and Clarinet parts play a steady eighth-note pattern from measure 1, marked piano (*p*). The Bassoon and Horn parts enter in measure 4 with a melodic line, marked piano (*p*) and then forte (*f*). The Flute and Clarinet parts also have a forte (*f*) dynamic marking in measure 4.

Figure 41: *L'Heure du Berger* mvmt. 3 (mm. 1-4)

In the Trio section at measure 41, the piano provides a more steady ostinato and the interjections soften for four measures before a “fieramente” trombone solo with much personality enters. The flute, oboe, and 1st clarinet mimic the trombone’s statement in measure 57 with some alterations, giving their version of the story. The trombone again restates the melody at measure 69 before a *del segno* sends the players back to the opening material. The coda recalls motivic material throughout the movement and, in the last four measures, the trombone and piano play repeating stepwise 4-3-2-1 quarter notes to signal the end of the work.⁹⁹

⁹⁹ Françaix, Jean. “L’Heure du Berger.” B. Schott’s Söhne, Mainz, (1972).

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Recital 3 Program:
“Soliloquy”

Fratres (1977)

Arvo Pärt
(b. 1935)

Octanphonie (1972)
Molto Moderato
Andantino
Allegro Vivo

Eugène Bozza
(1905-1991)

Concertare V (1975)

Verne Reynolds
(1926-2011)

Sacred Women (2012)
Isis
Iemanjá
Mawu

Jeff Scott
(b. 1967)

Recital 3 Program Notes

Pärt: *Fratres*

Born Sept 11, 1935, Estonian composer Arvo Pärt began his music study in 1942 at a school in Rakvere before beginning to write his own compositions as a teenager. In 1954 he attended the Tallin Music Middle School, studying with Harri Otsa. After a year, he left to fulfill military service playing oboe and percussion with the army band, then continued at the Tallinn Conservatory under Heino Eller, from whose class he graduated in 1963.¹⁰⁰

While still a student, Pärt found work as a recording engineer with Estonian radio and composed film and theatre music, continuing to support himself with this work during much of his early career. Throughout the 1960s, he was often criticized by Soviet cultural authorities for embracing compositional techniques such as serial procedures popular in Western Europe and North America. Following a controversial performance of his work *Credo* in 1968, Pärt stopped composing for nearly a decade. During this self-imposed hiatus he studied Gregorian chant, medieval and early renaissance polyphony, and converted to Eastern Orthodox Christianity, which became important influences as he contemplated how to proceed creatively.¹⁰¹ In 1976 he began to compose again using a tonal technique of his own creation which he called *tintinnabuli*, after the bell-like resemblance of notes in a triad. The first work in this new style was a short

¹⁰⁰ Hillier, Paul D. "Pärt, Arvo." *Grove Music Online*, (January 20, 2001), Oxford Music Online.

¹⁰¹ McCarthy, Jamie and Arvo Pärt. "An Interview with Arvo Pärt." *The Musical Times*, Vol. 130, No. 1753, (March 1989), pp. 130-133.

piano solo *Für Alina*.¹⁰² The atonal clusters and jagged rhythms of his old serial music were discarded for clean, pure, triadic tonality. So different was this new language that he described it as “a flight into voluntary poverty.”

Over several years and many works he codified this process of composition into a unique voice. Most scholars generally acknowledge Pärt’s years of silence as a great divide between two periods of creativity. His compositions before *Credo* are mostly orchestral and embraced the modernist techniques of the 1960s. His new works favoured vocal ensembles instead of the full orchestra and drew heavily on sacred Christian texts. While many Western composers were still using and developing serial approaches, Pärt’s new approach recalled medieval species-style counterpoint. His new works were simple and emotional expressions created by two voices moving in and out of dissonance. He soon attained international acclaim through recordings of many works in the *tintinnabuli* language.¹⁰³

Pärt said the following of his new style:

*“Tintinnabuli style is an area where I sometimes wander, when I search for a solution for my life, my music, my work. In my dark hours, I have the distinct feeling that everything surrounding the One, has no meaning. The complex and many-faceted only confuses me, and I must search for the One. What is it, this One, and how can I find my way to it? There are many appearances of perfection and everything that is unnecessary falls away. Tintinnabuli style is something similar. Since here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one sound, the stillness, or the silence [of the highest concentration] comforts me. I work with little material—with one voice, with two voices. I build from the primitive substance—one triad, one tonality. The three notes of a triad sound bell-like. And that is why I called it Tintinnabuli.”*¹⁰⁴

¹⁰² Roeder, John. “Transformational Aspects of Arvo Pärt’s Tintinnabuli Music.” *Journal of Music Theory*, Vol. 55, No. 1, (Spring 2011), pp. 1-41.

¹⁰³ Roeder, John. “Transformational Aspects of Arvo Pärt’s Tintinnabuli Music.” *Journal of Music Theory*, Vol. 55, No. 1, (Spring 2011), pp. 1-41.

¹⁰⁴ McCarthy, Jamie and Arvo Pärt. “An Interview with Arvo Pärt.” *The Musical Times*, Vol. 130, No. 1753, (March 1989), pp. 130-133.

Since the 1980s, more than twenty-five concert compositions by Arvo Pärt have been used in over one hundred film soundtracks. Most often, filmmakers have preferred Pärt's early instrumental tintinnabuli works, in particular, *Für Alina* (1976), *Spiegel im Spiegel* (1978), *Cantus in Memory of Benjamin Britten* (1977) and *Fratres* (1977). Labeled "holy minimalist" music, these signature *tintinnabuli* works have also been used in numerous dance performances and theatrical soundtracks.¹⁰⁵

While many thought highly of this new style of music, others viewed it as regressive, or judged its perceived simplicity as empty of substance or meaning. In 1994, an article by Josiah Fisk entitled, "The New Simplicity: The Music of Gorecki, Tavener and Pärt," was published in *The Hudson Review*. His central assertion is that the music being produced by the three composers noted in the article's title is of little artistic merit. The author disparagingly labels the three composers as "exponents of what might be called the New Simplicity. The absence of inherent musical substance in their compositions is intentional." Fisk uses the term New Simplicity from the 1970s German movement, *Neue Einfachheit*, which sought a more immediate relationship between composers' creative impulse and their musical expression and, by extension, between the music and its listeners. He also asserts music of the "New Simplicity" carefully avoids the development of ideas in the manner of Western classical music to attain simplicity and 'purity' of musical material and character." Fisk's issue with this music stems not from its minimal use of musical resources, but that it "forces a single interpretative possibility onto the listener with totalitarian efficiency." In short, it is music without depth, without substance.¹⁰⁶

¹⁰⁵ Maimets-Volt, Kaire. "Music and the Moving Image." *University of Illinois Press*, Vol. 6, No. 1, (Spring 2013), pp. 55-71.

¹⁰⁶ Roeder, John. "Transformational Aspects of Arvo Pärt's Tintinnabuli Music." *Journal of Music Theory*, Vol. 55, No. 1, (Spring 2011), pp. 1-41.

Fratres was premiered in 1977 for chamber orchestra and is a signature composition of Pärt's second period. The title translates to "Brothers" in Latin and suggests monastic meditations as Pärt focused on the mystical energy born of the simultaneous sounding of notes. He created or authorized new arrangements or elaborations over the course of many years, the version for octet of winds plus percussion arranged in 1990 by Beat Brinner. The work allows many different settings because it is not bound to a specific timbre and, at last count, his publisher listed sixteen different versions for a wide variety of instrumentation.¹⁰⁷

The following is a program note from the score:

*The tintinnabuli principle is central to Fratres. The three-part theme is repeated at successively lower pitch levels and in alternation with its inversion, as the work slowly and meditatively proceeds to its inevitable conclusion. A drone on A and E is sustained through the entire ten-minute piece as an unwavering foundation. Everything progresses slowly, and the volume swells halfway through and then sinks back to near-silence.*¹⁰⁸

Fratres is strophic, with eight verses and a recurring percussion motif over a drone of a perfect fifth of A and E. The piece begins with the bassoons playing the drone, marked *pianissimo*, with a gentle clave and tom-tom rhythm in 6/4. Clarinets and 2nd oboe play the melody of the first verse with a tonal center of A major. Like the remaining verses, the pattern of the measures' time signatures repeats: 7/4, 9/4, 11/4. The rhythm of the melody also remains the same throughout the piece, despite changing instrumentation and harmonies.¹⁰⁹

¹⁰⁷ Vuorinen, Mark Eric John. "Arvo Pärt's Serial and Tintinnabuli Works: A Continuum of Process." Faculty of Music at University of Toronto, (2014).

¹⁰⁸ Pärt, Arvo. "Fratres." Universal Edition A. G., Wien, (1977).

¹⁰⁹ Pärt, Arvo. "Fratres." Universal Edition A. G., Wien, (1977).

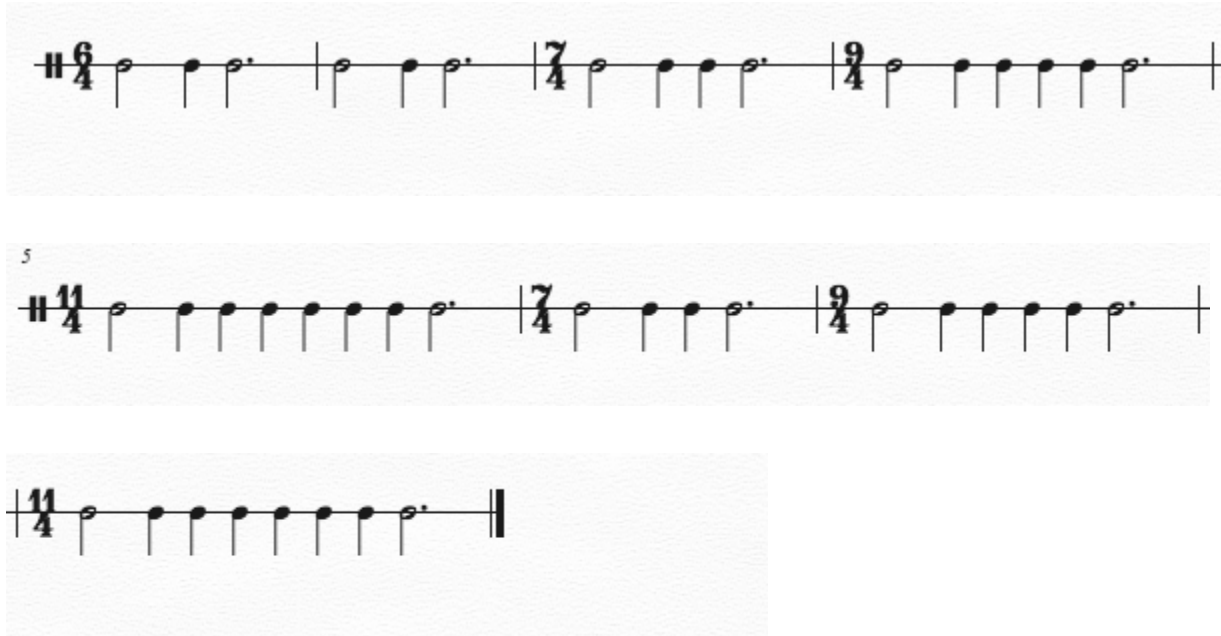


Figure 42: *Fratres* rhythmic notation (mm. 1-8)

At box 2, the refrain returns with the horns now playing the drone fifth. The dynamic remains the same as the first verse with Oboe 1, Clarinet 2, and Bassoon 1 playing the melody. Each verse is driven by three main voices. The low and high voice are each restricted to playing notes from the D harmonic minor scale (D, E, F, G, A, Bb, C#) and the middle voice is restricted to the notes of the A minor triad (A, C, E). Each subsequent return of the refrain and a new verse gradually gets louder, with the peak of the work at box 6. Marked *fortissimo*, the horns have the soaring melody along with Bassoon 1 and Oboe 1. The earlier quiet reverence is now full and triumphant.¹¹⁰

¹¹⁰ Pärt, Arvo. "Fratres." Universal Edition A. G., Wien, (1977).

The image shows a musical score for 'Fratres' (mm. 41-44) by Arvo Pärt. The score is in 6/4 time and consists of 11 staves. It features a variety of dynamics including *mp*, *pp*, *mf*, and *ff*. The music includes a drone and a clave rhythm. A box with the number '6' is in the top left corner.

Figure 43: *Fratres* (mm. 41-44)

The seventh iteration quiets to a *mezzo forte* and the final repeat returns to *pianissimo*, as if the procession is walking away and can only be heard in the distance. The refrain of the drone and the clave rhythm is the last statement, with a *decrescendo* to *niente*.¹¹¹

“The highest virtue of music, for me, lies outside of its mere sound. The particular timbre of an instrument is part of the music, but it is not the most important element. If it were, I would be surrendering to the essence of the music. Music must exist of itself ... two, three notes ... the essence must be there, independent of the instruments.” -Arvo Pärt¹¹²

¹¹¹ Pärt, Arvo. “Fratres.” Universal Edition A. G., Wien, (1977).

¹¹² McCarthy, Jamie and Arvo Pärt. “An Interview with Arvo Pärt.” *The Musical Times*, Vol. 130, No. 1753, (March 1989), pp. 130-133.

Bozza: *Octanphonie*

Eugène Joseph Bozza was born April 4, 1905 in Nice, France to Umberto Bozza and Honoré Molina. His father was a first-generation immigrant from northern Italy who played violin in casinos in the French cities of Evian and Le Mont-Dore as well as in Nice, where Bozza's mother grew up.¹¹³ Eugène learned to play violin from his father when he was five years old, then in 1916, studied violin, piano, and solfège at the Royal Conservatory of Saint Cecilia in Rome, graduating in 1919 with a Professor of Violin diploma.¹¹⁴

In 1922 he enrolled at the Paris Conservatory, studying violin with Edouard Nadaud. He graduated in 1924 with a *Premier prix* and the following year was hired as solo violinist for *L'orchestre Pasdeloup*. After touring France, Holland, Austria, and Greece for five years with this orchestra, he returned to the Conservatory where he began his training in conducting with Henri Rabaud. In 1931 he was awarded the *Premier prix* for conducting and was hired as the conductor for the *Ballets Russes de Monte Carlo*. By 1932 he was at the Conservatory again, studying composition with Henri Büsser. He completed this study in 1934 with yet another *Premier prix*. In the same year he was also awarded the coveted *Grand prix de Rome* for his oratorio *Legende de Roukmani*, which allowed him to live at the *Villa de Medici* in Rome for four years. During this period Bozza composed numerous works including the *Concertino for Saxophone* and the opera *Leonidas* before returning to Paris to accept the position of *chef d'orchestre* for the *Opéra comique* in 1939.

The 1940s were productive compositional years for Bozza. He wrote nine works for solo woodwind instruments with piano or orchestral accompaniment, four collections of etudes for

¹¹³ Griffiths, Paul. "Bozza, Eugène." *Grove Music Online*, (20 January 2001). Oxford Music Online.

¹¹⁴ Brodsky, Seth. "Eugène Bozza Biography." (2021) eugenebozza.com.

woodwind instruments, and four compositions for various woodwind ensembles. In 1950, Bozza became the director of the *École nationale de musique* in Valenciennes, France, where he remained until his retirement in 1975.¹¹⁵ Though his large-scale works have been performed successfully in France, his international reputation derives from his substantial output of chamber music for wind instruments. His catalogue largely displays the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities. He continued to compose prolifically until his death in Valenciennes in 1991.¹¹⁶

Octanphonie, composed in 1972, prominently features traits of Neoclassicism, which can be thought of as a return to the aesthetic principles associated with the concept of “classicism”. In *Octanphonie*, Bozza uses the instrumentation of the harmoniemusik tradition from the Classical Period: 2 oboes, 2 clarinets, 2 bassoons, and 2 horns. The first movement has a slow introduction followed by an *allegro*, typical of the first movement of a classical symphony. Additionally, despite using non-traditional harmonies, he often employs more traditional classical cadential procedures.¹¹⁷

It is interesting to consider that Bozza composed *Octanphonie* while he was the director of the *École Nationale de Musique*,¹¹⁸ as he systematically rejects the traditional aspects of his conservatory training in a similar fashion to that of Claude Debussy. Displaying further “Debussyism,” there is a prevalent use of parallel fifths with non-traditional harmonies and rhythm. The horn solo featured at the beginning is constantly evolving and developing, evoking

¹¹⁵ Griffiths, Paul. “Bozza, Eugène.” *Grove Music Online*, (20 January 2001). Oxford Music Online.

¹¹⁶ Kuyper-Rushing, Lois. “Reassessing Eugène Bozza: Discoveries in the *Bibliothèque Municipale de Valenciennes* Archive.” *Notes*, Vol. 69, No. 4 (June 2013), pp. 706-720.

¹¹⁷ Laprade, Eric. “Painting with Pluralism: Stylistic Allusion and Mosaics in Eugene Bozza’s *Octanphonie*.” University of Michigan Wind Conducting Database, (2021).

¹¹⁸ Reel, James. “Eugène Bozza.” *Classical Artist Biographies*, All Media Guide, (Dec. 17, 2006) <http://www.answers.com/topic/eug-ne-bozza>.

Debussy's *Prélude à l'après-midi d'un faune*. Harmonies are non-functional, used primarily for color and texture, and there is often a non-traditional pulse or rhythm, a sense of stasis, and a prevalence of pentatonic harmony.¹¹⁹

The first movement is labeled *molto moderato* and begins with bassoons and horns presenting a lush series of chords in F minor to precede the horn soloist. The horn repeats a motive throughout the opening statement.¹²⁰

The image shows a musical score for the first movement of Octanphonie, measures 1-4. The score is for Hautbois (2 parts), Clarinettes en si b (2 parts), Cors en fa (2 parts), and Bassons (2 parts). The tempo is 'Molto moderato' with a metronome marking of 58 = ♩. The key signature is F minor. The score shows the initial chords and melodic lines for each instrument, with dynamics like pp and mf indicated.

Figure 44: *Octanphonie* Mvmt. 1 (mm. 1-4)

At measure 29 there is an abrupt shift to an *allegro* section, with horns and bassoons marked *marcato* and *fortissimo* in their opening call. The majority of material throughout the remainder of the movement can be found in the opening bars of this section. Bozza uses short melodic fragments and quickly layers them to create intensity and build toward a climax.¹²¹

¹¹⁹ Laprade, Eric. "Painting with Pluralism: Stylistic Allusion and Mosaics in Eugene Bozza's *Octanphonie*." University of Michigan Wind Conducting Database, (2021).

¹²⁰ Bozza, Eugène. "Octanphonie." Alphonse Leduc & Co, Editions Musicales, 175 rue Sait-Honoré, Paris, (1972).

¹²¹ Bozza, Eugène. "Octanphonie." Alphonse Leduc & Co, Editions Musicales, 175 rue Sait-Honoré, Paris, (1972).

Allegro, (♩ 138-144)

(29) (34)

Figure 45: *Octanphonie* Mvmt. 1 (mm. 29-34)

Labeled *Andantino*, the second movement uses elements of Impressionism, especially in the accompanying voices. Impressionism in music was a movement among composers in Western classical music, mainly during the late 19th and early 20th centuries, whose music focuses on mood and atmosphere. It was a philosophical and aesthetic term borrowed from late 19th-century French painting after Monet's *Impression, Sunrise*. Composers were labeled impressionists in relation to the impressionist painters who used starkly contrasting colors, the effect of light on an object, blurry foreground and background, and flattening perspective to make the observer focus attention on the overall impression.¹²²

¹²² O'Loughlin, Nall. "Reviewed Works: *Octanphonie* by Eugène Bozza." *The Musical Times*, Vol. 115, No. 1575 (May 1974), p. 401.

Clarinets and bassoons begin the movement in soft repeated quarter notes, sounding quite reminiscent of Debussy's opening material in his orchestral work *La Mer*. They softly paint the background of a picture and in measure three, the oboe emerges with a *dolce* melody.¹²³

Andantino (♩ = 72)

The musical score is for the first five measures of the second movement of Octanphonie. It is in 4/4 time and marked Andantino with a tempo of quarter note = 72. The score is arranged in five systems, each with two staves. The instruments are Hautbois (Oboe), Clarinettes en si b (Clarinets in B-flat), Cors en fa (Horns in F), and Bassons (Bassoons). The Oboe part begins in measure 3 with a dolce melody. The Clarinet and Bassoon parts play repeated quarter notes from the start. The Horns are silent throughout. Dynamics include pp and dolce mf.

Figure 46: *Octanphonie* Mvmt. 2 (mm. 1-5)

The third and final movement, marked *allegro vivo*, is in the style of a Scherzo. The melody is fragmented throughout the introduction, setting the tone for the remainder of the movement. There are abrupt dynamic shifts and large melodic leaps, contributing to its playful nature.

¹²³ Bozza, Eugène. "Octanphonie." Alphonse Leduc & Co, Editions Musicales, 175 rue Sait-Honoré, Paris, (1972).

Allegro *vivo*

Figure 47: *Octanphonie* Mvmt. 3 (mm. 1-6)

After a grand pause in measure 84, the horns pass a repeated *staccato* and *pianissimo* motive back and forth while the oboes and clarinets play a lush, sustained melody recalling the second movement.¹²⁴

¹²⁴ Bozza, Eugène. "Octanphonie." Alphonse Leduc & Co, Editions Musicales, 175 rue Sait-Honoré, Paris, (1972).

(94)

The musical score for Figure 48 shows six staves of music. The top three staves are for woodwinds (flute, oboe, clarinet) and the bottom three for strings (violin I, violin II, cello/bass). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). The tempo is marked 'scherzando'.

Figure 48: *Octanphonie* Mvmt. 3 (mm. 87-94)

There is an *accelerando* into the final *piu vivo* section in measure 133, with all members of the ensemble marked *fortissimo*. The last four measures of the work are playful in rhythm and end with two final accented eighth notes in octaves.¹²⁵

¹²⁵ Bozza, Eugène. "Octanphonie." Alphonse Leduc & Co, Editions Musicales, 175 rue Sait-Honoré, Paris, (1972).



Figure 49: *Octanphonie* Mvmt. 3 (mm. 140-148)

Reynolds: *Concertare V*

Verne Reynolds was born July 18th, 1926 in Lyons, Kansas. He began piano studies at age eight with Arvid Wallin, a professor at the local college and Reynolds' most influential mentor. He also sang in a church choir and began learning French horn at the age of thirteen. Reynolds joined the U.S. Navy Band and played both piano and horn, then attended the Cincinnati Conservatory to study the latter with Gustav Albrecht prior to changing his major to composition.¹²⁶ He earned a master's degree from the University of Wisconsin and undertook additional study at the Royal College of Music in London, supported by a Fulbright Grant. Reynolds performed in the Cincinnati Symphony, the American Woodwind Quintet, and the

¹²⁶ "Verne Reynolds (1926-2011)." International Horn Society website. Accessed December 1, 2020. <https://www.hornsociety.org/26-people/honorary/87-verne-reynolds>.

Rochester Philharmonic, and was also a horn professor at multiple colleges, most notably Eastman School of Music for thirty-six years. He was a founding member of the Eastman Brass Quintet and published more than sixty works in his lifetime, receiving many awards and commissions.¹²⁷

Concertare V was written in 1975 in response to a commission from the School of Music at Baylor University.¹²⁸ It is scored for a chamber ensemble of flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and percussion and was premiered at the university by the members of the wind and percussion faculty. This composition continues the series of chamber works which bring one or more players to an already established chamber music ensemble such as the brass quintet, string quartet, or, in this case, the woodwind quintet.¹²⁹

Serialist techniques are frequently employed throughout *Concertare V*. Serialism is a method of composition using a series of pitches, rhythms, dynamics, timbres or other musical elements. It began primarily with Arnold Schoenberg's twelve-tone technique, which orders the twelve notes of the chromatic scale, forming a row or series and providing a unifying basis for a composition's melody, harmony, structural progressions, and variations. Other types of serialism also work with sets or collections of objects.

The work begins with a slow introduction which features rapidly repeated pitches in the trombone against sustained notes in the rest of the ensemble.

¹²⁷ “Verne Reynolds (1926-2011).” International Horn Society website. Accessed December 1, 2020. <https://www.hornsociety.org/26-people/honorary/87-verne-reynolds>.

¹²⁸ Reynolds, Verne. Narrative of Career. Box 32, Folder 24. Verne Reynolds Collection. Sibley Library, Special Collections. Eastman School of Music.

¹²⁹ Lowe, Laurence Michael. “A Conversation with Verne Reynolds.” *Horn Call* 21 (Oct. 1990), pp. 27–32.

Handwritten musical score for Concertare V, measures 1-5. The score includes parts for Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Trombone, and Percussion. The tempo is marked as quarter note = 50. The key signature has one sharp (F \sharp) and the time signature is 4/4. Dynamics include pp, p, and mp. Performance instructions include "Muted", "Whisper Mute", and "st. Mute. bag.".

Figure 50: *Concertare V* (mm. 1-5)

The introduction is followed by a fast section marked quarter note = 132-138, continuing the device of repeated pitches. The trumpet and xylophone exchange sixteenth notes in the melody while the accompanying voices either play sustained notes or fragments of the longer trumpet line.¹³⁰

¹³⁰ Reynolds, Verne. *Concertare V*. New York: Carl Fischer, 1977.



Figure 51: *Concertare V* (mm. 33-37)

The third section is a series of accompanied solos by the flute, bassoon, clarinet, horn, and oboe, and is often aleatoric. Aleatoric music, from the Latin word *alea*, meaning “dice”, is music in which some element of the composition is left to chance, and/or some primary element of a composed work's realization is left to the determination of its performer. The term is most often associated with procedures in which the chance element involves a limited number of possibilities.¹³¹

The section begins with an extended flute cadenza accompanied by improvisation from the bongos. The cadenza continues with bassoon as soloist and horn, trumpet, trombone, and clarinet playing repeated staccato figures at their leisure. Horn is then featured in a brash fanfare accompanied by chimes rolling on different chords. The section concludes with a metered trio marked at quarter note = 126 between vibraphone, clarinet, and oboe.

¹³¹ Reynolds, Verne. *Concertare V*. New York: Carl Fischer, 1977.

The image shows a handwritten musical score for the piece 'Concertare V'. It consists of seven staves, each representing a different instrument or ensemble: Flute (Fl.), Clarinet (Clar.), Bassoon, Horns (Hrn. Muted), Trumpets (Tpt. Whisper Mute), Trombones (Tnb. Soft Mute), and Bongos. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'pp' (pianissimo) for the Horns and Trombones, 'mf' (mezzo-forte) for the Bassoon, and 'ppp' (pianississimo) for the Trombones. Tempo markings are present: 'J=72' for the Horns and 'J=84' for the Trombones. The Bongos part is marked 'fade out'. The score is written in a clear, legible hand.

Figure 52: *Concertare V* (after Box 9)

At box 13, the entire ensemble plays together in a cacophony of returned motivic material, leading to a *fortissimo tutti* rhythm at box 14. Trumpet has the last solo over sustained chords and triplets in the chimes at box 15, first loudly, then quite softly with a whisper mute. At box 18 there is a brief restatement of the repeated note motive in the trombone, a short flute solo, and finally a clarinet echo of that solo into *niente*. A delicately struck triangle concludes the work.¹³²

¹³² Reynolds, Verne. *Concertare V*. New York: Carl Fischer, 1977.

Scott: *Sacred Women*

Jeff Scott was born 1967 in the Jamaica neighborhood of Queens, New York. Jeff developed an appreciation for music at an early age from his mother who sang frequently in their home.¹³³ He began playing French horn at age fourteen, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division.¹³⁴ An even greater gift came from his first teacher, Carolyn Clark, who taught the young musician for free during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music, studying with David Jolley, then got a master's degree from SUNY at Stony Brook, studying with William Purvis.¹³⁵

Scott performed on Broadway with the revival of *Showboat* from 1994 to 1997, then with the *The Lion King* orchestra from 1997 to 2005. He has been a member of the Alvin Ailey and Dance Theater of Harlem orchestras since 1995 and performed numerous times under the direction of Wynton Marsalis with the Lincoln Center Jazz Orchestra. He can be heard on movie soundtracks scored by Terrence Blanchard, Tan Dun and on commercial recordings with notable artists such as Chick Corea, Wayne Shorter, Chris Brubeck, Chico O'Farill, Robin Eubanks, Freddy Cole and Jimmy Heath, among others. Additionally, he has toured with artists such as Barbra Streisand and Luther Vandross, but is perhaps most well-known as the French hornist for the internationally-acclaimed wind quintet, Imani Winds.

¹³³ Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

¹³⁴ Jeff Scott, Associate Professor of Horn." Oberlin College & Conservatory website. Accessed December 1, 2020. <https://www.oberlin.edu/jeff-scott>

¹³⁵ Jeff Scott, Associate Professor of Horn." Oberlin College & Conservatory website. Accessed December 1, 2020. <https://www.oberlin.edu/jeff-scott>.

Scott's arranging and composing credits include scoring the off-Broadway production of *Becoming Something*, *The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!*, and many original works for solo winds as well as wind, brass and jazz ensembles. Scott was a faculty member at Montclair State University in New Jersey from 2002 to 2020 and is currently the horn professor at Oberlin College Conservatory.¹³⁶

Sacred Women was commissioned by Utah State University and premiered in 2012. Scott first had the idea to write the piece on a trip to Brazil in 2004 after witnessing a festival for the goddess Iemanjá.¹³⁷ He had been raised Catholic and seeing this absolute devotion to another deity piqued his interest. When Utah State asked for a substantial piece of music that faculty wind players could perform with students as a double wind quintet, he thought back to his trip and decided to include two additional movements featuring music celebrating goddesses from other parts of the world. Each movement begins with summoning the spirit of the goddess being celebrated with the middle section as a dance in honor of that goddess, before concluding with a return to quiet prayer.

The music of the first movement honors Isis, a major goddess in ancient Egyptian religion whose worship spread throughout the Greco-Roman world. She was first mentioned in the Old Kingdom as one of the main characters of the Osiris myth, in which she resurrects her slain husband, the divine king Osiris, and produces and protects his heir, Horus. Believed to help the dead enter the afterlife as she had helped Osiris, her maternal aid was also invoked in healing spells to benefit ordinary people. She was usually portrayed in art as a human woman wearing a throne-like hieroglyph on her head. Her reputed magical power was greater than that of all other gods, and she was said to protect the kingdom from its enemies, govern the skies and the natural

¹³⁶ Jeff Scott, Associate Professor of Horn." Oberlin College & Conservatory website. Accessed December 1, 2020. <https://www.oberlin.edu/jeff-scott>

¹³⁷ Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

world, and have power over fate itself. The worship of Isis was ended by the rise of Christianity in the fourth through sixth centuries CE. Her worship may have influenced Christian beliefs and practices such as the veneration of Mary, but the evidence for this influence is ambiguous and often controversial. Isis continues to appear in Western culture, particularly in esotericism and modern Paganism, often as a personification of nature or the feminine aspect of divinity.¹³⁸

The alto flute solo and opening melody are based on the D Phrygian scale, using a raised seventh scale degree. The score instructs the flutist to “not bend the notes as the solo may lend to the achievement of quarter tones, but instead to use extremely wide variances in vibrato and space between phrases as an interpretive guide.” The solo is meant to evoke a desperate prayer from an impoverished soul, begging for help from Isis.¹³⁹

The image shows a page of a musical score for the first movement of 'Sacred Women'. The tempo is marked as quarter note = 60. The score includes parts for Flute, Alto Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Horn in F, and Bassoon. The Alto Flute part is the primary focus, with a solo instruction: 'Solo - calm and spiritual with wide and heavy vibrato' and a dynamic marking of 'mf'. The Clarinet and Bass Clarinet parts are marked 'staggered breathing' and 'p'. The Horn and Bassoon parts are mostly silent in this section.

Figure 53: *Sacred Women* Mvmt. 1 (mm. 1-7)

¹³⁸ Tyldesley, Joyce. “Isis: Egyptian Goddess.” Encyclopedia Britannica, 8 Feb. 2021, <https://www.britannica.com/topic/Isis-Egyptian-goddess>.

¹³⁹ Lundahl, Christine and Jeff Scott. “An Interview with Jeff Scott.” Recorded via Zoom January 24, 2020.

In measure 23, the tempo marking of *allegro* initiates the dance section. The A theme first presented by the alto flute returns throughout the movement, sometimes simultaneously by several instruments and other times as a fugue.¹⁴⁰ At measure 46 the B theme is stated by 1st oboe for the antecedent, then echoed in 1st bassoon for the consequent of the phrase. There is an exciting ensemble tutti at measure 56 before the A theme returns briefly as a fugue in measure 62.

Figure 54: *Sacred Women* Mvmt. 1 (mm. 22-26)

At measure 106 the tempo slows to a contemplative quarter note = 76, transitioning to a heartfelt bassoon cadenza. Scott intended each note of this solo to correspond to the words of a prayer to Isis spoken by her people.

¹⁴⁰ Scott, Jeff. "Sacred Women." Homen de Pao Music, NY, USA. (2012).

Titled *Iemanjá: Goddess of the Sea*, the second movement celebrates a deity worshiped in the cultural area known as Yorubaland, a territory covering present-day southwestern Nigeria and parts of Togo and Benin. Iemanjá has always been regarded as a powerful deity holding one of the highest places in the Yoruba religion. She symbolizes fertility which she has passed on to other women. For pregnant women and children she represents protection, for hunters she provides rich prey, and to farmers abundant crops. Today, celebrations of Iemanjá are accompanied by gifts such as brightly colored flowers and crafted fruits or plates of food. Tradition has it that if the goddess Iemanjá accepts your gifts and prayers, the following year you should again prepare the altar to her. Thus the endless cycle of prayers, wishes and divine fulfilment continues. During the festivities, followers offer flowers and gifts to their goddess Iemanjá at the sea's edge and send them out to her in the ocean. Everyone dresses in white, and night-long music and dancing continue after the offerings have been made.¹⁴¹

The second movement begins with a horn call, symbolizing a prayer given out to the sea.¹⁴² A stopped 2nd horn echoes this call, the goddess of the sea responding in kind.¹⁴³

¹⁴¹ Grimond, Georgia. "Brazil's Goddess of the Sea: Everything You Need to Know About the Festival of Iemanjá." Culture Trip, <https://theculturetrip.com/south-america/brazil/articles/brazils-goddess-of-the-sea-everything-you-need-to-know-about-festival-of-ianjanja/>.

¹⁴² Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

¹⁴³ Scott, Jeff. "Sacred Women." Homen de Pao Music, NY, USA. (2012).

♩ = 60

Solo Noble

mf

Stopped Horn

mf

Figure 55: *Sacred Women* Mvmt. 2 (mm. 1-10)

At measure thirteen, a staccato eighth note ostinato, played by pairs of clarinets and horns, is meant to convey the walk of the people out to the ocean and indicating the beginning of the celebration of Iemanjá.¹⁴⁴

¹⁴⁴ Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

Figure 56: *Sacred Women* Mvmt. 2 (mm. 11-21)

At measure 62, 1st flute gives the call to action in accented and tenuto sixteenth notes, echoed three times in other parts. There is an *accelerando* into measure 78, which is indicated to be played “in a Brazilian Samba style.” This middle dance section continues until a grand pause in measure 131. The B material indicating the revelers’ steps returns for their walk home and the movement concludes with the horns in a prayer to the goddess of the sea once more.

In a Brazilian Samba Style

accel. **D** ♩ = 92

The musical score is arranged in a standard orchestral format. The top staves are for Flute (Fl.), Clarinet (Cl.), Trumpet (Tr.), and Trombone (Tb.). The bottom staves are for Saxophone (Sax.) and Snare Drum (Sn.). The score begins at measure 74 with a tempo of 92 and a dynamic of *mf*. A section marked 'Solo' begins in measure 74 for the Clarinet. The score includes various dynamic markings such as *mf*, *fp*, and *f*. The piece concludes at measure 82.

Figure 57: *Sacred Women Mvmt. 2* (mm. 74-82)

The final movement pays homage to Mawu, a West African goddess of creation known as the first mother- the one who gave life to all creatures on earth. She is usually depicted as quite old and sometimes depicted riding on the back of an elephant, pregnant with all of life. She was the first and ultimate fertility goddess, sometimes also known as the goddess of the moon and night sky, and twin sister to Liza, the god of the sun and day. It was by merging together that the twins were able to create all life and rhythm on earth. It is said that Mawu used clay and water to form the bodies of all living creatures and that later in time, when her materials began to run out, Mawu began repurposing the bodies of the dead—which is why some people look so strongly like their ancestors.¹⁴⁵

¹⁴⁵ “Goddess Series: Mawu.” *Magick and Alchemy, Words & Wisdom* by Tamed Wild, <https://magickandalchemy.com/goddess-series-mawu/>

Beginning with a sense of anticipation, 2nd clarinet and 2nd bassoon have light ostinato quarter notes beneath sustained chords in the other voices. In measure 38, 1st oboe is given a cadenza symbolizing a prayer to Mawu in free time. Six measures later, the oboe's cadenza is metered with a delayed echo in 2nd oboe. The third iteration, 1st horn joins the two oboes with another slightly more delayed echo. ¹⁴⁶Scott wanted this section to sound like the prayers in a church as they are being recited together, oftentimes with voices protruding at different tempos during the recitation. ¹⁴⁷

The image shows a page of a musical score for 'Sacred Women' Movement 3, measures 38-43. The score is arranged in a standard orchestral format with multiple staves. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The 1st Oboe part is the central focus, featuring a 'Solo Quasi Cadenza' section in free time, followed by a 'Strictly in time' section. Dynamics range from fortissimo (f) to pianissimo (pp). The score includes various musical notations such as notes, rests, and articulation marks.

Figure 58: *Sacred Women* Mvmt. 3 (mm. 38-43)

¹⁴⁶ Scott, Jeff. "Sacred Women." Homen de Pao Music, NY, USA. (2012).

¹⁴⁷ Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

At measure 94, after anticipation has been built by quiet, insistent sextuplets across the ensemble. The bassoons enter with a duple ostinato soon joined in measure 101 by 2nd horn with a melody in the same vein.¹⁴⁸ Scott indicated that this is to feel soulful and to groove loudly over the swirling background provided by flutes and clarinets.¹⁴⁹

The image shows a musical score for measures 97 through 101. The score is arranged in a system with ten staves. The instruments are: Flute 1 (Fl.), Flute 2 (Fl.), Oboe 1 (Ob.), Oboe 2 (Ob.), Clarinet 1 (Cl.), Clarinet 2 (Cl.), Horn 1 (Hn.), Horn 2 (Hn.), Bassoon 1 (Bsn.), and Bassoon 2 (Bsn.).

- Measures 97-100:** The Flutes and Oboes play a continuous sextuplet pattern. The Clarinets and Bassoons play a duple ostinato pattern. The Horns are silent.
- Measure 101:** The Flutes and Oboes continue their sextuplet pattern. The Clarinets and Bassoons continue their duple ostinato. The Horns enter with a melody in the same vein as the bassoons, marked with a forte (*f*) dynamic.

The score includes dynamic markings such as *ppp* (pianississimo) for the woodwinds and *f* (forte) for the bassoons and horns. The notation includes various rhythmic values, slurs, and articulation marks.

¹⁴⁸ Scott, Jeff. "Sacred Women." Homen de Pao Music, NY, USA. (2012).

¹⁴⁹ Lundahl, Christine and Jeff Scott. "An Interview with Jeff Scott." Recorded via Zoom January 24, 2020.

Figure 59: *Sacred Women* Mvmt. 3 (mm. 97-107)

After a frenzy of activity, the music quiets at measure 192 to transition into a section intended to be reflective of the feeling of relief when prayer is answered. 1st horn sings out unaccompanied in the upper tessitura of its range, *molto espressivo*, and is eventually joined by others in a gentle chorale.

23

The image shows a page of a musical score for the third movement of 'Sacred Women'. The page is numbered 23 in the top right corner. The score begins at measure 212, marked with a rehearsal sign 'H'. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Clarinet parts have dynamics of *p* and *pp*. The Horn part is marked 'Solo molto espressivo' and has dynamics of *mp*, *mf*, and *pp*. The Bassoon part has dynamics of *p* and *pp*. The score features various musical notations including slurs, ties, and dynamic markings.

Figure 60: *Sacred Women* Mvmt. 3 (mm. 212-228)

At measure 243, the beginning material returns in *pianissimo* staccato eighth notes under sustained chords, giving a sense of anticipation leading to the end of the work. After a grand pause at measure 275, the final eight measures of the work are played suddenly and furiously for a rousing finish.¹⁵⁰

¹⁵⁰ Scott, Jeff. "Sacred Women." Homen de Pao Music, NY, USA. (2012).

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