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Conductor Guides to Three Standard Works for Wind Band: Eric Whitacre's October, Gordon Jacob's An Original Suite, and Ottorino Respighi's Huntingtower: Ballad for Band

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CONDUCTOR GUIDES TO THREE STANDARD WORKS FOR WIND BAND:
ERIC WHITACRE'S *OCTOBER*, GORDON JACOB'S *AN ORIGINAL SUITE*, AND
OTTORINO RESPIGHI'S *HUNTINGTOWER: BALLAD FOR BAND*

by

Jordan E. Kinsey

B.M., Murray State University, 2006

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music Degree

School of Music
In the Graduate School
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

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Jordan E. Kinsey

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Wind Conducting

Approved by:

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AN ABSTRACT OF THE RESEARCH PAPER OF

JORDAN E. KINSEY for the MASTER OF MUSIC degree, presented on APRIL 7, 2011 at Southern Illinois University Carbondale.

TITLE: CONDUCTOR GUIDES TO THREE STANDARD WORKS FOR WIND BAND: ERIC WHITACRE'S *OCTOBER*, GORDON JACOB'S *AN ORIGINAL SUITE*, AND OTTORINO RESPIGHI'S *HUNTINGTOWER: BALLAD FOR BAND*

MAJOR PROFESSOR: Dr. Christopher Morehouse

The purpose of this document is to provide guides for the preparation and performance of three standard works for wind band. The works included are *October* by Eric Whitacre, *An Original Suite* by Gordon Jacob, and *Huntingtower: Ballad for Band* by Ottorino Respighi.

Each guide includes six sections. The first section is a brief biography of the composer, with a focus on his compositional style and a brief survey of his works for winds. The second section discusses the circumstances surrounding the composition of the work and includes publication details. The third section provides an analysis of the work, following the guidelines set forth in Frank Battisti and Robert Garofalo's *Guide to Score Study for the Wind Band Conductor*. The fourth section consists of a guide for rehearsal of the work, including commonly encountered performance errors. The fifth section is comprised of an errata list for scores and parts. The sixth and final section includes a discussion of commercially available recordings of the work and the quantitative differences between them.

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CHAPTER 1

OCTOBER BY ERIC WHITACRE

BIOGRAPHY OF COMPOSER

Most twenty-first century composers of wind music are introduced to the medium as members of public school bands, beginning in elementary or middle school, and continuing through high school and into college. Eric Whitacre's musical upbringing did not follow this model. A fifth-generation Nevadan, Eric Whitacre was born in Reno on January 2, 1970. He had a few piano lessons as a child, and played trumpet (by ear) in the school band for a few years until he was kicked out for being "obnoxious" and "impossible."¹ During high school, he played keyboards (also by ear) in a techno-pop band, but received no further formal music training until college.² Despite his inability to read music, Whitacre was accepted as a music education major at the University of Nevada, Las Vegas in 1988, where he was "tricked" into auditioning for the University's Choir, stating as his primary motivation, "There were a lot of cute girls in the soprano section."³ On the first day of class, the choir began rehearsing Mozart's *Requiem* and Whitacre's life was profoundly changed that day. He states in one interview, "I got obsessed." He continues, "I'd go to the library constantly and listen to CDs while

¹ Catherine Sell Lenzini, "A Conversation with Eric Whitacre," *The Instrumentalist* 53 (April 1999): 26-27.

² Mark Camphouse, ed., *Composers on Composing for Band* (Chicago: GIA Publications, 2004), 253-54.

³ Lenzini.

following along with the scores. Every day was a new discovery: Mozart, Mahler, Mussorgsky.”⁴ Whitacre later dropped out of college, but was convinced by Dr. Bruce Mayhall, then Director of Choral Activities at the University of Nevada, Reno and later Artistic Director of the Gay Men’s Chorus of Los Angeles, to return and finish his degree.⁵ He graduated with a Bachelor of Arts in music in 1995.⁶ That fall, he began his Master of Music degree in composition at Juilliard, studying with John Corigliano and David Diamond. He graduated in 1997 and moved to Los Angeles, where he now lives and works as a full-time composer and conductor.⁷

Whitacre’s unique musical upbringing outside the realm of public-school musical training is reflected in his compositional style. While his music is basically diatonic, it is full of extended and non-triadic harmony, occasional bitonality, and an overtly romantic approach that often garners criticism for being too commercial. It is rare to find a simple triad in Whitacre’s music without the inclusion of harmonic seconds to create a more complicated and colorful sonority. A recurring theme in Whitacre’s music is the aural depiction of light. This is an important element in both *October* and *Lux Aurumque*.

Whitacre has written ten pieces for winds (see fig. 1.1).

⁴ Adam Baer, “Whitacre’s Way,” *UNLV Magazine* (Fall 2007) <http://magazine.unlv.edu/Issues/Fall07/32whitacres.html> (accessed Oct. 2, 2010).

⁵ Camphouse, 263.

⁶ Baer.

⁷ Camphouse, 254.

| TITLE | YEAR OF PREMIERE |
|--------------------------------|--------------------------------|
| <i>Ghost Train Triptych</i> | 1995 |
| <i>Cloudburst</i> | 1995 (Wind Transcription 2001) |
| <i>Godzilla Eats Las Vegas</i> | 1996 |
| <i>Noisy Wheels of Joy</i> | 1999 |
| <i>Equus</i> | 2000 |
| <i>October</i> | 2000 |
| <i>Sleep</i> | 2000 (Wind Transcription 2002) |
| <i>Lux Aurumque</i> | 2001 (Wind Transcription 2005) |
| <i>The Seal Lullaby</i> | 2004 (Wind Transcription 2010) |
| <i>Libertas Imperio</i> | 2008 (Unpublished) |

Figure 1.1. Eric Whitacre's Works for Winds

The first of these, *Ghost Train Triptych*, was written while Whitacre was still an undergraduate and is the piece that he considers to have launched his compositional career.⁸ It is a programmatic work, consisting of three movements and is almost thirty minutes in length. *Godzilla Eats Las Vegas* was also written for Thomas Leslie and the UNLV Wind Ensemble, and was completed during Whitacre's first year at Juilliard. By his own definition, it is a completely ridiculous piece, which requires the audience to follow a script that describes the imagined scenes during the twelve-minute work.⁹ *Noisy Wheels of Joy* began as a project for a film-scoring workshop that Whitacre attended in 1999. It originally accompanied a scene from the 1996 film *101 Dalmatians*. It was

⁸ Eric Whitacre, "Music Catalog: Ghost Train," Eric Whitacre, <http://ericwhitacre.com/music-catalog/wind-symphony/ghost-train> (accessed Nov. 27, 2010).

⁹ Eric Whitacre, "Music Catalog: Godzilla Eats Las Vegas," Eric Whitacre, <http://ericwhitacre.com/music-catalog/wind-symphony/godzilla-eats-las-vegas> (accessed Feb. 8, 2011).

rescored for winds it became a grade five work, four minutes in length.¹⁰ Whitacre was working on the commission for *Equus* during the same timeframe that he wrote *October*, but the two pieces couldn't be more different. Conceived as a *moto perpetuo*, its persistent energy is the polar opposite of *October*'s serenity and its grade five difficulty keeps it out of the grasp of many of the ensembles that could comfortably perform *October*.¹¹ Perhaps these factors have condemned it to becoming the least performed of Whitacre's works for winds.

Of Whitacre's ten pieces for winds, four are transcriptions of his own choral works: *Cloudburst*, *Sleep*, *Lux Aurumque*, and *The Seal Lullaby*. *Cloudburst* was written for SATB chorus with added percussion, and is known for its use of finger snapping and thunder sheets to simulate a desert cloudburst. In the wind transcription, the audience members take up the finger snapping and the thunder sheets are placed around the concert hall to produce an even more life-like experience. *Sleep* was originally intended as a setting of the Robert Frost poem *Stopping By Woods on a Snowy Evening*, and was even premiered in this form. Unfortunately, Whitacre had never received permission from the Frost estate to use the poem, and they forbade him from publishing it or allowing any future performances. Whitacre asked poet Charles Anthony Silvestri to write a new text for the work, and this is the version that exists today.¹² The wind transcription premiered

¹⁰ University Interscholastic League, "Prescribed Music List," University of Texas, <http://www.utexas.edu/uil/pml/> (accessed Mar. 1, 2011); Eric Whitacre, "Music Catalog: Noisy Wheels of Joy," Eric Whitacre, <http://ericwhitacre.com/music-catalog/wind-symphony/noisy-wheels-of-joy> (accessed Feb. 8, 2011).

¹¹ University Interscholastic League, "Prescribed Music List."

¹² Eric Whitare, "Music Catalog: Sleep," Eric Whitacre, <http://ericwhitacre.com/music-catalog/wind-symphony/sleep> (accessed Feb. 8, 2011).

in 2002 and is a grade four work.¹³ Charles Anthony Silvestri also had a role in the composition of *Lux Aurumque*. Silvestri's original poem that Whitacre chose as his text, which portrays the golden light shining down from heaven at the birth of Christ, was in English. He asked Silvestri to translate it into Latin before setting it to music. It is perhaps Whitacre's most successful work and it has since been arranged for winds (grade four), men's chorus, and string orchestra.¹⁴ Whitacre chose it as the medium for his first "Virtual Choir" project, which through the use of digital video submitted over the Internet, combines 185 voices from across the globe into one chorus.¹⁵ *The Seal Lullaby* began life as music for an animated version of Rudyard Kipling's *The White Seal*. When the film studio abandoned the project to make *Kung Fu Panda* instead, Whitacre arranged the tender little song as a commission for the Towne Singers. The transcription for winds and piano premiered in 2010 but has yet to be published.

Eric Whitacre self-publishes all of his works through a consortium with fellow composers Steven Bryant, Jonathan Newman, and James Bonney called BCM International. The vast majority of his titles (and all of his wind works) are distributed through Hal Leonard.

¹³ University Interscholastic League, "Prescribed Music List."

¹⁴ University Interscholastic League, "Prescribed Music List.;" Eric Whitacre, "Music Catalog: Lux Aurumque," Eric Whitacre, <http://ericwhitacre.com/music-catalog/wind-symphony/lux-aurumque> (accessed Feb. 8, 2011).

¹⁵ Eric Whitacre, "The Virtual Choir," Eric Whitacre, <http://ericwhitacre.com/the-virtual-choir> (accessed Feb. 8, 2011).

ABOUT THE WORK

Like many of Whitacre's works, *October* arose from a commission that resulted from a chance meeting. During the 1996 Midwest Clinic, Brian Anderson, a high school band director in Fremont, Nebraska, and Whitacre had a two-hour conversation about music and composing while eating at a Chicago restaurant. The next day, Anderson told Whitacre that he had decided to commission a work from him for band as soon as he could arrange the financing. Whitacre didn't hear back for a year, and assumed the project wouldn't materialize. Over the course of the year, however, Anderson had been busy putting together the Nebraska Wind Consortium, consisting of thirty high school bands. In early 1998, a contract was signed for a seven-minute, grade three or four piece to be completed by January 2000.¹⁶ The consortium provided examples of several works that they considered to be within the appropriate difficulty level, along with a list of potential technical problems. Aside from this, they had little interaction with Whitacre until *October* was completed in February 2000. The Doane College Band, Jay Gilbert, conducting, premiered it on April 8, 2000 in Crete, Nebraska.¹⁷

October is a grade four work, and is approximately seven and a half minutes in duration.¹⁸ It requires standard wind band instrumentation, with the exceptions that it requires two bass clarinets and two separate parts for both euphonium and tuba. Three percussionists are required to play timpani, suspended cymbal, wind chimes, bass drum, crash cymbal, and triangle. The iconography Whitacre uses to denote percussion

¹⁶ Brian Anderson, "Commissioning *October*," *The Instrumentalist* 60:2 (September 2005): 27.

¹⁷ Eric Whitacre, *October*, (Milwaukee: Hal Leonard, 2000), program notes.

¹⁸ University Interscholastic League, "Prescribed Music List."

instruments in the score is somewhat misleading. The icon he uses to denote bass drum looks far more like a snare drum.

ANALYSIS

From the beginning, the mood of *October* is one of stillness and serenity. The piece begins with a sustained B-flat in a solo clarinet, over the gentle sound of tinkling wind chimes. This sound continues into the entrance of the solo oboe, accompanied by the remainder of the clarinet section in the key of B-flat minor. Whitacre orchestrates the *rubato* in this solo by using a 5/4 time signature. In all reality, the music is in 4/4 with an extended pause or breath before each statement. After this seven-measure introduction, a two-measure interlude gradually brings in the remainder of the ensemble with a flowing chain of eighth notes that is reminiscent of the autumn wind. This wind blows in the first statement of the only recurring theme of the piece (see fig. 1.2).



Figure 1.2. Whitacre, *October*, A Theme

In the program notes to the piece, Whitacre states that one of his sources of inspiration was the month of October's subtle change in light, which "always makes me

sentimental.”¹⁹ This light is depicted at the cadence of this theme (measure 18) through the use of stacked open fifths (G-flat, D-flat, A-flat). This “open” sound also includes the harmonic second that is found so often in Whitacre’s harmonic language, between the G-flat and A-flat. Through the opening created in the musical canopy by the quarter rest that follows this woodwind statement of the theme, more light shines down in the form of the first major triad of the piece; a G-flat major triad in the French horns and saxophones. Of course, this triad also includes a harmonic second; the tenor saxophone and second French horn play an A-flat.

The next section of the piece (rehearsal B) features a gradual buildup of drama in preparation for the return of the A theme at rehearsal C. It begins with the upper woodwinds, playing a plaintive motive which cadences in B-flat minor at measure 23. Eliding across this cadence is an entrance by the low brass and woodwinds, playing a similar figure *mezzo forte*. Entrances by other instruments occur more rapidly, including the first appearance of the trumpet section until all winds are playing *forte* at measure 25. The piece diminishes briefly and cadences in G-flat major (with the obligatory A-flat dissonance), but quickly evades this cadence and continues its build to the return of the A theme.

This version of the A theme (rehearsal C) is written at a greater dynamic and notably includes the trumpet section that was absent for the previous iteration. Unlike the earlier stacked open fifths, this version cadences on a single open fifth (G-flat, D-flat) without any added dissonance. Thus far in the piece, there has been no moment of true

¹⁹ Eric Whitacre, *October* (Milwaukee: Hal Leonard, 2000).

occurrence of the solo ends with the first cadence of the piece that doesn't include any interruption by a forthcoming theme, and is followed by the first complete silence of the piece (measure 71).

After this pause, what follows (at rehearsal F) is a section that at first seems to just wander through the key of G major, but it soon starts to *crescendo* and build by the addition of additional voices until the entire ensemble is playing. This buildup occurs slowly and dramatically over sixteen measures before the reoccurrence of the A theme, first in a one-measure teaser and then in full *tutti fortissimo* at rehearsal G. This is the final and grandest statement of this theme. It ends with a dramatic *forte-piano* and begins yet another buildup to the climax of the piece, at rehearsal I. This full-band eruption quickly disperses, as instruments either leave or die away over the course of the last nine measures. The piece ends with a resounding G major chord in the low winds, with, of course, an added A in two voices.

REHEARSAL GUIDE

One of the challenges of conducting *October* is producing a sense of stillness and serenity at the beginning. After a relaxed breath and clear downbeat to indicate the precise beginning of the sustained B-flat in the solo first clarinet, the conductor should move subtly in the first two measures to mimic the stillness with which the piece begins. After taking a relaxed breath with the oboe soloist, a three plus two pattern (with its sweeping motion across the body from beat three to four, and receding motion towards beat five) should evoke the *crescendo* and *decrescendo* as written. The same is true of the later occurrence of this theme in measures 66-71. The expressive marking of *rubato assai*

permits a slight fermata on the final beat of measure 7 to prolong the resolution that follows. The two transitional measures leading to rehearsal A require a delicate balance between forward motion and a melodramatic *accelerando*. The A theme includes several notable melodic leaps: a fifth in measure 10, a fourth in measure 12, an octave in measure 14, and a ninth in measure 15. The challenge here is to prevent these upward leaps from “jumping out” of the texture. The players must strive to maintain the dynamics written and a smooth horizontal line.

October includes no less than five potential climaxes, or moments when the full band is playing *forte* or louder. There is only one true climax of the piece, however, and it doesn't occur until rehearsal I, just moments from the end. All preceding climaxes must ultimately lead to this moment, or a trite and emotionally exhausting performance will result.

The first of these precursory climaxes occurs at measure 25, with the buildup beginning at rehearsal B. It is of the utmost importance that controlled sounds prevail here and that a quick decrescendo away from the summit occurs in measure 26. The breath in measure 34 should be shown by placing a circle release on beat three. A flick of the baton tip at the end of this release will show the placement of the breath before continuing.

In the euphonium solo at rehearsal D, the soloist must play the pickup note with conviction as well as the minor sixth leap that follows. The French horn entrance on beat three of measure 43 is important. The open fifth should break through the texture and players should wait until beat four to back away to *piano*. The first and second French horns must listen carefully to match their pitch (concert C) with that of the euphonium

soloist. The same is true with the trumpet entrance in measure 47. The woodwind and trumpet reply in measures 43 and 44 must begin on the soft side of *mezzo forte* and appear to arise organically from the euphonium solo.

During the rehearsal process, the conductor has to decide which meter to use at rehearsal E. Depending on the maturity of the ensemble, for the first few rehearsals the conductor may choose to conduct this section in four and then slowly meld into a duple pattern as the rehearsal cycle progresses. Most mature ensembles will have no problem subdividing these measures as written from the outset. After returning to a four pattern (measure 60) the conductor should maintain the same tempo for one measure, withholding the *ritardando* until measure 61. Good eye contact must be maintained with the French horn and alto saxophone players (measure 62) and the first clarinet player (measure 64) to assure the *ritardando* is played in tandem. The only moment of complete silence in the piece occurs on beat three of measure 71. The conductor should give a full breath after the oboe release before continuing to the next section.

Forward motion and resonance can easily be lost from rehearsals F to G if the ensemble is not made acutely aware of this section's role. It serves as a gradual escalation to the reoccurrence of the A theme at rehearsal G. The conductor must be sure to stay slightly ahead of the ensemble here to assure forward motion, resonance, and interest are maintained. The *fortissimo* at rehearsal G must not be the ensemble's largest possible sound; that sound should be withheld until rehearsal I. In measures 93 and 94, the *marcato* accents in the trumpet and French horn parts must be played within the confines of a lyrical, *cantabile* style.

After the dramatic *allargando* in measure 97, the conductor's beat pattern should be infinitesimal at rehearsal H. The softer the ensemble plays here, the more satisfying will be the ensuing buildup to the enormous climax at rehearsal I, where the ensemble should be allowed to play with their largest possible sound while still maintaining proper balance and blend. The ensemble must sustain this sonority for one full measure before beginning the final decrescendo in measure 105. Ensemble members, and their conductor, should cherish this moment as a time to produce the full, rich, dark timbre uniquely characteristic of the wind band/ensemble.

The piece fades away to end with the simple stillness with which it began. It would be unnecessary to conduct traditional patterns through the final sustained pitches. The dotted half note in measure 111 can simply be given as a downbeat and a release. In the final two measures, the conductor can begin with the first two beats of a four pattern, and then sustain the third beat across the body until the final release. Ensemble members must not play so softly that they compromise tone quality or pitch.

ERRATA

There are only a couple errors in the score and parts of *October*. In measure 35, the final note in the combined flute part is printed as an A-flat in the score and flute 1 part. This is the correct note. In the flute 2 part, it is printed as a B-double flat. At the same moment, the E-flat clarinet part has a G-flat printed in the score and part. This pitch should be written F (concert A-flat).

RECORDINGS

A testament to its popularity, there have been at least a dozen commercially available recordings of *October* in the ten years since its premiere, with new recordings being produced on a regular basis. (see fig. 1.4).

| ALBUM TITLE | ENSEMBLE | CONDUCTOR | RECORD LABEL |
|--|--|--------------------------|----------------------|
| Men of Industry | Tokyo Symphonic Band | Eric Whitacre | BCM International |
| Eric Whitacre Conducts: Live from Tokyo! | Tokyo Youth Orchestra | Eric Whitacre | Shadow Water Music |
| Passions | North Texas Wind Symphony | Eugene Migliaro Corporon | Klavier |
| Chunk | University of Nevada Las Vegas Wind Orchestra | Thomas G. Leslie | Mark Masters |
| Velocity | Columbus State University Wind Ensemble | Robert W. Rumbelow | Summit |
| Urban Requiem | Youngstown State University Symphonic Wind Ensemble | Stephen L. Gage | Naxos |
| The Sound of Freedom | Band of the U.S. Air Force Reserve | MAJ Donald E. Schofield | Altissimo! |
| Radiant Joy | IUP Wind Ensemble | Jack Stamp | Klavier |
| October | Nottingham Symphonic Winds | Keiron Anderson | Windblowers |
| Homage | Drake University Wind Symphony | Robert Meunier | Mark Masters |
| Phantastické Spirites | Riverside Community College Wind Ensemble | Kevin A. Mayse | Sea Breeze Classical |
| Teaching Music through Performance in Band: Volume 5, Grades 4-5. | North Texas Wind Symphony | Eugene Migliaro Corporon | GIA Publications |

FIGURE 1.4: Commercially available recordings of *October*

I have chosen three of these recordings for closer study: *Eric Whitacre Conducts: Live from Tokyo!*, *October* (Nottingham Symphonic Winds), and *Teaching Music Through Performance in Band: Volume 5, Grades 4-5*. I chose *Eric Whitacre Conducts: Live from Tokyo!* primarily for the insight it provides through Whitacre's own interpretation of the work as a conductor.²⁰ This recording is also the most popular version of the work on iTunes, and therefore it is likely to be one of the most commonly listened-to recordings of the work by the average public school musician. The recording by the Nottingham Symphonic Winds provides a European viewpoint of the

²⁰ Tokyo Youth Orchestra and Eric Whitacre (conductor), *Eric Whitacre Conducts: Live from Tokyo!*, Shadow Water Music, 2008, mp3.

piece, and the *Teaching Music Through Performance in Band* recording was chosen due to the widespread popularity of this series among the instrumental music educators of the United States.²¹ The primary analysis of these recordings was limited to tempi and tempo variances, using the tap function of a Boss Dr. Beat metronome to input tempi throughout the recording. This analysis finds that, in terms of tempo, Whitacre's own recording remains truest to the printed score.

Contrary to what often occurs when composers step into the role of conductor, Eric Whitacre stayed extremely true to his printed tempo markings from the outset with very few deviations, except for fluctuations well within the realm of the marked *rubato*. There is a notable relaxation of the tempo each time the A theme is approached, especially the first occurrence of this theme at rehearsal A. At rehearsal D, he remains slightly under the marked tempo of quarter note = 84, his tempo is closer to 77. Rehearsal E is also slightly under the printed tempo, remaining between half note = 52 and 55 before regaining tempo when the meter switches back to 4/4 at measure 60. Whitacre manages the following *poco a poco ritardando* with exceptional grace and maintains the printed tempi throughout the oboe solo and the majority of rehearsal F. He begins the acceleration towards rehearsal G quite a bit earlier and more gradually than the score indicates. Rather than maintaining a tempo of quarter note = 74 all the way through rehearsal F, he begins a gradual *accelerando* in measure 84, approaching 80 beats per minute well before the printed *accelerando* at the end of measure 88. An enormous

²¹ Nottingham Symphonic Winds and Keiron Anderson (conductor), *October*, Windblowers 0115 941 0543, 2010, CD; North Texas Wind Symphony and Eugene Migliaro Corporon (conductor), *Teaching Music Through Performance in Band: Volume 5, Grades 4-5 Resource Recordings*, GIA Publications, 2004, CD.

ritardando occurs in measure 89 leading into the return of the A theme at rehearsal G. He takes the *maestoso*, *sostenuto* marking at rehearsal H quite literally, and begins the *ritardando*, which becomes a *moltissimo ritardando*, a measure earlier than marked, in measure 102. The effect is that the entirety of rehearsal H is used to delay the cadence of rehearsal I as dramatically as possible. After the enormously satisfying climax of rehearsal I, Whitacre extracts from the ensemble a beautifully gradual *diminuendo* and *ritardando* all the way to the end, with a final tempo of approximately quarter note = 42. One aspect that stands out in the Whitacre recording is the suspended cymbal rolls and crashes which precede pivotal cadences in the work: measures 8-10, 29-31, 51-53, 54-55, 56-57, 83-84, 87-90, 92-94, 97-98, and 102-104. It is clear that Whitacre considers this an important effect, for his recording brings this sound to the forefront at each instance.

The Nottingham Symphonic Wind Orchestra, an amateur British ensemble, recorded *October* as the title track of their Fall 2010 compact disc release. In this recording, conductor Keiron Anderson opens with a slower tempo than the printed 60, instead hovering around 50, and remains below printed tempi throughout the recording. A significant exception would be rehearsal F, where Anderson moves through this *dolce* section at a brisk pace, approaching a tempo of quarter note = 95 at one point. A similar situation occurs at rehearsal H, which Anderson treats in an opposite manner than Whitacre. Whereas Whitacre took his own *maestoso* and *sostenuto* markings quite literally, seemingly clinging to each note to delay the forthcoming climax at rehearsal I, Anderson actually increases the tempo throughout most of this section and doesn't concede to the printed tempo until the last measure before rehearsal I. Anderson ignores

the final *ritardando* of the piece, with the final three pitches not held full value even in the pre-*ritardando* tempo.

The North Texas Wind Symphony under the direction of Eugene Corporon performs the resource recording that accompanies *October's* article in the *Teaching Music Through Performance in Band* series. Like the previous recording Corporon remains below the printed tempo throughout the piece, in some places more markedly than others. The euphonium solo section (rehearsal D) is almost 20 beats per minute below the printed tempo, as is rehearsal G. Another notable aspect of the North Texas recording is the addition of a rather protracted *fermata* on the penultimate note of the opening oboe solo (beat four of measure seven).

CHAPTER 2

AN ORIGINAL SUITE BY GORDON JACOB

BIOGRAPHY OF COMPOSER

Gordon Jacob's life included episodes of true heartbreak in spite of which he became a jovial, good-hearted adult. Born in Upper Norwood, London on July 5, 1895, he was the last child of ten in a strict military family. Being the seventh male child, he was given the name Gordon Percival Septimus Jacob. His father, an official in the Indian Civil Service, died while serving in Calcutta when Jacob was three years old; the first of several distressing events to occur during his formative years.²² As a child he was closest to his nearest brother Anstey, who was only three years his senior and a talented musician in his own right.²³

Another life-altering event came when Jacob was around twelve, while at summer camp with Anstey. Jacob writes, "It was at one of these camps that I cut the main tendon of the little finger while cleaning a knife by pushing it into the ground during play. It was stitched up but the tendon was irretrievably cut—anyway no attempt was made to join it together again—and it prevented me from being much good at the piano and from ever learning a string instrument."²⁴ Jacob's cleft palate also prevented wind instruments from being a viable option.²⁵

²² Eric Wetherell, *Gordon Jacob: A Centennial Biography* (London: Thames Publishing, 1995), 10.

²³ *Ibid.*, 11.

²⁴ *Ibid.*, 16.

²⁵ *Ibid.*

Jacob was on vacation with a classmate at the outbreak of World War I, and the two of them cut their vacation short to return home and enlist. At the age of nineteen, Jacob joined the field artillery on August 26, 1914. In the artillery, he had his first experiences with crude housing, lice, criminals amongst his fellow soldiers, and an officer class that according to him, “did not treat us as heroes for having enlisted.”²⁶ Fistfights among the soldiers were a common occurrence and one man murdered another with a tent mallet. After only two months, however, he was transferred to the Royal Fusiliers, a regiment with much better living conditions.²⁷ The war soon took a turn for the worse, however, and by November 1915 Jacob found himself on the front line in France where he experienced firsthand the unpleasantness of trench warfare. He describes the ordeal in a letter to his sister:

What an awful thing this war is. If you could see, as I have, the poor ruined villages in this part of France you’d thank God, war hasn’t come to England yet. Some of the shops and pubs still have their names above the door, but the roofs are tileless and broken-backed, the walls are smashed in, and pitted with bullet-holes where they still stand and the whole place looks as desolate and pathetic as it is possible for anything to look. It doesn’t seem possible that two years ago men and women were living in these shattered wrecks. What romances these buildings must have seen, what whispered words of love these ruined walls have heard. And all this for nothing but human greed and lust for power . . . I suppose entirely unimaginative and untemperamental people get on best out here. The other poor devils have to do their best to lose their imagination and temperament. But they don’t succeed a bit. Mental anguish is much more painful and quite as frequent as physical, out here.²⁸

In the spring of 1916, Jacob was sent back to England to train for an officer’s commission at New College, Oxford. It was during this training that he received possibly

²⁶ Ibid., 17.

²⁷ Ibid.

²⁸ Ibid., 19-20.

the most heart-breaking news of his life. A telegram from home brought him word that his beloved brother Anstey had been killed in the Battle of the Somme on September 18. This event haunted Jacob for the remainder of his life. He listened to the Remembrance Day Service every year and would burst into tears when the Last Post was played. His First Symphony was “dedicated to my brother Anstey Jacob, killed on the Somme in 1916.”²⁹

After a brief bereavement leave, Jacob returned to complete his training and was commissioned a second lieutenant, receiving as his first assignment a post in the same region where Anstey had been killed only a few months earlier. The following spring, Jacob was taken prisoner by German forces and spent the remainder of the war in German imprisonment camps. Of the approximately 800 soldiers in Jacob’s battalion, only about sixty survived at the war’s end.³⁰

After repatriation, Jacob enrolled in journalism school briefly before receiving a scholarship to attend the Royal College of Music in 1920.³¹ At the RCM he studied theory and composition with Herbert Howells and Ralph Vaughan Williams, and conducting with Adrian Boult. After just a year of study, Jacob was honored with the Arthur Sullivan Prize for Composition in 1921.³² After completing three years of coursework, Jacob was offered a teaching position at the RCM and began in the 1924 Christmas term. He remained on the RCM faculty for the majority of his life, and earned his doctorate there

²⁹ Ibid., 21.

³⁰ Ibid., 21-22.

³¹ Ibid., 24.

³² Ibid., 25.

in 1936.³³ His pupils at the RCM included Malcolm Arnold, Imogen Holst, and Alan Ridout.³⁴ Soon after beginning his tenure, on December 18, 1924, he was married to Sidney Gray and they took up residence in Wimbledon.

Gordon Jacob's compositions are known for their idiomatic style regardless of the medium, a trait for which he was praised throughout his career. In a letter referring to Jacob's Viola Concerto, Samuel Lifschey, then principal violist for the Philadelphia Orchestra, writes, "I am wondering if you are a violist yourself—inasmuch as you seem to know how to write effectively for that instrument."³⁵ In another letter, a Swedish flutist asked of his Flute Concerto, "Mr. Jacob are you a fluteplayer [sic] too? Anyhow, it seems for me as it has been composed by a composer who knows the instrument very well."³⁶ When composing his Oboe Concerto, he worked hand-in-hand with his pupil, oboist Evelyn Rothwell asking her "all sorts of questions as to why a certain passage was difficult (or not) and he often rewrote his first sketches. One of the things I most admired about him was his eagerness to learn about instruments and their likes and dislikes. For a man of his skill and eminence as a composer, this was such a basically modest and endearing quality."³⁷

In 1931, at the urging of colleagues to share his gift for idiomatic writing, Jacob published his first work of prose, entitled *Orchestral Technique*. Demonstrating the clarity of expression that had been a hallmark of his writing style since his war-time

³³ Ibid., 29, 43.

³⁴ Ibid., 83.

³⁵ Ibid., 32.

³⁶ Ibid., 60.

³⁷ Ibid., 36.

journals and his short tenure in journalism school, it has remained a landmark in the teaching of instrumentation. *Orchestral Technique* is unique in that it gives practical hints in writing for combinations of instruments, with chapter-headings such as “The String Orchestra,” “The Small Orchestra,” and “The Full Orchestral Tutti.”³⁸ Sadly, some critics considered his exceptional skill as an arranger and orchestrator as overshadowing his talents as a composer of original music.³⁹ Part of the reason for this reputation was probably Jacob’s long association with the royal family, which began in 1934. Most Britons associate his name with the music he orchestrated and arranged for various state functions including the funeral of George V, and the coronations of both George VI and Elizabeth II.⁴⁰

Jacob is also remembered for his affinity towards writing for unusual combinations of instruments. Notable examples are his Concerto for Accordion and Strings, Concerto for Chromatic Accordion, Divertimento for Harmonica and Strings, *Variations on Annie Laurie* (for hecklephone, serpent, harmonium, and hurdy-gurdy), and *Humpty Dumpty and His False Relations* (for three organs, strings, and percussion).

Jacob was shocked, when in 1939 at the age of 44, he received a draft notice for World War II. He avoided a second round of military service when the director of the RCM assured authorities that Jacob was doing “work of national importance.”⁴¹ One of his primary achievements during the war was a group of about twenty-five arrangements

³⁸ Ibid., 37.

³⁹ Ibid., 46.

⁴⁰ Ibid., 42, 44.

⁴¹ Ibid., 48.

for a comedic radio series called “It’s That Man Again.” Although some critics accused Jacob of demeaning himself by becoming involved with such an enterprise, to many, the show was “the one bright spot in the week in those dreary days and blacked-out nights.”⁴²

Another heartbreaking event occurred shortly after the end of the war, when Jacob’s wife Sidney suffered a massive heart attack. She became a semi-invalid, and eventually passed away in October 1958.⁴³ This event left Jacob heartbroken, writing in a letter, “My springs are dried up at the source.” Eventually he found solace in returning to composition: in another letter he writes, “I don’t feel alone when I am working because it is what S. would like.” However, even this didn’t prevent him from sinking into a deep depression.⁴⁴ Recovery didn’t come until he asked Margaret, a niece of his late wife, to marry him in early 1959. They were married in August of that year, when Jacob was sixty-four and Margaret was twenty-two.⁴⁵ Jacob’s first marriage produced no children, and he was overjoyed to learn of Margaret’s pregnancy soon after their marriage. They had two children: Ruth, born in June 1960, and David, born in July 1961.

Jacob showed little interest in the avant-garde movement that arose in Europe in the aftermath of World War II. He wrote in his text on composition:

Music is not a branch of higher mathematics and it is the pursuit of the abstruse and problematical for its own sake that is the besetting sin of much contemporary music ... but the impulse behind all artistic endeavour should surely be to produce a thing of satisfying and unique beauty.⁴⁶

⁴² Ibid., 50.

⁴³ Ibid., 55, 68.

⁴⁴ Ibid., 69-70.

⁴⁵ Ibid., 75.

⁴⁶ Gordon Jacob, *The Composer and His Art*, Westport, CT: Greenwood Press, 1986, 26-27.

As musical tastes in Europe began to shift towards this avant-garde style, Jacob saw many of his colleagues fall on dire financial straits as their music received fewer and fewer performances. Jacob survived in part by turning towards the educational music and wind band movements that swept the United States in the years following World War II, eventually composing numerous works for bands and other school ensembles. A select group of these are listed in figure 2.1.

| TITLE | YEAR OF COMPOSITION |
|---|--------------------------------|
| <i>William Byrd Suite</i> | 1922 (Wind Transcription 1924) |
| <i>An Original Suite</i> | 1928 |
| <i>Prelude to Revelry</i> | 1944 |
| <i>Music for a Festival</i> | 1951 |
| <i>Flag of Stars</i> | 1954 |
| <i>Bay of Biscay</i> | 1954 |
| <i>Old Wine in New Bottles</i> | 1958 |
| <i>Giles Farnaby Suite</i> | 1967 |
| <i>Concerto for Symphonic Band</i> | 1968 |
| <i>Ceremonial Music</i> | 1970 |
| <i>Tribute to Canterbury</i> | 1972 |
| <i>Alexandra Palace</i> | 1975 |
| <i>More Old Wine in New Bottles</i> | 1976 |
| <i>Sir Godfrey Kneller's March</i> | 1979 |
| <i>Symphony for Band A.D. 78</i> | 1978 |
| <i>Semper Paratus (March)</i> | 1979 |
| <i>Prelude to Comedy</i> | 1981 |
| <i>Harvard Celebration Overture</i> | 1982 |
| <i>Ballad for Band</i> | 1982 |
| <i>Fantasia on an English Folk Song</i> | 1983 |
| <i>All Afoot</i> | 1984 |

Figure 2.1. Gordon Jacob's Works for Winds (select listing)

In addition to these works for full band, Jacob wrote five works for solo instruments and winds: *Fantasia for Euphonium and Concert Band* (1969), *Double Concerto for Clarinet, Trumpet, and Wind Band* (1975), *Concertino for Trombone and*

Wind Orchestra (1977), *Cameos for Bass Trombone and Wind Orchestra* (1978), and Concerto for Timpani and Wind Band (1984). He is also responsible for the popular arrangement of Gustav Holst's *Moorside March* in 1960 and the Divertimento in E-flat for Wind Octet in 1968.

Jacob's first attempt at writing for the wind band was somewhat accidental. As a student of Vaughan Williams, Jacob was tasked with scoring his *English Folk Song Suite*, originally for wind band, for full orchestra. The exercise allowed him the opportunity to "grasp the principles of scoring for band."⁴⁷ He soon put these principles to good use in arranging his own *William Byrd Suite* for winds in 1924. Jacob chose six selections from Byrd's *Fitzwilliam Virginal Book* to create the six-movement work, which has become a staple in the band repertoire.

ABOUT THE WORK

Little is known about the impetus for Jacob's writing of *An Original Suite*. It was not written as a commission nor was it dedicated to any person or group. There is no record of its first performance. It was only his second piece for winds, after his 1924 transcription of *William Byrd Suite*, and his first original composition for the medium. Some sources erroneously list the composition date as 1924, the same year as the transcription of *William Byrd Suite*.⁴⁸ This would indicate that the piece was written while Jacob was still a composition student. *An Original Suite* was actually completed and

⁴⁷ Ibid., 28.

⁴⁸ Gordon Jacob, *An Original Suite*, ed. by Christopher P. Heidenreich (New York: Boosey & Hawkes, 2007), Introduction.

published in 1928, by which time Jacob had become a regular member of the Royal College of Music faculty. Regarding the title, Jacob stated in a 1982 interview:

I never liked that title and I asked Boosey & Hawkes to change it but they said that the suite was now known by that name so I decided to retain it. There is historic reason for the name. At that time very little original music was being written for what was then “military” band, so the title was a way of distinguishing that it was an original work rather than an arrangement—not that the music was very original in itself. It was an unfortunate title, I know. When I went to America some years ago, I heard many bands playing the work, and I told them that I didn’t like the title.⁴⁹

An Original Suite is a grade five work in three movements, titled “March,” “Intermezzo,” and “Finale.”⁵⁰ The movements are approximately three minutes and thirty seconds, five minutes, and two minutes and fifteen seconds in duration, respectively, for a total length of ten minutes and forty-five seconds. It is scored for standard band instrumentation, with the solo B-flat clarinet and bass saxophone parts reminiscent of many works from this era. For many years, *An Original Suite* existed only with a condensed score and set of parts that were riddled with errors. An excellent full score edition was prepared by Christopher Heidenreich and published by Boosey & Hawkes in 2007.⁵¹ This is the edition that will be referenced in this document.

ANALYSIS

The first movement is entitled “March” but doesn’t follow any version of typical march forms in that it doesn’t follow the pattern of introduction, first strain, second strain,

⁴⁹ Kevin Thompson, “Gordon Jacob in Conversation,” *Journal of the British Association of Symphonic Bands and Wind Ensembles* (Spring 1982): 3-4.

⁵⁰ University Interscholastic League, “Prescribed Music List.”

⁵¹ Gordon Jacob, *An Original Suite*, ed. by Christopher P. Heidenreich (New York: Boosey & Hawkes, 2007).

etc. Formally, the movement introduces four separate themes in succession, separated by transitions or new introductions. Complexity in the piece is built as themes are layered onto preceding themes. The first section begins with a two-bar snare drum introduction, followed by the G-minor A theme (see fig. 2.2) which is introduced *piano* in the flute, oboe, upper clarinets, and first trumpet.



Figure 2.2: Jacob, *An Original Suite*, Mvt. 1, A Theme

Eight measures in length (measures 3-11), the phrase structure of this theme almost constitutes a short composition in itself, with an introduction (measures 3-4), the theme itself (measures five through the downbeat of measure ten), and a coda (measures 10-11). The theme is repeated an octave higher, *forte*, with the addition of piccolo, alto and tenor saxophones, and euphonium playing the melody and a more-active accompaniment. This second statement also ends in a more ostentatious manner. The eighth notes from the first version are replaced with a florid sixteenth-note run (see fig. 2.3).



Figure 2.3. Jacob: *An Original Suite*, Mvt. 1, A Theme, second iteration

A two-bar modulatory transition leads us into the eight-bar B theme, which implies F major (see fig. 2.4).



Figure 2.4. *An Original Suite* Mvt. 1, B Theme

This theme has a 4+4 phrase structure (aa') and is presented *piano*. The second phrase is essentially a repeat of the first phrase, with added ornamentation, added instruments, and a different ending that leads us back to G minor for the return of the A theme. This version of the A theme quickly disintegrates into another two-bar transition, however, leading into the introduction of the third theme, beginning at measure 36.

With this accented, *fortissimo* two-bar introduction (measures 36-37) the piece seems to change character dramatically to prepare for the C theme, which is louder and heavier than either of its predecessors (see fig. 2.5)



Figure 2.5. Jacob, *An Original Suite*, Mvt. 1, C Theme

This four-bar theme is divided into two equal phrases, the second being a repeat of the first with an ornamented first measure. It is presented first by the upper woodwinds (measures 38-41), and then the last phrase is imitated by the brass (measures 42-43). Jacob uses the second measure of this theme to create a two-bar ascending transition (measures 44-45) into the next section (measures 46-49), which features a full-ensemble return of the B theme at a *forte possibile* dynamic with an agitated, trilling accompaniment. Another dramatic transition follows, cleverly based on the rhythm of the B theme, but an inversion of the melody from the A theme (measures 50-53). Ending with

a short but dramatic crescendo (the band is already playing *forte possibile*), this transition leads to a repeat of the A theme (measures 54-55), that immediately morphs into yet another transition. The band diminishes all the way to *piano* before introducing the D theme in measure 58. The pentatonic D theme is in a *legato, cantabile* style and interestingly, three bars in length with two one-and-a-half bar phrases (see fig. 2.6)



Figure 2.6. Jacob, *An Original Suite*, Mvt. 1, D Theme

The D theme is introduced by the full woodwind choir *piano*, who begin a repeat of the theme before being interrupted by the cornets. The cornets play the theme, and begin a repeat before being interrupted at the same point by the woodwinds, this time with the help of the tubas. This pattern continues with minor instrumentation variances for seventeen measures (measures 58-75) before a one-measure extension heralds the triumphant full return of the A theme, *fortissimo*, in measure 76.

The first movement ends with a recapitulation of its first two themes: the A theme (measures 76-83), followed by the B theme (measures 84-91), and one last sample of the A theme (measures 92-95). The movement closes with a seven-bar coda, ending as it began with a snare drum solo followed by a G major chord (a Picardy third). The return of the A theme includes a new countermelody in the upper brass and the return of the B theme features a challenging filigree accompaniment in the upper woodwinds and solo cornet.

The second movement contains only one theme, but it is an astonishing seventeen measures in length (see fig. 2.7).



Figure 2.7. Jacob, *An Original Suite*, Mvt. 2 Theme

The theme begins as if it was in C major, but quickly transforms into its true mode of A minor, which becomes the key for the majority of the movement. Natural minor is used primarily, with some inferences of the harmonic and melodic forms, e.g., measure 9 in E-flat and first clarinets, measure 26 in second bassoon, baritone and bass saxophones, euphonium, and tuba. This theme includes an A section (measures 1-8) with antecedent (measures 1-4) and consequent (measures 5-8) phrases, both of which end on the pitch A, and a B section (measures 9-12) which also includes two phrases in an antecedent and consequent relationship, but ends on the pitch D. A return of the antecedent phrase of the A section concludes the theme. The ternary quality of this theme is highlighted by Jacob's choice of instrumentation. In the statement of the theme which opens the movement, the A section of the theme is played by the solo alto saxophone both times, and the B section is played by the solo cornet.

After a repeat of the movement two theme with an altered accompaniment (measures 18-34), a development section begins which occupies almost as much time as

these two statements of the theme (measures 35-67). The chromatic nature of this development section is one of the most challenging aspects of the work as a whole. The middle section of the development (measures 48-57) has been described as Debussy-like in its placement of the broad, lyrical melody over an accompaniment of *legato* triplets.⁵² An analysis of the two brief moments of harmonic repose in the first twenty-two measures of this section will reveal two rather unfriendly chords: a second-inversion G-flat Major-Major Seventh Chord (measure 44), and a D-flat Major-Major Seventh Chord (measure 53). The first moment of peace doesn't arrive until measure 57, a B-flat minor triad. The climax of the development section, and the movement, arrives in measure 64 with a *fortissimo* E-flat ninth chord, which is echoed *forte possibile* by the brass. A three-measure retreating transition brings back the main theme in measure 68, beginning in the middle with the B phrase almost as if the theme had already begun somewhere out of earshot. When this truncated theme is finished, Jacob constructs a four-bar transition from the theme's seventh measure (measures 76-80). This transition elides into the coda that closes the movement (measures 80-87). The final chord of the movement, an A minor triad, receives an interesting treatment. The chord begins with the lowest voices, after which the higher brass instruments enter, and all instruments begin a crescendo. At the height of this crescendo, the upper woodwinds enter at a soft dynamic, imperceptible to the listener. When the brass fade away, the woodwind chord remains.

The formal progression of the "Finale" movement is Introduction, A Theme, B Theme, Transition, A Theme with altered accompaniment, and Coda. The section containing the B Theme, transition, and return of the A theme is repeated, giving the

⁵² Diane Bargiel, "Teacher Resource Guide: *An Original Suite* by Gordon Jacob," in *Teaching Music Through Performance in Band*, ed. Richard Miles. 3:403.

movement the overall shape of ABA(BA) Coda. The most notable feature of this movement is the juxtaposition of simple-duple and compound-duple meters, and the keys of G minor and B-flat major. This juxtaposition is apparent from the beginning, where the clarinets and upper saxophones are written in 6/8 and B-flat major, with the rest of the ensemble in 2/4 and G minor. The lengthy (22 measure) A theme is then introduced in the G-minor instruments (see fig. 2.8).



Figure 2.8. Jacob, *An Original Suite*, Mvt. 3, A Theme

Like the A theme of the first movement and the theme of the second movement, this theme contains its own ternary formal structure with an A phrase (measures 1-7), B phrase (measures 8-15), and a repeat of the A phrase (measures 16-22). The A phrase contains a four-bar antecedent phrase and a three-bar consequent. The B phrase contains a four-bar antecedent phrase and a four-bar transitional phrase into the repeat of the A phrase. The return of the A phrase is masked by altered articulation markings, and an interesting rhythmic change when comparing measures three and eighteen. A lingering question in this movement is why Jacob chose to shorten the first note in the later measure. The eight-measure B theme immediately follows, without transition (see fig. 2.9).



Figure 2.9. Jacob, *An Original Suite*, Mvt. 3, B Theme

This theme contains two four-bar phrases, seemingly unrelated to each other in any palpable way. The ensemble presents this theme by passing it around, with one group beginning the theme and another group answering. The second phrase of this theme combines the minor pentatonic scale with accented syncopation. The B theme is repeated in measures 33-40, this time with the first phrase played down a whole step and the second phrase played up a half step from the original. A four-bar modulatory transition moves us from D-flat minor pentatonic back to G minor for the repeat of all twenty-two measures of the A theme, this time with a more elaborate, off-beat accompaniment. A repeat sign returns to the first presentation of the B theme (measure 25). The first phrase of the B theme is presented one last time before a six-bar coda modulates to B-flat major to close the movement.

Probably due to its overtly repetitive nature, the third movement has been described as less musically creative than its predecessors, and it is often left out in performance.⁵³ It is my belief, however, that the length and creativity of the themes in this movement justify their repetition.

REHEARSAL GUIDE

The majority of rehearsal and conducting problems in *An Original Suite* arise from its repetitive character. In the first movement, the repetition of the A theme demands

⁵³ Ibid.

that the ensemble observe, and probably exaggerate, the new dynamic in measure 11. The challenge of the B theme is the *staccato* articulation marking; players must remember that this is a British piece, and should play with a “tah” sound instead of “tut.” Players must also be careful not to rush the eighth notes on beats three and four. Measure 28 is often rushed as well as players anticipate the return of the A theme—the pulse should remain steady in this measure. Measure 33 (and the corresponding measures 96-97) provides one of the many times when the wind conductor will be envious of the choral conductor’s position of having a full score in the hand of each ensemble member. Players will execute their rhythms correctly if they understand that within the ensemble there are two similar, but slightly different rhythms. One group has quarter notes leading to beats three and one, while the other has eighth notes leading to these beats. Although not indicated, the accompaniment that enters in measure 36 should *decrescendo* beneath the C theme when it enters in measure 38. The woodwind rhythm in measure 40 is often incorrectly executed. When played correctly the sixteenth notes on beat four will almost seem to slow down after the quintuplet on beat three.

In the trio section that begins in measure 58, the most important factor to consider is phrasing. Jacob’s slur indications indicate the length of phrases, within which appropriate swell and decay should occur. The challenging sixteenth note passage between measures 84 and 90 must be played with perfect time: the urge to rush will be difficult to resist. In the penultimate measure, the bass drum player should be made fully aware of this rare solo opportunity and play this *fortissimo* quarter note with *gusto*.

The primary challenge of the second movement are breath and musical line, arising from the extreme length of the theme and its included phrases. Although the

indicated tempo of quarter note = 80 may be a little fast for this lyrical music, Jacob must have had the length of these phrases in mind when indicating this tempo. If taken much slower, the listener will have forgotten how the theme began before the end is reached, and the phrase lengths will become an issue for wind players' respiratory endurance. In terms of phrasing, Jacob's slur indications should be taken as a bare minimum of phrase length and if possible, players should double the length of these slurs before taking a breath. For example, the alto saxophone soloist should strive to play to measure four before taking the first breath. The appoggiatura in measure 17 is unfortunately only scored for solo clarinet and first French horn, counter indicative of this figure's importance to the music. Due to the thick texture, these players must be certain that this figure is heard.

The development section allows for considerable variance in tempo, beginning in measure 41. The music here begs to accelerate slightly towards measure 45 and then relax back for the three measures leading into the Debussy-like clarinet duo at measure 48. Perfect intonation between the B-flat and E-flat clarinets here will pose a significant challenge, as will the trumpet and flute answer in measure 53. The tempo can be further relaxed in measures 57-60, giving the sixteenth note figure in measure 61 space to resonate before the tempo pushes forward toward the climax in measure 64. The conductor can help facilitate the trumpets' and trombones' fanfare figure in measure 64 by maintaining eye contact and showing them a clear beat two, which also indicates a precise ending to the previous chord. Depending on how much the tempo has increased in the lead up to this climax, it may be necessary to relax in measures 66 and 67 before the recapitulation in measure 68. This movement could satisfactorily end at the conclusion of

measure 85. Lengthening the eighth rest in measure 86 slightly will allow the music a pleasing breath before continuing. The final four measures warrant rehearsal time to assure the woodwind entrance in measure 88 is imperceptible to the listener beneath the brass crescendo.

As with any repetitive music, interest in the third movement must be maintained through the use of exceptional phrasing, articulation, and dynamic contrast. To ignore a slur or a staccato marking would quickly detract from the interest of this music. In addition, the tempo of quarter note = 132 should be maintained despite attempts by the wind players to simplify the technical difficulty of the movement by dragging. Players should emphasize the sixteenth notes in measures 6, 8, 21, and 23 and de-emphasize the eighth notes in these measures. The first phrase of the B theme (measures 25-28 and 33-36) is divided between two groups of instruments. In the first statement, only the solo clarinet has the full phrase; in the second statement, only the alto saxophone and alto clarinet have the full phrase. Consequently, it is a significant challenge to have this sound like one cohesive statement. Instruments that play only the last half of the statement must begin their portion at the exact point in the crescendo where their predecessors left off; and all of this must occur while still adhering to the written dynamics of *piano* growing to *forte*, remaining *forte* for one beat, falling to *subito piano* and then beginning again. Adequate rehearsal time here will result in a musically interesting performance. In the pentatonic second phrase, players should be reminded that *marcato* is the strongest possible accent in music. These notes should be heavily emphasized to give this phrase animation and spirit. The numerous instruments playing off-beats in the repeat of the A theme (measure 45) can be troublesome. As with other music of this nature, e.g., “Song

of the Blacksmith from Holst's *Second Suite in F*, the conductor and players must focus their attention on downbeats in the full melody to maintain a steady tempo. The baton should have no rebound to prevent drawing undue attention to the off-beats. Players may have to be reminded of the *subito piano* in measure 52, and the cornets playing this part must use identical articulation. It may be necessary to use only one player per part to facilitate this equality. The upper woodwinds often articulate measures 73 and 74 incorrectly. This section should be isolated to assure that slurs are being broken precisely where indicated.

ERRATA

A testament to Heidenreich's diligent scholarship, only one error could be found in the score and parts. In measure 23 of the second movement, the bassoons should have a G on beat 2. This is printed as an A in the score and parts.

RECORDINGS

There are currently six commercially available recordings of *An Original Suite*, five of which utilize the original condensed score and parts (see fig. 2.10). Only the North Texas Wind Symphony *Composer's Collection* recording uses the Heidenreich edition.

| ALBUM TITLE | ENSEMBLE | CONDUCTOR | RECORD LABEL |
|--|--|--------------------------|------------------|
| Kneller Hall: A Musical Salute to The Royal Military School of Music | Kneller Hall All-Star Band | LTC Duncan Beat | Bandleader |
| Cornerstones of the British Band Repertoire | Keystone Wind Ensemble | Jack Stamp | Citadel |
| Composer's Collection: Gordon Jacob | North Texas Wind Symphony | Eugene Migliaro Corporon | GIA Music |
| Gordon Jacob: A Festival of Music | Regimental Band of the Coldstream Guards | MAJ Graham O. Jones | SRC |
| English Folk Songs | Tokyo Kosei Wind Symphony | Frederick Fennell | Kosei |
| Teaching Music through Performance in Band: Volume 3, Grade 4 | North Texas Wind Symphony | Eugene Migliaro Corporon | GIA Publications |

Figure 2.10. Commercially available recordings of *An Original Suite*

I have chosen three of these recordings for closer analysis. *Kneller Hall* provides a British perspective on this thoroughly British music.⁵⁴ The North Texas Wind Symphony's recording for the *Teaching Music Through Performance in Band*, like the same ensemble's recording of *October*, was chosen due to this series' popularity among the instrumental music educators of the United States. The same ensemble's *Composer's Collection* recording provides the only available recording of the Heidenreich edition, and provides the opportunity to hear the same conductor's recording of the same work a few years later.⁵⁵

In the *Kneller Hall* recording, Lieutenant Colonel Duncan Beat begins his ensemble's performance of the piece in the style of a British march, remaining ever so slightly under the written quarter note = 120 tempo for the duration of the first movement. Brass outshine the woodwinds in this movement, with the latter muddling a few of the more technical passages, such as measure 40. Most notable in this recording is this British ensemble's presentation of the counter-melody beginning in measure 76. This stately, majestic theme is brought to the forefront, almost overshadowing the A theme above it. As will prove to be the case in all three recordings, Beat takes the second

⁵⁴ Kneller Hall All-Star Band and LTC Duncan Beat (conductor), *Kneller Hall: A Musical Salute to the Royal Military School of Music*, Bandleader 5109, 1996, CD.

⁵⁵North Texas Wind Symphony and Eugene Migliaro Corporon (conductor), *Composer's Collection: Gordon Jacob*, GIA CD-747, 2008, CD; North Texas Wind Symphony and Eugene Migliaro Corporon (conductor), *Teaching Music Through Performance in Band: Volume 3, Grade 4, Resource Recordings* GIA Publications, 2001, CD.

movement considerably under the printed tempo. His average tempo throughout is quarter note = 60, moving more briskly through *tutti* sections and slower through those where the texture is thinner. Dynamic contrast and phrasing in this performance are somewhat restrained and austere, and there are a few intonation problems, e.g. the flute entrance on the E in measure 81.

In the third movement, Beat's quarter note = 135-140 tempo results in a performance which seems hurried and frantic, with many muddled sixteenth-note passages in the woodwinds. Particularly incoherent are the first four sixteenth notes in each recurrence of the B theme, beginning in measure 25.

In the North Texas Wind Symphony's resource recording for the *Teaching Music Through Performance in Band* series, conductor Eugene Corporon presents the first movement at a tempo much closer to the American march tempo of quarter note = 120. There is hardly any more dynamic contrast than in the British recording. The A theme, for example, is played so loudly the first time (with the printed *piano* dynamic) that very little difference is heard when it is repeated with a printed dynamic of *forte*. Measure 28 rushes by almost ten beats per minute, the counter-melody beginning in measure 76 is less prominent than in the previous recording. Corporon takes the second movement even further below tempo, remaining below quarter note = 60 the majority of the time. Notable exceptions are escalations towards climactic moments. Examples include measures 41-44, where Corporon accelerates by almost twenty beats per minute and measures 62-63 where the same occurs in preparation for the climax of the movement. A *molto ritardando* occurs in measure 71, at a pivotal moment in the last occurrence of the theme. Disappointingly, the woodwind entrance in measure 88, which should have been

imperceptible, is made audible when these players fail to enter together. Hardly anyone could accuse Jacob's final movement of being uninspired after hearing this recording. Contrary to the Kneller Hall recording, Corporon actually takes this movement just slightly under the printed tempo, giving the music space to breathe and allow its true charm to shine through. In addition, the players' attention to details of articulation and phrasing in this performance are the missing factors in performances that leave audiences unsatisfied. It is these details that give this movement its interest. Corporon places a small pause before the lengthy final fermata.

Seven years later, Corporon recorded this piece in its new edition. A generally higher quality performance was the result. The tempo here is essentially the same as the earlier recording, perhaps minutely faster. In the first movement, measure 28 maintains tempo much better than the earlier recording, and of the three recordings, this is the only one that provides a perfect execution of the difficult woodwind rhythm in measure 40. The sextuplet in measure 98 is also executed perfectly with a stunning result. The bass drum solo in the penultimate measure takes one's breath away before Corporon adds an interesting fermata to the final chord but provides the first example of a true *forte possibile* in any of the recordings. The countermelody in measure 76 is definitely more present in this later recording, but still not treated as quite the feature as in the British recording. Only a couple minor criticisms can be offered. The ensemble, either consciously or not, adds a crescendo to the end of measure 10, instead of playing the *forte* dynamic *subito* as written, and the decrescendo in measure 57 is indecipherable on this recording. This is the fastest of the three recordings of the second movement, but still remains around quarter note = 65. Notable events are *molto ritardandi* in measures 43

and 47 and *accelerandi* in measures 62 and 63, which is present to some extent in all three recordings. The accents in measures 65 and 66 are played quite heavily with a gratifying result. The third movement is no less impressive than the earlier recording with Corporon's strict control of its printed tempo and this ensemble's attention to its all-important musical details.

CHAPTER 3

HUNTINGTOWER: BALLAD FOR BAND BY OTTORINO RESPIGHI

BIOGRAPHY OF COMPOSER

Italian composer Ottorino Respighi produced a wide-ranging oeuvre in terms of genres, mediums, and influences. Unfortunately, his music also varies in terms of relative quality, but his most successful works have enjoyed a lasting popularity. Born in Bologna on July 9, 1879, he began musical studies on violin and piano at an early age with his father, a local piano teacher. By the age of twelve, he had moved on to the *Liceo Musicale* where he continued his violin and viola studies and began composition studies with Luigi Torchi. Torchi was known primarily as a pioneer in the early field of musicology,⁵⁶ and it was he who ignited in the young Respighi his lifelong interest in early music. In his early twenties, and on two separate occasions, Respighi spent several months in Russia as an orchestral viola player. It was during these trips that he had a few lessons with Nicolai Rimsky-Korsakov, someone who would later have a strong influence on his orchestration.⁵⁷

Having completed his studies at the music academy, Respighi spent the majority of his middle twenties earning his living as an orchestral player in Bologna while slowly

⁵⁶ Fabio Fano. "Torchi, Luigi." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28154> (accessed March 7, 2011).

⁵⁷ John C. G. Waterhouse, et al. "Respighi, Ottorino." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47335> (accessed March 7, 2011).

earning increasing recognition as a composer. It was during this period that he began transcribing music from the seventeenth and eighteenth centuries, including Monteverdi's *Lamento d'Arianna* for voice and orchestra in 1908. This transcription earned Respighi, the composer, his first recognition outside Italy. His first full-scale opera, *Semirâma*, debuted the following year.⁵⁸ Although the opera was initially quite successful, it was soon abandoned for almost a century before being rediscovered and recorded several times in the 1990s.

Respighi began teaching intermittently at his alma mater, but his failure to gain a permanent position there led him to settle in Rome in 1913. There he was appointed composition professor at the St. Cecilia Music Academy and served in this position for over a decade. He also met his future wife Elsa at the Academy when she became his student in 1915. During this period he completed his enormously successful *Fountains of Rome*, inspired partly by Rome's booming orchestral scene at the time. This piece soon garnered Respighi recognition throughout the world and also brought him a great deal of wealth. In 1923, Respighi was named the director of the St. Cecilia Academy, which by now had become a full-fledged conservatory. However, he remained in this post for only three years as he found the administrative tasks menial and time consuming. He continued to teach an advanced composition course at the conservatory until 1935.

After leaving the conservatory Respighi turned most of his attention towards opera, even though it was only his orchestral compositions that had ever brought him much success. In this last decade of his life he completed three operas and left one incomplete, completed posthumously by his wife. These are widely considered to be of

⁵⁸ Ibid.

uneven quality, but include what is recognized as Respighi's greatest dramatic work, an opera originally written for puppets entitled *La Bella Dormente Nel Bosco*.

Respighi earned further worldwide fame with his musical sequels to the *Fountains of Rome: Pines of Rome* (1923-1924) and *Roman Festivals* (1928). The resulting financial windfall allowed him to travel throughout the world in his fifties. Declining health began with a heart murmur diagnosis in 1931. He completed no new original compositions after 1933, and died of heart failure on April 18, 1936 at the age of 56. Elsa survived him by nearly sixty years and became his principal biographer and the greatest defender of his works.

Despite his legacy as an essentially conservative composer, there were two separate occasions when Respighi became temporarily caught up in movements to modernize music in Italy. Early in his compositional career, while still working as an orchestral player in Bologna, he became involved in a short-lived anti-establishment group, known as the "Alloy of the Five," which included Ildebrando Pizzetti, Giovanni Malipiero, Giannotto Bastianelli, and Renzo Bossi. They had as their primary goal "the *risorgimento* of Italian music ... which from the end of the golden 18th century till today has been, with very few exceptions, depressed and circumscribed by commercialism and philistinism."⁵⁹ Five years later, while working at the St. Cecilia Academy in Rome, he met colleague Alfredo Casella, who had recently returned from nineteen years in Paris with the intent of revolutionizing the entire musical establishment of Italy. Respighi played only a marginal part in Casella's controversial *Società Italiana di Musica*

⁵⁹ Giannotto Bastianelli, "I 'cinque' italiani," *Nuova musica*, XVI (1911), 71-72.

Moderna as he had little in common with their aim to create “an art which could be not only Italian but also European in its position in the general cultural picture.”⁶⁰

At a time when Italy was gripped by the ideology of fascism, many of Respighi’s contemporaries wrote frequently to government leaders in an attempt to win favor. Respighi, however, remained mostly uninterested and uninvolved in politics and still became “the one composer of his generation whom the regime backed without being asked.”⁶¹ There was one notable exception to the regime’s unsolicited backing. When Respighi’s cohort wrote a scathing manifesto in December 1932 attacking the more adventurous musical trends of the time and calling for a return to more established Italian tradition, Mussolini surprisingly sided with the modernists.

ABOUT THE WORK

Huntingtower: Ballad for Band stands as Respighi’s sole work for winds. It was commissioned by Edwin Franko Goldman through the auspices of the American Bandmasters Association and premiered at the ABA’s 1932 convention in Washington, D.C. Gustav Holst’s *Hammersmith* was also premiered at this convention. Elgar turned down the invitation to write a work for the same event.⁶² Striking similarities have been shown to exist between the Holst and Respighi works, in addition to the circumstances of their commission and premiere. Both works are written from an earthly or geographical

⁶⁰ Alfredo Casella, *Music in My Time* (Norman, OK: University of Oklahoma Press, 1955), 42.

⁶¹ Harvey Sachs, *Music in Fascist Italy* (London: Weidenfeld & Nicolson, 1987), 32.

⁶² Robert Foster, “Teacher Resource Guide: *Huntingtower Ballad*,” in *Teaching Music Through Performance in Band*, ed. Richard Miles. 2:608.

inspiration; each work's formal structure is quite similar; both composers were near the height of their compositional career at the time of the commission; and both pieces, although different in length and complexity, were written to portray contrasts in mood through a sectional writing style that moves with a seamless progression.⁶³

Huntingtower is titled for the castle in Scotland, which Respighi is known to have visited at least once. Originally built by the Ruthven family in the fifteenth century, it was known as Ruthven castle for its first two centuries of existence. In 1582, the fourth Lord Ruthven kidnapped King James VI and kept him prisoner in the castle for ten months. The King eventually escaped, and forgave the Ruthven family entirely. When a second attempt was made to kidnap the King a couple years later, James VI wasn't as forgiving. He had Lord Ruthven executed and confiscated the castle. Within two years, however, the castle was returned to the Ruthven family by this magnanimous monarch. In 1600, the Lord Ruthven's sons attempted to kill King James VI in London. This time they found the King to be less merciful. He seized all Ruthven property, abolished the Ruthven name, and saw to it that no Ruthven descendants would ever be allowed to hold titles or lands again. The castle was renamed Huntingtower and eventually given to the family of Murray of Tullibardine.⁶⁴

One legend associated with Huntingtower castle is that the ghost of Lady Greensleeves, a Ruthven daughter named Dorothea, is said to have haunted the castle since the 1500s. She was in love with a family servant, and they would have clandestine

⁶³ Christian Zembower, "Gems of Parallelism: Holst's *Hammersmith* and Respighi's *Huntingtower*," *Journal of Band Research* 43 (2008): 82-83.

⁶⁴ Undiscovered Scotland, "Huntingtower Castle," Undiscovered Scotland, <http://www.undiscoveredscotland.co.uk/perth/huntingtower> (accessed Mar. 8, 2011).

meetings in the servant's quarters in the eastern tower. When Dorothea's mother attempted to catch them in the act, Dorothea jumped across the gap between the two towers, a distance of almost ten feet. This spot in the castle is still known as the "maiden's leap." The next day, Dorothea eloped with the servant and they were never heard from again. A sighting of the ghost of Lady Greensleeves is said to be an ill omen and a forewarning of disaster to come.⁶⁵

Huntingtower is a grade five work.⁶⁶ It is approximately seven minutes in length, and is scored for standard wind band instrumentation, with independent parts for bass clef euphonium and treble clef baritone. There are currently three editions of the piece in existence, according to James Cochran, co-owner and wind band music specialist at Shattinger Music. The original, published by G. Ricordi and Company, is considered to be the best of the three. This publication does contain a few errors and is now unfortunately out of print. Franco Cesarini's 1989 arrangement, now published by De Haske Publications and distributed by Hal Leonard Corporation, takes a considerable amount of creative freedom with the work, resulting in a true "arrangement" with significant detractions from the original. A newer edition, completed by Eiji Suzuki and published by Bravo Music, while corresponding closer to the original, contains even more errata than the 1932 publication.

⁶⁵ Ibid.

⁶⁶ J.W. Pepper and Son, Inc., "State Lists for Virginia: Concert Band Grade 5," Virginia Band and Orchestra Directors Association, <http://www.jwpepper.com/sheet-music/search?option=statelist&statelist=VA.B.GRADE5&state=VA> (accessed Mar. 8, 2011).

ANALYSIS

Huntingtower is a thoroughly romantic work, containing ten distinct motives and utilizing an enormous variety of keys, modes, and chords. The composition can be broken down into three main sections: an opening section, a lengthy development section, and a recapitulation or closing. The opening section itself (through measure 51) contains three smaller sections: an introduction (first nine measures), an expansion (measures 10-41), and an eight-measure chorale that ends by transitioning into the B section (measures 42-51). In the introduction, two motives are exposed upon which the rest of the composition is based (see fig. 3.1).



Figure 3.1. Respighi, *Huntingtower*, Opening motives

These motives are introduced in the ensemble's lowest voices, in their lowest registers, at a *piano* dynamic. The harmonic ambiguity that will pervade the entire work begins immediately. Even though the key signature indicates G-flat major or E-flat minor, our first cadential moment (measure 4) settles on a second-inversion F-diminished triad, with an added fourth, which is elongated by a fermata. The next fermata comes four bars later, resting on an augmented fourth between A and D-flat. The dotted eighth-sixteenth pattern in the second of these motives foreshadows the rhythm of the later 6/8 section. In

measure 9, we see the first occurrence of Respighi's use of a cadential extension as a transition into the next section.

The next section includes three smaller sections of its own, and occupies itself primarily with expanding the motives introduced in the first eight measures. The second motive expands into a full melody (see fig. 3.2).



Figure 3.2. *Huntingtower*, Motive 2, as expanded

The texture expands to include the full ensemble, while the dynamics expand from *piano* to *fortissimo* and the tempo expands from *andante lento* to *animando*. This section includes some dramatic harmony, with several diminished triads. Motive one continues in the low voices throughout this section, eventually overtaking motive two in measures 25-27. Rehearsal two begins the second smaller section, in which the texture thins to only low voices and double reeds. There is also a return to softer dynamics and *a tempo*. Although Respighi still doesn't provide a reliable cadence in E-flat minor, this section definitely has a minor sound with cadences in F-sharp minor, C-sharp minor, and E minor. This section features the first occurrence of eighth-note triplets, which will later become the basis for the chorale section. Beginning at measure 33, the second motive re-emerges in the upper voices to form an introduction to the chorale that begins at rehearsal three. The dynamics increase to *mezzo forte* and it appears as though the chorale takes eight measures of false starts to begin. A beautiful G-flat major chorale finally emerges at rehearsal three in clarinets and saxophones, with the brass providing a homophonic

accompaniment. It climaxes in measure 48, where we find the first root-position E-flat minor triad of the entire work, and then dies away to the development section.

The development section occupies the largest portion of this work, comprising measures 54-160 and four distinct sections. It begins with a 6/8 section (measures 54-85.) The main motive of this section (the fourth motive of the piece) is a simple gallop motive (see fig. 3.3).





This melody actually includes two separate motives, the sixteenth-note triplet motive of the first three measures, and the offbeat motive that follows. The upper woodwinds play this melody, while all lower voices support it with either long tones or a walking bass line. The dynamic builds to a provisional peak of *mezzo forte* but quickly drops back to piano before beginning the ascent to the real *fortissimo* climax at measure 161. An *animando* begins in measure 153, and the ninth motive transforms into the tenth and final motive (see fig. 3.8).



Figure 3.8. Respighi, *Huntingtower*, Motive 10

This *animando* section includes an increase in instrumentation, back to full ensemble. The music *crescendos* continually, leading finally to a one measure *rallentando* immediately preceding the climax of the piece, the recapitulation (beginning in measure 161). Harmonically, this entire final development section can be viewed as an eight-measure prolonged dominant seventh chord in E-flat minor. This dominant seventh resolves not to an E-flat harmony, however, but to a first-inversion A-flat triad. The music finally arrives at E-flat minor in measure 168; this harmony is simply prolonged until the end of the piece. Motives one and two return in full, at a *forte possibile* dynamic that *crescendos* even further until a *sforzando* in measure 165. Both dynamics and instrumentation quickly recede for a middle section (measures 168-175) and then grow

again toward the final summit of the piece, a two-measure *rallentando* that ends with a full-ensemble, *fortissimo* E-minor triad.

REHEARSAL GUIDE

The primary challenges in this piece are harmonic; the majority of the piece makes use of the E-flat minor key signature, which is not a common or comfortable key for most wind players. Beginning each rehearsal with scale exercises using this key signature will help players orient their ears and fingers to its pattern. Entrances are often in rhythmically difficult positions, e.g., the fourth sixteenth-note of the beat. Except for showing a clear beat pattern, the conductor must relinquish rhythmic control to the players here, trusting in their ability to breathe and play together. The opening tempo is *andante lento*. *Andante* is generally accepted to indicate a tempo in the vicinity of quarter note = 80, while *lento* indicates a tempo in the vicinity of quarter note = 60. Combining these terms, it makes most sense to begin the piece with an approximate tempo of quarter note = 70-72. In the opening motive, the tuba part is scored in the low range of the instrument. The players will have to employ advanced breath control for this important motive to be heard. Three bars before rehearsal two, the first climax of the piece, the ensemble must be reminded that the dynamic remains *fortissimo* for three full measures before any sort of decrescendo can begin. Their instinct will be to begin dying away immediately. In measure 31, the trombone players must demonstrate exceptional legato tonguing for their triplet to match those of the euphonium, baritone, and bassoon. In the metric modulation two measures before rehearsal four, the conductor should be careful to

not add an *accelerando* to the already quickening pace. The tempo in these two measures should remain quarter note = 70-72.

In the 6/8 section at rehearsal four, a simple duple beat pattern will quickly become monotonous. A supermetric broad two pattern with one ictus per bar will more accurately represent the phrasing of this section. Melding back into a simple two pattern at the *perdendosi* marking will assist the conductor in facilitating a controlled *rallentando*. The “Lady Greensleeves” melody at rehearsal eight includes several commonly misexecuted rhythms. The first measure should be dissected to assure that the rhythm is perfect (the first triplet must fit within the span of one eighth note). Players should be made acutely aware that measures 144 and 145 are rhythmically different; the first eighth note in measure 145, as part of a triplet, is shorter than the first eighth note in measure 145. Later, in measure 154, the first note of this rhythm is even shorter yet. The tempo marking for this section is *Andante espressivo*. The absence of the *lento* marking from before indicates a tempo closer to quarter note = 80. In this entire section, a continual walking bass line occurs beneath the melody. It is this line, more than the melody itself, that seems to build tension towards the climax of the piece at measure 161. As such, players must be aware of this responsibility by playing this line with forward motion and appropriate phrasing. There is a distinct difference between a “supporting line” and a line that is simply played softer than the melody. Measure 165 in the recapitulation can be problematic for the ensemble to play together. The ensemble is expected to play the final eighth note of this measure together, but the preceding rhythms are not the same and the measure includes a *rallentando*. After lengthening the first two beats of this measure, the conductor should subdivide only the third beat, indicating

clearly where the last eighth note should be placed. The *sforzando* and tam-tam crash that follow will be more distinctly heard if a slight caesura is placed between measures 165 and 166. The conductor will do more harm than good by subdividing too much in the final *rallentando* of the piece. It is best here to simply elongate the beats and trust the ensemble to play the sixteenth notes together, with the only appropriate or necessary subdivision being the third beat of the penultimate measure, which should only be subdivided at the eighth note.

ERRATA

There are several errors in the score and parts. In measure four, the bass clarinet should have an E-natural. This is printed as an E-flat in both score and part. In the bassoon 2 part, the tie from measure seven to measure eight is missing in the part. In measure 20, the euphonium should have an A-flat. A B-double-flat is printed in the score and part. In the same measure, the B-flat clarinet 3 part should have a printed B-flat. A C-flat is printed in the score and part. In measure 28, the French horn 4 should have a printed C-sharp. A C-natural (sounding F-natural) is printed in the score and part. In measure 86, second trumpets should have a printed D-natural (to match the concert C in other parts) as opposed to the D-flat that is printed in both score and part.

RECORDINGS

There are only two commercially available recordings of the original edition of *Huntingtower* (see fig. 3.9).

| ALBUM TITLE | ENSEMBLE | CONDUCTOR | RECORD LABEL |
|---------------------|------------------------------|----------------------|------------------------|
| Songs of the Earth | United States Air Force Band | LTC Lowell E. Graham | Dept. of the Air Force |
| Pittsburgh Overture | Tokyo Kosei Wind Orchestra | Kazuyoshi Akiyama | Kosei Publishing |

Figure 3.9. Commercially available recordings of *Huntingtower*

In addition, a reference recording of the Suzuki arrangement is available as recorded by the Hiroshima Wind Orchestra.⁶⁷

The United States Air Force Band, under the direction of their commander and conductor Lieutenant Colonel Lowell Graham, recorded *Huntingtower* on their 1997 release *Songs of the Earth*. Colonel Graham begins the piece rather slowly, remaining around quarter note = 55 for the first minute or so. At the *animando* marking in measure 21, he increases the tempo slightly to between 65 and 67, and remains at this faster tempo even through the *a tempo* four measures later. He slows down gradually in the next section, eventually reaching the extremely slow tempo of 45. A great deal of *rubato* is used in the chorale section around rehearsal three, but the tempo never exceeds quarter note = 60. Graham adds an *accelerando* to the metric modulation two bars before rehearsal four, establishing an *allegro* tempo that is almost *vivace*, exceeding dotted-quarter note = 160. This brisk tempo is maintained through the 3/4 section and the Scottish section that follows, causing no problems for the exceptional technique of these military brass players. For the *andante espressivo* section beginning at rehearsal eight, Graham chooses a tempo of quarter note = 70, accelerating only slightly at the *animando* marking to approximately quarter note = 75. The recapitulation is taken slightly faster than the development, at approximately quarter note = 70. A brief caesura is placed

⁶⁷ Hiroshima Wind Orchestra and Yoshihiro Kimura (conductor), *La Strada*, Bravo Music BOCD-7461, unknown date, CD.

between measures 165 and 166, and the following soft section slows down to 50 or so before accelerating back to 60 before the final *rallentando*.

Kazuyoshi Akiyama recorded *Huntingtower* with the Tokyo Kosei Wind Orchestra on their 1988 release *Pittsburgh Overture*. Akiyama begins even slower than Graham, remaining below quarter note = 50 for the opening section. The Tokyo Kosei tuba and bassoon players take the *tenuto* markings in the first motive quite literally, stretching these notes quite a bit. Akiyama adds a dramatic *rallentando* to measure 24, and the brass play with an incredibly brash, edgy sound in the three measures which follow. While Graham used *rubato* liberally through the following chorale section, Akiyama maintains an extremely steady (and extremely slow) tempo of quarter note = 50 throughout this section, forcing him to accelerate considerably in the metric modulation to reach an *allegro* tempo at rehearsal four. Akiyama takes this section slower than Graham, at about quarter note = 150. He maintains this tempo rigidly throughout both 6/8 sections and the intervening 3/4. Rehearsal eight is also taken slower, at around quarter note = 60, increasing to quarter note = 65 at the *animando* marking. The recapitulation is taken as slowly as the development, and the *rallentando* begins a measure or two earlier than written. Akiyama, like Graham, adds a slight caesura between measures 165 and 166. To play the final *rallentando* any slower than this recording would be beyond the breath capacity of almost any wind band.

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