

4-10-2019

A WIND CONDUCTOR'S GUIDE: JAMES BARNES'S TRAIL OF TEARS, CHARLES IVES'S OLD HOME DAYS: SUITE FOR BAND, AND DAVID MASLANKA'S GOLDEN LIGHT

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IVES'S *OLD HOME DAYS: SUITE FOR BAND*, AND DAVID MASLANKA'S *GOLDEN
LIGHT*

by

Melanie Schuette

B.M., Southern Illinois University, 2013

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

School of Music
in the Graduate School
Southern Illinois University Carbondale
May 2019

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RESEARCH PAPER APPROVAL

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Approved by:

Dr. Christopher Morehouse, Chair

Graduate School
Southern Illinois University Carbondale
April 1, 2019

AN ABSTRACT OF THE RESEARCH PAPER OF

Melanie K. Schuette, for the Master of Music degree in Music, presented on April 1, 2019, at Southern Illinois University Carbondale.

TITLE: A WIND CONDUCTOR'S GUIDE: JAMES BARNES'S *TRAIL OF TEARS*, CHARLES IVES'S *OLD HOME DAYS: SUITE FOR BAND*, AND DAVID MASLANKA'S *GOLDEN LIGHT*

MAJOR PROFESSOR: Dr. Christopher Morehouse

The scope of this paper is to provide an analysis of three wind band/ensemble works performed as part of the graduate recital of Melanie Schuette. Each chapter is divided into four categories; biography, background, analysis, and rehearsal considerations from the viewpoint of the conductor. The repertoire includes James Barnes's *Trail of Tears*, Charles Ives's *Old Home Days: Suite for Band*, and David Maslanka's *Golden Light*.

ACKNOWLEDGEMENTS

I would like to thank Dr. Christopher Morehouse for his patience, encouragement, support, and never-ending insight throughout my degree program. I would like to thank my graduate committee, Dr. Christopher Morehouse, Dr. Richard Kelley, and Professor Jennifer Presar for their support and the time they dedicated in the preparation of this document. Special thanks to Dr. George Brozak for his support and for allowing me to work with his ensemble throughout my time at Southern Illinois University. Special thanks to Dr. Richard Kelley for his encouragement and counsel throughout my degree program. I would also like to thank the graduate music class of 2019, especially my colleagues Joe, Rachel, Thomas, and Katie for pushing me intellectually and supporting me in all my graduate studies. Finally, I would like to thank my parents, John and Tami, sisters, Jessica and Stephanie, and brother, Ben, for their love and support throughout this entire process.

DEDICATION

To my Grandma, Lorine, for being the embodiment of never ending love. I love you always, and will strive to *be not afraid*.

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CHAPTER ONE

JAMES BARNES'S *TRAIL OF TEARS*

Composer Biography

James Barnes, born September 9, 1949 in Hobart, Oklahoma, strived to play a leading role in the various ensembles he performed with since his childhood. His fascination with the trombone at a young age influenced his decision to learn various low brass instruments. He finally settled on playing the tuba. Barnes remembers being able to “hear every note that he played on tuba” compared to his short stretch of time playing on the baritone.¹

After experiencing a life changing performance by the US Navy Band, Barnes began attending music camps at Kansas University. It was there that he later accepted a scholarship as a composition major. During his time at Kansas University he studied under Dr. John Pozdro.² Following his time as a student, Barnes was hired as the Assistant Director of Bands in 1975. Barnes moved away from teaching large ensembles and began teaching composition full time in 1998.³

Throughout his compositional process, Barnes carefully considers difficulty level, title, form, and tonal centers. Regarding difficulty, he believes it is essential to aim for a specific difficulty level and maintain that level throughout the entirety of the piece. Barnes always starts

¹ Mark Camhouse, “James Barnes” in *Composers on Composing for Band* (Chicago; GIA Publications, 2002), 1.

² Ibid., 2.

³ Ibid., 3.

with the title because he believes it gives the piece direction. Barnes also suggests having a formal structural plan to provide an outline for the composition. Finally, he plans tonal centers to help him to make sense of the forward motion of the musical content.⁴ Each of Barnes's personal composition steps are clearly present in *Trail of Tears*.

***Trail of Tears* Background**

Trail of Tears, composed in 1989, was written in commemoration of the 150th anniversary of the removal of five Native American tribes from their lands. Following their removal, they were marched, in the middle of winter, to what is now Eastern Oklahoma. This event is remembered as the Trail of Tears.⁵ The tribes that made the journey included the Cherokees, Choctaws, Creeks, Chickasaws, and Seminoles. Many Native Americans that marched the Trail of Tears perished due to exposure to the elements, lack of nutrition, and exhaustion.⁶ *Trail of Tears* musically depicts the journey of those Native Americans. Barnes's writing allows the listener to travel with the five tribes beginning with their peaceful start, the battle between the Native Americans and the invaders, and ending with their final march away from their homelands. *Trail of Tears* concludes with the ensemble powerfully chanting a Cherokee poem that reflects the pain and suffering the Native Americans had to endure. "*Dedeeshkawnk juniyohoosa, Dedeeshkawnk ahyoheest, Dedeeshkawnk daynahnotee*" translated

⁴ Camphouse, "James Barnes," 4-5.

⁵ James Barnes, *Trail of Tears* (San Antonio, TX: Southern Music Company, 1990), 2.

⁶ Ibid.

the text means “Let us mourn those who have died, Let us mourn those who are dying, Let us mourn those who must endure.”⁷

Analysis

Trail of Tears is a sectional work that begins with a slow introduction and is followed by four large sections. The slow introduction lasts for seventeen measures and has a tempo marking of *adagio*. It begins with the timpani playing a rhythmic motive of quarter note, two eighth notes on the pitch D. This pitch acts as a pedal point throughout the introduction. The note followed by the timpani motive is an important idea that makes several appearances throughout the work. The opening motive is followed by a solo melodic statement in the flute, mm. 3-10, and solo melodic idea in the alto saxophone, mm. 11-13. The alto saxophone solo is then joined by the bassoon playing in unison and in fifth's. It is important to note that the intervallic structure of the alto saxophone melody begins with a whole step from C to D and that the rhythmic structure is two eighth notes leading to a quarter note, as they both appear consistently throughout the piece. The intervallic and motivic structure of the flute melody reappear in later sections.

The first large section following the introduction, conveys the same character and tempo as the slow introduction. This section begins at m. 18 with B-flat clarinets, bassoon, tenor saxophone, and baritone saxophone. The melody is an eight-measure phrase, divided into two smaller four measure subphrases. It begins with a whole step motion from D to E and adds another whole step motion in the third measure of the phrase. Barnes's use of whole steps here mimics the whole step motion he introduced in the alto saxophone line of the introduction.

⁷ James Barnes, *Trail of Tears* (San Antonio, TX: Southern Music Company, 1990), 2.

Barnes's use of whole steps in melodic content is used so frequently throughout *Trail of Tears* that it is considered a prominent motivic idea.

The timpani motive from the introduction is continually present in the first large section following the introduction, providing a consistent pedal point between the two and acts as an underlying motor rhythm to the melodic content. The timpani motor ends at m. 25, but a new motor appears in the trumpets, trombones, and bells. The bell motor rhythm is comprised of constant eighth notes while the brass play a composite rhythm of constant eighth notes, both on a new pedal point, A. In addition to the new motor rhythm, the flute has a five-measure phrase that is reminiscent of the flute first heard in the melody introduction. The melodic line in the flutes ends in m. 31, and melodic content is passed to the alto saxophones and horns. The underlying motor rhythm that was in bells, trumpets, and trombones, is passed to the clarinets and bells in m. 32. Measures 32-34, mark the end of the first large section, and set up the transition into the next formal section that begins at m. 35.

The second large section begins with abrupt changes in both tempo and time signature. The new tempo is marked *allegro vivo*, quarter note equals 120-128 beats per minute. This change in tempo signifies the “strife between the Native Americans and the encroaching settlers.”⁸ The time signature changes from 4/4 to 2/4. The horns and trumpets present a nine-measure melody in rhythmic and melodic unison. The same phrase repeats at rehearsal marking five, but this time is written in fifths. Underlying the trumpet melody, the timpani once again takes over the motor rhythm, playing the original D pedal. Like the alto saxophone melody from the slow introduction, the melodic idea also begins with the whole step motive from C to D. The

⁸ Barnes, *Trail of Tears*, 2.

brass enter in m. 45 at the start of the second phrase. The chords presented in the low brass, reinforce the quintal harmony in the melody. Following the conclusion of the second phrase, the upper woodwinds, have a variation on the previous melody. With slight changes in rhythm, the overall structure is similar. The melody that is present in the upper woodwinds in m. 55, also contains meter changes that switch back and forth from 2/4 time to 3/4 time. Following Barnes's tendency towards whole step motives, much of this melody contains stepwise descending motion.

The ensemble has a large arrival point on the downbeat of m. 66, marked at *fortissimo* and immediately followed by a diminuendo that leads to the new motor in the trumpets. This small section combines accompaniment material from the first large section with the melodic content of the second large section. The initial melody from the second large section, appears here in the upper woodwinds and is slightly varied in intervallic structure and rhythmically expanded. (See fig. 1)

Figure 1. *Trail of Tears*, flute, mm. 55-59 and mm. 68-75.



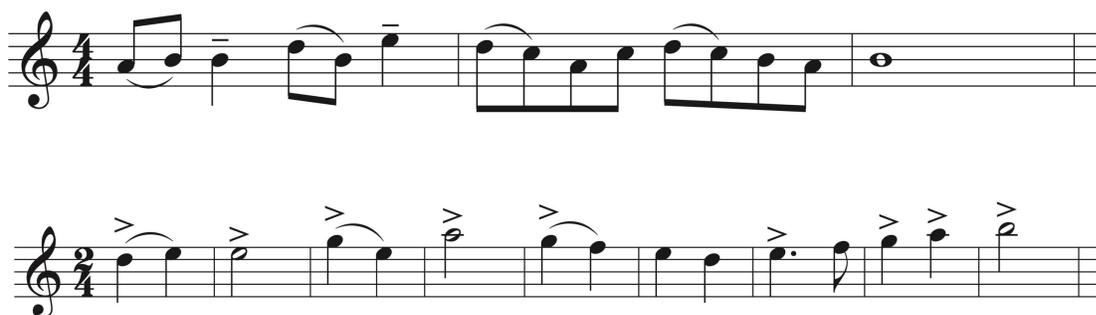
The low brass have a countermelody that, once again, highlights the ascending whole step motive. This material leads into a descending sequential idea that begins in m. 84. The sequence continues for nine measures. The sequence acts as linking material to a timpani solo, based on the original timpani motive. The solo lasts for two measures and ushers in the melody in the trumpet and low brass at m. 94. This melody is a variation on the alto saxophone melody first

heard in the introduction, but like the reappearance of the melody in the second large section, this melody is also expanded rhythmically.

This rhythmic and melodic expansion leads to another ensemble arrival in m. 104 at *fortissimo*, followed immediately by a diminuendo and motor rhythm that appears in the clarinets.

Following the ensemble arrival, the bassoon, tenor saxophone, horns, and baritones play a new melody that moves through a series of modulations. The upper woodwinds pick up a new melody idea in m. 131 (See fig. 2).

Figure 2. *Trail of Tears*, alto saxophone, mm. 11-13, and trumpet mm. 94-102.



The arrival of a subito *meno mosso* signals the beginning of the third large section leading to aleatoric material. This section requires the ensemble to stomp on stage in quarter notes which symbolizes the Cavalry marching to capture the Native Americans. The upper woodwinds trill vigorously on a concert E for two measures, when the high brass enter in unison. The listener at this point should expect to hear some type of melodic variation that begins with a whole step, but instead Barnes starts the melody with a half step from E to F, possibly signifying the tension between the two groups of people. Articulations throughout this section are no longer staccato or legato, but marcato. A *rallentando* in m. 153 and 154 leads to a huge arrival on a B-flat minor chord, paired with a fermata, on the downbeat of m. 155. The chord changes on beat three to B-flat⁶₄ which continues into the first free time measure, m. 156. During the free time

measures, Barnes indicates there should be a trumpet placed on stage, and one trumpet placed off stage. The onstage trumpet plays the first cavalry call and then the underlying chord is released in the next measure. A B-flat⁶ chord sounds, followed by a B-flat⁶ chord on beat three which is sustained into m.158. The offstage trumpet then plays an echo of the cavalry call. Everyone except for the baritone saxophone, tuba, and double bass are cut off. Another B-flat $\frac{6}{4}$ chord sounds on the downbeat of m. 159, and the onstage trumpet plays the second half of the call. The B-flat $\frac{6}{4}$ chord keeps sustaining through the echo from the off-stage trumpet. Everyone is cut off at the end of m. 160 for a *caesura*.

The fourth and final section of the piece is marked *lento* and begins in the same manner as the slow introduction. The timpani start the quarter note, two eighth notes motive for two measures at *fortissimo*. This timpani introduction leads to the same whole step melodic material from the introduction, but is orchestrated differently in the low reeds and low brass. The full melody from the introduction is not stated in the *Lento* section, only the first two measures are brought back. The restatement of the melodic material is repeated twice, the second repetition beginning a whole step higher than the first, again referencing Barnes's use of whole step motives.

New material in this section includes the addition of the Cherokee poem, mentioned in the background information found on page two. It begins at a whisper and becomes louder and more pronounced with each repetition. This section revolves around the key of A major, which is the dominant key to the original key of D. Following the opening repeated material, the ensemble plays a sequential idea that is made up of a half note tied to an eighth note. Each transfer from the last eighth note of each measure either ascends or descends by a whole step to start the next sequence. The sequential idea leads to m. 173, where the entire ensemble plays four chords,

leading to the high point of the piece in m. 175. Those four chords alternate between D minor and E minor. Those four chords land on the down beat, which is made up of fifths, G–D–A.

The second half of the last section is meant to represent the idea the Native Americans' overcoming their burdens. The tempo quickens slightly to *adagio*. The upper woodwinds have a recurring eighth note line for two measures while the brass plays an elongated melody. The flutes, clarinets, and horns play eighth note pick up notes to m. 177 constructed of octave leaps. Most of *Trail of Tears* is made up of whole step motives or various constructions of whole step motives. Barnes uses larger intervals towards the end of the piece to provide a more dramatic effect. The eighth note line in the upper woodwinds continue through measure 184. The last six measures of the piece are made up of scalar passages in the woodwinds, and chords in the brass, until the piece finishes on two D major chords.

Rehearsal Considerations

When rehearsing *Trail of Tears* it is important to be mindful of intonation, and clarification of composite rhythms. It is also necessary to consider direction of lines when melodies repeat or weave together. Changes in tempo are essential to the changing characters throughout *Trail of Tears*. Finally, it is imperative to carefully consider how to conduct the aleatoric section.

Trail of Tears is a tonal work, and is comprised of many unisons, whole steps, and perfect fifths. Inability to tune these intervals can be detrimental to the work. The first opportunity to tune perfect fifths is in m. 14 where the alto saxophone has a duet with the bassoon. The saxophone begins on concert C and the bassoon begins on concert G a fifth higher. This duet ends on a concert D and A. Since the clarinets begin their melody on Concert D in m.

18, ensemble intonation on concert D is vital. Luckily, up until this point in the music, the timpani sounds a constant D that both the duet and clarinets can use as a reference point.

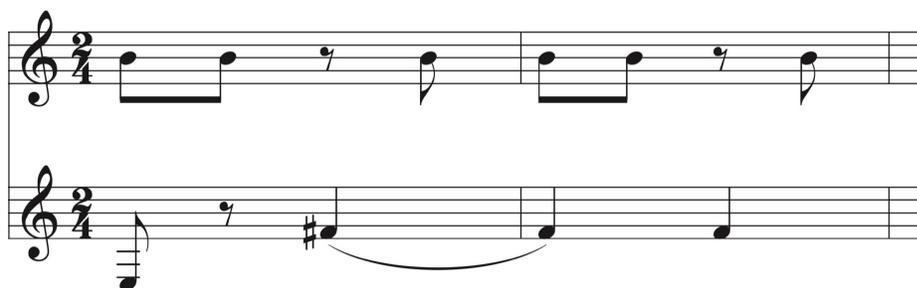
There are several instances throughout *Trail of Tears* where large instrumental groups play in perfect unison. For example, the clarinets play in perfect unison from mm. 18-25 and trumpets and horns play in unison from mm. 35-44. Playing unisons out of tune will be easily identified by the audience and it is important that the ensemble constantly listen and adjust. Common practice for addressing intonation concerns include playing with good tone, using correct air speed, and tuning to the lowest sounding instrument(s).

Barnes uses whole step motives throughout *Trail of Tears*. While many of those motives happen quickly in succession, they are most important when they are unison whole steps. For example, mm. 18-19 and mm. 164-165 contain the same melodic content. The first appearance is played in unison by clarinets and the second in unison by bassoon, saxophones, and low brass. The line consists of a dotted half note ascending a whole step to a quarter note and then resolving up a whole step to a whole note. The clarinet line moves from concert D to E to F, and the low brass and low winds line moves from concert A to B to C. Both groups should reference the timpani which plays the appropriate starting pitch in each section. The tendency will be to think too low on the whole step which will cause the interval to be out of tune.

Throughout *Trail of Tears* Barnes synchronizes individual rhythms into composite rhythms. It is vital for individuals to understand how their rhythm fits into the overall composite rhythm. For example, in m. 104, the B-flat clarinets have the rhythm two eighth notes followed by an eighth rest and eighth note in 2/4 time. In measure 104 the bass clarinet has a quarter rest on beat one, and quarter note on beat two tied to a quarter note on beat one of the following measure. When combining those two rhythmic ideas, the composite rhythm results in constant

eighth notes (See fig. 3). Another helpful rehearsal technique would be to have those playing within the composite rhythm listen to an instrument that plays the entire composite rhythm. For example, in m. 26 the trumpets have a rhythm of constant eighth notes, while the bells, play constant eighth notes.

Figure 3. *Trail of Tears*: clarinet and bass clarinet, mm. 104-105



Trail of Tears contains many tempo changes and each one is essential to the stylistic changes within the work. It is necessary to consider how to most effectively convey those tempo changes to the ensemble. The opening of *Trail of Tears* is marked *adagio*. The first tempo change happens at m. 35, *Allegro vivo*. When considering gestures for transitions into new sections of music, there are three points to consider: tempo, dynamic, and style of articulation. Of these three, tempo is most important in this section. For the transition to go smoothly conduct to beat four in measure thirty-four, and subdivide internally. The last subdivision of beat four should be a preparatory gesture in the new tempo for the next section. Another important tempo change happens in measure 143. The previous tempo is *allegro vivo*, and the new tempo is *meno mosso* where the quarter note is around ninety-six beats per minute. For this transition, use a small two pattern in measures 141 and 142. On big beat two of measure 142, take a preparatory breath in the new tempo to set up the *meno mosso*.

The most significant conducting challenge is how to navigate the aleatoric section which begins in m. 155. When conducting the aleatoric section it is not necessary to beat steady time. For the first measure, the conductor should give beats one and three with the chord changes. The conductor should then give a small downbeat signaling a release for those tied over to beat one. Using a left-hand sustain gesture for clarinets, saxophones, and timpani will encourage them to continue to play, while the trumpet plays the cavalry call. Then a complete cut off should be given to everyone. Then like m. 155, the conductor should give beats one and three in m. 157 followed by a small downbeat in m. 158. Any holding notes should be given a left-hand release, while the right-hand cues bass clarinet, baritone saxophone, and tuba to continue holding into m. 159. Measure 159 should begin with a down beat cuing bassoons, trombones, baritones, and gong. The left-hand gesture indicates that sustained notes should continue holding until the end of the solo trumpet lines. An ensemble release should be given at the end of m. 160.

Barnes's compositional techniques make *Trail of Tears* an approachable work to music educators and provides a comprehensive musical experience for high school students. The composition's historical context contributes to cross-curricular teaching in the band classroom. Barnes's inclusion of aleatoric material provides an opportunity to introduce new concepts to young students. *Trail of Tears* is an excellent example of standard, approachable music for conductors and young ensembles.

CHAPTER TWO

CHARLES IVES'S OLD HOME DAYS: *SUITE FOR BAND*

Composer Biography

Charles Ives's compositional style is characterized by his innovative use of rhythm, harmony, form, as well as his musical borrowing. His father played a significant role in guiding Ives to his own experimental compositions. Ives's output and compositional voice set him apart from composers that came before him. The unique quality of Ives's works would later categorize him as one of the most prominent composers of the late nineteenth and early twentieth centuries.

Ives's initial teacher was his father, George. George also had a life full of music. He served as a bandmaster in the Civil War and played the cornet.⁹ He conducted various ensembles in Danbury, Connecticut, which included orchestras, bands, and choirs.¹⁰ While he conducted a variety of ensembles, his focus was primarily ensembles for winds. His participation and association with wind bands undoubtedly influenced his son. In addition to conducting and performing, George also studied harmony and counterpoint with Carl Foeppel in New York.¹¹ Those studies allowed him to fill the role of teacher for his son to whom he would become a crucial influence.

⁹ Charles Ives, arr. Jonathon Elkus, *Old Home Days: Suite for Band*, (New York: Peer Music), 2.

¹⁰ Ibid.

¹¹ J. Peter Burkholder, James B. Sinclair, and Gayle Sherwood, 2001, *Ives, Charles (Edward)*, Grove Music Online, 10 Jan. 2019, 2.

From a young age Ives's instrumental and musical studies shaped compositional ideas. Ives began to study piano and organ at a young age and was considered a virtuoso organist. By the age of fourteen, Ives was making a salary as a church organist and continued this position until 1902.¹² His father's teachings exposed him to a wide variety of musical styles. He insisted that Ives master traditional skills, but also encouraged him to experiment in his compositions.¹³

There is no doubt that Ives's participation in the performance of church music greatly influenced his later works. He began composing for the church at a young age, often in a hymn style, but later broke with traditional hymn style and began to use more chromaticism.¹⁴ Through his use of musical borrowing, Ives quoted sacred music in his own writings. In the analysis section of this paper, I discuss his use of a direct quote from Handel's oratorio *Saul*. Ives also implemented hymns into some of his works, sometimes quoting them verbatim, while at other times using only fragments. Ives's implementation of sacred music into his own works can be associated with his frequent participation in church services from a young age.

Old Home Days: Suite for Band Background

Old Home Days: Suite for Band is a collection of early songs written by Charles Ives, that was arranged for band by Jonathan Elkus. Ives composed the original songs between 1880 and 1890. Jonathan Elkus completed the arrangement in 1971. The work is comprised of five movements: 1) "Waltz," 2) "The Opera House," and "Old Home Day," 3) "The Collection," 4)

¹² J. Peter Burkholder, *Ives, Charles (Edward)*, 3.

¹³ Charles Ives, arr. Jonathan Elkus, *Old Home Days: Suite for Band*, 2.

¹⁴ J. Peter Burkholder, *Ives, Charles (Edward)*, 3.

“Slow March,” and 5) “London Bridge is Fallen Down!” Elkus compiled this set of songs to shed light on some of Ives’s earlier compositions. These songs are meant to reflect Ives’s fondness of the songs from his childhood as they would have been performed by the people from his hometown.¹⁵

Each movement is primarily centered around the use of Ives’s original material from his *114 Songs*, hymns, and folk songs. The first movement, “Waltz,” is primarily made up of Ives’s original melody and is paired with two quotes from the song *Little Annie Rooney*, composed in 1889.¹⁶ The second movement, “The Opera House,” is in two large sections. The first half is an original song by Ives; the second uses Ives’s original melody, with interjections from well-known folk songs. The third movement, “The Collection,” was written using hymn material. The fourth movement, “Slow March,” is based on an early song by Ives. The final movement, “London Bridge is Fallen Down!,” does not use an original Ives song. Elkus composed a movement in the style of Ives based on folk material. The material that makes up each of these movements will be discussed in further detail within the analysis section.

Analysis

The first four movements of *Old Home Days* are transcriptions of four original songs by Ives’s found in his *114 Songs*. Elkus arranged the first movement “Waltz” using folk material and a transcription from Ives’s *114 Songs*. The introduction mm. 1-6 incorporates the folk song *Little Annie Rooney*. The rest of the movement is a transcription of Ives’s original song *Waltz*.

¹⁵ Mark Aldrich, *A Catalog of Folksong Settings for Wind Band* (Galesville, MD: Meredith Music Publications, 2004), 133.

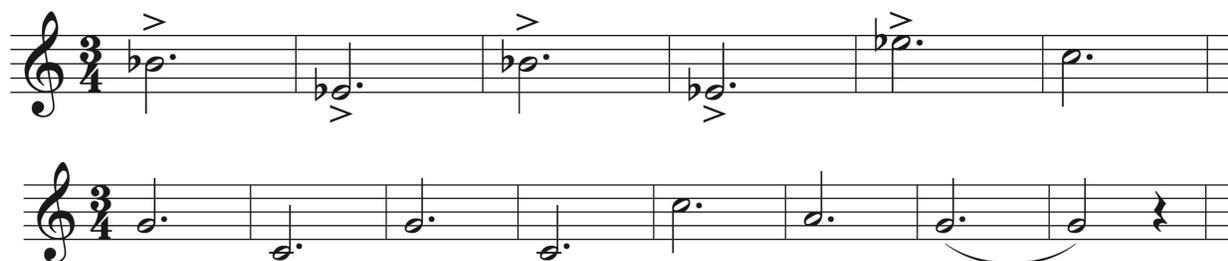
¹⁶ *Ibid.*, 133.

The opening movement, “Waltz,” can be broken into two large sections, mm. 1-44 and mm. 45-86. The first section opens in E-flat major with an eight-measure introduction. The first six measures are bell tones played by oboe and the brass. “Waltz” opens with a quote from the folk song *Little Annie Rooney* in mm. 1-6. The material used in those measures references material in mm. 32-37 of the original folk song. The intervallic structure used in “Waltz” is identical to the original folk song. However, while the phrase in the folk song *Little Annie Rooney* is eight measures in length, the quotation in “Waltz” is missing the final two measures from the original folk song.

The first section, A, begins at m. 9 in the first and second flute and first and second horns. It is eight measures in length and is a transcription of Ives’s original song *Waltz*. Then the answer, which is labeled B, appears in m. 17 in the alto clarinet and first and second trumpets. This phrase is also eight measures in length, and is contrasting to the A material, but is also an Ives original melody. A new idea is presented at m. 25, labeled C material, in the cornets, is eight measures in length in the key of A-flat major. Transitional material begins in m. 33 and lasts for six measures. Immediately following, in m. 39, there is a new shortened melodic idea in the first cornet part, D material, that lasts for six measures and leads into a transition. The D material is direct quote from the folk song *Little Annie Rooney*, with a rhythmic displacement. The transition is in the key of E-flat major and begins in m. 45. This material alludes to the original eight measure introduction. However, the restatement lasts for four measures. The form is then repeated, starting in m. 49. The A material is in the flute and clarinets for eight measures. The B material begins in m. 57 in piccolo, alto and bass clarinet, first and second trombone, baritone, and tuba. The C material follows, again in the key of A-flat major, starting in m. 65 in the cornets for eight measures. The C material is once again followed by six measure extension

beginning in m. 73. The key returns to E-flat major in m. 79 which is the beginning of the final phrase. The last phrase is reminiscent of the six-measure phrase in the first cornet part at m. 38, but is augmented to eight measures to the end of the movement.

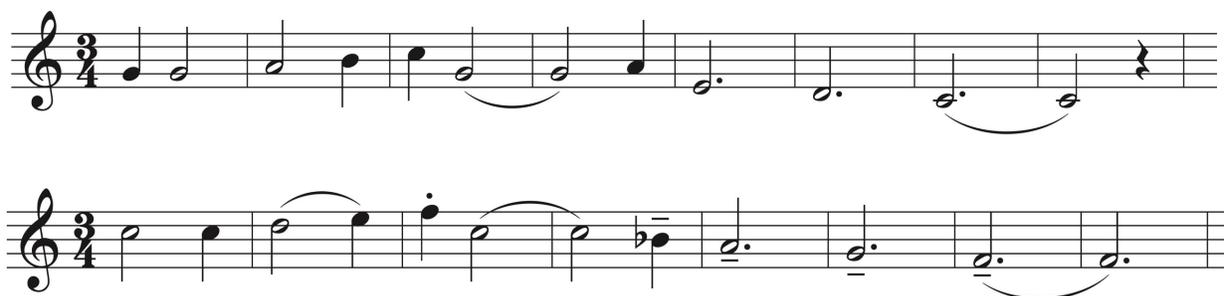
Figure 4. *Old Home Days: Suite for Band*, “Waltz,” mm. 1-6 and *Little Annie Rooney*, mm. 32-39.



The last eight measures of the movement mimic the last eight measures of *Little Annie Rooney*.

The intervallic structure mm. 79-86 is almost identical to the original folk song, with only one intervallic difference. Five measures from the end of the folk song, the intervallic structure consists of a descending fourth from A down to E. In m. 82 of “Waltz” the intervallic structure uses a descending whole step. The rhythmic idea in mm. 79-86 of “Waltz” shows one difference compared to the *Little Annie Rooney*. The difference can be found in the approach to these measures. The last eight measures of *Little Annie Rooney* begin with a quarter note, half note rhythm. In “Waltz”, Elkus begins the last eight measures with retrograde rhythmic values of half note followed by a quarter note (See Fig. 5).

Figure 5. Folk Song: *Little Annie Rooney*, mm. 57-64 and *Old Home Days: Suite for Band*, mvt. 1, mm. 79-86.



Elkus also arranges movement two, “The Opera House/Old Home Day,” using material from Ives’s *114 Songs*. He combines Ives’s songs *Memories* and *Old Home Day* into a single movement. In addition to transcriptions of Ives’s original songs, Elkus also incorporates folk material into “Old Home Days”. The folk material comes from the songs *Garryowen*, *Auld Lang Syne*, and *The Girl I Left Behind Me*.

The second movement is also divided into two large sections. Each section can be divided down into large forms and key areas. The first half, titled “The Opera House” begins with a four-measure introduction. The first melodic entrance in m. 5, is a transcription of Ives’s original song *Memories*. This material will be referred to as A material. The phrase is eight measures in length, and can be divided into two smaller four measure phrases. The first half of the phrase begins in cornet and first trumpet, and is picked up in the fifth measure by the flutes, clarinets, and both alto saxophones. The phrases elide as the upper woodwinds join the trumpet and cornet in m. 8. The A material repeats starting in m. 13 with the same eight measure phrase structure and instrumentation. The second phrase, B material, begins at m. 21 in the alto clarinet and horns. This material is also derived from Ives’s original song *Memories*. The phrase is eight measures, but this time excluding an elision. The melodic content is picked up by the flute and piccolo in m. 25. Mimicking the structure of the A material, the B material is repeated a second time starting in m. 29. It follows the same phrase structure and instrumentation as the first appearance of the B material, but with the addition of first and second trumpets for the second half of the phrase. The A material returns in m. 37 for eight measures in first and second cornets. This appearance varies from the prior form in that the melodic material is not passed between sections and remains in the cornets for all eight measures. Like its appearance in m. 37, the A material begins to repeat starting in m. 45 with slight variations. The phrase is still eight

measures and follows the same rhythmic pattern, but the last four measures have a different intervallic structure compared to the original A material. The variation provides a reason for the material to be labeled A'.

Figure 6. *Old Home Days: Suite for Band*, mvt. 5, mm. 37-44 and mm. 45-52.



Following the A' material there are four measures of closing material beginning in m. 53, that lead to the second half of the movement titled 'Old Home Day'.

The second half of the movement is repeated twice. Alto clarinet, bass clarinet, bassoons, alto saxophones, tenor saxophone, baritone saxophone, and brass play the first time through. The second time through, the upper woodwinds join the rest of the instrumentation. "Old Home Day" begins with a two-measure introduction. Elkus transcribes Ives's melodic material from the original song *Old Home Day* into the second half of movement two, "Old Home Days". The first phrase, is a transcription of the first eight measures of the chorus line from Ives's original song *Old Home Day*, and is referred to as A material. It begins with pick up notes into m. 59 in the alto saxophone and first cornet. The phrase is eight measures in length, containing two smaller four measure phrases. The second phrase is also an eight-measure transcription, this time consisting of the second half of the chorus line, from Ives's original song *Old Home Day*. This material will be referred to as B material, and begins in the alto saxophone and first cornet in m. 67. The phrase structure is the same as the opening phrase of the movement. This phrase leads to a first ending in m. 74. The first ending resembles the two-measure introduction from the beginning of the second half of the movement, and serves the same purpose. Following the first

ending the upper woodwinds join the rest of the instrumentation, and follow the same phrase structure presented initially. When the woodwinds enter after the repeat, their melodic content consists of a transcription of the *obligato* line from Ives's original song *Old Home Day*. The second ending that begins in m. 74 begins the three measures of closing material that ends the movement.

'The Opera House' is based on Ives's original song *Memories*, which is written using stylistic illusion. Stylistic illusion, a type of Ives musical borrowing, is a work that refers to a specific style or type of writing, rather than a specific piece of music.¹⁷ Similar to his use of *Little Annie Rooney* in movement one, Elkus inserts *Memories* directly into the movement as melodic content. His musical borrowing in the first movement showed minor alterations to both rhythm and interval content. However, in this instance, Elkus uses Ives's song without any alterations. When the melody changes instrumentation, the intervallic and rhythmic content of *Memories* stays the same as the original.

The second half of movement two uses material from Ives original song *Old Home Days*, which includes fragments from the folk songs *The Girl I Left Behind Me*, *Garryowen*, and *Auld Lang Syne*.¹⁸ Each of these folk songs only appears the second time through Ives's original song 'Old Home Day'. The first folk song that appears in the movement is *Garryowen*. It is in m. 67 the second time through, in the clarinet two line, for four measures. The end of *Garryowen* leads directly into the appearance of *Auld Lang Syne*, which appears in the flute, piccolo, and clarinet

¹⁷ J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995), 4.

¹⁸ Aldrich, *A Catalog of Folksong Settings for Wind Band*, 133.

one lines in m. 71 and lasts for two measures. The final folk song, *The Girl I Left Behind Me*, is found in the second ending in the flute and piccolo part, and ends the movement

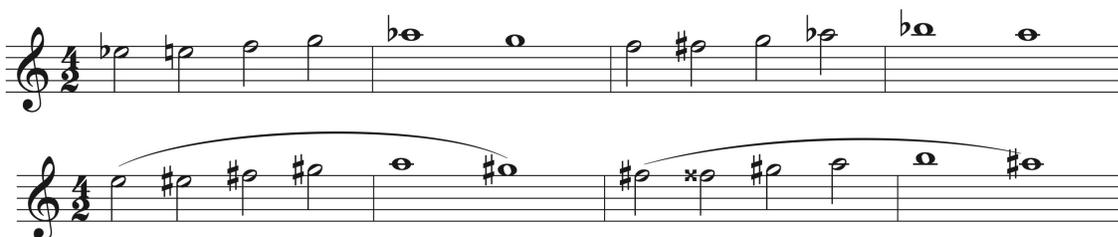
Like the first two movements, Elkus transcribes another original song by Ives, *The Collection*. Elkus repeats Ives's material twice. The first time he uses a reduced orchestration of solo trumpet with accompaniment. The second time he incorporates more of the full band.

"The Collection", the third movement of *Old Home Days: Suite for Band*, has an overall two-part form, that can be broken into four subsections; AB: abac. It begins with a six-measure phrase, labeled A material, in the key of A-flat major. The phrase can be broken into three smaller phrases that are each two measures. The sustained melody in the flutes and trumpets is accompanied by a moving quarter note line in the clarinets, and an A-flat pedal in the alto and bass clarinet, and the string bass. A new section begins in m. 7. The new material begins with a two-measure introduction, and the melody begins with three quarter note pick up notes in the first cornet into m. 9. The phrase is eight measures long, and is made up of two smaller phrases that are four measures long. The A-flat key area is continually supported throughout this section with alternating A-flat major and E-flat major chords. There is a short three measure tag beginning in m.17 and ending in m. 19 ending the first large section of the overall form. The second large section begins with the same A material from the beginning of the movement. The key area remains in A-flat major. The orchestration of the melody changes slightly and opens in the flute, E-flat clarinet, and alto saxophones. The clarinet line still contains the same moving quarter notes from the opening. The phrase structure is six measures with three two measure phrases. The second half of the second section, begins in m. 26. It begins with the introduction material from m. 7, and now the first cornet, and first and second trumpet have the quarter note pick-up notes into the new phrase beginning in m. 28. The texture becomes more full in m. 28,

which is different from the original statement of this melody in the cornet. The melody is now in clarinet two, alto clarinet, cornet, and baritones. The supporting line is completely in the upper woodwinds, with brass playing short segments of melodic content. Because of changes in texture and orchestration from the original statement, this material differs enough that it can be labeled C material. The final phrase, which ends in m. 35, is still eight measures long, made up of two smaller four measure phrases. Ives uses the same three measure tag from mm. 17-19, to end the movement. The key is solidified one last time in the final measure, with an A-flat major chord.

Like the opening movement, “Waltz”, Elkus writes slight differences to that of the original composition. *The Collection*, from Ives’s *114 Songs*, is based on the setting of the hymn *Tappan*, written by George Kingsley.¹⁹ Kingsley wrote the original for organ and in the key of A major. Elkus used the same material, but wrote in the key of A-flat major, see figure 7. This can initially be seen in the half note melody in the flute to the half note melody in the organ. The final chords in each piece indicates the half step relationship between each work. Elkus’s third movement ends on an A-flat major chord, and Kingsley’s ends on an A-major chord. The moving quarter note line found in the clarinets is also transferred into the third movement directly from the hymn. Elkus uses the same intervallic structure from Kingsley’s quarter note line, but chooses to drop the first quarter note of each two-measure statement, see figure 8.

Figure 7. *Old Home Days: Suite for Band*, Mvt. 3, mm. 1-4 and *The Collection*, mm. 1-4.



¹⁹ Charles Ives, arr. Jonathon Elkus, *Old Home Days: Suite for Band*, 2.

The fourth movement form can be divided into four sections. The first section is eight measures in length, and the material is a setting of the “Dead March” from Handel’s oratorio *Saul*. The second large section begins in m. 9, where Elkus introduces a transcription of Ives’s original song *Slow March*. The first phrase of the melodic material, labeled A material, is in clarinet one and alto saxophone for four measures, in the key of F major. The second phrase begins with a quarter note pick up in the flute and trumpet one into m. 13, and lasts for another four measures, in the key of F major. The A and B material, which are a transcription of Ives’s original song *Slow March*, complete the second large section of the movement. The third section begins in m. 17 in the key of D minor for two measures, and then in m. 19 moves to F minor. The melodic material, C material, is in the flute, first and second alto saxophone, and all cornets for four measures. This material is still a transcription of Ives’s original song *Slow March*. The A material from the first large section reappears in m. 21, but is altered rhythmically, and can therefore be labeled A’. The A’ section completes the second large section. The final quote from Handel’s oratorio begins in m. 25 and ends the movement five measures later.

The fifth and final movement of Charles Ives’s *Old Home Days* is centered around the folk song *London Bridge*. The *London Bridge* theme is presented seven times in total, with slight variations in each appearance. Those variations include articulation, style, and rhythmic variations. In this movement, Elkus incorporates another hallmark Ivesian trait, bitonality. Throughout the movement, the melody is in the key of F major while the accompaniment is in the key of E flat major.

The formal structure of *London Bridge is Fallen Down!* uses a four-part form, ABCD. The fifth movement opens with a three-measure introduction. The first large section begins in m. 4. The opening phrase, A, is in flutes and cornets, and lasts for eight measures in the key of F

major. The phrase can be separated into two, four measure phrases. The accompaniment beneath the melody in bassoons and baritones is in the key of E-flat major. The second phrase begins in m.12 in trumpets for the first four measures, still in F major. The trumpets are joined by the flute, oboe, E-flat clarinet, and B-flat clarinets in m. 16 to finish the rest of the phrase. The accompaniment in bassoon and low brass remains in the key of E-flat major through m. 19. Because there are differences in the intervallic structure between phrase one and phrase two, phrase two is labeled as B material. The ending of the B statement concludes the first large formal section.

The theme, A material, appears in the horns, trombones one and two, and baritones beginning in m. 20 which starts the second large section. By this point the low brass have changed keys to the key of F major. The phrase structure takes the same form from the opening section. Differences in articulation and orchestration between the initial statement of the theme in the first section and its appearance in the second section provides reason to label m. 20 the beginning of a new section. The fourth appearance of the theme is in m. 28 in the alto and bass clarinet, bassoon, tenor and baritone saxophone, trumpets, and horns. This material can be labeled A' because it is identical to the original A material, but contains articulation differences that impact the character of the movement. The theme appears in its original form in m. 36 this time in the flute and alto saxophone, again in the key of F major. The accompaniment, now functioning in the key of G-flat major, varies rhythmically in the low brass. The original accompaniment uses a quarter note bass line in the baritone, and this accompaniment still uses the same quarter notes in baritone, and tuba, but also adds in off beats in the trombones. The conclusion of the fifth statement of the theme in m. 43 is the end of the second large section.

The cornets open the third formal section with an altered theme. Rhythmically the *London Bridge* theme drops an eighth note compared to its original statement. This off beat, syncopated, rhythmic variation causes an unbalanced relationship with the low brass accompaniment in the baritones, tuba, and string bass. The low brass sound on big beats one and two, while the trombones provide off beats of each large beat, creating a subdivision of each measure. The phrases continue to be eight measures in length, with two, four measure sub-phrases. This section is shorter in length than the first two formal sections, but because the rhythmic change in the melody is vastly different than its former appearances, it qualifies the section to stand alone.

Rehearsal Considerations

Conducting and rehearsal techniques for Charles Ives's *Old Home Days: Suite for Band* should be considered individually for each of the five movements. However, there are concepts that appear in more than one movement, including the use of supermetric conducting patterns and the process of conducting through transitions. The conductor should also pay close attention to length of notes, especially accented quarter notes, throughout the work. The conductor should make decisions regarding the interpretation of varying articulations and should clarify individual and ensemble dynamics to aid in the overall style of each movement. Finally, it is imperative that the ensemble understands Ives's use of bitonality and textural nuances.

"Waltz" is marked at a tempo of dotted quarter note equals 72 and conducted in a one pattern. Since entrances often occur on beats besides beat one, it is important that the ensemble internalize the quarter note subdivision. Like with all pieces conducted in one, the use of supermetric patterns can illuminate the phrase structure. The first four phrases are eight measures long, and made up of two four measure sub-phrases. Each of these phrases should be conducted

in a supermetric four pattern. The phrase beginning in m. 25 is followed by a six-measure extension beginning in m. 33. The first four measures of the extension serve as an echo to the previous four measures and should therefore be conducted in the same supermetric four pattern, followed by a supermetric two pattern for mm. 37-38. The same sequence of patterns, four and two, should be conducted starting in m. 39. In m. 45 the conductor should revert to a supermetric four pattern for the four measures leading into m. 49. The overall conducting structure then repeats beginning in m. 49. There are three eight-measure phrases conducted in a super metric four pattern followed by a six-measure extension, the first four measures conducted in four then two measures in two. The final eight measures of the movement require both the conductor to decide a placement for both a supermetric pattern as well as when to switch to a three pattern. The conductor must decide where to begin conducting in three to effectively convey the *riten.* and *piu rall.* markings in mm. 82 and 85. The conductor should begin conducting in 3/4 in a slowing tempo to the end beginning in m. 83. Since the ensemble is playing a dotted half note, this is an ideal place to switch conducting patterns to set up the *piu rall.* for the final three measures.

In general, dynamics should be interpreted as if each ensemble member is performing a solo throughout the entirety of the piece. Subito dynamic changes, should protrude from the overall texture. Ives incorporated many of those markings within the percussion lines. For example, in “Waltz,” the snare drum is marked *piano* from the beginning of the movement through m. 21, and then has a crescendo to *forte* on the down beat of m. 22. The snare drum then immediately returns to *piano* on the downbeat of m. 23. The crescendo seems out of place compared to the ensembles collective *piano* dynamic. The same concept occurs in m. 85 through rhythmic displacement. The movement is approaching the end with ascending quarter notes in

the clarinets and alto saxophone, and sustained notes in the low brass. Elkus indicates the timpani play on the ‘and’ of two in the second measure from the end. While the timpani hit is marked *piano*, it should be considered a solo, and stick out of the overall texture of the movement. This provides one final moment of rhythmic uncertainty for the audience.

The second movement is divided into two large sections including “The Opera House”, labeled 2A, and “Old Home Days”, labeled 2B. “The Opera House” is marked at a tempo of dotted quarter note equals 144 in which the dotted quarter note gets the beat. It is important to consider that “The Opera House” is taken from Ives’s original work *Memories*. The original song *Memories* is marked with tempo *presto* but no metronome marking. Therefore, the tempo should be quick enough that vocalists can sing each phrase while maintaining the style of the piece. For that reason, Elkus adds a plus sign following the original tempo marking. It is vital that the conductor choose an appropriate tempo to convey the excitement of opening night while maintaining clarity. To keep the original style and to effectively communicate the *stringendo* later in the movement, the conductor should consider conducting the first half of the movement entirely in a one pattern. Keeping the pattern in one, and concentrating on reaching the ictus slightly before the ensemble through the *stringendo* measures will result in an effective increase in tempo to m. 55.

Considerations in tempo, preparatory gesture, and note length are vital to the beginning of movement 2B. One of the most difficult transitions in the entire piece occurs between mm. 56 and 57. The conductor should focus on the transition out of m. 56 into m. 57 to solidify the change in tempo. The tempo slows considerably into m. 57. Continuing in a one pattern, the conductor should conduct to the down beat of m. 56. Upper woodwinds and cornets should release on the downbeat of m. 56. The rest of the ensemble should treat the dotted half note in m.

56 as a fermata. The conductor should hold the fermata and then give a preparatory gesture in the new tempo for the downbeat of m. 57.

Once the transition from m. 56 to m. 57 has been made, the ensemble must play long accented quarter notes in mm. 57. The oboe and horns have a moving line on beats one and three. It is imperative that oboes and horns do not perform the first sixteenth note as grace notes. The accented long quarter notes in the flute, clarinets, and low brass, allow time for the flute and horn lines to resolve to the second pitch in each beat. Those resolutions will be lost if the first sixteenth note of the oboe and horn lines in m. 57 are performed prematurely. If the tempo is faster than desired in the transition, the conductor can also stretch beat four in m. 58 leading into m. 59 to help pull back the tempo. The retransition in m. 74-75 should be treated the same way leading to the repeat.

For this ensemble, a focus was needed in the horn section in terms of melodic movement in “The Collection. In m. 7 the horns play quarter notes on the and of one, and on beats two and three. These quarter notes serve as subdivisions behind long notes held in the bassoon and saxophone. Horns should be consistent in the differentiation of staccato and tenuto markings. It is helpful to suggest that horns think of each line melodically rather than harmonically. In thinking of each line vertically in relation to the other horn parts, they might guess at hitting correct pitches. However, if they think of each line in a linear sense changing between pitches may be less cumbersome.

Following the first phrase in mm. 1-6, the second phrase is eight measures long, and is broken into two, four measure sub phrases. However, the end of the second phrase overlaps into a three-measure tag. For example, the second phrase begins with pick up notes to m. 9. The phrase ends in m. 16, and is followed by three quarter note pick up notes into m. 18. The horn

line, however, finishes the B phrase on the and of beat one in m. 17 rather than at the end of m. 16. Therefore, the conductor should advise the horns to think of the transition into the tag as the end of one phrase, and the beginning of another. The same concept appears at the end of the movement in m. 36.

The transition between the second phrase and the return of the first phrase should slow down slightly. The conductor can slow down into m. 18, as well as stretch beat three of that measure. Then, to transition to the next phrase, the ensemble should treat the whole note in m. 19 as a fermata. The conductor should give a circle release leading to a preparatory gesture and breath on beat four which will begin the next section in m. 20. The same concept applies when this material reappears at the end of the movement.

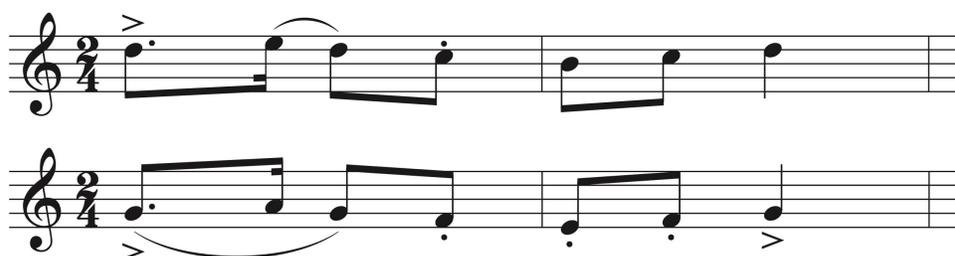
In the fourth movement, “Slow March,” choice of tempo, conducting pattern, and tonality are pivotal aspects. The tempo is marked half note equals 50 beats per minute. The movement was written in memory of the death of a family pet, and aurally portrays a funeral procession. Therefore, the conductor should err on the side of a slower tempo. However, the tempo should also be fast enough that the flute solo beginning in m. 21 can reach the end of the phrase in m. 26. Because the tempo for the movement is so slow, the movement can be conducted in four rather than two. Conducting in four allows for better placement of subdivided beats throughout the movement, particularly in the clarinet, horn, and baritone.

“London Bridge is Fallen Down!” opens with a three measure-introduction. The introduction should resemble the opening of the first movement, “Waltz”. While both movements are marked at different tempos, the introductions of both should be stylistically similar. The opening of each movement begins with *fortepiano* long notes that are accented.

Relating the opening of the “London Bridge is Fallen Down!” to the opening of the first movement serves as a reference point for the ensemble as far as replicating articulations.

The ensemble should be diligent in reading and producing consistent articulations throughout the fifth movement. Due to the repetition of the *London Bridge* theme, it is necessary that all articulations be played identically throughout the piece. All quarter note accents in the theme should be weighted and full value, while staccatos should be light and separated. Additionally, each appearance of the theme does not use the same articulation pattern. Some appearances insert slurs where the previous appearance did not. For example, the first measure of the first appearance of the theme, which appears in m. 4, is articulated using an accent followed by a slur, and then a staccato. When the theme reappears in m. 20, the first measure is articulated using a slur over the first three pitches followed by a staccato. The slight alterations in articulations between each appearance of the theme, provide character and style to the movement. In the event the articulations are not followed the movement loses those qualities.

Figure 9. *Old Home Days: Suite for Band*, mvt. 5, mm. 4-5 and mm. 20-21.



Dynamic contrast in “London Bridge is Fallen Down!” is a key characteristic element of the movement. The overlying concept is that the percussion parts do not align, and appear lost throughout the movement. For this reason, many of the entrances within the percussion parts are staggered, and vary in extreme dynamic contrast. The idea of soloistic playing, previously mentioned, should still apply to this movement. For example, the ensemble performs the three-

measure introduction, and the theme begins in m. 4, but the bass drum does not enter until beat two of measure five. Because the entrance is on an upbeat and accented, the moment the bass drum makes the entrance signifies he/she forgot to make their entrance with the theme. Likewise, the snare drum makes an entrance in m. 8 on the end of beat one. The entrance, marked *mezzo forte*, is meant to portray the snare drummer finally finding their place as well.

Figure 10. *Old Home Days: Suite for Band*, mvt. 5, snare drum and bass drum, mm. 4-11.

The figure shows two staves of musical notation for snare and bass drums in 2/4 time, measures 4-11. The top staff is for the snare drum and the bottom staff is for the bass drum. Both staves have a 2/4 time signature. Measures 4, 5, 6, and 7 show rests for both instruments. In measure 8, the snare drum plays eighth notes with accents, and the bass drum plays quarter notes with accents. This pattern continues through measures 9, 10, and 11. The dynamic marking *mf* is placed between the staves in measure 8.

When conducting the fifth movement, the conductor should take into consideration all three tempo changes as well as devise a plan for conducting the final two measures. The movement opens with three measures in a *Lento* followed by a *caesura*. Following the release from the *caesura* in m. 3, the conductor should give a preparatory gesture and breath on beat four, indicating a tempo for the *Galop tempo* in m. 4. The next tempo change is *subito* and occurs in m. 44. Therefore, the conductor should begin the new tempo on the downbeat of m. 44. In doing this, the conductor should directly connect with the baritones, tubas, string bass, and snare drum. Because they play quarter notes on beats one and two, and the snare drum plays subdivisions for the entire measure they are the obvious choice, for dictating the tempo change. The third tempo change begins in m. 52, and is also an immediate change. The same concept applies, in that any ensemble member playing consistently on beats one and two should watch and follow the new tempo. The final two measures of the movement are slightly more difficult. The *caesura* at the end of m. 62 causes a problem for the conductor in terms of a showing a release for the ensemble. When the conductor stays in a large two pattern through the last two

measures, the cut off on beat two would be in an upward position on the vertical plane. Instead, the conductor should conduct m. 62 using two downbeats, followed by a circular cut off, or a left hand cut off. Both approaches place the hands in a downward position, giving them the opportunity to give a preparatory gesture on the vertical plane to cue the final note.

Throughout *Old Home Days: Suite for Band*, Elkus utilizes many folk songs, transcriptions of Ives's original songs, and Ivesian traits. It is important for the conductor to identify where all melodic material comes from. That content includes material that is original to Ives and Elkus, as well as folk material. Furthermore, it is necessary to identify how that material is used within each movement. Once identified, the conductor can better interpret the intentions behind each movement within the work.

CHAPTER THREE

DAVID MASLANKA'S *GOLDEN LIGHT*

Composer Biography

Born in 1943, David Maslanka grew up to become a significant composer for the wind band/ensemble. While neither of his parents received professional training in music, his mother had basic musical knowledge which she shared with him.²² Maslanka played the clarinet throughout middle school and high school and went on to perform at All State as well as with the Greater Boston Symphony Youth Orchestra.²³ He stated that it was those two experiences that pushed him towards studying music at a collegiate level.²⁴

Maslanka received his bachelor's degree in music education from Oberlin College and his master's and doctoral degrees in music theory and composition from Michigan State University. Throughout his time at Michigan State, Maslanka studied composition with H. Owen Reed and music theory with Paul Harder.²⁵ Maslanka stated that he had a very close relationship with Reed throughout his graduate studies. He mentions that he felt depressed and lonely during

²² Mark Camphouse, "David Maslanka," in *Composers on Composing for Band*, Vol. 2, (Chicago: GIA Publications, 2004), 197.

²³ *Ibid.*, 198.

²⁴ Lauren Ann Denney Wright, "A Conductor's Insight into Performance and Interpretative Issues in *Give Us This Day* by David Maslanka" (doctoral essay, University of Miami, 2010), 8.

²⁵ Mark Camphouse, "David Maslanka," 198.

that time and that Reed was a consistent kind figure in his life.²⁶

Following his collegiate career, Maslanka spent the next twenty years teaching at various universities in the New York area before moving to Missoula, Montana in 1990.²⁷ When describing the differences in atmosphere between New York and Montana, he spoke specifically about types of intensity. His move to Montana was the beginning of a transformation.²⁸ It was throughout that transformation that Maslanka discovered a connection with the earth and began the internal process of meditative imaging.²⁹

Maslanka compared his orchestration process to his hobby of drawing with pastels. He explains that his drawings never begin with a specific picture in mind, but rather form themselves through the implementation of different colors.³⁰ Maslanka's first consideration in orchestration was the ability level of the ensemble for which he was writing.³¹

Golden Light Background

Golden Light was commissioned by the South Shore Conservatory in Hingham,

²⁶ Wright, "A Conductor's Insight into Performance and Interpretative Issues," 9.

²⁷ Ibid., 10.

²⁸ Ibid.

²⁹ Ibid., 11.

³⁰ Mark Camphouse, "David Maslanka," 201.

³¹ Ibid.

Massachusetts.³² It was premiered on August 3, 1990, under the direction of Malcolm W. Rowell. *Golden Light* was commissioned in celebration of the Conservatory's twentieth anniversary. Maslanka first got the idea for *Golden Light* from his walks in the woods in upper Manhattan. Walking at an increased pace and falling into what Maslanka called a "hypnotic state" inspired the use of short, repetitive melodic ideas and polyrhythms.³³ The title *Golden Light* is meant to represent the way sunlight shines on the leaves in the trees during the afternoon on those walks. Maslanka also writes that the piece is inspired by African influence. That influence incorporates the idea of numerous voices rising through a stable tonality and blending together.³⁴

Analysis

When analyzing *Golden Light*, it is important to consider prominent elements of the music. Some of those elements within *Golden Light* include polytonality, rhythm, dynamic contrast, and the use of layering. According to Maslanka's son, Matthew, his father placed importance on specific elements. That list, in order of importance, includes: tempo, rhythm, dynamics, fermatas, perseverance, character, intonation, and notes.³⁵

³² David Maslanka, *Golden Light* (New York: Carl Fischer, 1992), 2.

³³ Ibid.

³⁴ Ibid.

³⁵ Matthew Maslanka, "Performing the Music of David Maslanka: A Retrospective" (lecture presented at the Midwest Clinic, Chicago, IL, December 20, 2019).

Tempo in *Golden Light* should stay consistent throughout. Although there are no tempo changes in the piece, the consistently changing meter at such a quick tempo could pose its own set of problems. In a session at the 2019 Midwest Clinic, Gary Green, Professor Emeritus at the University of Miami Frost School of Music, disclosed that in a rehearsal of *Childs Garden of Dreams*, his ensemble could not play the piece at the specified tempo. To that Maslanka replied, “Don’t impose your restrictions on my music.”³⁶ Therefore it is imperative to perform Maslanka’s works at the written tempo to be able to properly convey his intention.

In analyzing key areas of *Golden Light*, it is apparent that Maslanka incorporates the use of polytonality. *Golden Light* begins in the key of A-flat major, and through layering slowly transitions through multiple other key areas simultaneously without a change in key signature, and then returns to A-flat major. A-flat major is solidified in the opening with a sustained A-flat in first flute and marimba. Alternating chords beginning in m. 30 in horns and first trombone begin to hint at the use of F minor, which functions as the relative minor to the major key of A-flat. However, despite F minor implications, the motivic ideas remain in the key of A-flat major. Underlying percussion lines also support the A-flat tonal center. For example, in mm. 56-65, the marimba repeats ‘A-flat’ consistently and, in m. 73 the marimba solo is centered around the same pitch.

Following the first large section in A-flat major, Maslanka begins a polytonal section in m. 165. It is at this point that the orchestration breaks into three groups that can be separated by rhythmic content. Group one consists of the upper woodwinds, alto and tenor saxophones, and

³⁶ Gary Green, interview by Emily Threinen, Midwest Clinic, Chicago, December 20, 2019.

marimba which continue in the key of A-flat. The second group includes second trumpet and horns, and functions in the key of E minor. The third group is made up of bass clarinet, bassoon, trombones, baritone, and tuba and is highly chromatic. The use of the chromatic scale throughout those measures sporadically lines up with the key areas presented in the first two instrumental groups, and as a result supports those two key areas. The chromatic scale also reinforces tonal instability in this section.

The tonal instability continues into m. 184. Beginning in m. 184, the upper woodwinds drop out and first and second trumpets abruptly shift to the key of D minor. This is the first time in the piece that the key of A-flat is not present. The melodic content in m. 184 begins on a D, and is also followed by A-naturals that would not be present in the key of A-flat major, but fit within the D minor scale. While D minor is heard in the trumpet section, the accompaniment in horns and low brass is in the key of E major. Visually, it looks like horns continue in the key of A-flat, but when respelled enharmonically, the pitches in the horn section fit into the key of E major. When the upper woodwinds reenter in m. 192, they are also playing in the key of D minor, again supported by the appearance of A-naturals throughout their lines. Hints of a return to A-flat major are first heard in m. 216 in first clarinets playing an open fifth between A-flat and E-flat. The piece moves out of the key of D-minor in m. 224, where it returns to the original key of A-flat major.

Following the transition back to A-flat major, implications of another tonal shift appear in m. 310. The melody in piccolo and xylophone contains D naturals. While D natural could be reminiscent of the prior key of D minor, the overall tonality of the section does not fit a minor key. Instead, the D-natural serves as a raised fourth scale degree in the key of A-flat major, indicating a modal shift to A-flat lydian. The alto saxophone alternates between the pitches C

and D beginning in m. 82. While it is possible to interpret the ‘D-natural’ as a neighbor tone, it is more logical to think of it as a reference to A-flat Lydian. The piece continues in A-flat Lydian to m. 360, where it returns to A-flat major through the end.

Throughout *Golden Light* a prominent concept is the use of melodic and rhythmic motives. For example, in m. 6, two different motives begin simultaneously. The oboe has a dotted quarter note followed by three eighth notes and a dotted half note, i.e., motive one. This motive continues to alternate between the oboe and first clarinet. This alternation provides the first motivic idea.

Figure 11. *Golden Light*, oboe 1, clarinet 1, trumpet 1, trumpet 2, mm. 6-9.

The image shows a musical score for measures 6-9 of 'Golden Light'. It consists of four staves in 3/4 time. The top staff is for oboe 1, the second for clarinet 1, the third for trumpet 1, and the fourth for trumpet 2. The oboe 1 part (motive 1) starts in measure 6 with a dotted quarter note (p), followed by three eighth notes, and a dotted half note in measure 7. The clarinet 1 part (motive 1) starts in measure 7 with a dotted quarter note (p), followed by three eighth notes, and a dotted half note in measure 8. The trumpet 1 and trumpet 2 parts (motive 2) start in measure 6 with a dotted quarter note (p), followed by an eighth note and a quarter rest. The dynamics for the trumpet parts are p and mf. The score is written in treble clef with a key signature of one flat (B-flat).

Motive 2, dotted quarter note followed by an eighth note and quarter rest, also begins in m. 6 in first trumpet. Motive two alternates between first trumpet and second trumpet. Through aligning those motives, the trumpet motive provides timbral support to the clarinet line. Both motive 1 and 2 continue through m. 26. Motive 1 and 2 also appear close to the end of the piece. Motive 1 reappears in a varied form. Instead of a two-measure motive, the second bar a dotted half note, the motive is shortened to one measure, leading straight into the beginning of motive 1

Maslanka used the layering of motivic ideas to build and decrease texture throughout *Golden Light*. The beginning of the piece consists of a single repetitive pitch in the marimba, supported by first flute for five measures. Then the piece builds slowly, adding one voice at a time. Following the opening A-flat every entrance from m. 6 to m. 20 is similar to the opening oboe motive from m. 6. In m. 21, a new layer is added in second clarinet. One layer at a time Maslanka builds the texture of the piece. By using this layering effect, Maslanka avoids writing abrupt key changes. Within the polytonal section, Maslanka layers one key on top of another, and as the texture reduces, he eliminates other key areas one line at a time. The texture of the piece rises and falls this way twice. The first build up leads to the polytonal section previously mentioned. The second build in texture functions in the original key of A-flat major.

Rehearsal Considerations

Special concentration should be placed on the following during the rehearsal process of *Golden Light*: percussion assignments, conducting patterns and cues, rhythm, intonation, and timbre. Each of these elements contributes a unique characteristic to the piece and should not be overlooked. Failure to execute any of these elements will result in a less authentic performance than was intended. Maslanka was very detailed in his instructions about performance of his compositions, and as such, all aspects should be performed with great attention to detail.

Golden Light utilizes a diverse instrumentation within the percussion section. There are four percussion parts, as well as an additional timpani part. Percussion parts one and two cover five instruments each, while percussion parts three and four cover upwards of nine instruments each. While most of the percussion equipment is relatively standard, there are some instruments that may need explanation. For example, both percussion two and four call for five suspended brass pieces. While specific pitch notation is not specified, the markings in each part differentiate

between high, middle, and low. Therefore, it is necessary to decide what sounds are most ideal for the piece. Additionally, because five brass pieces are written into two different percussion parts, the conductor should decide if those sets of brasses should sound similar in pitch, or if they should differ. Similarly, the fourth percussion part calls for three different triangles. The same choices will need to be made for that instrumentation as well.

The percussion section plays a vital role in performing composite motor rhythms and displaced rhythms throughout *Golden Light*. For example, in m. 2, the tom-tom begins with a repetitive quarter note pulse. The clave enters with the tom-tom, and an eighth note rest is placed in each measure followed by an eighth note, except m. 3. The clave in combination with the tom-tom creates a composite rhythm. For example, mm. 1-4 creates the following composite rhythm: quarter note, two eighth notes, four quarter notes, two eighth notes, two quarter notes. Composite rhythms and ostinati are prominent within the percussion part for the duration of the piece. Maslanka also wrote motivic ideas using displaced rhythms. For example, the marimba begins a two-measure motive in m. 29. Each restatement of that motive in the following measures is displaced by one beat.

Figure 13. *Golden Light*, marimba, mm. 29-35.



In addition to instrumentation and composite rhythms, the percussion often performs melodic motives in *Golden Light*. Those motives pass through marimba, glockenspiel, vibraphone, xylophone, bongos, tom-toms, and temple blocks. It is important that those motivic lines come out of the texture of the piece. Due to fullness of texture, it will become very easy for those lines to be lost among the rest of the ensemble. Therefore, the conductor and ensemble should be aware of where melodic motives occur in percussion.

A common concern when conducting a work marked at a quick tempo is maintaining a consistent pulse. The tempo for *Golden Light* is quarter note equals 160 beats per minute. There are no tempo changes throughout the piece. It is vital to conduct using small focused gestures and patterns. When conducting a brisk tempo, it is not uncommon for the arms to become heavy causing the tempo to slow down. Because the tempo is consistent, it is necessary for the conductor to use a small pattern to stay in tempo throughout the entirety of the piece.

Another difficult aspect in conducting *Golden light* is knowing when to give cues and when to “conduct in the background.” Cueing any line marked solo in the score is a good place to start. Because those lines are performed individually, a preparatory breath and cue from the conductor provides more support for the ensemble player, aiding them in a strong entrance with correct placement in the measure. Other instances include cuing new motivic lines that have not previously been heard. For example, a cue should be given for the first clarinet line in m. 6. Following that motive, a cue should be given for second clarinet and bass clarinet in m. 10 because they have a half note followed by grace notes to an eighth note. That material is new and has not yet been heard. Likewise, a cue should be given for the new eighth note motive in second clarinet in m. 21, and for the new motive in first and second alto saxophones in m. 28.

While intonation is an important concept when performing any piece of music, it can be approached in a couple of ways in *Golden Light*. Within the polytonal parts of the piece, intonation may be particularly difficult. One rehearsal technique would be to rehearse groups that play in different key areas separately. Rehearsing those groups individually will allow them to hear intonation more accurately within a single key. Once each group’s intonation settles in their respective keys, then they can be rehearsed simultaneously. The other technique would be to focus on intonation of accompanimental block chords. Because Maslanka uses repetitive

rhythmic figures and often switches back and forth between chords, the ensemble can focus on consistency of intonation every time they play repetitive material.

Maslanka incorporates many timbral nuances in *Golden Light*. Those timbres provide changes in color. To achieve some of those timbres Maslanka wrote for a variety of mutes throughout the brass. Maslanka also calls for a variety of mutes within individual brass sections. For example, the trumpet section will use a straight mute, cup mute, and Harmon mute. The trombones will use straight mutes and cup mutes. The horns and tubas will need mutes as well.

Changes in timbre also serve as a support to melodic motives throughout *Golden Light*. For example, the opening clarinet motive in m. 6 is supported by first and second trumpets. The trumpet line does not play the complete clarinet motive. Because the trumpet line plays the first dotted quarter note and eighth note in unison with clarinet, the trumpet provides a different timbral color to the first half of the motive. The same concept applies in m. 106, where muted first trumpet plays in unison with flutes and oboe. The following measure, m. 108, the trumpet color is absent. Shifts in timbral support provide contrast in the repetition of melodic motives throughout *Golden Light*.

David Maslanka's *Golden Light* was written with specific performance intentions in mind. The conductor should pay special attention to dynamic contrast, layering, polytonality, and timbre. It is vital to analyze those elements and to consider how each individual element works with surrounding material. By identifying each of those elements the conductor will be able to study the score and eventually perform the piece more effectively.

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Research Paper Title:

A Wind Conductor's Guide: James Barnes's *Trail of Tears*, Charles Ives's *Old Home Days: Suite for Band*, and David Maslanka's *Golden Light*.

Major Professor: Dr. Christopher L. Morehouse