

**GRADUATE CONDUCTING RECITAL**



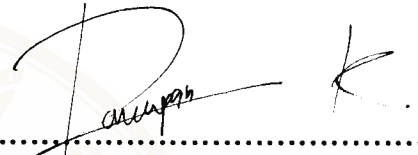
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**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2012**

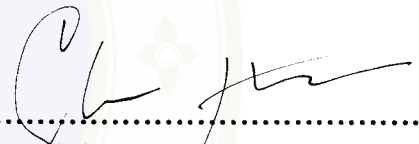
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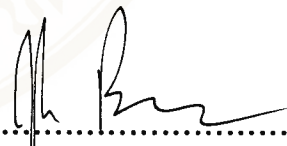
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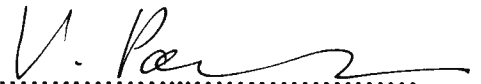
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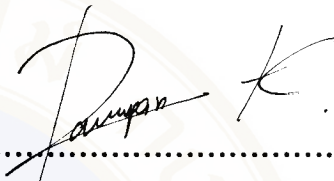
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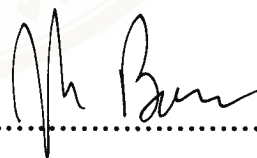
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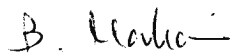
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Pamornpan Komolpamorn

GRADUATE CONDUCTING RECITAL BY PAMORNPAN KOMOLPAMORN

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ABSTRACT

The objectives of this graduate conducting recital were to gain a higher level of efficiency of performance abilities on the podium, and to learn the process of organizing a recital. The pieces performed in this recital were chosen to show the abilities of a professional conductor using various literature, and styles, employing a wide range of compositional techniques. The program consisted of five pieces:

1. *First Suite in E-flat* by Gustav Holst
2. *Trauermusik* by Richard Wagner, edited by Michael Votta and John Boyd
3. *Of Faith & Reminiscences* by Zurazak Ut-sa (World Premiere)
4. *Divertimento for band* by Vincent Persichetti
5. *Easter Monday On The White House Lawn* by John Philip Sousa

The recital was held in the auditorium of College of Music, Mahidol University on 31th January 2012. The program books were prepared for the audiences besides the performance as a summery from the research outline of the recital document. The performance lasted approximately 60 minutes with the highly responsible of interpret in the conducting abilities of the graduate level and presented the preparation of the performance plans, which included the rehearsal schedule, sheet music preparations and the score study of the background of pieces and composers..

KEY WORDS: MASTER'S DEGREE RECITAL / PAMORNPAN  
KOMOLPAMORN / CONDUCTING / WIND BAND

96 pages

การแสดงการอำนวยเพลง ระดับมหาบัณฑิตศึกษา

GRADUATE CONDUCTING RECITAL

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#### บทคัดย่อ

วัตถุประสงค์ของการแสดงการอำนวยเพลง คือ การแสดงถึงคุณภาพและความสามารถในการอำนวยเพลงต่อหน้าวงด้วยประสิทธิภาพสูง รวมไปถึงการจัดการอย่างเป็นลำดับขั้นตอนของการเตรียมการแสดงบทเพลงที่คัดสรรเหล่านี้ ล้วนแสดงถึงเทคนิคการอำนวยเพลงที่แตกต่างทางด้านวรรณกรรมที่หลากหลายของศิลปะการประพันธ์

รายการแสดงประกอบไปด้วยบทเพลง 5 บทเพลงดังต่อไปนี้

1. *First Suite in E-flat* ประพันธ์โดย Gustav Holst
2. *Trauermusik* ประพันธ์โดย Richard Wagner เรียบเรียงโดย by Michael Votta and John Boyd
3. *Of Faith & Reminiscences* ประพันธ์โดย Zurazak Ut-sa (World Premiere)
4. *Divertimento for band* ประพันธ์โดย Vincent Persichetti
5. *Easter Monday On The White House Lawn* ประพันธ์โดย John Philip Sousa

ผลการแสดงได้ใช้เวลาทั้งหมด 60 นาที โดยประมาณ การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล วันอังคารที่ 31 มกราคม พ.ศ. 2555 เวลา 19.00 น. โดยแสดงถึงศักยภาพในการอำนวยเพลง และขั้นตอนการเตรียมการแสดง ได้แก่ การศึกษาสกออร์ทังประวัติบทเพลงและผู้ประพันธ์ การจัดเตรียมโน้ตเพลง ตารางซ้อมและจัดทำสูจิบัตรในวันแสดงเพื่อความเข้าใจของผู้ชม

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Important Background of the Graduate Recital**

The Graduate Conducting Recital is a requirement for the Master of Arts in Music Conducting (Performance). As a part of the conducting program, the conductor has to understand thoroughly the background of the literature. This helps the conductor to interpret the performance in the correct style of the composer at a professional level. Moreover, the performance major is expected to be an artist and be an expert of their field which includes writing the recital document in an academic style.

The purpose of the recital document is to provide information about the music featured in the recital's program, and to focus on the technical, musical and stylistic aspects of the pieces as well as discuss rehearsal techniques and rehearsal plan. Through detailed score analysis the conductor will understand and gain knowledge of conducting skills used to lead the ensemble. The knowledge allows the conductor to correctly show proper expression for particular works, which helps the musicians to perform the work better.

A key element in the development of the conductor is a proper amount of podium time. This experience allowed the conductor to better understand how to efficiently rehearse and perform specific works. Artistic growth occurs as conductors gain greater understanding of the music.

The pieces selected for the conducting recital include repertoire from the nineteenth and twentieth century as well as a contemporary work by a current Thai composer. Having a variety of music allows the composer to explore different qualities of compositions for wind band literature.

The selections for this conducting recital include:

- Gustav Holst: *First Suite in E-flat*
- Richard Wagner: *Trauermusik*, WWV 73 edition by Michael Votta, contemporary edition by John Boyd
- Zurazak Ut-sa: *Of Faith & Reminiscences (world premier)*
- Vincent Persichetti: *Divertimento for Band, opus 42*
- John Philip Sousa: *Easter Monday On The White House Lawn*

## 1.2 Objectives

1.2.1 To interpret the score and help the musicians connect to the composer's intent by using background knowledge and interpretive skills.

1.2.2 To improve conducting skill and leadership on podium.

1.2.3 To develop the band's performance using various styles and techniques.

1.2.4 To study and improve how to solve the problems and challenges to teach students in multiple ways.

## 1.3 Scope

The recital document will discuss each piece of the recital program, based on the historical background of the music and composer, style characteristics, and interpreter analysis.

The recital will be performed by the whole ensemble with program notes that provide the biography of the composer summary of the pieces. This document will focus upon musical interpretation, analysis, and preparation of each rehearsal.

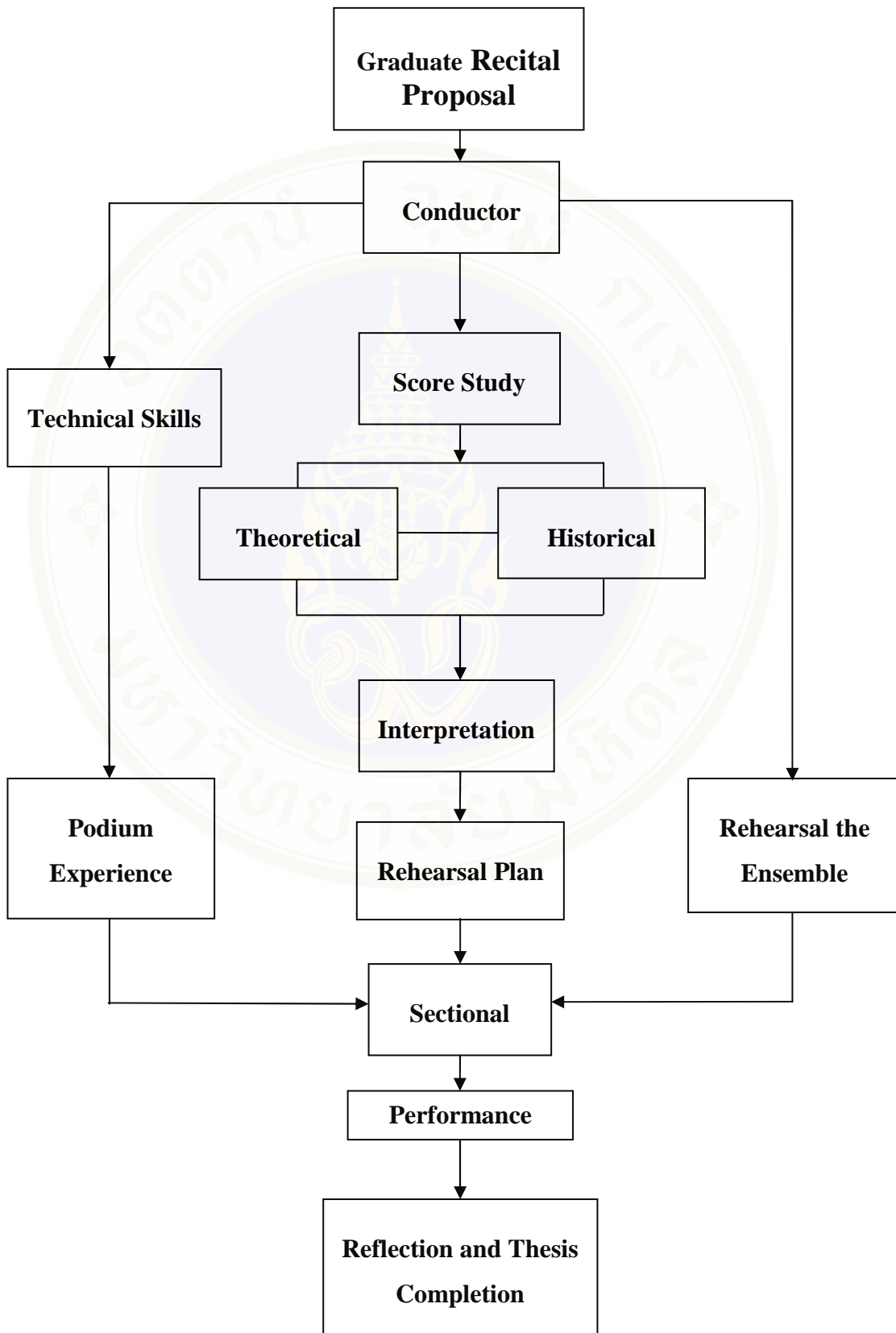
The background information for the following repertoires:

- 1.3.1 *First Suite in E-flat* by Gustav Holst
- 1.3.2 *Trauermusik, WWV 73*, by Richard Wagner, edition by Michael Votta, contemporary edition by John Boyd
- 1.3.3 *Of Faith & Reminiscences* by Zurazak Ut-sa (world premier)
- 1.3.4 *Divertimento for Band, opus 42* by Vincent Persichetti
- 1.3.5 *Easter Monday On The White House Lawn* by John Philip Sousa

#### **1.4 Expectations**

- 1.4.1 To lead the band and perform with high artistic quality
- 1.4.2 To interpret music with the composer's intent in mind
- 1.4.3 To understand and develop a rehearsal plan for the band and the preparation and management of a graduate recital document
- 1.4.4 To give information and guide the performers to have a shared understanding of the work
- 1.4.5 To guide the ensemble in the goal of performing at a professional level

### 1.5 Conceptual Framework



## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Wind Band Conducting

The history of conducting is difficult to identifying the origins of specific techniques or the first conductor in history. The composers or musicians had always leaded the ensemble in some way. The small ensembles, as was common for centuries, simple eye contact or head movement might have been enough to direct the ensemble, but when the ensembles grew larger, they required more clarity to lead the group effectively.

The earliest conductors were people that led the ensemble and directed them to play together or just gave the beat. There were several ways to conduct such as with one hand, two hands, using a rolled-up piece of paper, by head or using the bow of a string instrument. The famous baroque Italian composer, Jean-Baptiste de Lully (1632-1687) was one of the first to use a walking stick to conduct by stamping it on the floor to give the beat when he conducted operas. (Warszawski, 2009) In the seventeenth-century, large maces were symbols of power; the staff of Pope or Queen' scepter, same as the scepter of drum majors who lead the marching bands in this time. The motion of the stick while stamping on the floor is up and down but for the hand motion there were different motion. According to Bowen (2007) "Rousseau tells us that the Italian also beat time up and down, but that the French additionally move the hand to the left and right." (pp. 94-95)

Then the pattern of the left right, up down in measure became the standard because lexicographer Thomas Janowka describes *Iactus*<sup>1</sup> in 1701 (Bowen, 2007, p. 95).

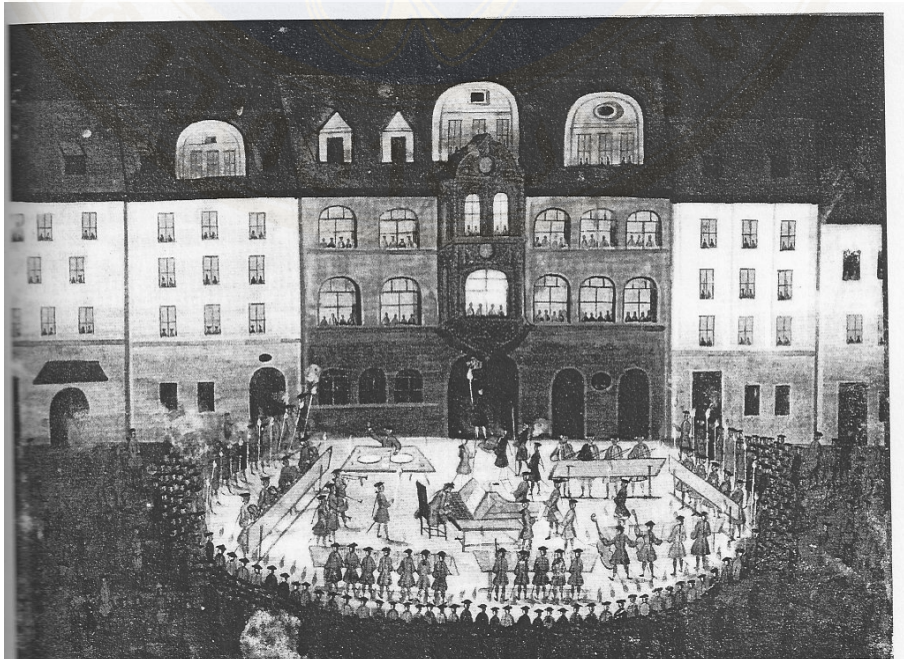
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<sup>1</sup>*Iactus* is a Latin word meaning touch or sense of feeling.



**Figure 2.1** Jean-Baptiste de Lully (1632-1687)

During the baroque period, instrumental music became more prominent and almost always included a keyboard instrument, such as the harpsichord. Usually, the harpsichord or organ player would serve to lead the ensemble. Handel and Johann Sebastian Bach played harpsichord or organ with their ensembles and directed them using head motions and also with the hands when not playing. (See Figure 2.2) (J.S. Bach Picture, Bonda: A History of Music in western culture, 2006, p. 275) Beside, the baton was used of a rolled-up piece of paper was seen, as well as bow of violin. (See Figure 2.3) (Bowen, 2007, p. 96)



**Figure 2.2** The student orchestra of the 1740s. At the center, J.S. Bach played harpsichord and conductor while seated at the keyboard.



**Figure 2.3** Johann Kuhnau was beating time with two rolls of paper.

Eventually, the leader moved to the front of the ensemble, and began using a baton<sup>2</sup>. As the result, the transformation from musicians to conductor had occurred.

The same piece performed by different conductors would yield different results. Even when the same ensemble performed with different conductors led, the colors and style of the piece were changed as well. This was an important development, as musicians began responding to the conductor's interpretation of works.

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<sup>2</sup>Baton is a short thin stick used for directing a musical performance.

### 2.1.2 History of the Wind Band

The origins of the wind band have their roots in small ensemble playing. Small groups of wind players were joined by percussionists, and gradually increased in size. The earliest records of wind instruments performing together were from paintings of ancient Egyptian troops being led by wind instruments from the fourteenth century B.C.

Beginning in the sixteenth century in Europe, wind instrument groups began increasing in popularity – families of wind instruments such as cornettos and sackbuts formed ensembles performing purely instrumental music. The growth of the wind band genre closely follows the development of the instrument's themselves. As instrument makers developed and improved the mechanics of wind instruments. It allowed them to perform with better tone quality, or more consistent intonation therefore their popularity increased.

The term *Harmoniemusik* or “Music for Winds” (Elisen, Keefe & Simon, 2006) had been around for several centuries. By the late 1750s, bands had grown into groups of five or more instruments, two horns with a pair of high register instruments and one or more bassoons, which this group played for entertained their employers at the outside for the dinner as the tradition.

During French and Europe renovation in eighteenth century, the wind bands had been organized and consisted of 45 members at the beginning and increased to be 78 members then reduced to 54 members in 1792 as for outdoor occasional performing such as festivals. The festivals were designed to educate the people in the way of Republic and boost morale. According to Rhodes's *A History of the Wind Band* (2007), the wind band during this period had been set up instead of strings that might have the intonation problem when they had to play outdoors. The revolution needed motivations and encourage to nationalism that music could provided the emotional power and inspiration with further political goals.

The European tradition bands had been impact to band in the United States in the early nineteenth century as well. Not only the traditional in European military practice, but because of the musicians migrated from Europe to America which it created the popularity of wind instruments player and development especially on the brass instruments.

## 2.2 First Suite in E-flat by Gustav Holst

### 2.2.1 The Background Information of Gustav Holst

Gustav Holst is the one of the great British composers of the Twentieth century. He was a composer, trombone player, conductor and teacher. His compositions influenced many composers, especially wind band composer. When he was thirty five, he composed his *First Suite in E-flat Major, Op.28 No.1* for military band. There are three movements including; *Chaconne, Intermezzo, and March*. Holst's First Suite is one of the great wind works in composition technique because of the development of rich harmonies he explored. Also the work used the pairs of different instrument timbres to create new colors and create motion of texture. Therefore, his first suite is a famous piece for winds band which it had been performed many times until today. It stands at the forefront of wind band repertoire.

Gustav Holst was born 21 September 1874 in Cheltenham, England. When he was young, he was sickly child due to asthma. His father taught him piano but he developed neuritis in his right arm. That was bending him played violin at least played trombone. He studied counterpoint with organist, George Frederick Sims. After that he was appointed as organist and choirmaster at church in Cheltenham.

In 1893, he began more serious study of counterpoint and composition. Next two years, he got scholarship in composition to study with Charles Stanford at the Royal College of Music (RCM) where he met and became a close friend with Ralph Vaughan Williams. He was influenced by the music of Richard Wagner and Vaughan Williams.

In 1896, Holst was invited to be conductor of the Hammersmith Socialist Choir where he met Isobel Harrison and got married in 1901. At the same year, he became increasingly interested in Hindu philosophy and literature that inspired his composition. He also studied trombone at the Royal College of Music, which it became his main source of income in those years. In 1897, he had the opportunity to play in the Queen's Hall Orchestra under Richard Strauss. A year later he joined to play trombone in Carl Rosa Opera Company. In 1904, his first teaching job was at James Allen's Girls' School. And then in next year later, he was employed to head of

St Paul Girls' School, Hammersmith. At last he was appointed as music director at Morley College in 1907, a position he held until the end of his life.

His works include several opera, ballets, choral hymn, songs, and orchestra and band works. His most famous orchestra work is *The Planets*, which was performed in 1918. It was great example of character music as well Mussorgsky's *Pictures at an Exhibition* or Elgar's *Enigma Variations*.

Holst worked on band music and did the winds band music larger and serious. His compositions for band were *First suite in E-flat* (1909), *Hammersmith: Prelude and Scherzo* (1932), and *Second Suite in F* (1911). In 1909, the First Suite in E-flat for Military Band was premiered, and was an immediate success. Also many his orchestra works were transcribed for band such as *Capriccio*, *Christmas Day*, *A Festive Chime*, *I vow to thee*, *My Country*, *My Country: Marching Song*, *Moorside Suite: Elegy and March*, *The Perfect Fool: Dance of the Sprits of Fire*, *The Planets: Jupiter and Mars*, *Somerset Rhapsody*, *Song of the West*, *Three Folk Tunes*, and *Turn Back: Oman*.

Holst early works were opera works; *The Revoke* was the first opera that he composed when he studied at the Royal College of Music. Then he began composed orchestra music. Besides that, Holst interested in the English folksong music that his close friend, Vaughan Williams was the important composer who studied and pioneered on this. Holst's *Summerset Rhapsody* is the first one the used folk song on his music. Moreover, his study in Hindu philosophy and Sanskrit literature was influenced his composition as well.

### 2.2.2 Historical Perspective

Holst's *First Suite in E-flat major* has become one of the most famous works in wind band repertoire. When it was composed, most other wind band music were transcriptions of orchestra, opera, dance or popular music, and no real original literature was being composed.

The first performance was performed by Royal Military School of Music with 165 members on June 23, 1920 at Kneller Hall. (Battisti, 2002, p. 15) It was a successful work for serious music for military band. The original work was Holst created full score including condensed score below, which gave the information notes

about his *First Suite*. In 1921, the condensed score and parts were published by Boosey&Hawkes. In 1948 Boosey&Hawkes re-printed for full score and parts without reference to the original score. This version gave the important note was “As each movement in founded on the same phrase it is requested that the Suite should be played right through without a break.” The reason is the pause between movements declined the formal structure of the piece. Finally, the new edition from Colin Matthews had edited for contemporary wind band in 1984. The original edition was written for Military Band also the instruments were different from nowadays. The saxophones became the new member of wind band in late nineteen-century when Holst also composed for saxophone as well.

### 2.2.3 Analysis

Holst’s First Suite is one of the most important standard literatures for wind band. Holst used a combination of traditional classical music forms with styles of military band music. There are three movements; *Chaconne*, *Intermezzo*, and *March*. All movements relate together with using the same of motive.

#### *Motive*

The idea of motive in this piece was similar to the idea of Beethoven’s symphony no.5 that used four-note motive is repeated throughout the whole symphony. Holst brought motive to create theme in each section and also utilize theme to be material on the piece.

The motive appears through whole piece and allowed for modifications in the other movements. The motive is an ascending whole step followed by an ascending perfect fifth. (See figure 2.4)

There are several passages modified by theme such as inversion (see figure 2.9 and figure 2.19) and repeated several times. (See figure 2.17) In the Beethoven’s symphony no.5, the motive was repeated throughout the whole symphony and he developed the motive by extension and retraction. For Host’s first suite, he showed a combination between motive and thematic development.



**Figure 2.4** The Motive of Holst's *First Suite in E-flat*

The structure of music posits alteration of lightness and darkness represented by major and minor and thick or thin texture.

<b>Movement</b>	<i>Chaconne</i>	<i>Intermezzo</i>	<i>March</i>
<b>Key area</b>	E-flat	C minor	E-flat
<b>Structure</b>	Variations	Two Principle Themes	Ternary

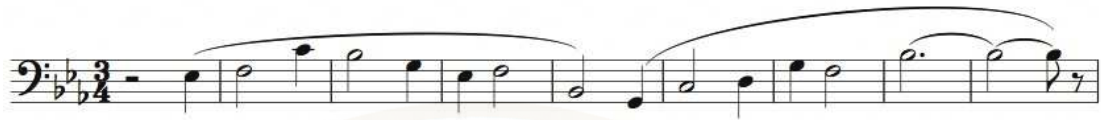
**Figure 2.5** Structure Analysis of Holst's *First Suite in E-flat*

From the beginning, the timbres of instrument create color by small group. The motion of texture increases by group of instruments and also harmony is more moving notes which shown in the first movement, *Chaconne*. In term of chaconne is a popular type of composition in baroque era, which it is a type of continuous variation form that usually has a repeating harmonic progression and sometime has a ground bass. By mean it should call this movement *Passacaglia*<sup>3</sup> rather than *Chaconne* that there does not appears harmonic progressions. Not only he used idea of old fashion technique but also he developed the music by his composition technique.

Holst represent the theme including thirteenth notes by bass section, tuba, string bass and euphoniums (see figure 2.6) then first variation appear in next eight bars by trombones and cornets. He changed a timbre from small brass group then woodwind ensemble. He changed a timbre from small brass group then woodwind ensemble. His harmonies on first and second variation were used famous baroque technique, suspensions to make tension and release. (See figure 2.7) The sequence for motion in the harmony was used at two bars before the rehearsal A. (see figure 2.8) as well as increasing dynamic to more texture. In the other hand, the ground bass still

<sup>3</sup> Passacaglia ; *Pasar* (to walk) *calle* (street) means formed over a ground bass.

play with lyrical style. Each variation was represented eight bars phrase except thirteenth variation has nine measures and fifteenth variation has ten measures.



**Figure 2.6** Holst's *First Suite in E-flat*, theme, euphonium part, mm. 1-8.

**Figure 2.7** Holst's *First Suite in E-flat*, the excerpt of first variation, First and second cornet parts, mm. 8-14.



**Figure 2.8** Holst's *First Suite in E-flat*, the sequence, excerpt of third variation, mm. 24-26.

At the fifth variation, measures 41-48, the chaconne part was changed from melodic line to strong heavy by eight notes which woodwind part played moving line with unison by sixteenth notes. Holst wrote the term, *Brillante*, which means brilliant on this that is a talent for woodwind player for this section, unison part with the register from very low to very high. The sixth variation, *Pesante*<sup>4</sup> features the low brass, double bass and low woodwind section playing a moving articulated line that was formidable motion. Suddenly, became small ensemble in next variation.

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<sup>4</sup>Pesante = Heavy

Holst shown his genius by inverting the chaconne theme was represented by first and second horn, alto saxophone, third clarinet and maybe first clarinet. (See figure 2.9) Next variation still used inversion of chaconne theme by the low register of cornet sound combine with euphonium, which is increasing solid sound of low woodwind, tuba, double bass and bass drum. The bass parts and bass drum play feeling of two against three time signatures. (See figure 2.10)



**Figure 2.9** Holst's *First Suite in E-flat*, first movement, ninth variations, horn part, mm. 72-79.



**Figure 2.10** Holst's *First Suite in E-flat*, first movement, tenth variations, tuba and bass drum part, mm. 80-82.

The chaconne theme comes back again in the trombones but not completely, upper minor third of original theme in E-flat major key (see figure 2.11) which it was transition to original chaconne theme at measure 97, variation twelve was first cornet and euphonium. From the twelfth variation, snare drum and timpani come in with dynamic piano sustained note, also tuba played pedal b-flat then nine measures crescendo to create tension. Besides that, it was appeared phrase extension of main theme at measures 111-113. The thirteenth variation was long half cadence; whole nine measures which started with dominate and end with dominant major seven.



**Figure 2.11** Holst's *First Suite in E-flat*, first movement, first trombones part, mm. 88-96.

Finally, at the last eighteen measure, *Maestoso* section (or could be called a recapitulation section) the low woodwind and low brass including double bass play the chaconne theme and the harmony was played with high register with against note until transition to Coda, in measures 120-121, holding the chord E-flat major then unison ascending note from F to E-flat. This is half cadent before Coda section. The Coda section, last ten measures, was holding E-flat by low woodwind, euphonium, tuba, double bass and timpani as-called pedal tone, which the chaconne was played upper wide perfect fifth then end with imperfect authentic cadent of E-flat major.

The concert band music trends in early twentieth century became more serious and wrote specify for band. Holst's First Suite is one of the first serious original works for band. And with it, the interest in the composition of original wind band works increased substantially. The first movement, Holst applied the idea small group or solo melody line as well developed old technique to become early twentieth century sound. The orchestration was orchestra sound, which played by wind instruments. The contrasting was not only dynamic but Holst arranged his orchestration, texture and timbre as well. He used balance between timbre and clarity of wind sound by articulation.

Measures	Music	Theme	Technique	Key/ Tonal
1-8	Chaconne Theme	Euphonium, Tuba, String Bass	Bass unison	Tonic key: E-flat
9-16	Variation 1	2 <sup>nd</sup> , 3 <sup>rd</sup> Trombones	Tension with suspension	Half Cadence
17-24	Variation 2	Bass Cl, Tenor Sax, Bsn, Stg. Bass	Woodwind small ensemble with stg. bass	Half Cadence
25-32	Variation 3	Euph, Tuba, Sax, Bass Sax.	Sequences with accompanying parts	Half Cadence
33-40	Variation 4	Low WW and Low Brass	Development of sequence fragments	
41-48	Variation 5	All Brass, Sax, Bass sax.	Sixteenth note moving line in the harmony and development of the theme	

49-56	Variation 6	Cornets, Trumpets	<i>Pesante</i> with low brass and low woodwind playing a moving line of eighth	
57-64	Variation 7	Solo Hr., 3 <sup>rd</sup> Cl.	Harmony in the clarinets	
65-72	Variation 8	Solo alto sax.	Imitation sequence in the harmony	relative minor
73-80	Variation 9	Horns, Alto sax., 1 <sup>st</sup> &3 <sup>rd</sup> cl.	Inversion of the theme	C Minor/ Half cadence
81-88	Variation 10	Cornets	Inversion of theme with two against three in the basses, bass drum, bassoon, and bass sax.	C minor
89-96	Variation 11	Trombones	Trombones play the chaconne theme a minor third higher	Tonic key: E-flat major
97-104	Variation 12	1 <sup>st</sup> Cornet, Euphonium	B-flat pedal note sustained in the bass parts, snare, and timpani	E-flat major
105-113	Variation 13	Flutes, Piccolo, Eb Cla., 1 <sup>st</sup> cl., 1 <sup>st</sup> Cornet, Horns	A nine bar crescendo with a phrase extension of the main theme	Long half cadence (5th chord)
114-121	Variation 14	Tbns, Euph., Basses, Bari. Sax., Bass Sax.,	Recapitulation	E-flat major
122-131	Coda	Cornets, Trombones	<i>Chaconne</i> theme transposed up a perfect fifth and two against three with a phrase extension	B-flat to E-flat

**Figure 2.12** Phase analysis of Holst's *First Suite in E-flat*, first movement

The second movement, *Intermezzo*, is in the relative minor key of c minor and starts with a *Vivace* tempo that represented the eight notes harmony rhythm in time signature 2/2. Then first theme came in measure three by oboes, solo clarinet and cornet solo with mute.

The image shows two staves of musical notation. The top staff is labeled 'Cornet in Bb' and the bottom staff is labeled 'Cor.'. Both staves are in 2/4 time and show a melodic line with various rhythmic values and articulations, including slurs and accents. The key signature has one flat (Bb).

**Figure 2.13** Holst's *First Suite in E-flat*, second movement, first theme, cornet part, mm. 1-17.

The first melodic line is the solo voice at the beginning, but received a doubling treatment from Holst, as both oboe and cornet have the melody. The famous wind band conductor Frederick Fennel lends some insight into the idea of doubling in this way (Kirkland, 1997, pp. 129-130).

...is the muted cornet solo an intentional double or is it a black-up in absence of the oboe? I am convinced of the latter: Holst was probably observing an ancient British army band security measure—scoring an important part of a reliable instrument in case of rain, when delicate instruments such as the oboe would have to be packed away in their cases. Remembering that British bands, then and now, are principally outdoor groups and that they rarely appear with more players than in Holst's original instrumentation, one can and should make appropriate judgments with in artistic conscience toward our customarily indoor groups.

The fragment of first theme represented again then the transition starts at measure 25 which elision last two measure of first theme then probable called measure 27 is transition section till measure 42. Between measures 39 to 42 is in C major as well as the sixteen notes ascending in C major. The first theme comes back again, followed with new theme.

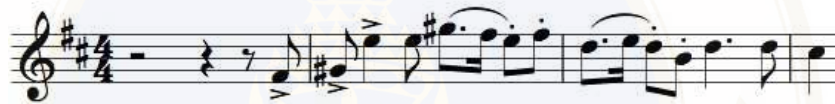
The contrasting legato section appears second theme including a measure of transition. At the measure 67 to 98 are represented C minor and F minor through the section, which on the second theme have Dorian mode.

The image shows a single staff of musical notation for a solo B-flat clarinet part. It is in 4/4 time and shows a melodic line with various rhythmic values and articulations, including slurs and accents. The key signature has one flat (Bb).

**Figure 2.14** Holst's *First Suite in E-flat* second movement, Dorian mode, solo B-flat clarinet part, mm. 67-71.

Immediately, staccato section of the beginning or should called A section with intro is come black. Holst changed the timbre by use euphonium played the development first theme. Then the band section was come to continue the theme, down half step. The original theme was appeared again by solo cornet and doubling with oboes and solo clarinet.

Finally, the second theme in clearly C major came back again. While second theme played, it had second melodic line by the fragment of first theme. Also, it appeared the fragment of transition, B section. The code section or transition to next movement was decorated by motive of first theme played imitation from the low to high register without slowing down with Perfect Authentic Cadent.



**Figure 2.15** Holst's *First Suite in E-flat*, second movement, fragments of the first theme, first cornet part (excerpt), mm. 128-129.



**Figure 2.16** Holst's *First Suite in E-flat*, second movement, fragments of transition, first clarinet part (excerpt), mm. 126-127.



**Figure 2.17** Holst's *First Suite in E-flat*, second movement, Motive of the first theme, trombone part, mm. 138-139.

Measures	Music	Theme	Technique	Key/ Tonal
1-2	Intro		Eight note rhythm harmony	C minor
3-18	First Theme	Solo cornet, solo B-flat Clarinet, Oboes		
19-26		Piccolo, Flutes, Clarinets	Fragment of the first theme	
25-42	Transition		Tutti crescendo	
43-58	First Theme	Solo Cornet, Solo B-flat Clarinet, Oboes	Eight note rhythm harmony	
59-66		Piccolo, Flutes, Oboes, solo B-flat & 1 <sup>st</sup> Cl., Bass Cl., Bsn., Alto, Tenor, Baritone Sax., Solo Cornet, Stg. Bass		
67	Transition			C Dorian
68-83	Second Theme	Solo B-flat Clarinet/ Flute		
84-98		1 <sup>st</sup> Cornet, Euphonium/ 2 <sup>nd</sup> Cornet	Woodwinds play an eight note moving line	
99-108	Transition		Euphoniums play fragment of 2 <sup>nd</sup> theme/ eight note rhythm harmony	C major
109-116	First Theme	Flute, E-flat & 3 <sup>rd</sup> Cl., Bass Cl., Bsn., Alto & Tenor Sax., Horns	Eight note rhythm harmony	
117-122		Oboe, 1 <sup>st</sup> Cornet		
123	Transition		Eight note rhythmic harmony in perfect fifth	
124-138	Second Theme	Bass Cl., Tenor & Baritone Sax., Euphonium	Fragment of first theme and transition (B)	
139-142	Coda		Fragment of the first theme	P.A.C.

**Figure 2.18** Phrase analysis of Holst's *First Suite in E-flat*, second movement, *Intermezzo*

The third movement, *March* starts with the dominant chord, G major of C minor. Woodwind played the trill and brass used the fragment of three notes which inversion from three notes fragment of first theme of *Intermezzo*.



Measures	Music	Scoring	Key/ Tonal
1-4	Intro	Woodwinds play trills Brass play fragment of three notes	C Minor
5-12	A	Brass play first theme	E-flat Major
13-26			Half Cadence
27-28			P.A.C.
29-36			
37-40	Transition	Moving bass line	A-flat Major
41-88	B(Trio)	Woodwind, Horns, and Euphonium play melodic line with quarter note accompany of Bass. Sax., 3 <sup>rd</sup> Trb., Basses and Sting Bass.	
89-96	A'	Secondary dominance and alternating sections of high and low	
97-122	Transition	Extension of the theme	
123-168	Recapitulation	Play all band, the combination of the first theme and the trio theme	E-flat Major/ Half Cadence
169-179	Coda	Bring fragment of A section	Tonic

**Figure 2.21** Structure Analysis of Holst's *First Suite in E-flat*, third movement.

## 2.2.4 Performance Practice For Conductor

### *Chaconne*

The first movement represents the *chaconne* theme eight measures long by euphonium tuba and string bass. The conductor should remind them to big breath at the beginning and start honestly piano. At measure 4 the group should take care of their breathing to keep the phrase moving forward, which it is eight measures long. Each phrase should connect together without space like giving something to someone's hand and make sure he/she take it firmly.

At the beginning, start with few notes in the structure; half note and quarter note without tempo marking but only written *Allegro Moderato*. Conductor must be careful in playing too slow that I prefer the tempo marking is around 92-104 beats per minute.

At the measure 41, woodwind play sixteen note moving line with the wide length that is challenge to play unison and octave. To let them play and listen together for the intonation and play together especially upper register due to the pitch problem of instruments. As well brass section play eight note on main theme which Holst written *Brillante* or Brilliant on this. From the beginning starting softly and increase to fortissimo at measure that they would play too heavy and short on brass section without awareness, it should be bright and light actually not too heavy. Until, measure 49 plays with heavy style should including two pick up notes. The young players are able to rush this section because playing eight notes moving line with eight measures long. Let them listen the melody and think heavy giant walk not think move forward.

The phrasing is very important especially that the ends of phrases should release and together. Between measures 105 to 113 are ninth measure long crescendo. In my opinion, from measure 111 is extension transition to *Maestoso* section which it should a lot *crescendo* there. The *Maestoso* section starts with pick up note. This section also challenge for the high note and intonation problem. The flute, piccolo E-flat clarinet, first clarinet and first cornet play unison with upper register which let them play together and decision who lead this section.

### *Intermezzo*

The *Attacca* made the quick continue from the first movement and second movement. The eight notes, like the E-flat clarinets play at the very beginning, are the important beat and style of the whole section of this movement. The eight notes appear and continue throughout the whole movement but with the different instruments, which the common problem is to keep in the same tempo. Thus, the conductor must try to keep them play on exact in tempo with very clear on articulation and make sure they keep thinking subdivision in tempo before they play.

*Vivace* is fast and lively. The first theme was played by oboe, solo clarinet and first cornet. The E-flat clarinet play eighteen measures long without break and the tempo is difficult to control, which require them listen to the melody. The theme was played many time changed timbre by another instruments, which the articulations and style should be the same. To let oboes, solo clarinet and first cornet play an example to the other who come after, listen and imitate them. At the measure 67 is in *L'istesso* tempo or mean at the same tempo change from 2/2 to 4/4. I would conduct more phrasing

that I do cut time from 2/2. Through movement is same tempo and change only time signature for the feeling of music.

### *March*

The intro of last movement is still in C minor or can be C major because without third of chord. The tempo of this movement shouldn't play too fast, think about March tempo, elegant and strong. I would prefer in the tempo of quarter note equal 120-126 beats per minute. The first theme was played long forte by brass which it would boring for twenty measures long, would do terrace dynamic for contrasting. Then contrast with slow melodic line with same tempo, would suggest conduct four bars phrase start at measure 41 until 88. It appeared motive many time should talk the players who play motive bring it out. The recapitulation is measure 123 was played full band. Holst adapted the first theme to be more brilliant and more difficult as well at measures 131 to 145.

The difficulty when rehearsing the famous piece is how to make an exciting to the musicians who had already played this piece for many times. The conductor should prepare well for the ideas and styles of the music. It should be clear where the climax and phrases are. The ranges played by the instruments are wide, so the conductor should focus on tone quality and intonation. Beside, the conductor should decide who leads each section and ask these students to listen and blend.

## **2.3 *Trauermusik*, WWV 73 (Trauersinfonie) by Richard Wagner, edition by Michael Votta, contemporary edition by John Boyd**

### **2.3.1 The Background Information of Richard Wagner**

Richard Wagner is given credit for raising the level of the artistic music in the nineteenth century. He developed the German opera to great heights and created the idea of opera music, which influenced many composers.

Richard Wagner was a German composer, conductor and music journalist in the Romantic period. He was born in Leipzig, Germany in 1813. After his born, his

father death and his mother got new married with Ludwig Geyer. Wagner wonder Geyer might have been Jewish.

Wagner seriously studied in 1822 at the Kreuzschule, Dresden. Then during 1828-31, he studied harmony lesson with Christian Gottlieb Muller. In 1831, he entranced to studied music at Leipzig University. There he studied Beethoven's ninth symphony to transcription for piano, which it got influenced to Wagner very much.

Wagner was interesting in opera around early 1830s such as *Die Laune des Verliebten*, *Dir Hochzeit*, *Mein Leben*. He began professional opera work with his brother, Albert in 1833. After that he was appointments music director of the Heinrich Bethmann Company where he met his beloved Christine Wilhelmine Minna Planer and married in 1836.

Wagner spent two and a half year in Paris during 1839-1842 and became to the musical journalism. He was trying to perform his opera but denial; however he got help from Mayerbeer.

Wagner presented his essays include *The Art Work of the Future* (1849), *Opera and Drama* (1850-51) which this idea of composition to believe in the absolute music oneness of drama and music; *Gesamtkunstwerk* (total work of art) base on the ancient Greek. The poetry, acting, staging, costume and music are work together.

His *Tristan und Isolde* (1857) had been broke the tonal structure of music almost became the start of modern music. The last works of him, *Parsifal* (1882) used chromatic. Addition to, he emphasized the use of theme and motives in his music and his music and his unique method of using motives throughout a work to represent people, place, or things is called *Leitmotiv*.

The impact of his arts inspired composer of the idea and his composition. His orchestration and harmony created color of music are new and variety. Probably, should call Wagner as the early twenty-century composer.

Wagner was interested in the color of wind instruments that he created the harmony by combine and blends the sound on the difference instrument. Wagner's tuba was one of the clearly evident that can assert the character of Wagner's harmony because it was created to integrate between horn and tuba. Then, his orchestrations had been created a homogeneous sound of the relation between similar register of strings, woodwinds and brass groups.

### 2.3.2 Historical Perspective

*Trauermusik* means funeral music, which Richard Wagner composed on December 14, 1844 when the body of Carl von Weber, who passed away in London in 1826, was transferred from London to the Catholic Cemetery in Friedrichstadt, German. This piece was played while the processions, a cortege by torchlight, carried Weber body from the Dresden train station to the graveyard. Wagner used the melody and harmony of Weber's opera, *Euryanthe*, and rearranged it into this piece. He transcribed Weber's music from opera *Euryanthe* in many place such as overture and some scene music in the act. He also transposed the music for the suitable and color of harmony. (Votta, [Musical score], 1994)

The subtitle to the work, "Funeral Music on Themes of Carl Maria von Weber," and the preface to Leidzen are misleading. Both imply that Wagner borrowed and arranged only on Weber's melodies. Actually, Wagner took both melody and harmony from Weber.

The published of *Trauermusik* is now exists in least four versions: the original manuscript score was appeared in 1844 for 75 winds instruments and was meant to be played outdoors after that was edited by Michael Balling in 1926; first published full score, revision for symphonic band by Erik Leidzen in 1948, and revision that intent to Wagner's original by Michael Votta also edition for contemporary band by John Boyd. (Votta, [Music Score], 1994)

In nineteenth-century, the *Trauermusik* by Wagner was so-called *Trauersinfonie*. The WWV means *Wagner Werk-Verzeichnis*, which is the catalog system for Wagner's works.

*Euryanthe* is story of Count Adolar and his beloved Euryanthe. Adolar's sister, Emma, tragically commits suicide, which traps her spirits in a ring. Only one way to help her soul is a tear of innocent love touching the ring. Euryanthe is apprising of the suicide cast to his family but during the conversation she did bad word that make Adolar's family shame. That makes Couth Adora think Euryanthe betrayed him and banishes her to die in the wildness. Her sadness is sheds her tear upon the ring and Emma's is released to heaven.

### *Instrumentation*

The original instrumentation of Wagner; 2 flutes, 2 oboes, 4 B-flat clarinets, bass clarinet, contrabass clarinet, 2 bassoons, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, 2 F horns, 2 B-flat horns, 2 trumpets, 3 trombones, euphonium, tuba, drum.

The instrumentation of Ludwig band; Flute, 2 Oboes, 4 B-flat clarinets, Bass clarinet, contra bass clarinet, 2 bassoons, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, 4 F horns, 2 trumpets, euphonium, 3 trombones, euphonium, tuba, muted drum.

### *Publications*

There are many public editions of this pieces. In 1927, the Michael Balling version was performed by New York Philharmonic conducted by Willem Mengelberg (Hunsberger, 1994, p.168) and published by Breitkopf und Hartel Company in volume 20 of Wagner's collected works (Votta, [music score], 1994). The original version of Wagner composer for 75 winds including pair of oboes, 10 bassoons, 25 clarinets, 14 horns and drums. The Wagner's original instruments depend on situation because it was desire for outdoor performance as well it was appear doubling the texture.

The first version for symphonic band appeared in 1948 by Erik Leidzen to Goldman Band that he organizes some articulation, title, tempo marking, and time signature, which seem to be popular in that time. From the preface on his first edition, Leidzen said that he want to make an arrangement that can be utilized for the American band. According to Goldman's preface on his score, which be identical with Leidzen's preface, Goldman said; (Hunsberger, 1994, p. 170)

..in faithful accordance with the original except for very minor revisions...necessitated by the changes in wind instruments and usages since Wagner's early year.

In the other hand, Votta said about Leidzen completed edition from Balling's version, not from the original version. (See figure 2.22) (Hunsberger, 1994, p. 171)

In this dissertation used the revised edition by Michael Votta also edition for contemporary band by John Boyd. The reason is Votta and Boyd interpret the Wagner manuscript and history background, researched them after that revision for present including instrument and type of symphonic band. Votta also gave a performance suggestion; what they changed and what is in the original score written, how to desire performance and interpret the score for conductor. Votta version was desire the articulation, dynamics, and instrumentation, tempo and performance suggestions. Unfortunately, John Boyd addition contemporary part, which this edition is great to adjust score to establish a modern perform.

<b>Original Instrumentation (or Balling Version)</b>	<b>Goldman Band (or Leidzen Version)</b>	<b>Modern Wind Ensemble (or Votto Version)</b>
Flute (5)  1 <sup>st</sup> oboe (4) 2 <sup>nd</sup> oboe (3)  1 <sup>st</sup> clarinet (5) 2 <sup>nd</sup> clarinet (5) 3 <sup>rd</sup> clarinet (5) 4 <sup>th</sup> clarinet (5)  1 <sup>st</sup> bassoon (5) 2 <sup>nd</sup> bassoon (5)  1 <sup>st</sup> F horn (4) 2 <sup>nd</sup> F horn (4)  1 <sup>st</sup> B-flat (basso) horn (3)	Flute (4)  1 <sup>st</sup> oboe (1) 2 <sup>nd</sup> oboe (1)  E-flat clarinet (1) 1 <sup>st</sup> clarinet (5) 2 <sup>nd</sup> clarinet (5) 3 <sup>rd</sup> clarinet (5)  (alto clarinet) Bass clarinet (1)  1 <sup>st</sup> bassoon (1) 2 <sup>nd</sup> bassoon (1)  1 <sup>st</sup> alto saxophone (1) (2 <sup>nd</sup> alto saxophone) Tenor saxophone (1) Baritone saxophone (1) (bass saxophone)  1 <sup>st</sup> F horn (1) 2 <sup>nd</sup> F horn (1)  3 <sup>rd</sup> F horn (1) 4 <sup>th</sup> F horn (1)	Flute (5)  1 <sup>st</sup> oboe (1) 2 <sup>nd</sup> oboe (2)  1 <sup>st</sup> clarinet (3) 2 <sup>nd</sup> clarinet (3) 3 <sup>rd</sup> clarinet (3) 4 <sup>th</sup> clarinet (3)  B-flat bass clarinet (2) B-flat contra bass clarinet (opt.)  1 <sup>st</sup> bassoon (1) 2 <sup>nd</sup> bassoon (1)  Soprano saxophone (opt.) Alto saxophone(2) Tenor saxophone (opt.) Baritone saxophone (opt.)  1 <sup>st</sup> F horn (1) 2 <sup>nd</sup> F horn (1)

2 <sup>nd</sup> B-flat (basso) horn (3)	1 <sup>st</sup> cornet/ trumpet (2) 2 <sup>nd</sup> cornet/trumpet(2) 3 <sup>rd</sup> cornet/trumpet (3)	3 <sup>rd</sup> F (basso) horn (1) 4 <sup>th</sup> F (basso) horn (1)
1 <sup>st</sup> F trumpet (3) 2 <sup>nd</sup> F trumpet(3)	1 <sup>st</sup> trombone (2) 2 <sup>nd</sup> trombone (2) 3 <sup>rd</sup> trombone (2)	1 <sup>st</sup> B-flat trumpet (2) 2 <sup>nd</sup> B-flat trumpet (2)
Alto trombone (3) Tenor trombone (3) Bass trombone (3)	Euphonium (2) Tuba (4) String bass	1 <sup>st</sup> trombone (2) 2 <sup>nd</sup> trombone (2) 3 <sup>rd</sup> trombone (2)
Tuba (4)	Tympani Snare drum Cymbals Tam-tam	Tuba (5)
Drum (2) (Tenor drum [muffled], Long drum?)		Muted Drum

**Figure 2.22** The comparing instrumentation chart of Wagner's *Trauermusik*, original, Leidzen and Votta versions.

Moreover, the original work for wind band of Wagner was the *Huldigungsmarsch* (Homage March) which composed in 1864 to celebrated the nineteenth birthday of King Ludwig II of Bavaria.

### 2.3.3 Analysis of *Trauermusik*, WWV 73

*Trauermusik* is filled with sorrow, spirituality and courage. Wagner chose the *Euryanthe* music to interpret his spiritual for reverence Carl Maria von Weber. The form structure is ternary form. The B section is not must fast but more moving forward. In the end, A section come back but in B-flat key area.

Measure	Section	Key Area	Tempo
1-16	A	B-flat minor	Adagio( ♩=52)
17-71	B	B-flat major	Poco più mosso( ♩=66)
72-87	A'	B-flat Major	( ♩=52)

**Figure 2.23** Structure Analysis of Wagner's *Trauermusik*

Wagner's *Trauermusik* is in B-flat minor key, which the first sixteen measures was transposed down one-half step from the overture of Weber's *Euryanthe* (see figure 2.24). Wagner transitions the new section by add one bar, the dominant-seventh chord. The B section changed key to parallel major; B-flat major. The tempo marking of Weber music is was *Largo*, which Wagner changed to *Adagio*. (Weber, [music score], 1822-23)

**Figure 2.24** Weber's *Euryanthe*, Overture, *Largo*. (Weber, [music score], 1822-23)

The B section at measure 17 to 81, it is in B-flat major and borrowed the idea from the second act, *cavatina*; "*Hierdicht am Quell*" (Near to the spring) which Votta gave the opinion about this section. (Votta, [Musical score], 1994)

Wagner's choice of this passage may have been influenced by the numerous texture references to death. This section is about the sadness that Euryanthe felt for her beloved, Count Adolar because he misunderstood her. Which the text is:

hier dicht am Quell, wo Weiden stehen, die Sterne hell durch schauen, da will ich mir den Toderflehn, mein, stilles Grab mir bauen. Hier dicht am Quell, wo weiden stehn, da ill ich mir den Toderflehn, mein stilles Grab mir bauen.

Whol kommt auch ereinstweitdaher, und rauschtihmsanft die Weide zu, rausch tihmsanft die Weide zu: siefand von Lieb und Leide Ruh, siefand von Lieb und LeideRuh.

Die Blum im Thau spricht: Nein! Nein! sie verrieth dich nicht. Die Blumim Thau spricht nein, sie verrieth dich nich! sei nein nein sieverrieth dich nicht!. (Weber, [music score], 1822-23)

Wagner transposed this section from G major to B-flat major. The dynamic and articulation are mostly the same. The melody mostly was played by high instrument and also the harmonies in each level are mainly same. The phrasing of music became clearly four bars phrase. Except measures 32 to 36 are elision together but in each section still four bars phrase. Also, measures 49 to 55 are two plus five bars. End the section with perfect authentic cadent at measures 66 to 67. Transition to the Coda section, which back to A theme in B-flat key.

Measure	Melody (vocal line)	Harmony (original line)	Cadence
17-20	Fl., Ob., Cl., Soprano Sax., Alto Sax.		B-flat Major
21-24	Fl., Ob., Cl., Soprano Sax., Alto Sax.		
25-28	1 <sup>st</sup> Tpt.		
29-32	Fl., 1 <sup>st</sup> Ob., 1 <sup>st</sup> Cl.		B-flat Minor
32-36		Tuba, Euph., 2 <sup>nd</sup> Tb., Bass Tb., Bass Cl., Bsn., Tenor Sax., Bari. Sax. and Tpt.	B-flat Minor
37-40	Fl., Ob., 1 <sup>st</sup> & 2 <sup>nd</sup> Cl., Soprano Sax., Alto Sax.		
41-44	Fl., 1 <sup>st</sup> Ob., 1 <sup>st</sup> Cl., Soprano Sax.		
45-48	Fl., Ob., Cl., Soprano Sax., Alto Aax.	Hn. and 2 <sup>nd</sup> Tpt.	
49-50	Fl., Ob., Cl., Soprano Sax., Alto Aax.		
51-55	Fl., Ob., Cl., Soprano Sax., Alto Aax.		Half Cadence (D)
56-59	Fl., Ob., 1 <sup>st</sup> & 2 <sup>nd</sup> Cl., Soprano Sax.		

60-63	Fl., Ob., Cl., Soprano Sax., Alto Aax.	1 <sup>st</sup> & 2 <sup>nd</sup> Hn. and Tpt.	
64-67	3 <sup>rd</sup> & 4 <sup>th</sup> Cl., Soprano Sax., Alto Sax., Fl., Ob.		Perfect Authentic Cadence
68-71		Bsn., Fl., Ob. Hn., Tpt., Euph., Tuba	Transition

Figure 2.25 Phrase analysis of Wagner’s *Trauermusik*, B section, mm.

17-71.

**Largo. ♩ = 66. Cavatine. 129**

Hier dacht am Quell, wo Weiden stehn, die Sterne hell durchschauen, da will ich mir den Tod erlehn, mein  
stilles Grab mir bauen. Hier dacht am Quell, wo Weiden stehn, da  
will ich mir den Tod erlehn, mein stilles Grab mir bauen.

Figure 2.26 Weber’s *Euryanthe*, Act II, scene 2, *cavatina*(Weber, [Music Score], 1822-23)

Wohl kommt auch er einst weit daher, und findet kaum die Stätte  
 mehr, und findet kaum die Stätte mehr; dann rauscht ihm sanft die Wei.de zu,  
 rauscht ihm sanft die Wei.de zu: sie fand von Lieb' und Leide Ruh', sie fand von Lieb' und  
 Leide Ruh'! Die Blum' im Thau'e spricht: Nein! nein! sie verrieth dich nicht!  
 Die Blum' im Thau'e spricht: nein, sie verrieth dich nicht! sie! nein! nein! sie verrieth dich nicht!

ritenuato  
 cresc.  
 pp  
 f  
 Quart.  
 fag. Solo.  
 dolciss.  
 morendo  
 Più moto.  $\text{♩} = 66.$   
 pp Quart.

Edition Peters. 8221

Figure 2.26 Weber's *Euryanthe*, Act II, scene 2, cavatina (continue)

(Weber, [Music Score], 1822-23)

The last section, Coda was transposed from C major to B-flat major by Wagner. He changed the rhythm, extend the note value but still kept the harmony and melody line. The text is: (Weber, [musicscore], 1822-23)

Ich ahne Emma! seligsiejetzt. Der Unschuld Thräne hat den Ring benetzt,  
Treu' bot dem Mörder Rettung an für Mord, ewig vereint mit Udo weilt sie dort.

It is about Euryanthe's tear of innocent love upon on the ring. At that point Emma's sprit was released. The last melody section was represent by trumpet in key B-flat area then end with perfect authentic cadent.

The musical score for Weber's *Euryanthe*, Act II, scene 7, is presented in two systems. The first system shows the vocal line (A) and piano accompaniment (P). The tempo is marked 'Largo' and the mood is 'Adolar.'. The lyrics are: 'Ich ahne Emma! seligsiejetzt. Der Unschuld Thräne hat den Ring benetzt, Treu' bot dem Mörder Rettung an für Mord, ewig vereint mit Udo weilt sie dort.' The score includes parts for Flute (Fl.), Viola, and Clarinet (Clar.).

Figure 2.27 Weber's *Euryanthe*, Act II, scene 7 (Weber, [Musical Score], 1822-23)

### 2.3.6 Performance Practice for Conductor

The *Trauermusik* is mourning music with the respect of Wager to Weber. Weber deeply influenced Wagner, especially in opera. Weber is one of the most impact opera in romantic era. Wagner called Weber the father of German opera. For this funeral music, Wagner arranged the music from Weber's opera for 75 winds instrument. The original was written for play outdoor beside the instrument in the nineteen century is softer and less resonance than nowadays. For this recital, the

Michale Votta and John Boyd edition were selected because it based on original version and detail for originals instrumentation for the modern wind ensembles.

The percussion section was added for Wagner's *Trauermusik*. The drum in the original version was written for muffled drums (*trommelngedampft*). At First the desire to tenor drum but later was called for snare drum. Votta gave the suggestion for muted drum (Votta, [Musical Score], 1994):

Karl Peinkofer clarifies the type of drum intended by Wagner. Peinkofer (a native German) maintains that *Ruhrtrommel* should actually be translated as "long drum"—a drum often used with fifes in early military bands. Peinkoferfurther suggests that this is the drum intend by Wagner in *Lohengrin*, *Meistersinger*, and *Parsifal*. "Long drums" are 20-30" (50-75 cm) deep and 16-20" (40-50 cm) in diameter. Modern long drums have 4-6 gut snares.....Peinkofer describes the drum as having a "low, dark and muffled" timbre.

The modern snare drum is smaller and lighter. The conductor give suggestion for think play far away and do the outside the center, edge the pad.

The textures of music are around 4 to 5 melodic lines, which the clarity of music is easy to listen and hear the melody line. Would suggest let each play for help the balance and intonation. Only the melody play for let them know who play the most important part. The conductor should clearly indicate the phrasing to the ensemble.



Figure 2.28 Wagner's *Trauermusik*, the melody, mm. 1-16.

The music all thought are slow and also the dynamic mostly is piano and pianissimo. The conductor should give the direction of the music, make phrasing, and show character of the cadence. Where is the climax of the music, bring the text to interpret the music as well. Remind them that the real original material (Weber's opera) is from the orchestra. In some spot appear slur and dotted note that does not have this technique in winds but appear in string technique, called *Portato*<sup>5</sup>. The conductor suggests player to think about bow technique, the note are connected and lightly articulation, separate the note with direct motion, denote a smooth. (See figure 5.)



**Figure 2.29** Wagner's *Trauermusik*, flute part, mm. 17.

The first section at the point in the opera, is present Emma's spirit was trapped. The sound here is of sadness and hopelessness which give the music sad and less energy. Weber used many minor chords and the directions of the music always move up and then move down that is good composition to interpret the feeling of sad and without hope well. In the same way, could demonstrate the sadness that Wagner felt for the friend he lost.

Wagner did the dominant chord, F major for transition to B section in B-flat major key area. This section is mostly major but still latent the sadness by became to B-flat minor. Would be hope and at least the death are still became. Beside that it may was wish rest in priest. At the measures 57 to 60 are dynamic from piano to fortissimo with tension and the text is "No! No! They do not betray" that for my opinion this is the climax section.

The coda section is in B-flat major, would be the Weber body back from London to his homeland, German. The last two measures are the same chord, B-flat major, which suggest breathing before the fermata.

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<sup>5</sup>*Portato* (It.) = to carry

The lyrical of this piece is very passions and well interprets in the motion of music because it has the story behind of the melody which will make the musicians understand thought the music line and express as the story tell.

For this piece, the feeling could not be well interpreted in express and passion by only saying or telling the story to the musicians. The conductor would need to use the body gestures and facial expressions to show more in the feeling of music, then transfer throughout the musicians as the connection and interpret that into the music.

#### **2.4 *Of Faith & Reminiscences* for Wind Ensemble by Zurazak Ut-sa**

The development of wind band in Thailand since the past ten years has been a lot of changed and improvement. The wind band society in Thailand has been expand and increases to be more popular especially in high schools.

The repertoire for wind band is one of the developments of wind band as well because they are always looking for new pieces as the challenging for the band or for the competitions. Then, it makes the band going to be in higher standard and bring the repertoires are going to be more difficult and create the new pieces on each year which bring the contemporary music comes to admire the band in Thailand.

The College of Music, Mahidol University is the biggest music center in South East Asia and significant in the wind band development of Thailand as well. They were established the Wind Band Competition since 1998 which it was the first concert band competition in Thailand.

*Of Faith & Reminiscences* was transcript from original for viola solo to band version by the composer as the commissioned for this Graduate Conducting Recital. This piece was composed with many kinds of idea from the contemporary famous composers and combined with the materials from the Thai traditional ritual music which integrated from the old and new arts of the culture.

The culture of Thailand has belonged with Thai for a long time, heritage behind it. Most of Thai Buddhist is strongly belief in the traditional of faith and the natural of spirits, which has been belonged to Buddhism myth. Thai traditional has

been divided and difference in traditional, language, and ethnic by the provincial part of the country as well especially in *E-Sarn*, the northeastern of Thailand.

*E-Sarn* is combine with many lineages, which they have their unique of tradition. Music is one of the distinctive characters that can be indicating in the origin. *Kan-Trwum* is one of the most popular traditional music in *E-Sarn* that can see and hear in almost every village in *E-Sarn* area.

According to *the Holy Ritual of Thai-Khamer and Kul* documentary by Thai PBS TV channel (2009), *Kan-Trwum* was first appeared in Surin, the province in the northeastern of Thailand, and being a part of life that can be hear in everyday life ceremony and ritual such as wedding, ordination, festival, and party including *Ma-Muad* ceremony, the ritual of patient treating.

*Ma-Muad* ceremony is a slow singing song for dance from Khamer combined with *Kan-Trwum*. It uses to treat the patient from the illness by the faith of the holy. The dancers are provided as sacrifice for the holy and precursor that could be the cause of illness. Thus, *Ma-Muad* is seemed like a music therapy that use sound and movement to change the nature of health.

One of the clearly character of *Ma-Muad* is the singing by *Eaun*, the technique of drawing out the note. *Of Faith & Reminisces* was used the element from *Eaun* technique and adapted to play with the instruments.

Ut-sa stated in his biography that he had his birthplace in Surin province, the origin of *Kan-Trwum*, which made him be familiar in this traditional music since he was young. *Of Faith & Reminisces* is one the best evident to assured in his style of *Kan-Trwum* by using the elements especially the *Eaun* technique in this piece.

#### **2.4.1 The Background Information of Zurazak Ut-sa**

Zurazak Ut-sa was born in Bangkok in 1983. He played percussion in Symphonic Band when he was secondary school. He studied composition with Wiboon Trakulhun at Rangsit University, Conservatory of music. In 2006, he received the second prize of Young Thai Artist Award. After that, he won the first prize in 2008. Ut-sa studied Master degree at Faculty of Fine and Applied Art, Chulalongkorn University with Prof. Dr. Narongrit Dhamabutra, and graduated in 2009.

Ut-sa was the one of five composer participants to be finalists KL The Goethe Asian Young Composer Competition in 2009. Year later, He received a scholarship from Goethe Institute to studied "Darmstadt Ferienkurse fur Neue Musik at Darmstadt Institute for New Music at Germany with Liza Lim, Enno Poppe and Vladimir Tarnopolski.

Ut-sa was appointed music composition instructor at Rangsit University Conservatory of Music immediately after graduated Bachelor degree. Moreover, he teaches instrumentation, orchestration and music theory. He also ever taught twenty-century music analysis, music appreciation.

Ut-sa childhood was influenced from his grand mom and mom, who showed him traditional Thai folk singing. His mother was born at Southern of North-eastern Thailand, Surin province. When he joined to Symphonic Band of Ratvinit Bangkeaw School, he got influenced of Band composers are Alfred Reed, Jan Van der Roost, and Václav Nelhýbel. When he seriously studied composition at college, he more interested in orchestra music. He was influenced by the music of Claude Debussy, Maurice Ravel, Belá Bartók, John Adams, Sergei Rachmaninov, Gustav Mahler, Henryk Gorecki, Samuel Barber, Prof. Dr. Narongrit Dhamabutra , Narong Prangcharoen, and Somthow Sujaritkul. Ut-sa mostly composes in style of combination between traditional music, impressionist and minimalist.

#### **2.4.2 Historical Perspective**

*Of Faith & Reminiscences* is the third wind music of Ut-Sa. The ideas in the piece are of childhood memories of folk songs and dance ceremonies of *E-Sarn Tai*. He probably heard the singing and music of the ritual and believes of tradition *E-Sarn-Tai*. His Heterophony is the texture characterized of the variation singing; draw out the notes; seem ornament of Thai tradition, called *Euen*.

*Of Faith & Reminiscences* was recomposed from the viola version by the composer in 2011. The original piece was composed for Viola solo, which had the premiere performance in May, 2010 at Thailand International Composition Festival. The band version was commissioned by the candidate of this Graduate Conducting Recital, Pamornpan Komolpamorn to be the premiere performance with Mahidol Symphonic Band of College of Music, Mahidol University at Music Auditorium.

Ut-Sa had an occasion to premier his wind band composition, *Dramatic Works behind the Wall of Tires*, in Thailand International Composition Festival 2010 by Nontri Orchestra Wind, which he conducted by himself. Ut-sa (personal communication, July 22, 2011) said about his attitude to wind music:

When I was a child, I totally think to compose the wind music is easier than orchestra. It is not! The winds have a lot of color that it is not easy to create a good timbre. It is that the winds are able draw so many colors

The piece was influenced by *Kan-Trwum* music, which comes from the area of Thailand called *E-san Tai* (influenced from the Khmer people and their music.)The E-sarn Tai dance so called Forn-Ram in *Mamuad* ritual and the Thai-Khmer traditional music culture called *Kan-trwum*. Ut-sa do not quotation any folk song but he brings the Western instruments imitate the Thai song uses heterophony style, the sound of tradition instrument, *Can*<sup>6</sup>, *Krong Tad*<sup>7</sup>, *Krui*<sup>8</sup>, and *Saw*<sup>9</sup>.

*Kan-Trwum* music is come from the sound of *Tone*<sup>10</sup> played rhythm; Joh-ka-khum-khum. Normally play in rite of E-sarn Tai culture. The types of instruments are Aerophone, Membranophone, Chondaphone, Ediphone. (Athpaibool, Traditional Music I-san Laos Khmer Kaen and its Associate Music Emerald Triangle Local Music)

The instrumentations of this piece are including flutes, oboes, B-flat clarinets, bass clarinet, alto sax., tenor sax., baritone sax., horns, trumpets, trombones, euphonium, tubas, timpani, snare drum, suspended cymbal, Flex-A Tone, Asia tradition gong, bass drum, tam-tam, suspended cymbal, wooden wind chimes, metal wind chimes, tubular bell, glockenspiel, tradition finger chimes, vibraphone (mallet/bowed), sizzle cymbal, marimba and piano

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<sup>6</sup> *Can* = The Thai tradition wind instrument

<sup>7</sup> *Krong Tad* = The Thai tradition Drum

<sup>8</sup> *Krui* = The Thai tradition flute

<sup>9</sup> *Saw*=The Thai tradition string

<sup>10</sup> *Tone* = Thai traditional tenor drum

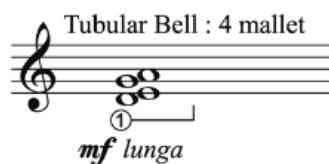
### 2.4.3 Analysis

The atmosphere of solemn, holy, and believe were played with percussion section without the beat. The beginning notes, quartal by tubular bell are used to imitate the Thai bell sound that use before the Buddhism ritual begins. It also keeps the sound by using the string bow with the vibraphone, which created the, passion of feeling. On the Thai Gong sound is call and invite angle to the ritual.

Ut-Sa was explaining his reminiscences and dimly memory during the second rehearsal of this piece that the textures of this piece are increasing by each instruments entry and start from one. Then the rehearsal 14 interprets his mind recognized past even which many channel, pieces of memory such as the sixteen notes imitate sound of *Can*, which *Can* is the main instrument of *Ma-Muad* ritual, the traditional singing of Thai-Khmer Buddhists in Sisaket province. Ut-sa said about the overall idea for the music is as follows: (Ut-sa, Personal communication, July 22, 2011)

Trying to remembrance the childhood memories, that was vague. I recognized things but cannot connect the whole story, just many things happen in my thoughts

Quartal harmony is used throughout the entire piece. He brought an inversion to create consonance and dissonance. In the same way, should be notes of pentatonic major scale that the normally mode of Thai traditional song. The first entry notes, tubular bell (see figure 2.30) at the rehearsal 2 also appeared quartal on vibraphone (see figure 2.31), which in root position.

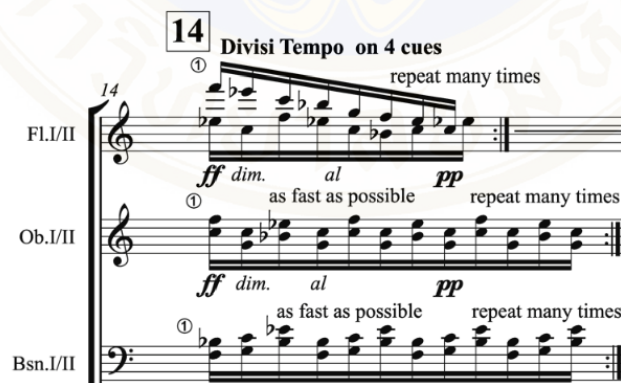


**Figure 2.30** Ut-sa's *Of Faith & Reminiscences*, Quartal, first cue, tubular bell part.



**Figure 2.31** Ut-sa's *Of Faith & Reminiscences*, Quartal, marimba part at the beginning.

French horn started the main theme in measure nine and the texture more thick which remains as the Ut-sa's memorial was come back. Until the measure 13 is the bell tone of the quartal, started from root on trumpets and horns parts. The measure 14 devise tempo to be on 4 cues, which based on B-flat pentatonic scale. The textures are messy and loud, then it decrease until the fourth cue is pianissimo crescendo to next section. (See figure 2.32, 2.33 and 2.34) He reminisced the *Can* sound while the sixteen notes on flute parts also show the disorder his memory.



- a. Moving line on F, C, B-flat, G, E-flat (as fast as possible)

Musical score for brass instruments (Tpt. I-IV, Tbn. III/IV) showing long notes with dynamics *ff* and *p*. The tempo is marked as quarter note equal 60.

b. Long note and faded out (quarter note equal 60)

Musical score for Bass Drum (BD) showing quarter notes with dynamics *ff*, *dim.*, *al*, and *pp*. The tempo is marked as quarter note equal 60.

c. Bass drum quarter note (a little slower and diminuendo on quarter note equal 60)

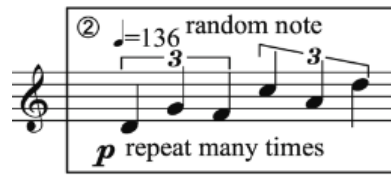
Musical score for key click showing quarter notes with tempo 120.

d. Key click (quarter note equal 120 )

Musical score for Clarinets (Cl. I, II, III) showing random notes with different tempos and dynamics. Cl. I: quarter note equal 120 random note; Cl. II: quarter note equal 100 random note; Cl. III: quarter note equal 8 random note. Dynamics include *ff*, *dim.*, *al*, and *pp*.

e. Random note on difference tempo of each instrument

Figure 2.32 Ut-sa's *Of Faith & Reminiscences*, first cue, mm. 14.



**Figure 2.33** Ut-sa's *Of Faith & Reminiscences*, second cue, Bass Clarinet part, mm.14; random note on difference tempo of each instrument.



**Figure 2.34** Ut-sa's *Of Faith & Reminiscences*, third cue is the expression melodic line on quarter note equal 84

Remembrance of Ut-sa was clearly by the represent the slow glissando of trombone choir played in the measure 15. It was written *lento e cantabile* (slow with singing style) imitate the Thai tradition is sing, *Euen* technique, that Ut-sa did trombone play quarter tone and grace note faster. The rhythm of percussion between measures 29 to 54 imitates the tradition drum of *Kan-trwum* music which he applied the rhythm pattern. Including used real Thai instrument, *Ching* to complement Thai rhythm section which marimba imitate *Nar-trab*<sup>11</sup>. After that the melodic line came at measure 35 with written tradition vocalise, which this section is clearly heterophony music. Then, alto and tenor saxophone play the moving line of minimal technique of group of three notes rotate.



**Figure 2.35** Ut-sa's *Of Faith & Reminiscences*, A minimalist technique, main note by the first alto saxophone, mm. 53.

<sup>11</sup>*Nar-Tab* = Thai traditional tenor drum

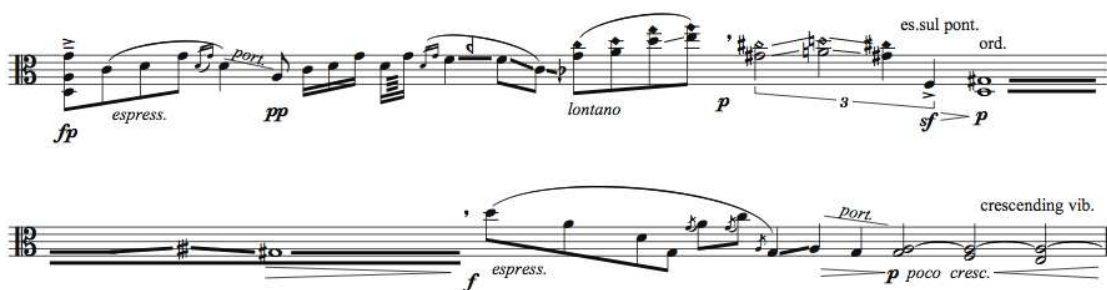


integrate with the idea of music. Ut-sa brings the Western instruments to imitate the Thai song using especially Heterophony style.

Although, *Of Faith & Reminiscences* was inspiration from Thai traditional folk music but each part of Thailand is difference; the words, and pronunciation, rites and music. E-sarn Tai folk music is came from Khmer and the original language as well. Mostly, the new generations do not know the Thai music.

Firstly, the conductor should discuss about the music with the composer who will provide ideas and details about the music that can inspire the musicians as well. Ut-sa gave the overall information that it is shown the texture of music; thin-thick and consonance-dissonance.

When there is the premier piece that could not find the example recordings to ensemble, one important thing is to find and get the idea directly from the composer and listen to the similar sound that the composer used. For this piece, the conductor brought the illustration of the E-Sarn Tai songs recordings to give the model of real singing style of E-sarn Tai. Ut-sa suggested to listen in *Forn Kallmor* music, *Kallmor* ritual among the Kul of Samrong Thap, Surin province which it is the traditional ritual of *Kan-Trwum* villager. Moreover, Ut-sa also suggested to listen the idea of traditional Thai-Khmer Buddhists in Sisaket province sing, called *Mamuad* ritual which show the style of imitate singing on the melodic line. (See figure 2.37) The original version form the Viola solo is a good example to listen the character of *glissando* on the instrument that imitated to *Euen* style of traditional singing. He brings this idea to flutes, oboes, bassoons parts to imitate as well. (See figure 2.38)



**Figure 2.37** Ut-sa's *Of Faith & Reminiscences*, viola part (excerpt)

(Ut-sa, [Music score], 2010)



**Figure 2.38** Ut-sa's *Of Faith & Reminiscences*, flute part (excerpt), mm. 35-42. (Ut-sa, [Musical score], 2011)

The introduction does not give the guideline for seven cues to another player who tacet. Conductor should be clear for the cues and make sure they understand that. The third cues of timpani part play on bowl but he does not specific which side of the stick finally Ut-sa said on stick (handle). At the rehearsal 2 start from the less sound of marimba then bass clarinet came in with pianissimo dynamic that would be soft and clear articulation. The idea of this section is the recognized of old memory would be like "Oh! I remember that..." but a little came in many detail. Conductor should give good cue make them confidence in less motion. Until the rehearsal 14 have four cues in difference tempo and notes. Would explain clearly each section of each cue then the third cues are alto saxophone and flutes play together should conduct for them and wait until texture and music release. The fourth cue is soft then crescendo to measure 15 without stop.

The trombone section is the first theme that show the heterophony music which in his memory is old woman sang. The clarinet and percussion be texture and rhythm. At measure 29 to 54, percussion became the rhythm that Ut-sa brings from *Kan-trwum* music. The bass drum used Timpani mallet for the Thai drum sound but if play on middle the sound on clear should let musician play on edge.

When the melodic lines came and play above the rhythm. The young student possible played slower should let them listen the rhythm section. In addition to, saxophones came with motive of three notes and four notes that shift the bar line off. Twenty measures long for play without break are easy for rushing or slow down when they breathe.

From the measures 73 to 87, there are five textures which every line are difficult. Whatever, Should do divide and switch play in some texture for example

flute and oboe tonguing for fourteen measures long. The last section are increasing the texture and dynamic also appear the idea of imitation the motive of sixteen notes which the motive are important and be the main idea of this section. Finally, the last measure is a little fade out which Ut-sa gave the suggestion for the last part of the sound should be percussion and piano.

## 2.5 Divertimento for Band, opus 42 by Vincent Persichetti

There is no more honored and respected American composer than Vincent Persichetti. His works, in virtually every form and all media, are played throughout the world. Lovers of Band music are especially indebted to him because he—of all the leading American composers—has most often turned his attention to the band, bringing to his many compositions for band all the originality, skill, test, and spontaneity which mark his other works.

--Ainslee Cox,

The Guggenheim Memorial Concerts

(Fennell, 2008, p.25)

The impact of serious band music in American influenced to Persichetti. His orchestration expressed the colors of wind band sound especially with rhythm, texture, harmony, melody and timbre. His band pieces become part of the standard repertoire for band in short time including *Divertimento for Band, opus 42*. His works was several style and levels of the difficulty which he identified his music, 'graceful' and the other 'gritty'. He gave a vision to American composer about the band music; (Battisti, 2002, p. 49)

Writing in the Autumn 1964 issue of *The Journal of Band Research*, Persichetti stated, "Band music is virtually the only kind of music in America today (outside the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time.

### 2.5.1 The Background Information of Vincent Persichetti

Vincent Ludwig Persichetti was an American composer of twentieth-century. Persichetti was born on June 6, 1915 in Pennsylvania, Philadelphia. When he was five, he learnt piano, organ and double bass at Combs Conservatory in Philadelphia. He also studied theory and composition with Russell King Miller. Persichetti performed many time in his school and churches. He immediately became a head department of theory and composition at Combs after graduating (BM) in 1935. He still learnt master degree and Doctoral in piano and composition at Philadelphia Conservatory and earn in 1941 and 1947, as well including Diploma degree in conducting with Fritz Reiner at the Curtis Institute. In 1914, He got job to become head of the theory and composition department at the Philadelphia Conservatory. After that, he was appointed to the faculty of the Juilliard School in 1947.

Persichetti always seek knowledge and have question about the music. A numeral of His works contains piano, keyboard, string, wind band, vocal, chamber, solo instrument. His first published work is *Serenade for Ten Wind Instrument, no.1, op. 1* was written when he was fourteen, based on his vocal melody. His early work got influenced from Stravinsky, Bartok, Hindemith and Copland. After that he developed form and material. In 1947, he wrote text book focus on the music technique of the first half the twentieth century, *Twentieth-century harmony: creative aspects and practice*. This book gives knowledge of materials and technique of twenty century music which composer able to utilize their works. Persichetti's forward in the book wrote about his purpose: (Persichetti, 1961, p. 10)

This text aims to define this harmonic activity and make it available to the student and young composer. A detailed study of the essential harmonic technique of twentieth century is presented, according to the practice of contemporary composers. The book is for and about creativity; it presents musical possibilities to stimulate creative musical thought.

The title, *Divertimento for Band, opus 42* by Vincent Persichetti is, refers to the use classical composition styles combination with the harmony and technique of the twentieth century along with express a new sound of classical music. The talents composition technique in this pieces is demonstration a synthesis of consonance and

dissonant; creating polytonal combination complex rhythmic. A dedication by Virgil Thompson: (Fennell, 2008, p. 25)

Divertimento has unusual personality and expressive power. Its tunes, its harmony and its instrumentation have all of them originality. It makes a mood, sustains it, and holds the interest. Neither its sense nor its sound is familiar, and both have real sweetness.

*Virgil Thompson,*

*New York Herald Tribune*

### 2.5.2 Historical Perspective

Persichetti composed *Divertimento for Band*, opus 42 in 1949. There are six movements, first movement *Prologue*, second movement *Song*, third movement *Dance*, fourth movement, *Burlesque*, fifth movement *Soliloquy*, sixth movement *March*. The premier concert was performed in June 16<sup>th</sup>, 1950 at Central Park, New York by Goldman Band under the baton by himself. The *Divertimento for Band* is one of the most frequently performed as well became a repertoire for band. Richard K. Fiese did research project to United States and Canada, the “*Frequency of Performance Report Form (FPRF)*,” in 930 college and university band duration 1980-1985, which *Divertimento for Band* is in the list. (Battisti, 1995, pp.48-49)

The score was copyright 1951 by Oliver Ditson Co., Theodore Presser Company, Sole Representative, Bryn Mawr and Pennsylvania.

The instrumentation is piccolo, 2 flutes, 2 oboes, English horn, 2 bassoons, E-flat clarinet, 3 B-flat clarinets, alto clarinet, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 4 horns, 3 cornets, 2 trumpets, 3 trombones, euphonium, tuba and percussion; suspended cymbal, wood block, snare drums, tom-tom, bass drum, xylophone. No key signatures written.

No.	Title	Band Premier	Date
42	Divertimento for Band (1950)	Goldman Band, composer conducting	June 16, 1950
53	Psalm for Band (1952)	University of Louisville Band, composer conducting	May 2, 1952
59	Pageant for Band (1953)	University of Miami Band, composer conducting	March 7, 1953
69	Symphony for Band(Symphony no.6) (1956)	Washington University Band, Clark Mitze conducting	April 16, 1956
85	Serenade No.11, for Band (1960)	Ithaca High School Band, composer conducting	April 19, 1961
87	Bagatelles for Band (1961)	Dartmouth College Band, composer conducting	May 21, 1961
91	Chorale Prelude: So Pure the Star, for Band(1962)	Duke University Band, composer conducting	December 11, 1962
102	Masquerade for Band (1965)	Baldwin-Wallace Conservatory Band, composer conducting	January 23, 1966
105	Chorale Prelude: Turn Not Thy Face(1966)	Ithaca High School Band, Frank Battisti conducting	May 17,1967
118	Cool is the Valley (Poem for Band) (1971)	Blowing Green Band, OMEA Convention in Columbus, composer conducting	February 5, 1972
121	Parable IX for Band (1972)	Drake University Band, Don R. Marcouiller conducting	April 6, 1973
124 A	A Lincoln Address (with Narrator )(1973)	Arkansas Tech Band, Gene Witherspoon conducting	February 1, 1974
160	Chorale Prelude: O God Unseen, for Band (1984)	East Carolina University Wind Ensemble, Herbert Carter conducting	November 4,1984

**Figure 2.39** Persichetti, Selections Works for Band(Fennell, 2008, p. 24)

### 2.5.3 Analysis

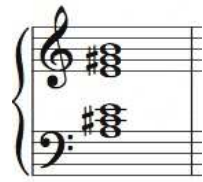
The title of the piece, *Divertimento* is the genre from the Classical period that usually contains 6 to 7 movements (allegro, minuet, andante, minuet and allegro) describe works for instrumental play small ensemble. Mostly mean music play after diner and outdoor music but for Mozart is mean small symphony. The common form of divertimento in classic term is sequence of Allegro, Minuet, Andante, Minuet, and Allegro. Until the ninth-teen century, was become term of an instrumental showpiece,

some base on operatic tune. Persichetti also used the material of old fashion composition combination with twentieth-century composition technique. He used polytonal, modal, and diatonic. There are six movements: *Prologue*, *Song*, *Dance*, *Burlesque*, *Soliloquy*, and *March*. Each movement is not relatedness together. The overall of tempo are fast, slow, fast, medium, slow, and fast. Each movement is separate each other and difference idea as well.

Movement	Tempo Marking	Tempo	Form	Technique
<i>I. Prologue</i>	Fast ♩ = 108	Fast	Rondo	Poly-chordal
<i>II. Song</i>	Slowly ♩ = 63	Slow	Ternary	Phygian
<i>III. Dance</i>	Lightly ♩ = 132	Fast	Ternary	
<i>IV. Burlesque</i>	Heavily ♩ = 112	Medium	Ternary	Whole-tone scale
<i>V. Soliloquy</i>	Slowly ♩ = 54	Slow	Ternary	E-flat Dorian
<i>VI. March</i>	Spirited ♩ = 132	Fast	Rondo	Mixolidian

**Figure 2.40** Structure analysis of Persichetti's *divertimento for band*

The first movement, started with fast section, *Prologue*, shown the relationship of interval and harmony structure. The polychordal technique was appeared through movement. Prologue is mean introduction and opening section, which appear *forte* or *fortissimo* though the movement. Except fourteenth measures 50-61, 77-78 play less texture *piano*. Also the top of the low section related to root of the upper parts, A major ninth. At the beginning, brass section play vertical line are polychordal of E major and A major, which A major on bottom and over with E major (see figure 2.41a). Woodwind section played horizon line on G Lydian (see figure 2.41b). The polychordal are related together by made up of thirds.



**Figure 2.41** Persichetti's *Divertimento* for band, polychordal



**Figure 2.42** Persichetti's *Divertimento* for band, mode

Persichetti created brass group play together with energy of forte dynamic and richness sound. Woodwind played melodic moving line which respond with timpani for connect the section. His composition about this color (Persichetti, 1961, p. 276)

....flight can be made, the melodic contour formed by a complex opening chord attempting to shed its dissonant tones, or theme shaped by brass answering loud timpani.

The last two measures was used chord by fifths on the lower part and over A major chord. Chord by fifths are sound bare for the duration of the note or may sound like thirteenth. Also, the length is wide as well. Persichetti gave the idea of his harmony composition. (Persichetti, 1961, p. 141)

When the lowest note of the polychord is placed somewhere below the bass clef low F; the harmony becomes muddy unless an open-position chord is used. (The "muddy" polychord is nevertheless a valuable structure under appropriate dramatic conditions.)

Measure	Section	Key (Melodic line)	Key (Chord)
1-5	A	G Lydian	Polychord (A major /E major), b-flat/f
6			Polychord (G major /F-sharp minor)
7			Polychord (F major /E minor seven)
8-11			Polychord (F major/ C major/ G major)
12			Polychord (B minor/A major)
13-18	B	G Dorian	Polychord (E-flat major/F major)
19-22		A Aeolian	B-flat major
23-28		E Ionian	
29-34		E Ionian	Polychord (A major /E major), E/e-flat, F-sharp/D-flat, g-sharp/e-flat, A/B, B/g, g-sharp/C-sharp, B/G-sharp,
35-39	A'	G Lydian	Polychord (A major /E major) , D/E
40-61	C	E Ionian	Polychord (B major /E major), B-flat/F, D/E
62-66	A'	G Lydian	Polychord (A major /E major), D/E
67-76	C'	E Ionian	Polychord (B major /E major), B-flat/F, D/E
77-80	Codetta		chord by fifths(quintal) on the lower part and over A major chord

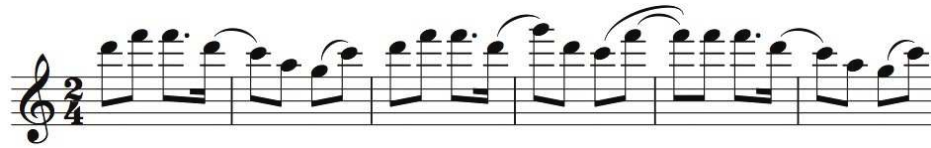
**Figure 2.43** Structure Analysis of *Persichetti's Divertimento for band*, first movement, *Prologue*.

Second movement, *Song* is slow section appear the theme repeat many times. The theme was written in E Phrygian, which it represents by horn at the beginning. The melodic line come measure 3 by the first flute, English horn and first trombone on E Phrygian. The measure 13, B section is melody on cornet play on A Aeolian. Then A section come back but change timbre to woodwind section. The last chord is E eleventh root on D.

Measure	Section	Key	Theme
1-2	Introduction	Melodies - E Phrygian/ Chord - A minor	1 <sup>st</sup> Horn
3-4	A	E Phrygian /A Aeolian	1 <sup>st</sup> Alto sax.
5-6			1 <sup>st</sup> Horn
7-8			1 <sup>st</sup> Alto sax.
9-10			1 <sup>st</sup> Horn
11-12	Transition		1 <sup>st</sup> Bassoon, 2 <sup>nd</sup> and 3 <sup>rd</sup> Clarinet
13-18	B	Melodies – A Aeolian, C Lydian Chord- Quartal; F-sharp (Root)	
19-20	Transition		Euphonium
21-22	A'	Melodies - E Phrygian/ Chord - A minor	1 <sup>st</sup> Clarinet
23-24			1 <sup>st</sup> Clarinet
25-26			1 <sup>st</sup> Clarinet
27-28			1 <sup>st</sup> Clarinet
29-31			Melodies - E Phrygian/ End chord - E eleventh root D

**Figure 2.44** Structure Analysis of Persichetti's *Divertimento for band*, second movement, *Song*.

The Third movement, *Dance*, fast section with tempo marking quarter equal 132 and said *lightly*. Start with short introduction is in B-flat major key area. The high texture melody was played in measure 3 by piccolo should be in G mixolydian area:



**Figure 2.45** Persichetti's *Divertimento for Band*, third movement, piccolo, mm. 3-8.

The length of A section is wide. It appear many mode in transition of A section; piccolos play on A Ionian, G Aeolian, first clarinets on C Dorian and second clarinet on E-flat Lydian. In measure 19 should called B section was played in same rhythm started with D major chord then chord of quintal play by contrary motion:



**Figure 2.46** Persichetti's *Divertimento for Band*, third movement, piccolo, flute, first and second clarinet (condensed score), mm. 19-21.

The moving line of clarinets sections are on B minor key area then melody was played by trumpet in measure 33 on B major key area.



**Figure 2.47** Persichetti's *Divertimento for Band*, third movement, first trumpet, mm. 33-36.

Persichetti used interval of fourths; quartal, on saxophone at the transition of A to codetta. The codetta bring fragment melody of A section to repeat the idea then end with B-flat major ninth which E-flat on root.

Measure	Section	Key	Score
1-2	Introduction	B-flat Major	piccolos be melody
3-8	A	B-flat Major	
9-10	Transition		chord by fifths (Quintal Harmony)
11-16	A	B-flat Major	A
17-18	Transition		Piccolos: A Ionian, G Aeolian 1 <sup>st</sup> Clarinets: C Dorian, 2 <sup>nd</sup> Clarinet : E-flat Lydian
19-40	B		chord of quintal, Polychodal : D/E, A- flat/G, B-flat/F, C/D and melody on B major
41-44	Transition		Polychodal : D-flat/E
45-50	A	B-flat Major	
51-54	Transition		Saxophone :quartal
55-59	Codetta	end with B-flat major/ E- flat on root	Polychodal: G/B or B- flat/B

**Figure 2.48** Phrase Analysis of Persichetti, *Divertimento for Band*, third movement, *Dance*

The fourth movement, *Burlesque* is in medium tempo, written heavily style. The melody plays on C Lydian with *Pesante*<sup>12</sup>mood. Then the *sforzando* by quintal and quartal technique of woodwind and horn become.

The *Burlesque* is in rounded binary form, ABA'. It begins with the heavily, smooth and soft then back to heavily. The B section at measure 19 is suddenly changing the character brightly and contrast the dynamic from *fortissimo* to

<sup>12</sup>Pesante(It.) = heavy

*mazzopiano*. At the measure 70 written *marcato* and increase the tension by play all band and twelve measures crescendo. Suddenly change motion to smooth and soft again on the last section. The codetta section is used material of B and end with the harmonic serial of C.

Measure	Section	Key	Scoring
1-14	A	C Lydian melody	E quintal, E quartal on sforzando
15-18	Transition		
19-49	B		Polychordal
50-85	A'	C Lydian melody	Cannon with trumpet, also chord use quintal and quartal
86-92	Codetta		Uses B and A material

**Figure 2.49** Structure Analysis of Persichetti's *Divertimento for Band*, fourth movement, *Burlesque*

The fifth movement, *Soliloquy* is slow movement and very beautiful cornet solo meaning sounding in mind. The melody plays in key of A-flat major. The harmonies are mostly minor and diminish chord, which got the atmosphere of gloomy. Beside that cornet plays bright in major sound. Persichetti focus on motion of tension and release by color of major and minor mode.

At the B section, measure 13 after A-flat minor, appear G major chord including melody growing up in D major then ascending or release by G minor.

Totally there are three sections, ABA', or called ternary form. The last section A' is shorter than A section and also still in A-flat major and end the last cord with F minor seventh, A-flat is pedal.

Measure	Section	Key	Scoring
1-12	A	A-flat major, A-flat minor	cornet is melody
13-28	B	D major	
29-35	A'	A-flat major, A-flat minor	

**Figure 2.50** Structure Analysis of Persichetti's *Divertimento for Band*, fifth movement, *Soliloquy*

The last movement, *March* is fast tempo, half note equals 132 beat per minute, which started with wood block. The introduction plays with percussion section of eight bars. The A section at measure 9 was used polychordal technique; B-flat/F, A-flat/G, G/A, G/D. Respond together between brass and woodwind section. Woodwind is in the keys area of D major, A major and G minor. There are parallel fifths many times in his harmony. Persichetti wrote about this: (Persichetti, 1961)

Parallel harmony (or chordal melody) is an expanded textural equivalent of a melodic line; its direction is governed primarily by melodic considerations and its intervallic construction by the kind of texture demanded by the dramatic form. In parallel harmony, fourths and fifths are as liquid as third and sixths, and intervals of the second and seventh find horizontal freedom.

All movement keeping polychordal technique by brass section but less modal, which woodwind play moving line and syncopate many times.

Measure	Section	Key	Scoring
1-8	Introduction		Percussion
9-34	A	D major, A major, and G minor	Polychordal: B-flat/F, A-flat/G, G/A, G/D, C/G, D/A, D/B, E/B, F/C
35-50	B	A major, G minor	Polychordal
51-67	Transition	B minor	Polychordal, Short material of intro
	A	D major, A major, and G	Polychordal: B-flat/F,

		minor	A-flat/G, G/A, G/D, C/G, D/A, D/B, E/B, F/C
	B	A major, G minor	Polychordal
68-84	Coda	B major, G Lydian	Polychordal: last chord C major /D major

**Figure 2.51** Structure Analysis of Persichetti's *Divertimento for Band*, sixth movement, *March*

### 2.5.3 Performance Practice for conductor

#### *Prologue*

The tempo of first movement is half note equal 108 that is not seem fast but for the students who's not familiar to play modal and without key signature, it quite strange. Sometime the cut time make student confuse and the note structure quite strange as well. Let them think subdivide and practice with metronome.

Woodwind section, especially piccolo flute E-flat and first clarinet play high register by unison or octave, which the intonation would be a challenge for them. Also, the accent on high note be normally play froth and out of in tune.

The polychordal of *Prologue* mostly are A major and E major which it has relationship of the same E of the top of A major and the bottom of E major. May be able called A major ninth. The conductor able let brass play whole the chord for the balance and intonation. Should start with A major then add E major.

The unison-flat clarinet parts on measures 44 to 45 are difficult fingering should practice the alternate fingering. After that, flute, piccolo and xylophone play with the main theme with high register that should let piccolo and flute match intonation with xylophone. The last note of the movement should end together, which the conductor let who's play whole note listen the moving line.

#### *Song*

The texture of *song* is village quite small ensemble play then changer the timbre by combination of instruments. There are five layer of texture. (See Figure 2.52)

The harmony was played many times by many instruments, which conductor should show the player it important line. Also the melody played by flute, English horn and trombone. Desire who lead this melody line or who are the center to listen to whom that help for balance and intonation. In my opinion, let listen to English horn or trombone but the intonation of trombone with mute is quite problem. At the measure 16 also tell flute to listen and blend to cornet solo especially crescendo and high register aware to forth and play sharp. The texture of the movement seems small ensemble, trio that the musician should be confident.



**Figure 2.52** The condensed score of Persichetti's *Divertimento for Band*, second movement, *Song*, mm. 1-7.

### *Dance*

The clarinets represent the ostinato note to show the lightly dance style. Then the melody was played by piccolos that are the challenge to all play in tune. Some band the instrument for all piccolos are difficult which for this recital used piccolo and double flutes.

At the measures 21 to 30, these phrases are challenge for first B-flat and E-flat clarinets with the hard fingering. In my opinion, the tempo is not play too fast

because the hard fingering of woodwind and articulation of high register but still play in dance style.

### *Burlesque*

This movement is show feeling of mimic and humor by modal melody combine with *sforzando* by quintal and quartal technique. The melody; tuba section, also is in *pesante* style or mean heavy as well. How can desire how heavy are? In my opinion, the heavy in *burlesque* is not too same as pounder but feel something big and clumsily. I inspire them by let them imagine of this music is describe baby elephant walk and the *sforzando* be sway the trunk.

The contrasting of mood and dynamic become the main point of this movement, which the conductor would be showed their character by gesture.

At the measure 46-49, the accent and *sforzando* would be rushing and intonation problem. Mostly play unison of concert C, which it is bad valve position, one and three, for brass. Let try to alternate valve, valve four. Last three measures are end with contrary motion and crescendo that player may rush. All three measures show the harmonic serial which would be check intonation by start from root then overtone.

### *Soliloquy*

The harmony is on motion of tension and release by color of major and minor mode. Which the cornet solo play the beautiful line very lyrical which growing in major mode is sound in brightness but still change the mood by minor. Persichetti's harmony is very genius to interpret the title *Soliloquy*. The cornet solo line seem ponder and talk to itself and think negative to the end of movement.

This movement is big solo for cornet part. From the measures 13 to the end are long phrase which make sure the take a big breath and support. The dynamic for the cornet is piano that may solo scare to present their sound. In that case, give he/she imagine be a soloist in the front of the band and play with the big Hall that project the sound to the end of the Hall.

### *March*

The cut time was started with wood block lead the section then timpani come in that I would let used hard mallet for the character of spirit. This movement have a lot of syncopation would be rushing easily. The conductor should lead the end of phrase but in tempo. At the measures 35 to 50 play with *forte* in March style which get the energy and keep play forward motion.

At the measures 51-58, woodwind play long sixteen notes with crescendo under the trumpet parts play the main theme. The texture of woodwind would play under the trumpet parts and less accent on every measure.

The Coda section represents a close simile of first movement, *Prologue* that on March style. The last four measures are chord by brass and low woodwind in *fortissimo* above with woodwind moving line. The whole note would forte piano for let moving come out the last measure all crescendo together which tongues the last note.

The Persichetti's divertimento for band was used for emphasizing the idea of clarity of sound and also applied the idea of balanced harmony and texture of music. Unfortunate, it has beautiful melodic line and contrasting motion.

## **2.6 Easter Monday On The White House Lawn by John Philip Sousa**

### **2.6.1 The Background Information of John Philip Sousa**

John Philip Sousa was the one of the most famous American composers for wind band with no doubt and also pioneered march music became concert band not played on the field. He composed numeral March music over 130 as we known him were "King of March".

Sousa was born in Washington DC, America in 1854. Because of his father played trombone in US Marine Band, Sousa had been influenced in band music from his farther and got the privilege to be in the band since he was 13 year old. Host began studied singing, violin, piano, flute and several brass instruments at Esputa Conservatory of music. He became serious composition, which he studied with George Felix Benkert. After that he left from Marine Band to be conductor at

Washington theatres when he was 20. He was keeping played violin and conductor. He was invited to conduct many orchestras. In 1880, Sousa was appointed be the fourteen conductor of the US Marine Band. That was the development of military band in America. Sousa composed, transcribe and arrange numeral of band music. His March, *the Gladiator* (1886) was famous in that time, sold over a million copies.

Moreover, he composed several types, including operettas, songs and suites. He did opera work such as *The Phoenix* (1875), *Our Flirtations* (1880), *The Wolf* (1888) etc. During 1892-1905 his Marine Band made tour to the North American continent, European and world tour in 1910-1911. After he became interesting in school music and conducted school bands. He died in 1932 by heart attack after rehearsing the Ringgold Band.

Music	Year	City
El Capitan	1896	
Golden Jubilee	1895	Cleveland
Hands Across the See	1899	
King Cotton	1895	
Nobles of the Mystic Shrine	1923	Cleveland
Sabre and Spurs	1918	Cleveland
Semper Fidelis	c1888	Philadelphia
Solid Men to the Front	1918	New York
The Fairest of the Fair	1908	
The Free Lance	1906	
The Gallant Seventh	1922	Cleveland
The Gladiator	1886	
The High School Cadets	c1890	Philadelphia
The Invincible Eagle	1901	
The Liberty Bell	1893	
The Pride of the Wolverines	1926	Cleveland
The Rifle Regiment	c1886	New York
The Stars and Stripes Forever	1897	

The Thunderer	c1889	Philadelphia
The Washington Post	1889	Philadelphia
US Field Artillery	1918	New York

**Figure 2.53** The example of Sousa's Marches that were well know.

(Sadie, 2000, p. 69)

Sousa conducted the band foundation under conduct of Presidents Hayes Garfield, Cleveland, Arthur, Madison, and Herrison. Sousa band played for president and got good complement from them. It was written in the book: (Sousa, 1925)

The ladies of the white House were always interested in the music, and frequently suggested selections for the programs, Mrs. Hayes being particularly fond of American ballads. During the brief Garfield administration there were no state receptions or dinners given by the President, and the band did not play at the white House, except for a few of Mrs. McElroy was mistress of the Executive Mansion for her brother, President Arthur, the lighter music was much in favor, as there always many young people at the Mansion.

Miss Rose Elizabeth Cleveland was much interested in music, and evinced a partiality for Arthur Sullivan's melodies. Mrs. Harrison's favorite music was Nevin's *Good Night, Beloved* and the Sousa marches. The soundness of Mrs. Cleveland's musical taste was shown by her liking for the *Tranhauser* overture and other music of that character.

The Marine Band played all the music for President Cleveland's wedding, which took place in the Blue Room of the White House. The distance from the room up-stairs to the exact spot where the ceremony was to take place was carefully measured by *Colonel Lamont and myself*, in order that the music might be timed to the precise number of steps the wedding March was played by the band just as the bride and groom reached the clergyman.

Sousa did the impact to American band and lots improve. The size of band got larger and the American music was more well know by his tour. During his band travel was presented over 15,200 concerts. Mostly people called this era "Golden age of bands"; sheet music and recordings were good selling. His March became the main repertoire of every band in that era until today.

When Sousa conducted his piece with band by himself, he had been interpreted his music in difference style from what he written in score. In the New Grove music gave the reasons for that (Orton & Davies, 2001, Vol. 24, p. 68)

...for two reasons, First, the published editions were fully orchestrated and thus suitable for marching, whereas his band was strictly a concert organization. He used variations in voicing, dynamic shading and accents to add variety. Second, he did not want others to play his music exactly as he did.

### 2.6.2 Historical Perspective

The *Easter Monday on the white house lawn* is the third movement of *Tales of Traveler Suite*. The *Suite Tales of a Traveler* got inspired from the Sousa's band concert tour around the world in 1910-1911. The third movement was first named *Coronation March*, which he composed on the ship for the coronation of the King George V of England in 1911. Whatever, he got denial note from Buckingham Palace. Later, *Coronation March* was changed name to *Grand Promenade at the White House* and finally to the current title. The first movement is *The Kaffir on the Karoo* and the second movement is *In the Land of The Golden Fleece*.

The *Easter Monday on the white house lawn* was composed for tour in 1928 from Sousa memories of the Easter egg-rolling festival of American tradition. The lively music, *Easter Monday on the white house lawn* was replaced in the third movement of *Tales of Traveler Suite*. Sousa wrote the note when it was present on the tour in 1928. (Bierley, 2000, *Easter Monday on the White House Lawn, Tales of Traveler Suite for Band*)

With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby [street Arabs], look on the scene with joy and pleasure.

In 1928, The Sousa's band celebrated the Sousa's fiftieth year of position conductor of band that present the Golden Jubilee tour also inspired him composed *Golden Jubilee March*. Which the *Tales of Traveler Suite* was second most frequently performed.

The original score was printed on 30<sup>th</sup> May 1928. Now, it keeps in the Library of Congress. The instrumentation were used on 1928 tour piccolo and five flutes, two oboes, twenty-three B-flat clarinets, bass clarinet, two bassoons, saxophones, six cornets, two trumpets, four horns, four trombones, two euphoniums, six tubas, three percussionists, and harp. The saxophone part of the original score is only one parts then the first edition of John Church Company do more for tenor saxophone.

This Recital was used the edition by R. Mark Rogers was from Southern Music Company. The instrumentation is edited the saxophone part; first alto saxophone, second saxophone, tenor saxophone and E-flat baritone saxophone. Including the contra-alto clarinet and contra-bass clarinet was for the disappeared part from the original score.

### 2.6.3 Analysis

The *Easter Monday On The White House Lawn* is in simple ternary from ABA in B-flat key. There is obscure of the music structure which the autograph instructed the Da capo at the measure 91 then go into Coda at measure 92. Whatever, many musician infer that Sousa do not did right he wrote, maybe he jump from measure 31 to Coda. Most contemporary band did that argument but there is no evidence to support this.

The first three measures represent the brilliant sound of unison moving line, sixteen notes. (See Figure 2.54)



**Figure 2.54** Sousa's *Easter Monday On The White House Lawn*, Tuba part, mm. 1-4.

Then measures 4-7 are change to lively music before come to first theme. The phrase structure is simple eight measures phrase. Sousa contrasts the section by orchestration the instrument and the texture of music. The sixteen note moving line make music exciting and lively.

The B section change key to E-flat and the texture are less. The main theme was represented by B-flat clarinets. Sousa did the surprise of passing chord; diminish seven at measures 44 and 45 with chromatic descending note to tonic, E-flat. Then, back to B-flat major with lively theme at the measure 68. Until the measure 91 then repeat to the beginning then the Coda section, last four measures. The original and this edition did not specific where jump to Coda or played all of 91 measures then go through Coda. That would the conductor decision on the ambiguous.

There are two large main idea of this piece are the brilliant and strong sound of March style contrast with lively beautiful melodic line. The Coda section or last four measures emphasize the cadent and tonic chord by eight notes marcatisimo and staccato.

Measure	Section	Scoring	Key area
1-7	Intro	Unison line	B-flat
8-15	A	Moving line: pic., flutes, B-flat clarinet, alto sax., 1 <sup>st</sup> cornet, euph.	P.A.C.
16-23		Moving line: 1 <sup>st</sup> and 2 <sup>nd</sup> Cornet	
24-31		Repeat of first section	P.A.C.
32-39	B	Main theme: B-flat clarinets	E-flat
40-47		Main theme: piccolo, flute, B-flat clarinets, xylophone	
48-63			P.A.C
64-67	Transition	The dominant or tonic in new key	
68-75	C	Main theme: piccolo, flute, 1 <sup>st</sup> clarinets	B-flat
76-83		Main theme: 1 <sup>st</sup> cornet	
84-91		Main theme: piccolo, flute, B-flat clarinets, alto & tenor sax., cornets	
1-31	A'	Da capo	B-flat
92-95	Coda		P.A.C.

**Figure 2.55** Structure Analysis of Sousa's *Easter Monday On The White House Lawn*

### 2.6.3 Performance practice for conductor

The *Easter Monday On The White House Lawn* is joyful, lively and exciting music. The challenge of the musician is play happy and lively on the playing fast with lots of notes. At the beginning for the young player, the unison line of moving line is difficult for lower part to play clear. Each eight measures end with cadent which mostly are perfect authentic cadent would show that cadent. From the measures 48 to 67 are change the character of music became stronger seem March would be interpret that the exciting time before the result announcement then the lively music come at measure 68. Then Sousa let full band play before repeat to the beginning again. By the suggestion of the edition that I desire the second times, Da Capo, play until 31 then jump to last four measures.

The interpretation of Sousa's music should depend on conductor decision because Sousa often changed his music, dynamic, articulation, articulation and ranges etc. for the different with another band that played in the same piece. The conductor of the Goldman Band, Gus Helmecke wrote about the accents of Sousa's music. (Hansberger & Cipolla, 1994)

..in Sousa, there're by far the most important. Sousa's Marches gained most of their stirring effectiveness from the crisp, wonderful accents he put into them. As I said, these never got marked into the music and never were published... Sousa didn't print his accents, and he never explained them—he just made them known through his conducting.

Moreover, the contrasting is an important idea in Sousa's music that did the music more interesting and verity of color.

## CHAPTER III

### METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

#### 3.1 Program

The program was selected five wind band pieces of various wind band repertoires in the difference of time periods and compositional styles. The program consisted of the four standard repertoires and one premier piece by the contemporary Thai composer. The pieces on the program are showing the development of the wind band standard literature, which be able to see the time line of development of wind band. The programs are following:

- 3.3.1 Gustav Holst: *First Suite in E-flat*
- 3.3.2 Richard Wagner: *Trauermusik*, WWV 73, edition by Michael Votta, contemporary edition by John Boyd
- 3.3.3 Zurazak Ut-sa: *Of Faith and Reminiscences* (world premiere)
- 3.3.4 Vincent Persichetti: *Divertimento for Band*, opus 42
- 3.3.5 John Philip Sousa: *Easter Monday On The White House Lawn*

The recital will start with one of the most interesting piece with the light character, which easy listening at the beginning and increasing the energy to be more serious, Holst's First Suite. The orchestration of this piece created with the full with the big group of instrumentation, using various instruments and wide register, which challenge the musicians in the intonation and need more focus to listening.

The second piece of the program is Wagner's *Trauermusik*, the faithfully and beautiful harmonies in slower tempo. It gives the contrast feeling from the Holst's First Suite because it uses the elements from the nineteenth century opera of Weber's *Euryanthe*. This piece is difference than the other pieces of the program because it has

the most information of historical that could be found compare to the other pieces. The lyrical that came from the opera especially from the Romantic era is always very interesting for the musicians because it always tells the story behind, which easy to interpret and keeps the motion going forward. For the conductor

The world premiere of Ut-sa's *Of Faith & Reminiscences* was in the middle of the program instead to put at the end because at the end should be gave the most interesting point to the band rather than the composer. Because of this piece was written and captured as the world premiere performance from this program, which the band could not listen to any example of the recording. Thus, the musicians and the conductor had to learn and understand how to interpret this piece directly from the composer.

The Persichetti's *Divertimento for Band* was the fourth piece of the program. This piece is a standard repertoire of twentieth century literature for band, which the musicians need to focus on the modal material, interval, lyrical, articulation, and blending. Persichetti was composed his works in various style and many levels of the difficulty.

The last piece was Sousa's *Easter Monday On The White House Lawn*. It gave the feeling like an encore, funny, excited and very short. The players are played many notes, control, steady the notes but listen easy.

### 3.2 Instrumentation

Ensemble: Mahidol Symphonic Band

Musicians: 65 musicians

1 Piccolo	1 Eb baritone saxophone
7 Flutes	1 Bb Bass saxophone
2 Oboes	4 F Horns
1 English horn	7 Trumpets
2 Eb clarinets	8 Tenor trombones
6 Bb clarinets	1 Bass Trombone
1 Bb bass clarinet	4 Euphoniums
2 Bassoons	3 Tubas
1 Contra bassoon (opt.)	6 Percussionists
4 Eb alto saxophones	1 Piano
1 Bb tenor saxophone	1 String Bass

### 3.3 Process of Preparing for the Recital Document

3.3.1 Select the repertoire beside the suggestion of the advisor.

3.3.2 Discuss with the advisor for final decision and approval.

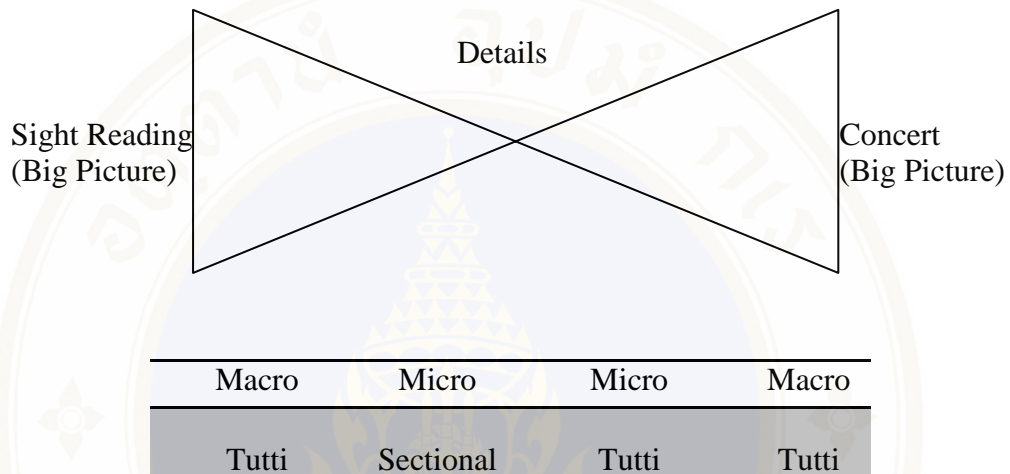
3.3.3 Make the schedule and plan for process of recital document and rehearsal plan.

3.3.4 Find the sources and study about all pieces for presenting the outline of the thematic paper. The thematic paper and the program notes will use the information from follows:

- Library
- Books
- Dissertations
- Audio Recordings
- Internet

3.4.5 Write the recital document.

3.4.6 Begin to rehearse by follow schedule and announce the information of the rehearsal plan week by week. The overall of rehearsal is follow:



3.4.7 Edited the recital document with advisors

3.4.8 Schedule the oral defense date with advisor and co advisor

### 3.4 Process of Preparing the Graduate Recital

Mahidol Symphonic Band rehearses two times weekly for four hours of each week. Weekly rehearsal schedule plan is posted weekly at the board that student be able to prepare and organize the players. Moreover, took videotape every rehearsal and review it for improve myself.

3.4.1 The large of frame work for rehearsal are follows:

<b>Time</b>	<b>Room</b>	<b>Remark</b>
1	A407	Tutti
2	A407	Tutti
3	A407	Tutti
4	A407	3-4 sectional 4-5 Tutti
5	A407	Tutti
6	A407	Tutti
7	A407	Tutti
8	A407	3-4 woodwind &Brass(sectional) 4-5 Tutti
9	A407	Tutti
10	A407	Tutti
11	A407	Tutti
12	A407	Tutti
	<b>MACM Hall</b>	<b>2<sup>nd</sup> Concert at MACM Hall</b>

3.4.2 The band rehearsal are follows:

<b>Day</b>	<b>Sousa</b>	<b>Wagner</b>	<b>Holst</b>	<b>Zurazak</b>	<b>Persichetti</b>
1	15 min.	20 min.	30 min.	15 min.	30 min.
2	15 min.	15 min.	30 min.	20 min.	30 min.
3	10 min.	20 min.	20 min.	30 min.	40 min.
4	5 min.	10 min.	15 min.	15 min.	15 min.
5	10 min.	10 min.	35 min.	20 min.	45 min.
6	10 min.	20 min.	30 min.	30 min.	30 min.
7	10 min.	10 min.	35 min.	20 min.	45 min.
8			20 min.		40 min.
9	10 min.			70 min.	40 min.
10	5 min.	10 min.	40 min.	25 min.	40 min.
11	10 min.	10 min.	40 min.	20 min.	40 min.
12	10 min.	20 min.	30 min.	30 min.	30 min.

## 3.4.3 The Document Recital schedule and study are as follows:

Process	2011						
	Aug	Sep	Oct	Nov	Dec	Jan	Feb
<ul style="list-style-type: none"> <li>Comprehensive Exam (1<sup>st</sup> August, 2011)</li> <li>Select the Major Advisor, Co-Advisor, and Outside Committee Member. Recital Document</li> <li>Recital Document Proposal</li> <li>Recital Document Proposal Defense (20<sup>th</sup> Sep, 2011)</li> <li>Hearing Exam</li> <li>Master's Recital (31<sup>th</sup> Jan, 2012)</li> <li>Final Approval</li> </ul>	☆						
						→	
		☆					→
						☆	
						☆	
						→	→

### 3.5 Recital Presentation

The Graduate recital performs two band including Mahidol Wind Symphony and Mahidol Symphonic Band. The first half is Mahidol Wind Symphony and intermission after that. The Graduate recital performs under the name Mahidol Symphonic Band begins on second half without intermission. The book of program note is drop at the front.

### 3.6 Program and Approximated Time

- 3.6.1. Gustav Holst approx. 16 minutes  
- *First Suite in E-flat*  
I. *Chaconne*  
II. *Intermezzo*  
III. *March*
- 3.6.2. Richard Wagner: approx. 10 minutes  
- *Trauermusik*
- 3.6.3. Zurazak Ut-sa approx. 10 minutes  
- *Of Faith and Reminiscences*
- 3.6.4. Vincent Persichetti approx. 15 minutes  
- *Divertimento for Band*  
I. *Prologue*  
II. *Song*  
III. *Dance*  
IV. *Burlesque*  
V. *Soliloquy*  
VI. *March*
- 3.6.5. John Philip Sousa approx. 4 minutes  
- *Easter Monday On The White House Lawn*

Total approximated time 60 minutes.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's Biography**

Pamornpan began her first trumpet lesson at age of twelve in the band of Assumption Convent School with Mr. Sarawuth Sukumalin, Director of Music. She has studied trumpet under the direction of Mr. Lertkiat Chongjirajitra and Mr. Osoth Sinthobpong. In 2004, she was admitted as a freshman at the College of Music, Mahidol University where she received her music instruction from Dr. Joseph Bowman. She graduated on March 2008. She holds a Bachelor of Arts, Summa Cum Laude in Music.

Pamornpan is the Associate Director of Bands for the College of Music at Mahidol University. She is the conductor of the Mahidol Symphonic Band, Mahidol Concert Band and Thailand Philharmonic Pop Orchestra. Also, establish the Amass Chamber Ensemble (ACE) as director and conductor. Currently, she is progressing in master degree, conducting major with Dr. Christopher Hughes. She has appeared as a Guest Conductor of Mahidol Wind Symphony and Mahidol Symphony Orchestra. She is the Resident Conductor of Bangkok Silpakorn Wind Orchestra. She is serving as a visiting instructor of trumpet at the Assumption Convent School Band. She is also an instructor of trumpet at Aum-Aree Music School. She is a member of brass quintet, Grily Brazzy, which all girl players.

Pamornpan has become interested in conducting since 2005 and has studied Principle Conducting with Dr. James Sherry, Prof. Goesta Mueller and Mr. Pinai Preechaporn. From 2007 to 2008 she was Assistant Conductor of Mahidol University Symphonic Band. She had master class conductor with Dr. Jeannine Wagar and Dr. Dennis Fisher. She was also one of seven invited participants at the 2008 "Tomorrow Musical Leaders", conducting workshop with Mr. Bundit Ungrangsee.

In 2008, Pamornpan was a guest to conduct at the Project Unity music camp, the Unity Orchestra, with Chief Conductor, Bundit Ungrangsee.

She was conducted with Bangkok Silpakorn Wind University Orchestra, Mahidol University Symphonic Band, Mahidol University Concert Band, Mahidol Guitar Orchestra, Assumption Convent School Band and Thai Youth Wind Orchestra.

Pamornpan was a member of The Admire Brass, young Jupiter artist, the Jupiter Company. The Admire Brass specializes in workshop and performance. She was also the trumpet member of the MU Brass Quintet.

Pamornpan has performed as trumpet player with the Siam Philharmonic Orchestra, Bangkok Opera, Mahidol University Wind Symphony, Mahidol University Symphonic Band, Bangkok Silpakorn University Wind Orchestra, Mahidol University Brass Ensemble, Mahidol University Brass Quintet, Mahidol University Big Band, Assumption Convent Symphonic Band and Assumption Convent Brass Ensemble.

Pamornpan was selected participant to the South East Asian Winds Ensemble (SAYOWE) in 2005, 2007 and 2010. She has participated with world master trumpet players such as Vince Di Martino, Zhonghui Dai, Edward Tarr, Frederic Reinhold, Pierre Dutot, Edmund Cord, Rex Richardson, Ambassador Brass and Boston Brass.

## **4.2 Details of the Program**

### **First Suite in E-flat by Gustav Holst**

The one of famous British composer, Gustav Holst was born in 1874 in Cheltenham, England where he was educated at Pate's Grammar School. When he was young, was sickly child, was asthma. So father taught piano but badly he got neuritis in his right arm. That was bend him played violin at least played trombone.

Holst went to the Royal College of Music in 1892 and studied composition with Stanford with scholarship. Then he studied at Royal College of Music (RCM). Where he met and became a close friend with Vaughan Williams. His get influenced from the music of Richard Wagner and Vaughan Williams.

In 1897, he was opportunity play in the Queen's Hall Orchestra under Richard Strauss as trombonist that was main occupation for him. Year later joined to play trombone in Carl Rosa Opera Company.

The concert band music trends in early twentieth century became more serious and wrote specify for band. Holst's *first suite in E-flat* is the early one was explored serious music for band. The attitude of composition for symphonic band was changed. *First Suite in E flat* is used composition technique by creation and development harmony and also used the great timbre of instrument to create new color and create motion of texture. The orchestration was orchestra sound, which played by winds instrument. The contrasting was not only dynamic but Holst arranged his orchestration, texture and timbre as well. He used balance between timbre and clarity of wind sound by articulation. Written in 1909 with there are three movements. The opening theme of the *Chaconne* plays with many instruments with short harmony as a ground bass. The first movement, Holst applied the idea of a small group or solo melody line as well developed old technique to become early twentieth century sound. The *Intermezzo* is repeated the harmony of *Chaconne* as a variation, including of two principle themes. The *March* is introduced a British quick march that combines two melodies moving in counterpoint.

### ***Trauermusik* by Richard Wagner**

Richard Wagner is given credit for raising the level of the artistic music in the nineteen-century. Especially he developed the German opera to be height and created the idea of opera music, which influenced a lot to composers.

Wagner was a German composer, conductor and music journalist in the Romantic period. He was born in Leipzig, Germany in 1813. After his born, his father death and his mother got new married with Ludwig Geyer. Wagner wonder Geyer might have been Jewish. He began his studied at Kreuzschule in Dresden and studied harmony lesson with Christian Gottlieb Muller. In 1831, he entranced to studied music at Leipzig University. Beethoven was influences his musical style to Wagner when he transcribed Beethoven's Symphony no.9 to piano. His innovations in melodic structure, harmonic style and orchestration were influenced to audiences over the century. The impact of his arts inspired composer of the idea and his composition. His

orchestration and harmony created color of music are new and variety. Probably, should call Wagner as the early twenty-century composer.

The *Trauermusik* means funeral music, which Richard Wagner composed for December 14, 1844 when the body of Carl von Weber body was transferred from London to the Catholic Cemetery in Friedrichstadt, German. Wagner used the melody and harmony of Weber's opera, *Euryanthe*, and rearranged it into this piece. He transcribed Weber's music from opera *Euryanthe* many places such as overture and some scenes. Euryanthe is story of Count Adolar and his beloved Euryanthe. Adolar's sister, Emma, tragically commits suicide, which traps her spirits in a ring. Only one way to help her soul is a tear of innocent love and touching the ring. Euryanthe is apprising of the suicide cast to his family but during the conversation she did bad word that make Adolar's family shame. That makes Couth Adora think Eryanthe betrayed him and banishes her to die in the wildness. Her sadness is sheds her tear upon the ring and Emma's is released to heaven.

*Trauermusik* is sorrow, spirituality and courage music. Wagner chose the *Euryanthe* music to interpret his spiritual for reverence Carl Maria von Weber. The first section; at the point in the opera, is present Emma's spirit was trapped. The sound here is of sadness and hopelessness which give the music sad and less energy. Weber used many minor chords and the directions of the music always move up and then move down that is good composition to interpret the felling of sadand without hope well. In the same way, could demonstrate the sadness that Wagner felt for the friend he lost. In the middle section, he brought from the second Act, *cavantina*; "*Heir dicht am Quell*" (Near to the spring) which this section is about the sadness that Euryanthe felt for her beloved, Count Adolar because he misunderstood her. At the last section, it is about Euryanthe's tear of innocent love upon on the ring in the opera. At that point Emma's sprit was released. At the same way, would be the Weber body back from London to his homeland, German.

### **Of Faith & Reminiscences by Zurazak Ut-Sa**

Zurazak Ut-sa was born in Bangkok in 1983, graduated with a bachelor's degree in music composition with first class honors from Rangsit University, Conservatory of Music where he studied with Dr. Wiboon Trakulhun. He then earned

a Masters degree in music composition from Faculty of Fine and Applied Art, Chulalongkorn University studied with Prof. Dr. Narongrit Dhamabutra.

Ut-sa received the second prize of Young Thai Artist Award and the first prize in 2008. He was a finalists KL the Goethe Asian Young Composer Competition 2009. Year later, He received a scholarship from Goethe Institute to studied "Darmstadt Ferienkurse fur Neue Musik at Darmstadt Institute for New Music in Germany with Liza Lim, Enno Poppe and Vladimir Tarnopolski.

Ut-sa was appointed music composition instructor at Rangsit University Conservatory of Music. He currently is percussion ensemble instructor at Rangsit University, Conservatory of Music as well.

The *Of Faith & Reminiscences* is the third wind music of him. The piece was influenced by Kan-trwum Music, which comes from the area of Thailand called E-san Tai (which has influences from the Khmer people and their music.) The E-sarn Tai dance so called Forn-Ram and the Thai-Khmer traditional music culture called *Kan-trwum*. Ut-sa do not quotation any folk song but he brings the Western instruments imitate the Thai song uses heterophony style, the sound of tradition instrument, *Can, Krong Tad, Krui, and Saw*. The ideas in the piece are of childhood memories of folk songs and dance ceremonies of E-sarn Tai. He probably heard the singing and music of the ritual and believes of tradition E-sarn-Tai. His Heterophony is the texture characterized of the variation singing; draw out the notes; seem ornament of Thai tradition, called *Euen*. Ut-sa said about his idea:

“Remembrance the childhood memory that was vague. Then I recognized things but cannot connect the whole story, just many things happen in my thought”

### **Divertimento for Band, op. 42 by Vincent Persichetti**

Vincent Ludwig Persichetti was an American composer of twentieth-century. Persichetti was born on June 6, 1915 in Pennsylvania, Philadelphia. When he was five, he learnt piano, organ and double bass at Combs Conservatory in Philadelphia. He also studied theory and composition with Russel King Miller. Persichetti performed many time in his school and churches. He immediately became a head department of theory and composition at Combs after graduating (BM) in 1935.

He still learnt master degree and Doctoral in piano and composition at Philadelphia Conservatory and earn in 1941 and 1947, as well including Diploma degree in conducting with Fritz Reiner at the Curtis Institute. In 1914, He got job to become head of the theory and composition department at the Philadelphia Conservatory. After that, he was appointed to the faculty of the Juilliard School in 1947.

Persichetti always seek knowledge and have question about the music. A numeral of His works contains piano, keyboard, string, wind band, vocal, chamber, solo instrument. His first published work is *Serenade for Ten Wind Instrument, no.1, op. 1* was written when he was fourteen, based on his vocal melody. His early work got influenced from Stravinsky, Bartok, Hindemith and Copland. After that he developed form and material. In 1947, he wrote text book focus on the music technique of the first half the twentieth century, *Twentieth-century harmony: creative aspects and practice*. This book gives knowledge of materials and technique of twenty century music which composer able to utilize their works. *Divertimento for Band, opus 42* was composed in 1949 as a piece that refers to use classical material composition style with combination with the harmony and technique of twenty century as well as express a new sound of classical music. The challenging composition technique in this piece is to synthesis of consonant and dissonant; creating polytonal combination complex rhythmic.

The title, *Divertimento for Band, opus 42* by Vincent Persichetti is, refers to the use classical composition styles combination with the harmony and technique of the twentieth century along with express a new sound of classical music. The talents composition technique in this pieces is demonstration a synthesis of consonance and dissonant; creating polytonal combination complex rhythmic.

Persichetti composed *Divertimento for Band, opus 42* in 1949. There are sixth movement, first movement *Prologue*, second movement *Song*, third movement *Dance*, fourth movement, *Burlesque*, fifth movement *Soliloquy*, sixth movement *March*. Each movement is not relatedness together. The overall of tempo are fast, slow, fast, medium, slow, and fast. Each movement is separate each other and difference idea as well. The premier concert was performed in June 16<sup>th</sup>, 1950 at Central Park, New York by Goldman Band under the baton by himself.

### **Easter Monday on the White House Lawn by John Philip Sousa**

John Philip Sousa was the one of the most famous American composers for wind band with no doubt and also pioneered march music became concert band not played on the field. He composed numeral March music over 130 as we known him were “King of March”.

Sousa was born in Washington DC, America in 1854. Because of his father played trombone in US Marine Band, Sousa had been influenced in band music from his farther and got the privilege to be in the band since he was 13 year old. Host began studied singing, violin, piano, flute and several brass instruments at Esputa Conservatory of music. He became serious composition, which he studied with George Felix Benkert. After that he left from Marine Band to be conductor at Washington theatres when he was 20. He was keeping played violin and conductor. He was invited to conduct many orchestras. In 1880, Sousa was appointed be the fourteen conductor of the US Marine Band. That was the development of military band in America. Sousa composed, transcribe and arrange numeral of band music. His March, *the Gladiator* (1886) was famous in that time, sold over a million copies.

Moreover, he composed several types, including operettas, songs and suites. He did opera work such as *The Phoenix* (1875), *Our Flirtations* (1880), *The Wolf* (1888) etc. During 1892-1905 his Marine Band made tour to the North American continent, European and world tour in 1910-1911. After he became interesting in school music and conducted school bands. He died in 1932 by heart attack after rehearsing the Ringgold Band.

The *Easter Monday on the white house lawn* is the third movement of *Tales of Traveler Suite*. The *Suite Tales of a Traveler* got inspired from the Sousa's band concert tour around the world in 1910-1911. The third movement was first named *Coronation March*, which he composed on the ship for the coronation of the King George V of England in 1911. Whatever, he got denial note from Buckingham Palace. Later, *Coronation March* was changed name to *Grand Promenade at the White House* and finally to the current title. The inspiration is come from Sousa memories of the Easter egg-rolling festival of American tradition. Sousa wrote the note when it was present on the tour in 1928.

“With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby [street arabs], look on the scene with joy and pleasure.”

In 1928, The Sousa’s band celebrated the Sousa’s fiftieth year of position conductor of band that present the Golden Jubilee tour also inspired him composed *Golden Jubilee* March. Which the *Tales of Traveler Suite* was second most frequently performed. This is a very lightly dancing march with playful orchestration in simple Ternary form (ABA).

#### **4.3 Date, Time and Venue for the Performance**

Date: 31 January 2012

Time: 7.00 pm.

Venue: MACM, Music Auditorium College of Music, Mahidol University, Salaya Campus.

## CHAPTER V

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion

The purposes of the recital document were gain by the performer and had the wide range of conducting opportunities including understand in the historical, theoretical, and conducting considerations for the performances, which contains the process of score study, rehearsal techniques and preparation. Moreover, the recital document is allowed for assessment and evaluation of the concert preparation and performance process as the conclusion.

The recital was well prepared with the large number of the performers. It was determined that the candidate would conduct the Mahidol Symphonic Band through the 2011 school year to solve the problem of assembling a new occasionally wind ensemble for the Graduate Conducting Recital. The most of conducting students normally have traditionally assembled an independent ensemble for an occasion or being an assistant of the professor to conduct the university bands as the practical tools.

The Graduate Conducting Recital organized in the same concert with the Mahidol Wind Symphony, which means Mahidol Symphonic Band had to performed 60 minutes. The program note was provided briefly back ground of each pieces and composers and made the audiences understand in the perspectives of pieces.

The repertoires were selected from the standard literature for wind band. Most of the works represent standard twentieth century wind band repertoire; Holst's *First Suite*, Persichetti's *Divertimento for Band*, Sousa's *Easter Monday On The White House Law*. One work is a transcription of an orchestra work from the nineteenth century; Wagner's *Trauermusik* that Wagner used the elements from the opera of Weber named *Euryanthe*, and one work was the world premiere of a Thai contemporary composer; Ut-sa's *Of Faith & Reminiscences*.

## 5.2 Recommendations

### 5.2.1 Programs of Concert

#### *Program Order*

The programs should be divided into two sections with a small break for musicians, which will bring the energy and power of the musicians back after the intermission especially for brass players.

#### *Order Music*

Even though the program was planned couple months ahead before the concert, the problem of ordering and shipping the music materials to allow for adequate rehearsal and preparation time was a significant problem for this recital. Persichetti's *Divertimento for Band*, one of the works on the program was ordered from the United State but arrived to Thailand only two months before the concert date. It took almost two months after ordering to ship even requested with the express shipping method. Since the rehearsals were made 2 times per week, this piece had only few rehearsalsto prepare.

### 5.2.2 Preparation for Performance

#### *Rehearsal Plan*

The most difficult challenge for the conductor is how to organize and work with the large group of people. There were many problems that always happen and interrupted the rehearsal plan. For example, College of Music, Mahidol University is currently a significant music school and music center in Thailand. Many music events needed rehearsal space and occupied the band rehearsal room. Thus, sometimes it had to cancel some rehearsal or changed to sectional rehearsal and also missing some instruments that need to be used to the conference without make extra rehearsal because it still difficult to reserve the room for large ensemble as well.

The rehearsal is should well prepare forthe rehearsal venue plan and asking for an extra music including to find music many months ahead. And also find the time to rehearse in the concert place before to make the musicians familiar with the acoustics.

### *Extra Musicians and Missing Students*

Holst's *First Suite* calls for an extra instruments that are not commonly played in other pieces of the program. The extra musicians would be asked only for this piece that would made the rehearsal sometimes missed one of them.

At the same time, the other students in the band sometimes missed the rehearsal as well. The reasons could be the problem from health or because of the other activities of the college. Thus, progress in the rehearsals was not as quick as might otherwise be expected.

### **5.2.3 Preparation for the Concert Day**

#### *Concert Day*

This concert was fifty minute long without an intermission which made the musicians quite tired. Including the musician were tired from the sound check even the conductormade only the important points such as the changing tempo, running passage or intonation check and brass played octave lower for the high point to save an energy.

And also during the performance, some of musicians had the feeling of nervous and exciting that might be bring the musicians out of focus. Thus, the conductor must give the confidence for them, bring the courage and spirit to them when they were nervous during the performance including must be ready to give a cue when the musicians lose in some place during the performance.

Moreover, the details and cues for the concert would be informed to the musicians to make sure everything was run smoothly and suggested the good looking ways of the professional musician to the students in the band. However, the conductor should be ready to deal with any kinds of problems and must be concentrate to the performance.

### **5.2.4 Other Organizing Function**

#### *Organization*

Because it was the Conducting Recital that conductor would need to run and organized things. Then, the concentration would interrupt by all those things and including made the conductor felt tired before the concert.

To prepare the staffs for the concert day would be helpful to manage and conduct the cue for musician and other, such as closing and opening the door, stage managing, light and sound checking, and including to help other miscellaneous things instead of the conductor.



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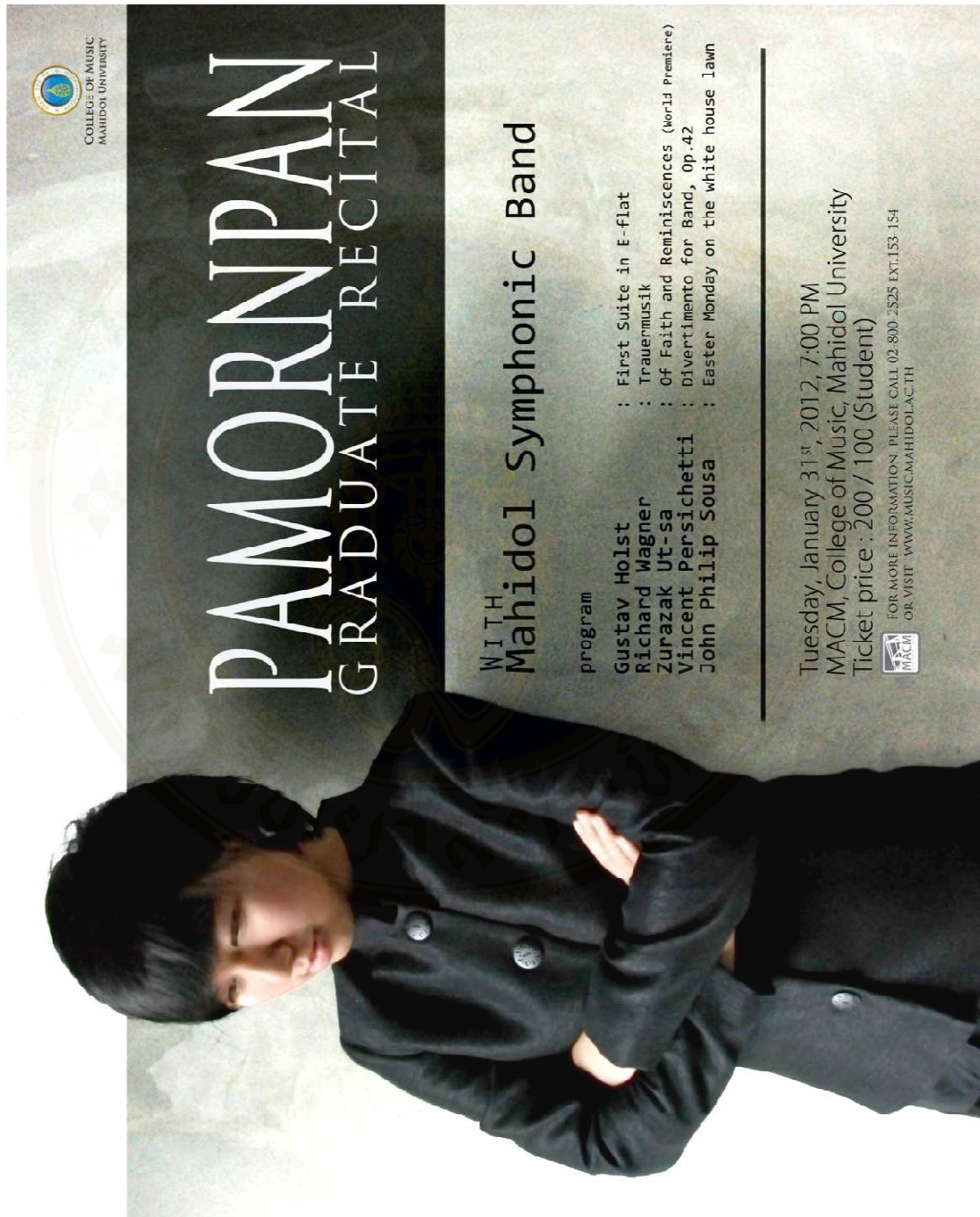
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Divertimento for Band by Vincent Persichetti	
I. Prologue	Track 4
II. Song	Track 5
III. Dance	Track 6
IV .Burlesque	Track 7
V. Soliloquy	Track 8
VI. March	Track 9
Easter Monday On The White House Lawn by John Philip Sousa	Track 10

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