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Movement 3 – Apollo Unleashed

Similar to Movement 1, Ticheli uses a familiar symphonic form for the last movement, and this sonata form is slightly altered to fit Ticheli's needs. The basic bones of the sonata form are present: exposition, development, and recapitulation. To the form, Ticheli adds a long introduction and coda, elements frequently found in a traditional application of the form. Ticheli refers to his version as a "quasi sonata form" for several reasons. The exposition has the required contrasting "A" and "B" themes, but not the typical tonic-dominant key structure. The "B theme" is the borrowed Bach Chorale BWV 433 (discussed earlier and mentioned again in Ticheli's performance notes). The "varied" recapitulation, however, does not have a full restatement of the "A theme" that is normally required for a sonata form. The concluding measures of the chorale, the "B theme" colored by a "flurry of 16th notes," is the climax of the recapitulation, the movement, and the symphony. This is a brilliant moment that magnificently punctuates an uplifting atmosphere of optimism.

Ticheli uses 46 measures to encompass the introduction. Throughout this long introduction, the elements of the movement are foreshadowed. The short punctuated chords, at first very sparse, gradually thicken and become the background for the "A theme" material. Example 21 illustrates Ticheli's explanation of the harmonic material: "a dominant-seventh chord combines with the tonic pitch." (F-A-Bb-C-Eb). (See Example 21 facing.)

The divergent scale passages used throughout the first two movements become a prominent feature in this movement. A canonic passage using this element leads to measure 26. (See Example 22 facing.)

The complex interpretation of the 12/8 (3+3+2+2+2) stays consistent throughout the movement and should not prove difficult. In measure 26 the harmonic element of the dominant seventh chord with the tonic note (F-A-Bb-C-Eb) starts to be revealed in linear form. (See Example 23 facing.)

The basic rhythmic aspect of the "A theme" is revealed in measure 31, using part of the harmonic material described above. (See Example 24 facing.)

A longer presentation of the melodic application of the harmonic schema is heard in measure 35 sounded by the first clarinet. (See example 25 below.)

Example 25: Melodic Elements



After a skillfully paced introduction, the "A theme" is finally presented in measure 47 by the first trumpet. Notice that the pitches are comprised of only the basic cell previously cited (F-A-Bb-C-Eb). (See Example 26 below.)

Example 26: A Theme



Example 21: Harmonic Material

Example 22: Divergent Scale Passages

Example 23: Linear Application of Harmonic Elements

Example 24: A Theme Rhythm

Harmonic structures that are presented in a linear form is a characteristic found in many of Ticheli's compositions. Another favorite technique used by Ticheli in almost all of his pieces is the layering of contrasting rhythmic patterns, creating a poly-rhythmic schema. In his performance notes, Ticheli explains that the use of the hemiola is an important aspect for this movement and that careful attention to the accents will help clarify this rhythmic element. Example 27, showing only the rhythm, illustrates a passage where Ticheli uses various forms of hemiola in a layered context.

Example 27: Various Applications of Hemiola

The score for Example 27 consists of four staves: Woodwinds, Trumpet 1, Horn 1/2, and Euphonium. Above the staves, measure numbers 52, 53, 54, 55, 56, and 57 are indicated. Instrument parts for Clarinet 3, Alto Sax 1, Clarinet 1/2, and Bass Clarinet are also listed. The Woodwinds staff shows a sequence of rhythms: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The Trumpet 1 staff is labeled 'implied simple-duple time'. The Horn 1/2 staff is labeled 'implied compound-duple time'. The Euphonium staff is labeled 'implied simple-quadruple time'. The score illustrates how these different implied rhythms are layered together, creating a complex poly-rhythmic texture.

An interesting note to the example above is that any sense of 3/4 meter is lost among the various implied rhythms.

A joyous outburst at measure 85 introduces a new theme using recognizable elements from previous movements. The constantly shifting metrical pulse is reminiscent of moments from other Ticheli works, most notably *Postcard* and *Gaian Visions*.

Example 28: Measure 85

The score for Example 28 shows measures 85 through 93. The key signature has one flat (B-flat). The time signature changes frequently: 3/4, 5/8, 3/4, 6/8, 7/8, 5/8, 2/4, and 3/4. The melody is characterized by syncopation and accents, creating a sense of a constantly shifting metrical pulse.

A brief reminder of the “A theme” leads to the presentation of the Bach Chorale BWV 433. Ticheli uses Bach’s original harmonic voicing of the chorale; however, he augments the rhythm to adapt to the faster tempo of the movement. By augmenting the rhythm this way, the Bach still sounds as a slow chorale juxtaposed against the faster tempo of Movement 3. Example 29 shows the original harmonization of the “first section” (full score measure 103) transposed for ease of comparison (the original key is F), followed by Ticheli’s adaptation in Example 30 (facing page).

Example 29: First Section Original Voicing (Transposed)

The score for Example 29 shows the first section of the original voicing of Bach Chorale BWV 433, transposed. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The key signature has one flat (B-flat) and the time signature is common time (C). The original voicing is characterized by a steady, slow harmonic progression in the right hand and a more active bass line in the left hand.

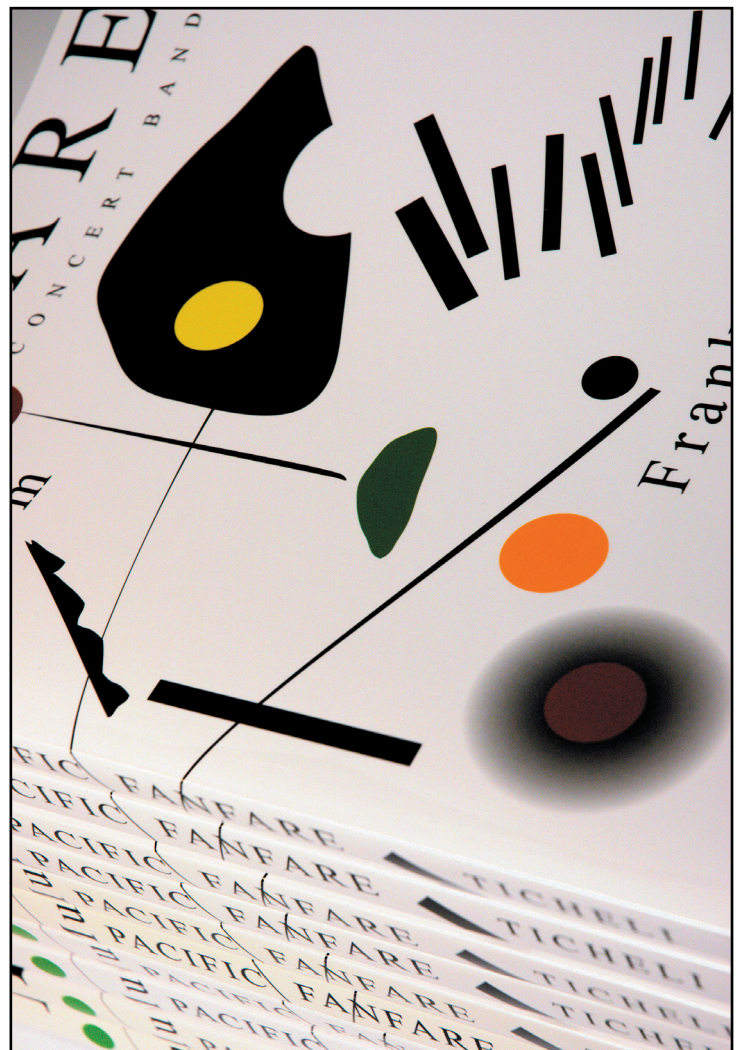
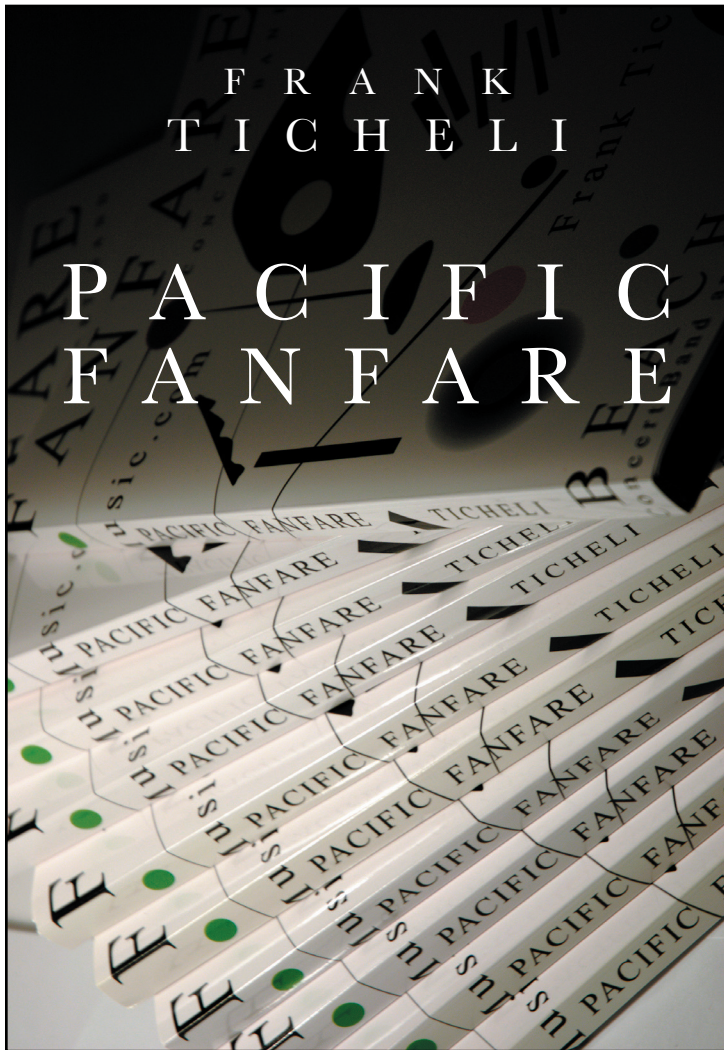
Example 30: First Section, Measure 103

103 **poco rit.** 104 105 $\text{♩} = \text{c. } 144$ 106 107 108 109 1. 110

Horns
Horns
Trombone 1
Trombone 2
Trombone 3
Euph. Tuba

mf *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*

Euph. has Hn.cues



A look at the full score will show fragments of the “A theme” scattered through the texture of various instrumental combinations. The “middle section” (full score meas. 123) and “final section” (full score meas. 235) are shown below in the original harmonization as a guide for comparison to the other appearances of this theme in score.

Example 31: Middle and Final Section Original Voicing (Transposed)

The accompanying texture at measure 123 now uses the familiar ascending P4 pattern, vaguely hinting at the Main Theme from Movement 1, in combination with other melodic elements from this movement.

The development section begins at measure 134. The “A theme” and harmonic cell are transposed and reordered, the ascending scale passage is fragmented and inverted, and multiple layers and manifestations of hemiola rhythms are all explored and developed; a very traditional application of the development section in a very modern context. Look for these elements as you examine the full score between measures 134 and 214.

A brief return of the Chant Theme from Movement 2 begins in measure 214.

Example 32: Chant Theme Quotation

from GIA Publications, Inc.



“I do believe that for the band community to grow artistically, some things are going to have to change. Simply, we need better, more interesting literature and a dedication to the creation of new, *different* works. Much of the industry is now controlled by a handful of major publishers and as such they can dictate which pieces will be popular and receive the most exposure. I think it is essential for band conductors to find and nurture the music that lies on the fringes. Only then will the rest of the concert world start to recognize the wind band for what it can become: the most influential and relevant live performing ensemble in concert music.”

Eric Whitacre

writing in *Composers on Composing for Band*, vol. 2 (pp. 266-67)

A more distinct quotation of the Main Theme, the ascending “rocket-like” tone clusters, and the dance-like rhythms from Movement 1 appear in measure 221.

The image shows a musical score for measures 220 through 223. It is arranged in four staves: Woodwinds (top), Trumpets, Horns, and Low Brass (bottom). The key signature is one flat (B-flat) and the time signature is 3/4. Measure 220 shows the beginning of the section with a rest for the woodwinds and brass. Measure 221 features a prominent ascending eighth-note motif in the woodwinds, which is mirrored in the trumpets and horns. The low brass provides a harmonic foundation with sustained notes. Measure 222 continues the woodwind melody with a triplet of eighth notes. Measure 223 concludes the phrase with a final flourish in the woodwinds and a rest for the other sections.

A short return of the “A theme” from this movement sets up the “final section” of the Bach chorale. The running sixteenth notes that accompany this final statement are laced with rhythmic aspects of the “A theme” but no direct quotation of the “A theme.”

The beginning of the coda, measure 250, is dominated by the timpani similar to the end of Movement 1, except here the timpani solo is more declamatory. One last reminder of the ascending P4 motif (trombones), fragments of the “A theme” from Movement 3 (trumpets), and shades of quartal harmony used throughout the symphony (saxophones) are layered together at measure 256. One final “shout” of the Main Theme from Movement 1 at measure 264 concludes the symphony.

Ticheli mentions that he took time to meticulously indicate articulations and dynamic levels. The articulations are particularly important in helping define the character of the “dance-like” quality of his melodies and motives. Close attention to the articulations in all three movements will help distinguish the important elements among the multiple layers of textures prevalent throughout the symphony. While the dynamics are straight forward and clearly marked, it is incumbent on the conductor to maintain the proper balance as it pertains to their particular instrumental sections to clearly delineate between foreground and background material.

CLOSING THOUGHTS

This is Ticheli’s most mature work for winds. Nothing else he has composed for winds to date comes close to the scope and breadth of this piece. Although several compositions were mentioned above showing comparison moments, this piece unmistakably has an identity of its own. The comparisons were intended to help conductors establish a mental image of what to expect and the complexities with which Ticheli composes his music. If an ensemble can not handle *Postcard*, *Blue Shades* or *Gaian Visions*, Ticheli’s other more mature wind works, this piece will be impossible to prepare. It might prove useful to program these and other pieces over a series of concerts before attempting this symphony in order to prepare the musicians for this most demanding piece. It can not be properly prepared on a short rehearsal schedule. Even those who would be tempted to program only the last movement due to its grade 5 classification will find it necessary to give more rehearsal time to this piece. As is typical with most of Ticheli’s other compositions, this one has virtually no repeated sections, except for seven measures in the first movement; that leaves 508 measures (less the seven) that will need to be rehearsed, just to put it in perspective.

(Continued on page 51)

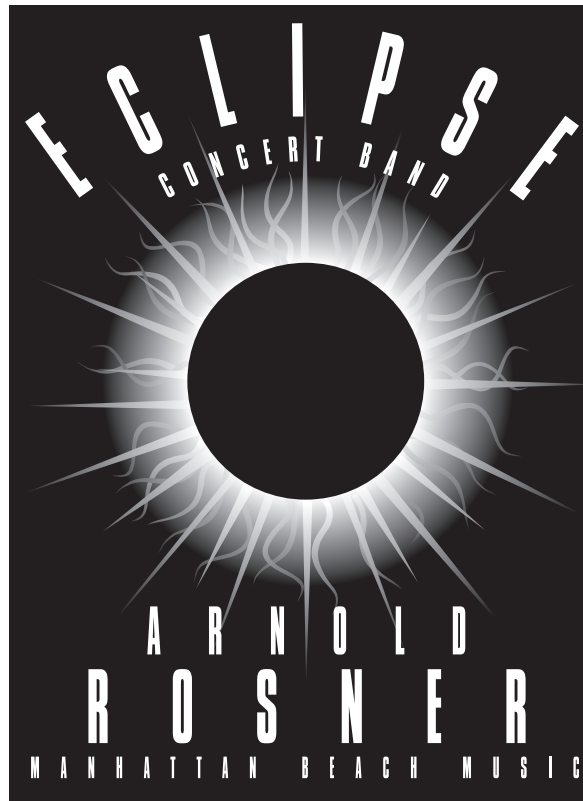
they are also occasionally used harmonically as well.) Indian ragas have two “fixed” notes and three, four or five variable pitches. The fixed pitches are usually a fifth apart, are called Sadja (SA) and Pañcama (PA), and are played as drones throughout the performance. Rosner’s SA and PA are F and C respectively, and these two pitches sound as pedals virtually constantly. The work requires two sets of timpani, probably a means of replicating the tuned drums of Indian music.

Ragas are an improvised form in which the performer begins with the ending notes of the melodic pattern then develops more and more elaborate preparations leading to these final pitches using only the notes specified for the particular raga he or she is performing. Rosner’s raga develops exactly the same way. The opening segments are transparently scored with often only a single melodic line over drones and simple drum patterns. Very slowly the work develops more density with busier melodic patterns, more active drumming and rudimentary counterpoint. Ultimately, many strands

of differentiated subdivision are superimposed, generating extended passages of immense complexity both melodically and rhythmically. Rosner has also attempted to integrate Indian rhythms (talas) into his work. 5/8 meter represents Rupaka tala, and 4/4, divided 3+2+3, derives from Matya tala.

Apart from these considerations, Raga! also displays certain Western musical characteristics. Most notable is a brief chorale that appears frequently and seems to be intended to separate individual sections of the work. This chorale is harmonized in parallel fifths and the melody is drawn directly from the raga. Later in the composition this melody reappears in the style of a cantus firmus. Also, the opening bars recur twice, once as an exact repeat, the second time considerably altered, which would appear to be an acknowledgement of Western concepts of formal construction.

In this remarkable work, Rosner has captured the mesmerizing quality of Indian music and successfully translated it into the concert band medium. There can be little doubt that this composition will quickly establish itself in the repertoire of fine high school, college and professional bands.



(Ticheli — Symphony No. 2, Continued from page 36)

This symphony can easily take its place next to *Symphony in B-flat*, *Hammersmith*, *Lincolnshire Posy*, *Emblems*, *A New England Triptych*, *La Fiesta* or any number of other masterpieces for winds. From *Portrait of a Clown* to *Symphony No. 2*, those who enjoy performing and listening to wind music are indebted and owe a great deal of gratitude to Frank Ticheli for the meticulous quality and craftsmanship that he puts into every one of his compositions. At a time when other major composers focus their talents strictly towards the orchestra environment, Ticheli remains an advocate of good music, regardless of the medium.

“Most directors understand the benefits of bringing [the best] music to their students...It can fuel the students’ enthusiasm in ways that transcend words. It can nourish their souls, teach them about beauty, and enhance their lives. How unfortunate it would be to squander these possibilities on anything but the best music.” (Frank Ticheli, foreword, *Best Music For Young Band: Revised Edition*, by Thomas L. Dvorak; Manhattan Beach Music: 2005.)