A master's recital in conducting

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University of Northern Iowa
A MASTER’S RECITAL IN CONDUCTING

An Abstract of a Recital

Submitted

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

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University of Northern Iowa
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This Study by: Lucas Harry Petersen

Entitled: A MASTER'S RECITAL IN CONDUCTING

has been approved as meeting the thesis requirement for the
Degree of Master of Music

Date
Dr. Danny Galyen, Chair, Thesis Committee

Date
Dr. Rebecca Burkhardt, Thesis Committee Member

Date
Dr. Alison Altstatt, Thesis Committee Member

Date
Dr. Kavita R. Dhanwada, Dean, Graduate College
These Recital Performances by: Lucas Harry Petersen

Entitled: A MASTER’S RECITAL IN CONDUCTING

Dates of Recitals: April 4, 2017 and April 26, 2017

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ABSTRACT

Lucas Harry Petersen conducted in two recitals which took place on the evenings of Tuesday, April 4, 2017 and Wednesday, April 26, 2017 in the Great Hall at the Gallagher Bluedorn Performing Arts Center. The recitals were presented in partial fulfillment of a Master of Music in conducting. The full program consisted of three contrasting pieces: Dana Wilson’s *Shortcut Home* for wind band, Charles Gounod’s *Petite Symphony* for wind octet and flute, and Gordon Jacob’s *Symphony AD 78* for wind band. The performing ensembles were the University of Northern Iowa Symphonic Band, and a chamber group comprised of undergraduate and former students from the University of Northern Iowa School of Music.

*Shortcut Home*, Dana Wilson

A native of Lakewood, Ohio, Dana Wilson (b.1946) holds degrees from Bowdoin College, the University of Connecticut, the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. In 1987, he became recognized in the wind band community when his composition *Piece of Mind* (1987) won the Sudler International Wind Band Composition Prize. Since then, he has written several well-known pieces

In 1998, Mindy Scheierman, director of the Hillsborough High School Band in Hillsborough, New Jersey, commissioned Wilson to write a piece to commemorate the opening of a new building for the school’s fine arts program.² The end result was *Shortcut Home*—a short, celebratory fanfare that Wilson describes as “a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz idioms, the music proclaims and cascades, always driving towards the ‘home’ of the final, C major chord.”³

*Shortcut Home* was composed for a standard wind band with optional oboe, bassoon, and bass clarinet parts. Although written and premiered in 1998, it was not published until five years later by Boosey & Hawkes. The piece runs almost three minutes in length. The optional instrumentation, short duration, and relatively manageable ranges help to make this piece accessible for many ensembles of varying skill levels.

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*Shortcut Home* is through-composed and can be broken down into seven different sections, with each section presenting and combining various melodic and rhythmic motives. Though all sections differ from one other, there is a recurring rhythmic motive (motive A) that is initially presented by the trumpets in the first four measures of the piece:

Example 1, Motive A. Dana Wilson, *Shortcut Home*, mm 1-4, Trumpets 1-4.

This motive is present in six of the seven sections in various stages of elaboration and serves as both unifying material and as the main source of rhythmic drive of the piece.

There are four other identifiable motives in addition to this primary motive, given below as motives B-E in Examples 2-5.

Example 2, Motive B. Dana Wilson, *Shortcut Home*, mm. 15-18, Alto and Tenor Saxophones.
Example 3, Motive C. Dana Wilson, *Shortcut Home*, mm. 30-33, Trombone and Tuba.

Example 4, Motive D. Dana Wilson, *Shortcut Home*, mm. 48-51, Trumpets and Horns.

Example 5, Motive E. Dana Wilson, *Shortcut Home*, mm. 69-72, Tuba.

While motives A, B, and D are more melodic in nature, the ostinato motives C and E are more functional and provide the underlying rhythmic pulse. Wilson weaves and interplays fragments of each of the melodic motives throughout the piece, sometimes on top of the ostinato motives. It is not until close to the end of the piece—measure seventy-nine—that Wilson simultaneously presents all five motives, as shown in Example 6 below.
In Example 6 above, motives C, D, and E all appear in their original form, while motives A and B are slight variations of the original statements that occur earlier in the piece.

Harmonically and rhythmically, this piece draws upon various jazz idioms. Quartal and quintal harmonies are common, as well as syncopated rhythms and articulations common to many jazz styles. These driving rhythmic pulses and tonally ambiguous harmonies add to the constant forward motion towards the final C major chord in measure ninety-four. This chord is the first and only major chord of its kind and occurs in the first and only tutti measure of the entire piece—or as Wilson describes it, “home”.4

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Petite Symphonie, Charles Gounod

French composer Charles Gounod (1818-93) is known as one of the nineteenth century’s most prolific composers of both sacred and secular music. Though often overshadowed by the music of his contemporaries such as Saint-Saëns, Bizet, and Debussy, Gounod’s music is often viewed as an essential part of the French nationalistic—and anti-Wagnerian—musical repertoire. In fact, both Saint-Saëns and Debussy defended Gounod’s place in history, with the latter remarking, “Gounod, for all his weaknesses, is necessary.”5 However, while others were quick to use Gounod’s music and successes in opposition to Wagner, Gounod himself was hesitant to make public his views on the titan of German romanticism, even once remarking, “I know what I think [about Wagner], but I would rather not say it.”6

Gounod wrote hundreds of sacred and secular pieces in various genres throughout his lifetime. While best known for his grand operas Faust (1856-59) and Roméo et Juliette (1867), as well as the popular Ave Maria descant (1852), he

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6 Marie Anne deBovet, Charles Gounod: His Life and Times, (London: S. Low, Marston, Searle & Rivington, 1891), 233.
is—perhaps surprisingly—also very well-known for his lighthearted composition *Petite Symphonie in B-flat Major* (1885) for flute and wind octet.

Described by Edward Blakeman as “a benchmark for French wind ensemble music,” Gounod’s *Petite Symphonie* was written as a tribute to his friend Paul Taffanel (1844-1908), a noted flute virtuoso and founder of the French Flute School at the Paris Conservatoire. Taffanel established the *Société de musique de chambre pour instruments a vent* (Wind Chamber Music Society) in 1879, and the *Petite Symphonie* was premiered at a concert for the Society on April 30, 1885. According to James Harding, “He [Gounod] would doubtless have been shocked had he known that this unambitious piece was to survive long after his sacred ‘frescoes’ were dead.” *Petite Symphonie* is scored for a standard wind octet (two oboes, two clarinets, two bassoons, and two horns) and solo flute. Like many symphonies, it contains four contrasting movements—fast, slow, scherzo, and fast—and it runs almost twenty minutes in length.

The first movement, *Adagio et allegretto*, is in standard sonata-allegro form with a slow introduction and a coda. It starts and ends in B-flat major—with the modulations common to sonata-allegro form—and remains in common time for

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Ibid.
the duration of the movement. The eighth-note consistently maintains the pulse, and although Gounod graciously distributes important motives across the ensemble, the clarinets and oboes have the bulk of the melodic material throughout the movement.

The second movement, *Adante Cantabile*, is sometimes referred to as the flute aria. As Harding describes it:

…[it] spins out a long cool melody of irresistible charm with ornamental flourishes that are an integral part of the line. As elsewhere, the effect is vocal, operatic even, though Gounod was able to control the embellishments and did not have to suffer the interference of prima donnas.10

The flute aria description is further reinforced by the movement’s simple ternary form—one that is standard in the *da capo arias* prevalent in the operas and oratorios of the Baroque and Classical eras. The movement starts and ends in E-flat major and remains in triple meter throughout its entirety. Other than a few moments of back-and-forth with the oboe, the vast majority of melodic material belongs to the flute—with the other instruments supplying harmonic and rhythmic support.

The third movement, *Scherzo*, is in compound ternary form with a short introductory fanfare led by the horns, and it is the only movement in compound

10 Harding, *Gounod*, 212.
meter. The A section begins in B-flat major, the B section in G-minor, and the trio is in E-flat major and contrasts in style with the previous two sections. Melodic material is more evenly distributed between the flute, oboes, and clarinets in this movement than in the others, and the horns and bassoons—again—primarily play supportive roles.

The fourth movement, *Finale-Allegro*, is in a modified sonata form in a duple meter. Once again in the home key of B-flat major, it follows the standard modulatory practices of the form—with the exception of the recapitulation, which begins in the dominant key area and does not return to tonic until the arrival of the secondary subject. Unlike the other movements, however, melodic material is fairly distributed throughout this movement, giving each instrument some time in the spotlight.

*Symphony AD 78, Gordon Jacob*

Gordon Jacob (1895-1984), though often overshadowed by his colleagues, was one of the more prolific composers and educators to emerge from Britain in the twentieth century. He started playing the piano and arranging short tunes for his brother at an early age, and during his primary education, he played percussion and composed for the orchestra at Dulwich College Preparatory...
School. On August 26, 1914, he enlisted to serve his nation in the Great War, and was eventually taken prisoner after close to 740 members of his 800-member battalion were slain on the front lines. While in the prison camps, he read old orchestration books from their meager libraries, and arranged folk-tunes for a ragged band of captured soldiers playing instruments in various states of disrepair. After the war, he continued his education at the Royal College of Music under the direction of some of the most famous musicians of the time, including Sir Adrian Boult and Ralph Vaughn Williams.

The *Symphony AD 78* was commissioned by the Arthur Doyle Concert Band in celebration of their founder and conductor’s seventy-eighth birthday—hence, the “AD 78” in the title. Jacob and Doyle were good friends who kept regular correspondence, and according to the band’s current director, Trevor Farren, it was well-known that Doyle—a famous euphonium player—organized and promoted regular concerts for the band. The *Symphony AD 78* premiered on December 16, 1978 at the Carrs Lane Church Centre in Birmingham, England, and was published by G & M Brand Music Publications Ltd. in 1994. It is a

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12 Ibid., 17-23.
13 Trevor Farren, email correspondence, October 9, 2015.
three-movement work for a standard wind band with optional organ accompaniment, and when performed in its entirety, contains close to fifteen minutes of music.

The first movement, *Maestoso/Allegro risuloto*, is in sonata-allegro form with a slow introduction that begins with a bold fanfare shown below in Example 7.

Example 7: Gordon Jacob, *Symphony AD 78*, mm 1-4, Trumpets, Horns, and Trombones.

The combination of dotted rhythms, unstable opening chord (G minor seventh in first inversion), successive dissonant harmonies, and the dramatic resolution to an open fifth all help to establish the feeling of uneasiness that pervades the movement.
The melodies, rhythms, and harmonies of the exposition and recapitulation are almost identical. In the recapitulation, Jacob creates contrast by altering the timbres, textures, and tonal centers. Though the key signatures suggest F-major and A-flat major, the melodies and supporting harmonies are primarily modal, and there is never a strong cadence to provide harmonic stability. The unique eight-measure coda, shown below in Example 8, begins with a grand pause and is only played by the horns:

Example 8: Gordon Jacob, *Symphony AD 78*, mm. 246-252, Horns 1-4

![Example 8: Gordon Jacob, Symphony AD 78, mm. 246-252, Horns 1-4](image)

In addition to the lack of a final bar-line, the half-step relationship between the A-flat in the second and fourth horn parts and the G-natural in the tuba and organ that begins the second movement suggests that the second movement should begin *attacca*.

The second movement, *Largo*, is in ternary form and melodically characteristic of Jacob’s earlier compositions. It is thinly scored—the full ensemble plays only eight measures together throughout the movement, and the
melodic line is played in unison or at the octave in several different voices. Like the first movement, it is modal and harmonically unstable until the last three measures, where we hear an authentic cadence in C major—the first authentic cadence of the piece.

The final movement, *Allegro ma non troppo*, is in a modified sonata form and begins much the same as the first movement—with a sizeable introductory fanfare in the trumpets. While the exposition and development are ‘standard’ to the form, after restating the primary theme in the recapitulation, Jacob inserts material from the second movement. He also uses the opening fanfare from the beginning of the third movement to announce the arrival of the coda—where he then introduces a *Giocoso* section featuring a new, humorous melody, shown below in Example 9.

Example 9: Gordon Jacob, *Symphony AD 78*, mm. 505-507, E-flat and B-flat Clarinets.

The grace notes in the third measure of this motive are punctuated by the xylophone, giving this final theme a jocular quality. This *Giocoso* section is
followed by final statements of the two themes found in the primary subject to bring the piece to its end. Four measures before that end, Jacob has the entire ensemble playing a unison A followed by a unison D—a humorous final tribute to the man who commissioned this wonderful symphony for band, his friend Arthur Doyle.

CONCLUSION

This recital fulfilled the requirements set forth by the conducting faculty and featured a short, exciting modern piece, a chamber piece from the standard wind music repertoire, and an infrequently performed masterwork from the British wind band tradition. Though they were not performed on the same evening, a recital consisting of these three pieces would adequately portray both the evolution and the versatility of the modern wind band.
Bibliography


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presents

Lucas Petersen
In a Graduate Recital

In partial fulfillment of the requirement for the MM degree in Instrumental Conducting

Dana Wilson
(b. 1946)

Petite Symphonie in B-flat Major (1885)
Charles Gounod
(1818-93)

I. Adagio, Allegro
II. Andante cantabile
III. Scherzo: Allegro moderato
IV. Finale: Allegretto

Symphony AD 78 (1994)
Gordon Jacob
(1895-1984)

I. Maestoso/Allegro risoluto
II. Largo
III. Allegro ma non troppo

7:30PM, Great Hall, Gallagher-Bluedorn Performing Arts Center
April 4 & 26, 2017