

2018

A master's recital in conducting

Logan Scott Vander Wiel
University of Northern Iowa

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A MASTER'S RECITAL IN CONDUCTING

An Abstract of a Recital

Submitted

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

Logan Scott Vander Wiel
University of Northern Iowa
May 2018

This Study by: Logan Scott Vander Wiel

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. Cayla Bellamy, Thesis Committee Member

Date

Dr. Patrick Pease, Interim Dean, Graduate College

These Recital Performances by: Logan Scott Vander Wiel

Entitled: A MASTER'S RECITAL IN CONDUCTING

Dates of Recitals: November 9, 2017; February 21, 2018; and April 18, 2018

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ABSTRACT

Logan Scott Vander Wiel conducted on three recitals which took place on the evenings of Thursday, November 9, 2017; Wednesday, February 21, 2018; and Wednesday, April 18, 2018, 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 five contrasting pieces from the standard repertoire: Alfred Reed's *Russian Christmas Music* for wind band, Gordon Jacob's *An Original Suite* for wind band and his *Old Wine in New Bottles* for thirteen winds, Michael Daugherty's *Alligator Alley* for wind band, and Guy Woolfenden's *Gallimaufry* for wind band. The performing ensembles were the University of Northern Iowa Symphonic Band, the University of Northern Iowa Concert Band, and a chamber group comprised of undergraduate and graduate students from the University of Northern Iowa School of Music.

Russian Christmas Music, Alfred Reed

In 1944, twenty-three-year-old Alfred Reed, staff arranger and copyist for the 529th Army Air Corps Band in Atlantic City, NJ, was invited to participate in a special concert in Denver, Colorado.¹ There, a select group of musicians from several of the leading wind bands from across the country would gather together to premiere works by both American and Russian composers in an effort to strengthen relations between the United States and the Soviet Union. Roy Harris organized the event, programming a

¹ Roy Stehle, "FSW Music Program Notes for Band and Wind Ensemble Music," FSW Program Notes, accessed March 03, 2018, http://fswinds.org/pgm_note/notes_qr.html#Reed_Alfred.

transcription of a movement from his sixth symphony, titled “Gettysburg,” as the American work. The Russian work was initially planned to be Sergei Prokofiev’s *March op. 99*, however, Harris discovered just two weeks before rehearsals were set to begin that Alfred Reed’s band had already premiered the Prokofiev work earlier that year. So, with little time left, Harris commissioned an original work from Reed, based on Russian music and style, to be premiered alongside Harris’ work.

Alfred Reed completed *Russian Christmas Music* in just eleven days, followed by an additional two days for him and other staff arrangers to write out the parts for rehearsals. Reed scored the work initially for a small band of twenty-eight players,² which featured relatively limited instrumentation.³ The work was premiered on December 12, 1944, and revised to its present form in the following years.⁴ This work catapulted Alfred Reed to the forefront of composers of original music for wind band, and his subsequent compositions, including *Greensleeves* (1962), *Othello* (1977), *The Hounds of Spring* (1980), and *El Camino Real* (1985) all reside in the standard repertoire for wind band.

Russian Christmas Music is a single movement work, but there are four clear sections. The first section, which Reed titled “Children’s Carol,” is a setting of a

² Douglas M. Jordan, *Alfred Reed: a bio-bibliography* (Westport, CT: Greenwood Press, 1999), 20.

³ James E. Williamson, *Russian Christmas music and Alleluia! Laudamus te by Alfred Reed: an analysis and comparison*, PhD diss., University of Wyoming, 1980, 64.

⁴ Alfred Reed, *Russian Christmas Music*, Score (Van Nuys, CA: Alfred Publishing, 1969), i.

sixteenth-century Russian Christmas carol. The second section, subtitled “Antiphonal Chant,” is meant to emulate the music of the Eastern Orthodox Church. This genre is exclusively vocal, so the musicians must perform this section as lyrically as possible. The section is largely modal or written using parallel fifths, in the vein of medieval liturgical writing. The third section, “Village Song,” is bookended by a cadenza for unaccompanied English horn. Small interjections from high woodwinds and horns interrupt the soloist before transitioning into a slow chorale. As the woodwinds and glockenspiel play this chorale, pizzicato double-bass performs a moving eighth-note passage underneath. The section leads back into a reprisal of the English horn solo which drives to the final section of the work, “Cathedral Chorus.” It slowly builds to a false resolution, followed by a chorale using melodies from earlier. With the completion of this chorale, the full band pushes to a final resolution.

Reed established his position as a wind band composer immediately following the composition of *Russian Christmas Music*, which was his first for the ensemble. He admits, though it has found itself in the standard repertoire, that it is not his best work: “I regard it strictly as a young man’s piece.”⁵ While one can point to components of the music which are rushed or hastily done, *Russian Christmas Music* deserves its place in the standard wind ensemble repertoire.

An Original Suite, Gordon Jacob

Gordon Jacob was an incredibly prolific and famous British composer, composing music from the late 1920s until his death in 1984. Jacob began studying composition and

⁵ Douglas Michael Jordan, *Alfred Reed: the Man Behind the Music*, 125.

conducting in 1918 at the Royal Academy of Music.⁶ His teachers included Adrian Boult, famed conductor of both the BBC Orchestra and the London Philharmonic, and Ralph Vaughan Williams. Although Jacob and Vaughan Williams did not get along particularly well, Vaughan Williams entrusted Jacob to transcribe several of his works for the Publisher Boosey and Hawkes. Vaughan Williams, whose 1923 *English Folk Song Suite* is among the masterworks of the wind band repertoire, introduced Jacob to the world of band writing, which was incredibly popular in Great Britain at the time. Jacob took advantage of the popularity of the wind band by transcribing his orchestral work, *William Byrd Suite*, for wind band in 1924.

An Original Suite, which Jacob finished shortly after completing *William Byrd Suite* in 1924, marks his first original composition for the wind band medium. Jacob originally wanted to call the work *Suite for Military Band*. However, Boosey and Hawkes wished to differentiate it from the transcriptions and settings of folk music which were popular at the time. They added the word “original” to the title to help indicate that Jacob used all original themes.⁷

The first movement is titled “March” and roughly follows the standard march form commonly used in British works of the time. Jacob establishes multiple themes and varies them throughout the work. The opening section has two themes, one in a stately G minor, and the other in a softer G major. Descending melodic gestures transition from the

⁶ Marc Decker, *An analysis of and conductors guide to Gordon Jacobs "Old wine in new bottles" and "More old wine in new bottles"*, PhD diss., University of Iowa, 2013, 13.

⁷ Gordon Jacob. *An Original Suite*. Score, (New York: Boosey & Hawkes, 2007), 3.

end of the second theme to a rowdier third theme which begins the B section. This section ends with a similar transition to the one after the first section. The trio, in the relative major of B-flat, is a subdued section featuring a call and response section between selected woodwinds and brass. Jacob continues the movement with a return of themes from the A section with variations placed on top of them: first in a fanfare found in the trumpets and trombones, then with a florid sixteenth-note pattern in the high woodwinds and cornet. The first movement ends with a small coda section and a reference to the snare drum from the beginning followed by a G major chord which is held over by the cornets and trombones.

The second movement, “Intermezzo,” features variations on a simple melody which begins in the alto saxophone. The band passes the melody from player to player as the music ebbs and swells throughout the movement with emphasis added by percussion. This melody sounds three times with a small interlude between the second and third statement. This melody is in A minor but is cleverly written to imply C major giving it a bittersweet sound.

The third movement is titled “Finale” and returns to G minor and B-flat major. Here Jacob experiments with composing the melody in 2/4 time with the accompaniment in a lilting 6/8 time. The result is a shifting foundation which never feels entirely comfortable. Between the statements of the rondo are episodes of contrasting style, including one that is loud and rambunctious and one which is a variation on the rondo. As with the first movement, this movement ends with a short coda section and concludes with a sustained B-flat major chord.

Gordon Jacob would continue to write for winds throughout his entire life, creating numerous masterworks including his last original work for band, *Symphony AD 78*. He also composed many solo works for winds as well as several works for groups of wind instruments.

Old Wine in New Bottles, Gordon Jacob

In 1959, Jacob was commissioned to write a work for the St. Bee's Festival of Music.⁸ This event would involve current players from the school as well as several noted alumni performing a concert together. What came of this commission was his work *Old Wine in New Bottles*. This title perfectly describes the new setting of old folk songs.

Jacob scored *Old Wine in New Bottles* for thirteen winds including two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, and two trumpets.⁹ Each movement follows a theme and variations form as the performers pass melodies from instrument to instrument while texture and rhythm change underneath. The writing is decidedly humorous and continually surprises performers and listeners alike as the melodies twist and turn through each variation. In his book on orchestration, Jacob discusses the use of wind instruments in general, stating that “[one must] be able to recognize instantly the sound of any instrument,” and “extremes in pitch, high pitch

⁸ Decker, Conductors guide to Gordon Jacobs "Old wine in new bottles" and "More old wine in new bottles", 2013, 22.

⁹ Gordon Jacob. *Old Wine in New Bottles*. Score, (Oxford: Oxford University Press, 1960), ii. Though three of the wind parts are marked ad lib, they very often include, as in the trumpet parts, undoubled lines which help fill out the harmony and voicing of the work.

especially, should be avoided except for brief passages.”¹⁰ Jacob uses these ideas extensively, scoring for instruments in comfortable ranges, seldom venturing into particularly high notes except for special effect.¹¹

The first movement, “The Wraggle Taggle Gipsies,”¹² tells the story of a wealthy woman who, fed up with her boring and comfortable life, abandons her home to wander with a group of traveling Gipsies. Her husband attempts to convince her to return to her life of comfort, but she has made up her mind and stays with the wanderers. Jacob begins the movement in D minor, passing open fifths between clarinets, flutes, and muted trumpets before the first statement of the melody appears in the bassoon. The work begins to transition through variations where Jacob relies heavily on canonical entrances to create unique harmonies and exciting modulations add to the tension. A polychordal transition returns the tonality to D minor where, in the original folk song, the man is pleading with his beloved to return home to their comfortable life. This plea is unsuccessful, as a boisterous final variation begins, faster than before, indicating that his wife has decided to continue her new life with the traveling Gipsies.

¹⁰ Gordon Jacob, *The elements of orchestration* (New York: October House, 1962), 190-191.

¹¹ Jacob seems reluctant to put incredibly high ranges for instruments unless for a specific effect. For example, Jacob has the second flute player perform a passage on piccolo rather than have the sound of flute in their extreme upper range. In the third movement, however, he uses the high register of the horns in a particularly triumphant section.

¹² Gipsie is the English spelling, as opposed to the American spelling of Gypsie. The former will be used throughout as that is what Gordon Jacob uses in the work.

“The Three Ravens” tells the story of a group of ravens looking over a field discussing where they shall find their next meal. They observe a fallen knight whose dogs and hawks watch over his body. Eventually, a deer comes along and buries him near a river, denying the three ravens their meal. Jacob continues to use imitation as a compositional device, passing the melody from player to player. The entire movement is in G minor with a Picardy third at the end for a final cadence on G major. This movement is the simplest movement of the suite harmonically; Jacob instead relies on changing the orchestration for each statement of the melody instead of experimenting with changes in harmony.

The third movement, “Begone, Dull Care,” is a song about living a carefree life. The lyrics discuss the merits of leading a simple and stress-free life. The variations of the tune are in F major and its relative minor of D minor. There is a brief venture into C major in the first variation, but this returns quickly to F major. Jacob, in this movement, uses quartal and quintal harmony to add an interesting effect underneath the tonal melody and, as with the polychords used in the first movement, to aid in facilitating fast modulations to other keys.

The final movement, “Early One Morning,” is the longest and most complex. The source song tells the story of a maiden who is wooed and subsequently abandoned by a lover, with the various style and tempo changes emphasizing the rollercoaster of emotions felt by the protagonist of the song. The movement is primarily in B-flat with brief forays into D-flat major, D major, and D minor. The coda of the movement wanders tonally through multiple keys before ending on a B-flat major chord. This movement has

one of the more humorous moments near the end, with two moments designed to sound like endings that stop before their resolutions—only to change style and character completely.

This work was met with great success and is a part of the standard chamber wind repertoire. It is for a unique ensemble which has only ever been written for one other time in the standard repertoire, also by Gordon Jacob, in a sequel of sorts titled *More Old Wine in New Bottles* which he wrote in 1977. This work, often performed alongside *Old Wine in New Bottles*, sets four additional folk songs in a similar style to the original.

Alligator Alley, Michael Daugherty

Michael Daugherty is an American composer from Cedar Rapids, Iowa who has made a name for himself as a composer writing music using pop culture references.¹³ His *Metropolis Symphony* is an homage to the Superman comics while music like *Bells for Stokowski* is a reference to the longtime conductor of the Philadelphia Orchestra, Leopold Stokowski.¹⁴ He recently won a Grammy for his composition *Tales of Hemingway* for solo cello and orchestra.

In 2003, Daugherty was commissioned to write a work for young bands by the American Composer's Forum for the BandQuest line. Daugherty chose to write the work *Alligator Alley* based on a stretch of highway between Naples and Ft. Lauderdale,

¹³ Judson Scott, "Michael Daugherty," in *A Composer's Insight*, ed. Timothy Salzman, vol. 1 (Galesville, MD: Meredith Music Publications, 2003), 37.

¹⁴ Rachael Goins. *Musical Analysis of: Dead Elvis by Michael Daugherty*. Thesis. 2012, 4.

Florida, which cuts across the Everglades.¹⁵ Here, the American Alligator makes its home. Daugherty hoped to bring attention to the American Alligator, an endangered species, by writing this work to help keep the creature in the minds of Americans.

The work changes meter frequently but is primarily in 5/4 time, with the bassoons carrying much of the melody throughout. Featuring the bassoons in this way is an interesting choice; composers rarely feature the bassoon in music written for this age range. Daugherty dedicates the work to his “fourteen-year-old daughter Evelyn, who plays a mean bassoon,”¹⁶ which could help explain the difficulty of the part. Daugherty is well-known for presenting a melody and then letting the theme twist and turn as he layers it on top of itself—and this piece is no exception. There is a second theme, carried by the brass, which Daugherty describes as representing dangerous poachers who further decrease the number of this already-rare animal.¹⁷ Percussion plays an interesting role throughout, with antiphonal triangles for an interesting effect and a whip to emulate the sound of an alligator’s snapping jaws.

The work is both rhythmically and harmonically adventurous. The initial theme is primarily in D dorian with an altered chromatic upper neighbor to A-flat. D dorian is an uncommon key for many middle school bands. Harmonically, Daugherty uses sequencing and parallel motion, as well as harmony derived from canonical entrances and

¹⁵ Michael Daugherty. *Alligator Alley*. Score, (Milwaukee, WI: Hal Leonard, 2003), ii.

¹⁶ *Ibid.*, 2.

¹⁷ *Ibid.*, ii.

contrapuntal writing. There is frequent use of chromatic passages, and the whole work ends on a B major chord, a chromatic third relationship to the starting key. This work is a challenging one for any group but the payoff is an exciting work for young bands by a world-renowned composer.

Gallimaufry, Guy Woolfenden

British Composer Guy Woolfenden was perhaps most recognized for the music for the work he did with the Royal Shakespeare Company.¹⁸ He wrote their incidental music for many years, and many of those works, including 1983's *Gallimaufry*, became full suites of music for various ensembles. *Gallimaufry* began as incidental music for Shakespeare's *Henry IV* plays in 1982 and became a suite the following year.¹⁹ Royal Northern College of Music Wind Orchestra under the baton of renowned wind band conductor Tim Reynish premiered the work, which is about fourteen minutes long and is in six continuous movements. Woolfenden titles these movements with a pair of opposing ideas which helps show the themes of opposition present in the plays.

The first movement, "Church and State" contrasts the ecclesiastical powers of the church with the grandiose powers of King Henry IV. Rather than a militaristic march or a series of fanfares, Woolfenden portrays this power using slow, powerful chords and flourishes from woodwinds. "Inn and Out," the second movement, is an old Renaissance-style dance where Woolfenden depicts the Boar's Head Tavern, an inn where Prince Hal

¹⁸ James A. Dreiling, *Guy Woolfenden: A composer's musical DNA*, PhD diss., University of Nebraska, 2015.

¹⁹ Guy Woolfenden, *Gallimaufry*, Score, (Oxfordshire, England: Ariel Music, 2001), ii.

associates with lower-class citizens, including Falstaff. The third movement, “Starts and Fits,” depicts a tavern brawl with extremely high woodwinds and disorienting canonical variations of the tavern dance from the second movement.

The work transitions into a musical depiction of Prince Hal’s relationship to both King Henry IV and Falstaff in “Father and Son,” the fourth movement. Competing themes of various timbres represent both Prince Hal’s birth father in Henry IV, and his surrogate parent in Falstaff. The father is represented by the English horn while the clarinets represent Falstaff. “Advance and Retreat,” movement five, is written in the style of a military drum and fife corps. Rope tension drums and piccolo are the driving voices behind this variation of the tavern theme as the military recruits more and more members for the large war which is about to unfold. After the battle, which is not depicted in the music, King Henry IV dies, and Prince Hal replaces him, becoming King Henry V in movement six, “Church and Status Quo.” Hal rejects Falstaff, and order is restored to the kingdom. The music in this movement harkens back to the first movement, ending triumphantly in E-flat major.

Gallimaufry was Guy Woolfenden’s first work for band. After this, he wrote several other well-known works including *Illyrian Dances* (1986), and *S.P.Q.R.* (1998). While the bulk of his output was for the chamber groups associated with the Royal Shakespeare Company, most of his other works are for band. Woolfenden’s unique voice as a composer of wind music cements him as a solid contributor to the medium.

CONCLUSION

This recital fulfilled the requirements set forth by the conducting faculty and featured a short, exciting modern piece; a chamber piece; two large band works 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 five pieces would adequately portray both the evolution and the versatility of the modern wind band.

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School of Music

University of Northern Iowa

presents

Logan Vander Wiel
In a Graduate Recital

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

Russian Christmas Music (1944)

Alfred Reed (1921-2005)

An Original Suite (1928)

Gordon Jacob (1895-1984)

- I. *March*
- II. *Intermezzo*
- III. *Finale*

Old Wine in New Bottles (1959)

Gordon Jacob (1895-1984)

- I. *The Wraggle Taggle Gipsies*
- II. *The Three Ravens*
- III. *Begone, dull care*
- IV. *Early one morning*

Alligator Alley (2003)

Michael Daugherty (b.1954)

Gallimaufry (1983)

Guy Woolfenden (1937-2016)

- I. *Church and State*
- II. *Inn and Out*
- III. *Starts and Fits*
- IV. *Father and Son*
- V. *Advance and Retreat*
- VI. *Church and Status Quo*

7:30PM, Great Hall, Gallagher-Bluedorn Performing Arts Center

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