

5-2020

## A master's recital in conducting

Meredith Kay Tipping  
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A MASTER'S RECITAL IN CONDUCTING

An Abstract

Submitted

in Partial Fulfillment

of the Requirements for the Degree

Master of Music

Meredith Kay Tipping

University of Northern Iowa

May 2020

This Study By: Meredith Kay Tipping

Entitled: A Master's Recital in Conducting

has been approved as meeting the thesis requirement for the

Degree of Master of Music

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Date

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Dr. Danny Galyen, Chair, Recital Committee

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Date

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Dr. Rebecca Burkhardt, Recital Committee Member

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Date

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Dr. Melinda Boyd, Recital Committee Member

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Date

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Dr. Jennifer Waldron, Dean, Graduate College

This Recital Performance by: Meredith Tipping

Entitled: A Master's Recital in Conducting

Dates of Recital: February 5, 2019; February 25, 2020; and February 27, 2020

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## SPECIAL NOTE

Meredith Tipping's recital was cancelled due to university closure related to COVID19. Because of this, the following Recital Abstract includes the compositions that would have been performed on that recital. The compositions included on her performance video are compositions performed earlier in the academic year that are representative of her conducting work and are approved for use as recital performances by the committee. Therefore, the program provided at the end of this document includes different compositions than those that are included in the body of the Abstract.

## ABSTRACT

Meredith Tipping's Master of Music Recital in conducting was scheduled for April 28<sup>th</sup>, 2020, at 7:30 pm in the Gallagher-Bluedorn Performing Art Center's Great Hall with the University of Northern Iowa Wind Ensemble. The recital was presented in partial fulfillment of a Master of Music in conducting. The program consisted of four contrasting pieces from the wind band repertoire: *Novorossiisk Chimes* by Dmitri Shostakovich, *Pageant* by Vincent Persichetti, *Letter from Sado* by Jodie Blackshaw, and *Paris Sketches* by Martin Ellerby.

### *Novorossiisk Chimes, Dmitri Shostakovich*

Dmitri Shostakovich (1906-1975) is one of the most prolific Russian composers of the twentieth century whose output includes symphonies, ballets, operas, string quartets, piano sonatas, concertos, film music, and chamber music.<sup>1</sup> This enormous compositional output includes only two original works for wind band. The first, *Solemn March*, was written in 1941 and is often classified as a ceremonial march. This is the lesser known of his two wind band pieces, and as of 2010, original parts for this piece did not exist outside of Russia.<sup>2</sup> *March of the Soviet Militia* was composed in 1970 on commission from Nikolai Shchelokov, the USSR Minister of Internal Affairs.<sup>3</sup> Neither of these pieces are widely performed by wind bands; most ensembles instead perform transcriptions of Shostakovich's orchestral works.

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<sup>1</sup> Emily Threinen, "The Fire of Eternal Glory," in *Teaching Music Through Performance in Band Vol. 5*, ed. Richard Miles (Chicago: GIA Publications, 2004), 357.

<sup>2</sup> Derek Hulme, *Dmitri Shostakovich Catalogue: The First Hundred Years and Beyond*, 4<sup>th</sup> ed. (Plymouth, United Kingdom: The Scarecrow Press, Inc., 2010), 241-2.

<sup>3</sup> Hulme, *Dmitri Shostakovich Catalogue*, 536.

While many of Shostakovich's pieces are available as wind band transcriptions, *Folk Dances* and *Festive Overture* are the two most well-known. *Folk Dances* was initially composed in 1942 as the third movement of the *Native Leningrad Suite* which was used as incidental music for the play *Native Country (or Motherland)*.<sup>4</sup> An arrangement for Russian bands was completed in 1970. H. Robert Reynolds edited the Russian band version in 1979 to fit American band instrumentation, and this is the version usually heard today.<sup>5</sup> *Festive Overture* was originally composed in 1954 for the thirty-seventh anniversary of the October Revolution.<sup>6</sup> Numerous transcriptions for wind orchestra and brass band exist for this piece, though Donald Hunsberger's transcription for wind orchestra is the one most commonly performed. *Festive Overture* also appears on over twenty state required or prescribed music lists.

In 1943, Shostakovich composed two entries for the Soviet Union National Anthem Contest. The first entry was composed jointly with Aram Khachaturyan and orchestrated for full orchestra and two-part chorus. The second was composed solely by Shostakovich for full orchestra. Neither entry won the competition, and the winning entry from Aleksandra Aleksandrov became the new Soviet Union National Anthem from 1944-2001.<sup>7</sup> The main theme of Shostakovich's second entry (Example 1) was reused in several pieces including *Russian River*, Op.66; *Victorious Spring*, Op.72; *My Native Country*; *Supporters of Peace March*; and *Novorossisk Chimes*.<sup>8</sup>

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<sup>4</sup> Hulme, 249.

<sup>5</sup> Andy Pease, "Folk Dance by Dmitri Shostakovich," Wind Band Literature, last modified September 29, 2016, accessed April 3, 2020, <https://windliterature.org/2016/09/29/folk-dances-by-dmitri-shostakovich>.

<sup>6</sup> Hulme, 377.

<sup>7</sup> Hulme, *Dmitri Shostakovich Catalogue*, 254-5.

<sup>8</sup> Hulme, 255.





chorale-like accompaniment continues in low woodwinds and brass with the addition of alto saxophone, horn, and timpani. Halfway through the second statement of the A Theme, the harmony unexpectedly pivots to a tonal center of G major. This modulation continues for the final four measures of the phrase before resolving on a Cb major chord.

This unexpected Cb major chord marks the beginning of the B section and is the first time that Shostakovich scored for a full wind section. The B Theme is stated in upper woodwinds and brass with supporting chorale material in the low woodwinds, horns, and low brass. The tonal center of Cb major lasts approximately four measures before modulating to Bb major to return to the home key of Eb major for the final phrase. The final statement is the only time the music is scored for full wind instrumentation and percussion.

### Pageant, Vincent Persichetti

American composer Vincent Persichetti (1915-1987) was one of the first composers to elevate original wind band music to its present-day popularity. Persichetti received his formal musical training in piano and composition, but was also proficient on multiple instruments.<sup>11</sup> His musical output encompasses a wide variety of genres including keyboard pieces, concertos, choral music, art songs, chamber music, symphonies, and band music. While band music was often viewed as entertainment music in the mid-twentieth century, Persichetti realized the potential to use this medium

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<sup>11</sup> Andrew Mast, "Pageant, op. 50," in *Teaching Music Through Performance in Band Vol. 1*, ed. Richard Miles (Chicago: GIA Publications, 1996), 530.

to write music of high artistic quality.<sup>12</sup> Persichetti's band music can be easily recognized for its unique timbral colors and combinations; he rarely scores for full band and instead writes for chamber groups within the large ensemble. Tonally, he tends to write diatonic melodies but will also use polytonal harmonies. Several of Persichetti's pieces have gained places in the standard repertoire including *Divertimento for Band* (1953), *Psalm for Band* (1953), *Pageant* (1953), and *Symphony No. 6 for Band* (1956). Interesting connections have been drawn between *Pageant* and *Symphony No. 6 for Band* as Persichetti originally intended the fast section of *Pageant* to be the third movement of the symphony.<sup>13</sup>

*Pageant* lasts approximately seven and a half minutes and is split into two distinct, equal-length sections that each portray a different character and use different compositional techniques. Persichetti explores many different timbral combinations throughout this piece and often writes woodwind and brass choirs opposite each other. The first section is never scored for full ensemble but uses smaller chamber groups that continually fluctuate in instrumentation. In the second section, Persichetti continues writing for chamber ensembles and also uses antiphonal brass scoring. The first moment for full ensemble does not happen until the final fourteen measures of the piece.

*Pageant* opens with a solo horn motive (Example 2). This opening motive outlines a quartal harmony that is present throughout the entire piece. Persichetti

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<sup>12</sup> Frank Battisti, *The New Winds of Change* (Delray Beach, Florida: Meredith Music Publications, 2018), 36.

<sup>13</sup> Mast, "Pageant, op. 50," 531.

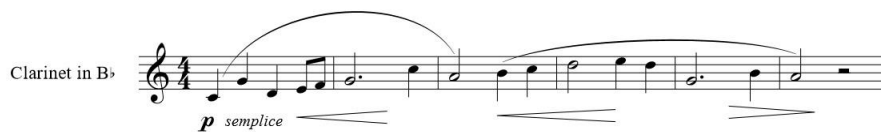
transforms this opening motive through use of augmentation, diminution, inversion, and transposition to design four unique themes used throughout the piece.

Example 2. Vincent Persichetti, *Pageant*, m.1-2, opening horn motive



The first section, *Slow*, centers tonally around Bb, though Persichetti obscures this by using pentatonic and modal melodies and, occasionally, polytonality. Harmonically, Persichetti mostly follows traditional counterpoint rules. The percussion writing is limited and is used primarily to highlight a few melodic lines. The A Theme (Example 3) is initially stated by a clarinet choir. This theme uses the exact intervals as the horn motive but in diminution. This theme is typically scored in woodwind voices, though is also stated by horn toward the end of the movement.

Example 3. Vincent Persichetti, *Pageant*, m.3-8, Slow section A Theme



The B Theme (Example 4), initially stated by trombones, uses more direct repetitions of the opening motive. In his analysis of the piece, David Goza also refers to this as the

“Chorale” section.<sup>14</sup> Though the A Theme is restricted primarily to woodwind instruments, Persichetti passes statements of the B Theme throughout the entire ensemble, usually stated first by brass then echoed by woodwinds.

Example 4. Vincent Persichetti, *Pageant*, m.19-22, Slow section B Theme



Statements of both themes can be roughly broken into consequent and antecedent phrases. This hallmark is something that will also carry over into the second movement. The first movement concludes with a short coda featuring a compressed statement of the opening horn motive and a fragment of the A Theme stated with the initial clarinet choir voicing.

The second section, *Fast*, begins with a rhythmic statement of the C Theme from the snare drum, making it instantly clear that the use of percussion will drastically differentiate this movement from the first. The melodic voicing of this theme immediately follows in the upper woodwinds (Example 5).

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<sup>14</sup> David Goza, “Coming to Terms with Persichetti’s *Pageant*,” Arkansas School Band and Orchestra Association, last modified 2018, accessed February 2, 2020, [https://www.asboa.org/Resources/GozaComing\\_to\\_Terms.pdf](https://www.asboa.org/Resources/GozaComing_to_Terms.pdf).

Example 5. Vincent Persichetti, *Pageant*, m.73-80, Fast section C Theme

The musical score for Example 5 consists of two staves. The top staff is for the Flute, written in treble clef with a common time signature. It shows a melodic line starting in measure 73 with a whole rest, followed by eighth notes in measures 74-76, and then a more complex melodic phrase in measures 77-80. The bottom staff is for the Snare Drum, written in a drum clef with a common time signature. It features a rhythmic pattern of eighth notes in measures 73-76, followed by two measures of rests in measures 77-78, and then a final measure in measure 79. Dynamics include *mp* for the Snare Drum in measure 73, *f* for the Snare Drum in measure 77, and *f deciso* for the Flute in measure 77. Trills are marked with *tr* in measures 77 and 78.

Though this is the initial theme stated in this section, Persichetti abandons it after sixteen measures for transitional material to the final theme. The C Theme is not stated again in full until toward the end of the piece. Instead, Persichetti spends much of the fast section developing the D Theme (Example 6).

Example 6. Vincent Persichetti, *Pageant*, m.101-107, Fast section D Theme

The musical score for Example 6 is a single melodic line in treble clef with a common time signature. It begins in measure 101 with a quarter rest, followed by eighth notes in measures 102-103, and then a series of parallel triads in measures 104-105. The line concludes in measure 107 with a quarter rest. Dynamics include *mf con spirito* at the beginning and *f* at the end.

As in the first section, Persichetti writes most of the melodic phrases periodically. The most notable change, in addition to expanded percussion writing, is the use of frequent parallel triads that violate common counterpoint rules observed in the first movement. While the tonality of this section continues to be ambiguous and change quickly, Persichetti frequently returns to key centers Bb and Eb, echoing the quartal relationship stated in the opening horn motive. Persichetti exploits this relationship further toward the end of the piece by simultaneously restating the C Theme in Bb and the D Theme in Eb. This happens at two different moments before the piece ends with a short eight-measure coda. Persichetti alludes to a tonal center of Bb throughout the entire piece and suggests it with a final V-I cadence from a simple F major triad to a colorful, embellished Bb chord.

This chord has a unique sound, and Persichetti described it as having four distinct chord structures: a Bb major triad, a Bb major seventh chord, a C major triad, and a quartal chord.<sup>15</sup>

*Letter from Sado, Jodie Blackshaw*

Jodie Blackshaw (b.1971) is an Australian composer, conductor, and teacher. She received her Bachelor of Music in Composition at the Australian National School of Music and a Graduate Diploma in Education.<sup>16</sup> Throughout her post-graduate studies, she was inspired by Howard Gardner's Multiple Intelligence Theory and the Orff-Schulwerk approach toward teaching that coalesced into what Blackshaw calls "Classtrumental Music."<sup>17</sup> Blackshaw describes her approach to music in this way:

As the name suggests, Classtrumental Music is the fusion of classroom and instrumental music. Put simply, students *learn* about a piece of instrumental music in an active, creative classroom setting without their instrument before they prepare and perform it with an ensemble. In a large, free, open space, students move, listen, create and/or re-create particular aspects of music as individuals or in small groups, then perform for each other and reflect on the experience. This provides each student with a personal connection to the music's pitch, shape, motion and emotion. Once complete, students *apply* this all-encompassing knowledge to the interpretation of printed music that has been specifically composed to complete the educational journey.<sup>18</sup>

Blackshaw's first published Classtrumental Music work was *Belah Sun Woman* (2013), but the teaching concepts from this work also appear through use of aleatoric sections

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<sup>15</sup> Mast, "Pageant, op. 50," 535.

<sup>16</sup> Jodie Blackshaw, *Letter from Sado*, (Milwaukee: Hal Leonard, 2014), iv.

<sup>17</sup> Jodie Blackshaw, *Composer – Educator – Advocate for Diversity*, Accessed February 21, 2020, <https://www.jodieblackshaw.com>.

<sup>18</sup> Australian Music Centre, "Jodie Blackshaw: Associate Artist," accessed March 28, 2020, <https://www.australianmusiccentre.com.au/artist/blackshaw-jodie>.

found in *Whirlwind* (Grade 1), *Earthshine* (Grade 1-2), *Letter from Sado* (Grade 2), and *Soulström* (Grade 6). These aleatoric sections are constructed to give students opportunities to work in small chamber groups and contribute soundscapes within the overall performance of the piece.

*Letter from Sado* utilizes a color wheel score, dividing the ensemble into color teams that collaborate to highlight a melodic line or create soundscapes. A piece written with a color-wheel score also allows for flexibility in instrumentation. *Letter from Sado* can be successfully performed by an ensemble as small twelve musicians but can also accommodate a large band of over one hundred students. While use of a color wheel score is unique to the band medium, flexible instrumentations are becoming more common with the publication of flex-band pieces.

When composing *Letter from Sado*, Blackshaw was inspired by the intricacies of Haiku poetry and how a deeper understanding of the art form as well as differences in linguistic translations led to different possibilities of interpretation. The title of this piece comes from a Haiku of the same name by Matsuo Bashō. Blackshaw wanted to use this piece to help students “read between the lines” and discover different interpretations of this piece.<sup>19</sup> *Letter from Sado* lasts between five and seven minutes, depending on choices made by the conductor and the ensemble. The piece generally centers in G minor, though the aleatoric sections throughout this piece and optional endings contribute to an obscured definitive tonality. This piece is not technically challenging and is a unique and appropriate teaching piece for young ensembles and collegiate-level ensembles alike.

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<sup>19</sup> Blackshaw, *Letter from Sado*, ii.



*Letter from Sado* begins with Aleatoric Section A: Wild Sea and the instruction to emulate a wild, stormy night. Each wind instrument team has four separate cells of motivic material that are played together for an amount of time determined by the conductor before moving to the next set of cells. While there are similarities between cells both within teams and across the ensemble, none are identical. This section has an optional chordal ending that the ensemble should only play if it fits the creative decisions, however, this chord does not offer any sense of resolution or functionality to the aleatoric section.

Following Aleatoric Section A is a lengthy composed section that can be split into three separate sections. Each section uses cell motives from Aleatoric Section A though Blackshaw frequently alters them through fragmentation, diminution, and augmentation. Section B only lasts twenty-five measures and uses five teams with limited percussion writing. This section starts with one statement of the primary theme of this piece (Example 7).

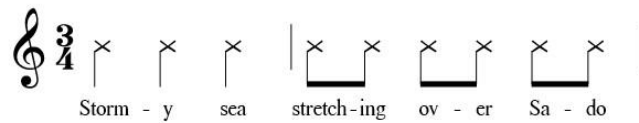
Example 7. Jodie Blackshaw, *Letter from Sado*, m.1-5, Main Theme

Flute

Each of the five teams plays an independent line that is unrelated to each other. While this section is more cohesive than the aleatoric section, it is still hard to hear a theme after the primary theme has been stated. Blackshaw writes in her notes, “These multiple layers of sound represent the many thoughts and ideas that would have surrounded those

individuals sent to Sado Island in exile”<sup>20</sup> Section B connects directly to Section C where the entire ensemble is involved in percussively speaking the words “Stormy sea stretching over Sado” (Example 8). The vocals remain constant in this section, though they become less prominent as each team begins their own melodic line.

Example 8. Jodie Blackshaw, *Letter from Sado*, m.25-26, Vocal chant



As in Section B, each team primarily plays an individual line or idea throughout Section C. Blackshaw, though, also uses this section as a transition to the final section as teams start to play melodic lines in canon with each other. In Section D, each team continues to gradually transition from playing their own melodic line to playing in canon with another team. These teams then expand to encompass more of the ensemble. By the end of the composed section, the entire ensemble is playing unison melodic lines, and the section ends with a unison G.

After the composed section, Blackshaw inserts Aleatoric Section B. Here, the ensemble vocalizes the word ‘shimmer’ and uses *solis* lines to create a soundscape representing Sado Island. This soundscape leads into the final Aleatoric Section A’: Heaven’s River. The cell motives are identical to those in Aleatoric Section A, but with

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<sup>20</sup> Blackshaw, ii.

the instruction to create a still, starry night. Aleatoric Section A' also ends with an optional chord that can be used if it fits the creative choices made by the ensemble.

*Paris Sketches, Martin Ellerby*

British composer Martin Ellerby (b.1957) is a versatile composer with numerous compositions in virtually every medium. He studied at the London College of Music, and his composition teachers include Joseph Horowitz and W.S. Lloyd Webber.<sup>21</sup> In addition to working as a composer, Ellerby has held positions as adjunct faculty at the London College of Music and Head of Composition and Contemporary Music<sup>22</sup> and is currently the Artistic Director for Studio Music Company in London.<sup>23</sup> Ellerby received formal training on piano and trumpet which allowed him to study at the London College of Music. His formative years were also spent as a member of a brass band providing him with extensive knowledge of brass instruments that would benefit his future compositions.<sup>24</sup> Ellerby's musical output includes numerous brass band pieces, solo instrumental works, chamber pieces, string works, songs, and choral music. He has also written educational test pieces for brass band contests, examinations, and sight-reading material.<sup>25</sup> In spite of his enormous output for many genres, Ellerby is most well-known in the United States for his wind band music.

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<sup>21</sup> Martin Ellerby, "Martin Ellerby Composer," accessed March 7, 2020, <https://www.martinellerby.com>.

<sup>22</sup> Jeffrey Matthews, "Martin Ellerby: A Biographical Sketch of the Composer and Descriptive Analysis of Paris Sketches and Symphony for Winds" (DMA diss., University of Southern Mississippi, 2006), 17, accessed March 18, 2020, <https://aquila.usm.edu/dissertations/1345>.

<sup>23</sup> Ellerby, "Martin Ellerby Composer."

<sup>24</sup> Matthews, "Martin Ellerby," 14-5.

<sup>25</sup> Ellerby, "Martin Ellerby Composer."

Martin Ellerby exhibits several unique hallmarks of style, notably his use of harmonization and orchestration. Ellerby prefers to use triads and their extensions in his harmonic writing. He also uses stacked fourths and fifths to generate a rich, open sonority that still functions within chordal progressions. Ellerby also likes to write what he calls “trinity chords” or a chordal progression based on third relationships. In this way he can move the listener away from a tonal center and bring them back ‘home’ through non-traditional chordal progressions. An example given by the composer is to take the listener from C minor, to Ab minor, to E minor, and end up back at C again.<sup>26</sup> In addition to this harmonic language, Ellerby is specific in the way he orchestrates his pieces. He strives to keep the bass voicings as open and light as possible and does not typically write doublings that conductors expect in the United States. In his dissertation, Jeffrey Matthews speculates this may be one reason Ellerby’s band music is not as well known in the United States.<sup>27</sup>

*Paris Sketches* was commissioned in 1994 by the British Association of Symphonic Bands and Wind Ensembles Consortium Commissioning Scheme. It was premiered by the Cleveland Youth Wind Orchestra at Ripon Cathedral in North Yorkshire.<sup>28</sup> The piece is written in four movements, though the composer indicates that movements may be performed separately, and lasts approximately fourteen minutes in length. The piece was inspired by Paris and each movement title is derived from a specific district within Paris. Ellerby also includes references to composers Ravel,

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<sup>26</sup> Matthews, “Martin Ellerby,” 49.

<sup>27</sup> *Ibid.*, 51.

<sup>28</sup> Martin Ellerby, *Paris Sketches* (Godstone, United Kingdom: Maecenas Music, 2004).

Stravinsky, Satie, and Berlioz who were associated with or lived in Paris. The composer makes the following note in the score:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through – rather as did Ravel in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells – a prominent feature of Paris life.<sup>29</sup>

The first movement, *Saint-Germain-de-Prés*, is inspired by the Paris Latin Quarter. It is impressionist in nature, influenced by the compositions of Ravel. The movement is through-composed with variations of one theme, which Ellerby refers to as “transformation of materials.”<sup>30</sup> The theme is initially stated in the horn (Example 9) and is heard almost continuously throughout the movement.

Example 9. Martin Ellerby, *Paris Sketches*, Movement 1, m.1-3



The variations of this theme begin in measure six, with the trumpets stating it in diminution. The movement starts in D minor and eventually moves to D major, depicting the start of a foggy morning that eventually concludes with the sun breaking through the clouds.<sup>31</sup> This theme is heard almost continually throughout the movement, but is

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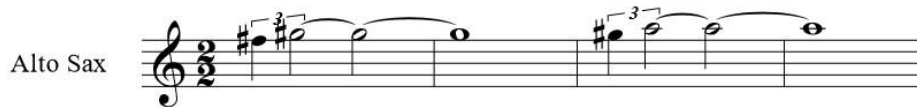
<sup>29</sup> Ibid.

<sup>30</sup> Matthews, “Martin Ellerby,” 47.

<sup>31</sup> Ibid., 22.

intermixed with an important motive Ellerby designated the “Paris” motive (Example 10). This motive was designed to mimic the syllables and inflection of the word “Paris”.

Example 10. Martin Ellerby, *Paris Sketches*, Mvt. 1, Paris motive, m.39-42



The second movement, *Pigalle*, is based on the red-light district of Paris. The piece is written in a humorous way, emulating the styles Stravinsky and Prokofiev. Rather than traditional bell chimes found in other movements, Ellerby uses dissonances to emulate taxis and car horns. The accompaniment figures are short, light, and constant, creating a relentless energy throughout the movement. The melodic lines are fragmented and bounce between instruments and across the ensemble, rarely staying with one section for more than a couple measures. The overall form of this movement is ABA with a relatively short B section. Ellerby alternates between the keys of D major and A-flat major, using the tritone relationship to further create tension and illustrate a bustling city neighborhood.

The third movement, *Père Lachaise*, was inspired by the city’s largest cemetery. Ellerby stated, “This is the work’s slow movement, and the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.”<sup>32</sup> Ellerby also drew inspiration from Satie’s *Gymnopédies*

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<sup>32</sup> Ellerby, *Paris Sketches*.

that can be observed in the accompaniment figures and arpeggiated chords.<sup>33</sup> The theme of this piece (Example 11) appears most often as a solo line supported by these arpeggiated chords.

Example 11. Martin Ellerby, *Paris Sketches*, Movement 3, m.5-16

The image shows a musical score for two staves. The top staff is labeled 'Alto Sax' and the bottom staff is labeled 'mp'. Both staves are in 3/4 time and have a key signature of one sharp (F#). The music consists of a melodic line with a long slur over it, indicating a continuous phrase. The notes are primarily eighth and quarter notes, with some rests and dynamic markings. The bottom staff has a 'mp' marking and a long slur over it, indicating a continuous phrase. The music consists of eighth and quarter notes, with some rests and dynamic markings.

Ellerby passes this theme to multiple instruments with few interruptions between each full statement. Other important motives include the *Dies Irae*, played by tubular bells and glockenspiel in canon, and the opening theme from the first movement, played by horn, flute, clarinet, and tenor sax. This movement centers tonally in A minor but ends on an open fifth.

The final movement of this piece, *Les Halles*, is based on the bustle of an old open-air market. The movement opens with a horn fanfare that serves as the basis for the two themes in this piece. Constant ostinato triplets drive the piece toward the climax. The movement is primarily in Eb and follows a modified sonata form. While there are two contrasting themes with a development, Ellerby inserts a quote from Berlioz's *Te Deum* instead of the first theme at the recapitulation. Ellerby states the following, "The climax

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<sup>33</sup> Matthews, "Martin Ellerby," 27.

quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache – actually in the district of Les Halles.”<sup>34</sup> Ellerby ends this movement with a flourish that includes the opening fanfare heard at the beginning of the fourth movement, another *Te Deum* quotation, and the “Paris” motive from the first movement.

#### CONCLUSION

This recital fulfilled the requirements set forth by the conducting faculty and featured a transcription; a piece from the standard wind repertoire; a modern, aleatoric piece; and a large-scale multi-movement work. These four pieces portrayed both the evolution and the versatility of the modern wind band.

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<sup>34</sup> Ellerby, *Paris Sketches*.



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School of Music  
University of Northern Iowa

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presents

Meredith Tipping  
In a Graduate Recital

In partial fulfillment of the requirement  
for the Master of Music degree in Instrumental Conducting

Riften Wed (2013)

Julie Giroux  
(b. 1961)

Fire Dance (2014)

Valerie Colman  
(b. 1970)

The Jig is Up (2003)

Daniel Kallman  
(b. 1956)

In Heaven's Air (2000)

Samuel Hazo  
(b. 1966)

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Great Hall, Gallagher-Bluedorn, 7:30 P.M.

Davis Hall, Gallagher-Bluedorn, 8:00 P.M.

Great Hall, Gallagher-Bluedorn, 7:30 P.M.

Thursday, February 8, 2019

Tuesday, February 25, 2020

Thursday, February 27, 2020