Skokie School District 73 1/2

Karen Campbell, *superintendent*
Vicki Gunther, *principal*

McCracken Middle School
Symphonic Band

Chip De Stefano, *conductor*
Barry LeBron, *student teacher conductor*

January 25, 2001
2:30 P.M.

Illinois Music Educators Association
State Conference
Shrine Auditorium
Peoria, Illinois

PROGRAM

A Farnaby Prelude	Douglas Akey
Peace Song	Timothy Broege
British Isles Suite	Larry Daehn
I. Marching Song	
II. Barbara Allen	
III. Farewell, Dundee	
Chorale and Shaker Dance	John Zdechlik

McCracken Middle School Band Program

The Skokie School District 73 1/2 band program numbers 200 students enrolled in the Symphonic Band, Concert Band, 5th Grade Band, and Beginner Band. The McCracken Middle School Symphonic Band has received 38 consecutive Division I (Superior) ratings at the Illinois Grade School Music Association District Organizational Contest and has made two appearances at the prestigious University of Illinois Superstate Concert Band Festival in 1999 and 2000. The 1999-2000 Symphonic Band received perhaps the two highest honors a middle school band in Illinois can be awarded with its selection as Honor Band at the Illinois Superstate Festival and its invitation to perform at the 2001 Illinois Music Education Association State Conference.

The Symphonic Band meets before school four mornings a week for 25 minutes and after school once a week for 50 minutes. Through a class pull-out program, each section also receives a weekly 45 minute sectional. Our students are extremely active in the IGSMA solo and ensemble contests and have achieved much success in auditioning for the IMEA District 7 Honor Band and Chicagoland Band Festival.

Believing in the importance of supporting the creation and performance of quality young band literature, the McCracken Bands have founded a commissioning project that has yielded three commissions in five years. *Spirit!* by Douglas Akey was dedicated to McCracken's former Director of Bands, Donald Stahlberg, in appreciation for his 33 years of teaching at McCracken Middle School. *Spirit!* was premiered by the Symphonic Band on March 14, 1998 and is published by Queenwood Publications. *Aurora Borealis* was written for the Symphonic Band by composer and band parent David Zabriskie, and was premiered on May 21, 1998. The Symphonic Band is scheduled to premier a new work by Douglas Akey, commissioned by the Skokie School District 73 1/2 Foundation, in the spring of 2002.

The Symphonic Band has also performed at the Midwest Music Festival, Skokie Festival of Cultures, AYSO Opening Ceremonies, WBBM News Radio 780 30th anniversary promotion, and IMEA Music Education Day at the Capitol. June 5, 2000 was declared McCracken Middle School Band Day by Skokie Mayor George Van Dusen and the Village Board of Trustees in recognition of our students' outstanding achievement in instrumental music.

Chip De Stefano

Director of Bands

Chip De Stefano received both his Bachelor of Music in Trombone Performance and Master of Music Education degree from Northwestern University. While at Northwestern, he studied conducting with John P. Paynter, Steve Peterson, and Don Owens, trombone with Frank Crisafulli and Art Linsner, and music education with Bennett Reimer, Donald Casey, Jim Kjelland, and Peter Webster. Mr. De Stefano was director of the Northwestern University Basketball Band (1994-1996) and the Northwestern University Jazz Lab Band (1995-1996). In addition to these responsibilities, he assisted with all the office of bands' performing organizations and conducted appearances with the Wind Ensemble, Symphonic Band, Trombone Ensemble, and Marching Band.

Mr. De Stefano is currently in his fifth year as Director of Bands in Skokie School District 73 1/2. Under his leadership, the McCracken Middle School Symphonic Band has received first division ratings at all district and state organization contests of the Illinois Grade School Music Association. In 1999, 2000 and 2001 (Honor Band) the McCracken Middle School Symphonic Band was invited to perform at the prestigious Illinois Superstate Concert Band Festival.

As a published arranger and composer, Mr. De Stefano has received commissions from the marching bands of Northwestern University, Samford University, the University of Wisconsin-LaCrosse, the University of Idaho and dozens of high schools from across the United States. His works have been performed on ABC's 1996 Rose Bowl Halftime Show, *Live!* with Regis and Kathy Lee, and WBBM News Radio 780.

Mr. De Stefano's professional affiliations include the Music Educators National Conference, the Illinois Music Educators Association, the National Band Association, the International Trombone Association, and Phi Mu Alpha Sinfonia.

Mr. De Stefano is a recipient of two National Band Association Citations of Excellence (1999 and 2000) and is active nationally as a clinician and adjudicator.

Barry LeBron

Student Teacher

Barry LeBron is in his final year of studies at Northwestern University and will be receiving his Bachelor of Instrumental Music Education degree this June. A native of New York, Mr. LeBron studied trumpet with Carl DeCicco and participated in the All-State and Tri-State Jazz Orchestras, as well as the All County Band on Long Island. While at Northwestern, he continued his trumpet studies with Vincent Cichowicz and Charles Geyer, and studied conducting with Mallory Thompson. He has performed with the Northwestern University Symphonic Band, Jazz Ensemble, and Jazz Chamber Ensembles.

Following graduation, Mr. LeBron hopes to remain in the Chicagoland area teaching instrumental music at the high school or middle school level.

PROGRAM NOTES

A Farnaby Prelude by Douglas Akey

(Daehn Publications)

A Farnaby Prelude was commissioned by and dedicated to the Fruita Middle School Band of Fruita, Colorado (Joe Webb, Director). It is the latest in a popular series of works Douglas Akey has written based on the works from the Renaissance. This work derives all of its material from three tunes found in the *Fitzwilliam Virginal Book* by the composer Giles Farnaby. Each tune represents a major section of the work and is separated from the other melodies by brief transitional periods. Typically, the melody is first stated, and then restated with ornamentation. Akey's orchestration allows for a "transparent" feel throughout. The full ensemble plays tutti only a few times, which Akey reserves for the climaxes of the piece.

The twelve measure introduction begins with the snare drum and tenor drum trading rhythmic motives (figure 1). This pattern continues until measure 21 and returns twice later in the work. The low brass and low woodwinds enter in the fifth measure setting the harmonic movement of the upcoming A section (figure 2). The Farnaby melody *A Toye* marks the start of the A section with the piccolo, oboe, and trumpet stating the first half of the melody. The tune is then passed to the flute, oboe, and clarinet for the completion of the first phrase. This phrase is then immediately restated with light ornamentation. Although Farnaby repeats this portion of the melody, Akey continues on with the second portion of the melody. Again splitting the phrase in half, the alto saxophone, tenor saxophone, and horns begin with the flute, oboe and clarinet finishing. The repeat of this phrase, with ornamentation, is the first arrival point of the work. It is also the first time the full ensemble performs together.

Figure 1 - Farnaby Prelude (measure 1)

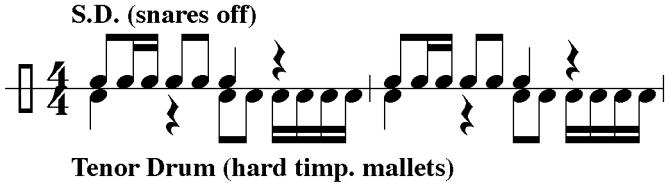
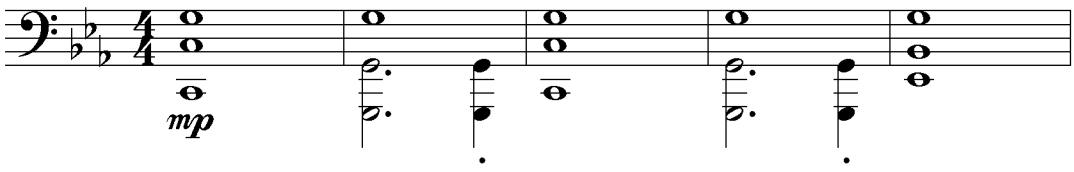
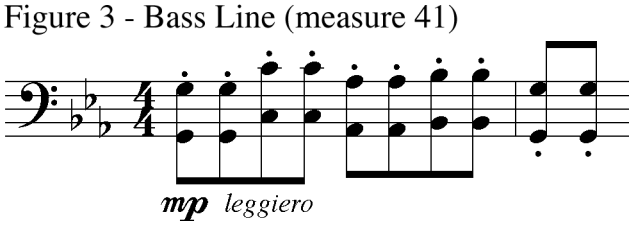


Figure 2 - Low Brass and Woodwinds (measure 5)



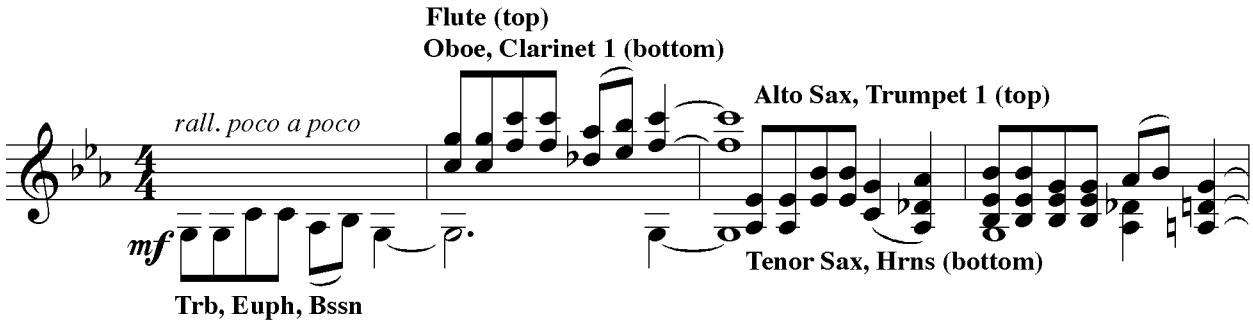
A fragment from the bass line in measure 41 (figure 3) is used to transition (figure 4) in tonality (Cm to Gm) and style, to the second Farnaby tune *Tell mee Daphne*. With the exception of only a few measures, the first trumpets carry the melody throughout the B section. Although the rising quarter note melody is quite repetitive, the inner voices provide a considerable amount of contrast between the different sections of the tune. Measures 49 to 64 are almost chorale like in texture. An eighth note passage in the flutes, oboe, clarinets, and saxophones accompany the melody for the following 16 measures. The final statement of the *Tell mee Daphne* melody begins

Figure 3 - Bass Line (measure 41)



with just a few instruments (flute, bass clarinet, bassoon, horns, and percussion) and builds in density as different instruments enter with additional counterpoint.

Figure 4 - Transition using fragment from bass line (measure 44)



The transition starting at measure 97 uses material from the A, B and upcoming C sections. The first half of the transition is a modification of the *Tell mee Daphne* melody over a G pedal. This pedal point acts as a dominant. Measure 105 has a stunning change to C, with an unresolved suspended fourth. The open fifth low brass and percussion, reminiscent of the opening measures, imply a minor key. The woodwinds, however, restate the *Daphne* melody with the same pitches just previously used over the G pedal point. The E naturals in the melody define a C major sound. The end of the transition brings us the Eb major and the final Farnaby tune, *The New-Sahoo*.

The first two phrases of *The New Sahoo* are presented in call and response form between the trumpets and upper woodwinds. The rest of the ensemble provides chordal accompaniment. The second phrase is a light embellishment of the first phrase. The second half of the *Sahoo* melody is embellished considerably on the second playing. The accompaniment remains fairly chordal but is more active rhythmically. Throughout this C section the percussion provide wonderful color and add to the dance nature of the Renaissance tune. The timpani enters on every fourth measure to accentuate each cadence point. The snare, field drum, and tambourines give additional rhythmic interest throughout.

Akey uses an elision and deceptive cadence to bring us to the Coda in C minor. The Coda contains material from *A Toye* and a slightly reworked *Tell mee Daphne*. The bass line fragment from the A section (figure 3) is reused as the work builds to the end.

Douglas Akey (B. 1957)

Douglas Akey began his musical training in the public schools of Elmhurst, Illinois. He attended Arizona State University on a performance scholarship, earning a Bachelor of Music degree in Instrumental Music (1979) and a Master of Music in Solo Performance (1985). He also studied brass performance for two summers at the Banff Centre for the Performing Arts in Alberta, Canada. He has studied horn with Carroll Simmons – Grant Park Orchestra (Chicago), William Strickland – free-lance hornist (New York), Ralph Lockwood – Arizona State University, and Roland Pandolfi – Principal Horn, St. Louis Symphony.

Since 1987, Mr. Akey has been Director of Bands and Music/Drama Department Chairperson at Hendrix Junior High School in Chandler, Arizona. He has been teaching junior high school band in the Phoenix area since 1979. His bands have been invited to perform at numerous education conferences,

including the 1994 Midwest International Band and Orchestra Clinic and the 1998 Music Educators National Conference. He is in demand as a clinician, having directed many junior high and high school honor bands throughout the West. He has also presented sessions at music conventions in Arizona, Colorado, Ohio and Wyoming.

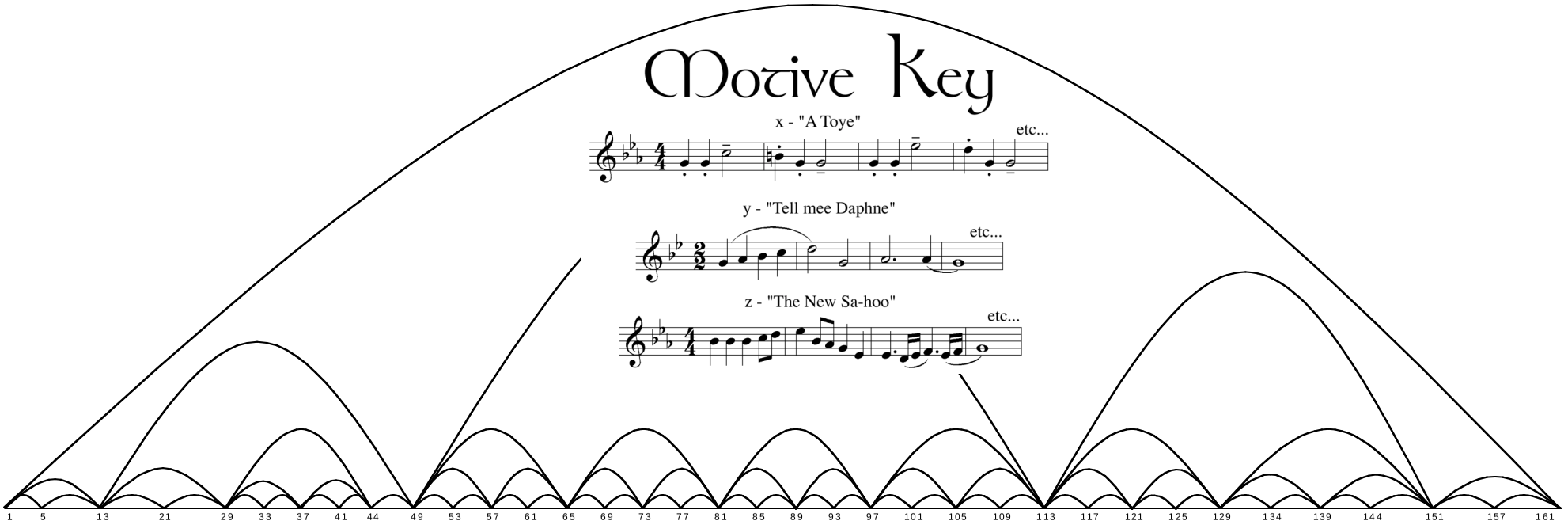
In 1985, Mr. Akey received the Stanbury Award of the American School Band Directors Association as the outstanding young junior high school band director in the United States. Since that time, he has gone on to become recognized as an accomplished composer of school band music. His works have appeared on dozens of state contest lists and are performed by bands throughout North America, Europe, Australia and the Far East. In 1996, he was honored as the National Federation of Secondary Schools Music Educator of the Year for Section 7 (Arizona, California, Hawaii, Nevada and Utah).

Mr. Akey is an active performer, having played with the Del Sol Brass Quintet and Arizona Brass Quintet, as well as the Phoenix and Tucson Symphony Orchestras. He currently serves as principal horn with the Tempe Symphony Orchestra.

SCORE INFORMATION

Title: A Farnaby Prelude
Composer: Douglas Akey
Publisher: Daehn Publications, 2000
Duration: c. 5 minutes
Difficulty: Grade 3
Instrumentation: piccolo, flute 1&2, oboe, Bb clarinet 12&3, Eb alto clarinet, Bb bass clarinet, bassoon, alto saxophone 1&2, tenor saxophone, baritone sax, Bb trumpet 12&3, F horn 1&2, trombone 12&3, euphonium, tuba, string bass, and percussion (timpani, xylophone, bells, chimes, snare drum, tenor drum, 3 tambourines, bass drum, crash cymbals, suspended cymbal, triangle, finger cymbals, wood block, and mark tree)
Solos: none
Range Considerations: 1st Trumpet – G above staff, 1st Horn – 4th space E, 1st Trombone – F above staff

A Farnaby Prelude



FORM

Introduction A | **Trans B** | **Transition** | **C** | **Coda**

TONAL CENTER

Cm | Gm | C Eb | Cm

MOTIVE

"A Toye" | "Tell mee Daphne" | "The New Sa-hoo" | "Toye" and "Daphne"

INSTRUMENTATION

Perc →
ASax, TSax, Hns (x) Tutti (x) ASax, TSax, Tpt 1, Hn (x-fragment) Tpt 1, Euph, Bells (y) AClar, Tpt 1, Euph, Bells (y) Fl, Clars (y) Fl, Ob, Clars, (y) Cl 1, Tpts (z) Tpts (z) Picc, Fl, Bells (z) Picc, Fl, Ob, Cl 1 (z) Ob, Tpts (x)
Low Brass/WW Fl, Tpts (x) Fl, Ob, Cl 1, Xylo (x) AClar, Bsn, Tbns, Euph (x-fragment) Fl, Ob, Bells (y) Fl (y) Fl, Ob (y) Clars, Hn, Tbs, Euph (y) Tpt (z-fragment) Picc, Fl, Ob, Cl 1, Bells (z) Picc, Fl, Clar, Tpts (z) various (x -frag)
Pic, Ob, Tpt (x) Cls, ASax, TSax, Tpts, Hns (x) Fl, Ob, AClar, Tpt 1, Euph (y) Fl, Tpts (y) AClar, Hn, Euph (z-fragment) Picc, Fl, Tpts, Bells (z) Cl 2&3, ASax (y)
Cl 1, Tpt 1 (y) Tbns (countermelody) Perc → Picc, Fl, Ob, Cl 1, Tpt 1, Bells (z) Fl, Tpt, Xylo (z) Perc →

TEMPO

Allegro ♩= 132 | Andante 𝅗𝅥= 72 | Brillánte ♩= 𝅗𝅥 ♩= 144

INTENSITY

Peace Song by Timothy Broege

(Bourne Company)

Peace Song was originally written as the third movement of Timothy Broege's *Three Pieces for Clavicord* (Alliare Music Publishers). Written in 1987 and dedicated to Carl Fudge, the material was later orchestrated as the third movement of his *Three Pieces for Orchestra*. In 1993, Broege scored the work for band. *Peace Song* reflects a period of time in which Broege experimented heavily with minimalism. Broege was attracted to minimalism because of its "purity of gesture," though he had no desire to compose works with "silly mindless repetition." Broege feels that the band orchestration of *Peace Song* is the richest of the three settings in terms of added harmonic tones and textures while still remaining in the minimalist conception.

In the score program notes, Broege describes *Peace Song* as a "work of great solemnity intended to have the effect of a magical incantation – a prayer for an end to suffering, violence and injustice." This effect is created with an open fifth chordal motive (figure 5) that is also the minimalistic basis of the work. This motive appears in two main forms and serves as the harmonic foundation throughout. The work opens in G minor with three statements of this chordal motive. These statements differ only in instrumentation, dynamics, and in the one beat displacement of the third statement. The introduction closes with the second form of the chordal motive (figure 6). The open fifth intervals (G-D and Eb-Bb) are played against each other when the saxophones (alto and tenor), horns, and trombone 1 start the motive two beats after the low brass and low woodwinds begin. This forms a pseudo-harmony (Gm(b6)-EbM7), and creates a sense of bitonality which is mirrored later in the work.

Figure 5 - Peace Song (open 5th motive)

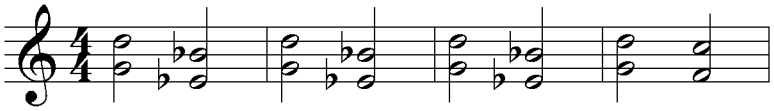
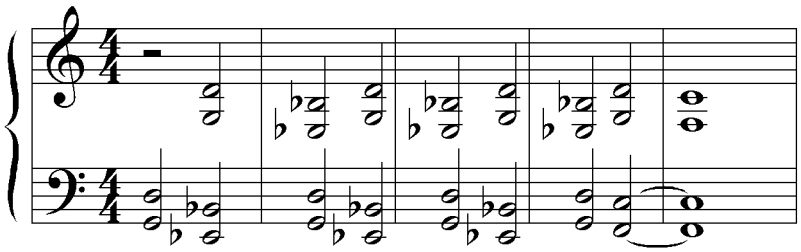



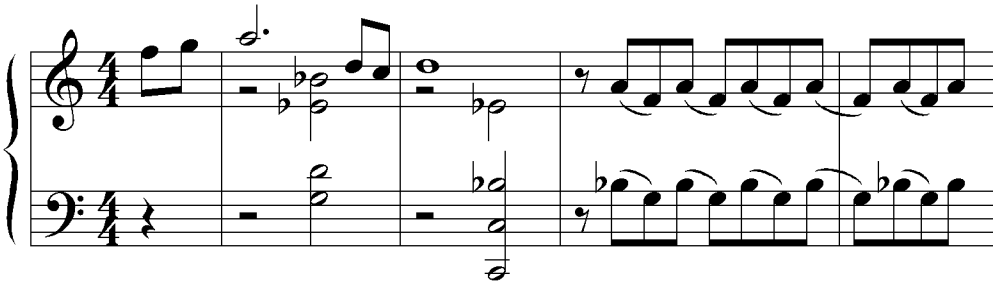
Figure 6 - Bitonal Chordal Motive (measure 13)



The A section begins with the solo trumpet's presentation of the main melodic theme with the chordal motive in the background. Like the introduction, this theme is played four consecutive times, with only small alterations, as the work builds to its first climax. The bi-tonal form of the chord motive accompanies the third and fourth melodic statements. Broege also presents the fourth statement in canon.

Following a short cesura, the B section uses segments from the main theme and chordal motive as its primary material (figure 7). The work builds to its main climax with the introduction of the B motive (based off the main theme) which repeats six times. The climax (measure 51) sustains for four measures as the B motive and chordal motive are overlapped.

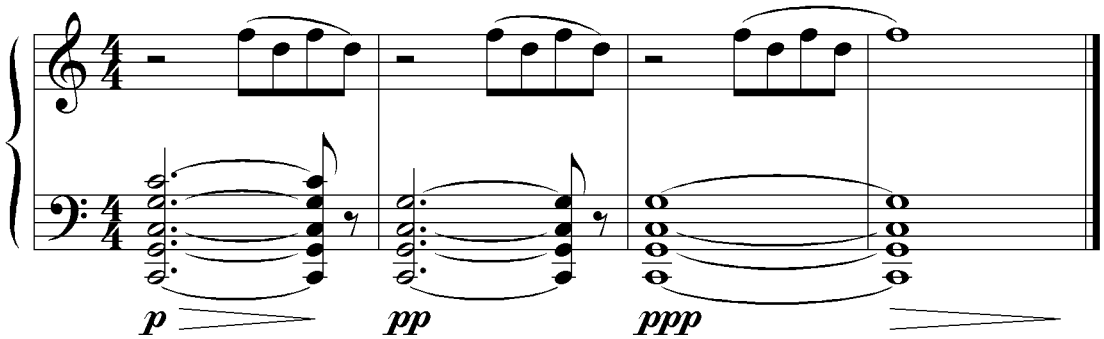
Figure 7 - B Section material (measure 34)



A two measure grand pause separates the B section from the second A section. The main theme is first played by solo flute with solo clarinets on the chordal motive. The piccolo and oboe then state the main theme over the bitonal chord motive. A full band statement of a diminution of the B motive begins at the coda. Although the entire work up to this point has had G minor as the tonal center, the coda brings us to C as the tonic. Just as the work begins with the open fifth, *Peace Song* concludes with the open fifth on C. The upper woodwinds suggest the dominant seventh chord, which creates a feeling of unfulfillment, as the work reaches this final cadence (figure 8).

The band orchestration of *Peace Song* remains very true to the original work for clavichord. Both scores are marked at the same tempo (♩=74) although Broege uses the text "Broadly, with solemnity" instead

Figure 8 - Final Cadence (measure 72)



of the "Slowly, Sadly" used in the original work. The percussion section does much to enhance the color and dramatic effect of the work, but stays predominately in the background. In measures five and twenty-two, Broege adds rhythmic contrast with repeated eighth notes with the chordal motive. In measure nine, the band version displaces the chordal motive by one beat. Broege adds a fermata and cesura in measure 33 and some additional harmony in the horns and marimba in measure 40. The grand pause prior to the second A section is expanded to two full measures instead of one measure in the clavichord version. Although the original version has very few performance markings (dynamics, tempo markings, and articulations), Broege is very detailed in his vision of the band performance of this work.

Timothy Broege (b. 1947)

Born November 6, 1947 and raised in Belmar, New Jersey, the composer Timothy Broege studied piano and theory with Helen Antonides during his childhood years. At Northwestern University he studied composition with M. William Karlins, Alan Stout, and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane, receiving the degree Bachelor of Music with Highest Honors in 1969.

From 1969 to 1971 the composer taught in the Chicago Public Schools, after which he served as an elementary school music teacher in Manasquan, New Jersey until 1980. He currently holds the position of Organist and Director of Music at First Presbyterian Church in Belmar, a position he has held since 1972.

The music of Timothy Broege has been performed throughout the world. He has received numerous grants and commissions and his music is published by Manhattan Beach Music, Bourne Company, Daehn Publications, Hal Leonard, Dorn Publications, Polyphonic Publications, and Allaire Music Publications. Recordings issued on compact disc include his *Sinfonias III, V* and *XVI,* as well as his

Concerto for Piano & Wind Orchestra. Northwestern University released a disc of his harpsichord music in their 1999 *Music from Northwestern* series.

His works include the nineteen *Sinfonias* for large ensembles, the series of *Songs Without Words* for small ensembles, a series of *Fantasias* for solo instruments, as well as music for voices, keyboards, guitar, recorder and school bands. His music has been featured at the Boston Early Music Festival, the Midwest Band and Orchestra Clinic, and the College Band Directors National Association. He has appeared frequently as a guest composer/conductor and clinician, and has received the Edwin Franko Goldman Award from the American School Band Directors' Association. He is a past-president of the Composers Guild of New Jersey, Inc. and an affiliate of Broadcast Music, Inc. (BMI).

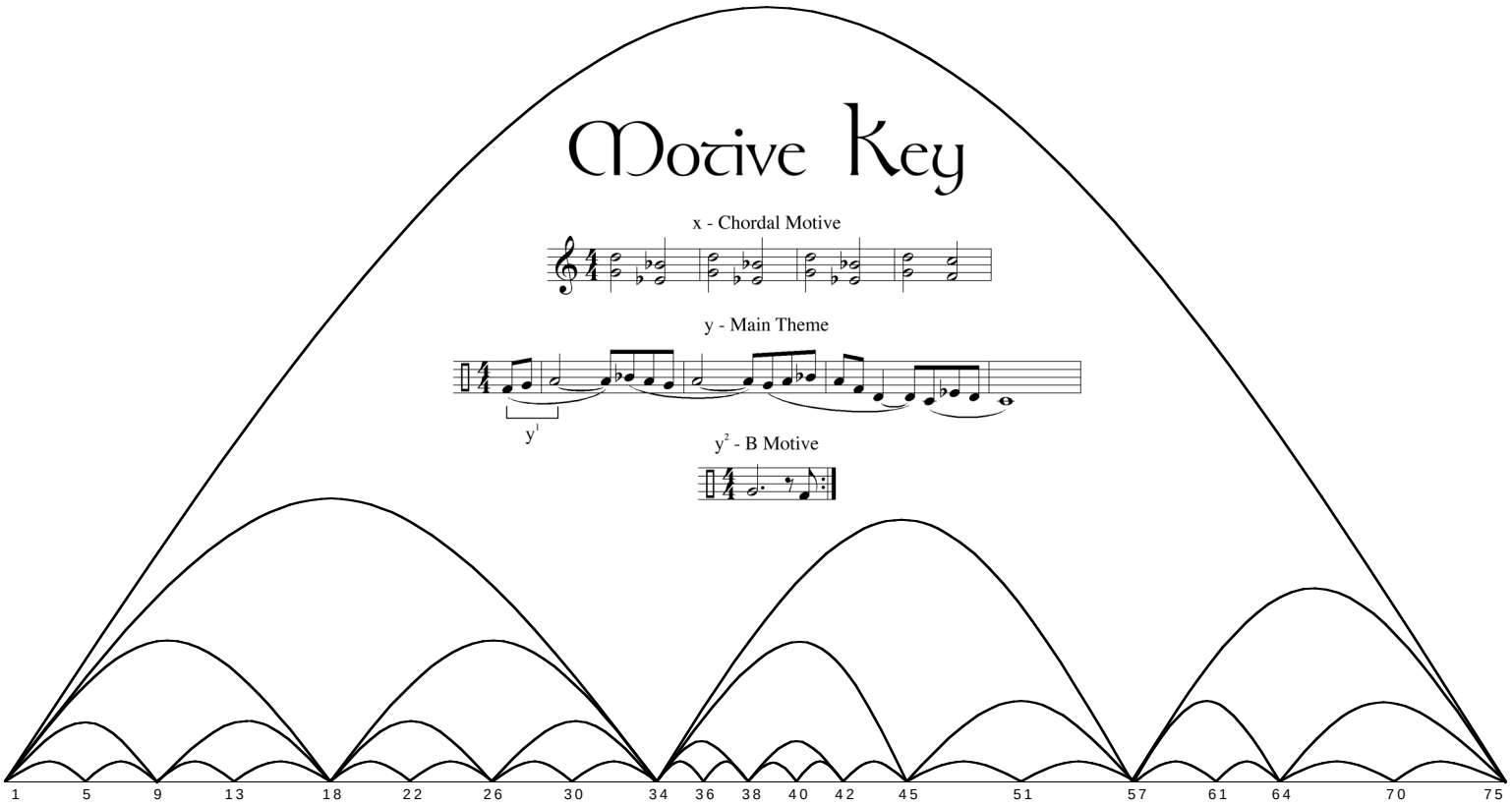
In addition to his compositional activities, Timothy Broege is an active recitalist on early keyboard instruments and recorder appearing both as a soloist and in duo recitals with guitarist and lutenist Francis Perry.

He resides in Bradley Beach, New Jersey.

SCORE INFORMATION

***Title**:* Peace Song
***Composer**:* Timothy Broege
***Publisher**:* Bourne Company, 1993
***Duration**:* c. 4 minutes 45 seconds
***Difficulty**:* Grade 3
***Instrumentation**:* C piccolo, flute 1&2, oboe 1&2, Eb clarinet, Bb clarinet 12&3, Eb alto clarinet, Bb bass clarinet, bassoon 1&2, alto saxophone 1&2, tenor saxophone, baritone sax, Bb cornets (trumpets) 12&3, F horn 123&4, trombone 12&3, baritone, tuba, string bass, and percussion (timpani, chimes, xylophone, marimba, vibraphone, crash cymbals, suspended cymbal, triangle, bass drum, and gong)
***Solos**:* Flute, Clarinet 1&2 and Cornet
***Range Considerations**:* 1st Cornet – G above the staff, 1st Horn – A above the staff, 1st Trombone – Eb above staff

Peace Song



FORM

Introduction	**A**	**B**	**A**	**Coda**

TONAL CENTER

x	x	x	x (bitonal)	x	x	x (bitonal)	x (bitonal)	x	x (bitonal)

Gm — C9(no 5)

MOTIVE

x — y and x — y^1 and x — y^2 and x — y and x — y^2

INSTRUMENTATION

FL, Oboe, Eb Clar, Clar (y^1) — Flute Solo (y)

Brass (x) — Low Brass and Low WWs (x) — Flutes and Clar 1 (y) — Upper WWs, TSax, Tpt 1, Hn 1/2 (y - in canon) — AClar,BClar,Bssn,ASax,BSax,Hns,Euph (y^2) — FL, Bssn, Hn 1/2 (x)

WWs (x) — Trumpet Solo (y) — Picc, Oboes, Eb Clar, TSax, Tpt 2/3 (y) — Clar, ASax, Tpts, Euph (x - diminution) — Solo Clarinets (x) — Tutti (y^2 - diminution)

Bssn, BSax, Tbn 2/3, Euph, Tuba, St. Bs. (x) — Low WWs, ASaxes, Tpt 2/3, Tbns, Euph (x) — TSax, Tuba, St Bs, Ob, Eb Clar, Clar (y^2)

ASax, TSax, Hn, Tbn 1 (x) — ASax, TSax, Tbns (x) — Flute Solo (y^1) — Picc, FL, Oboe (y^1) — Upper WWs, Tpts (x) — Picc, Oboe (y)

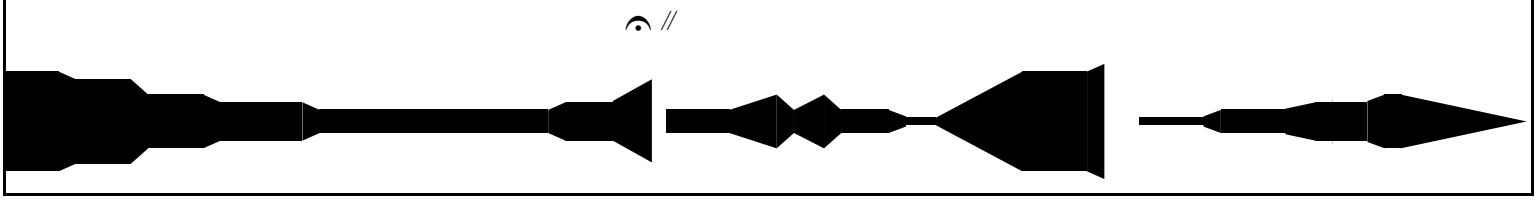
Clar 2/3, Bssn (x) — FL, CL, Hn 3/4, Tbs, Euph (x) — Clarinets (x - diminution) — Low WWs, Saxes, Low Brass (y^2)

TEMPO

Broadly, with solemnity — *rall.* — *a tempo* — *allargando*

♩ = 64

INTENSITY



British Isles Suite by Larry Daehn

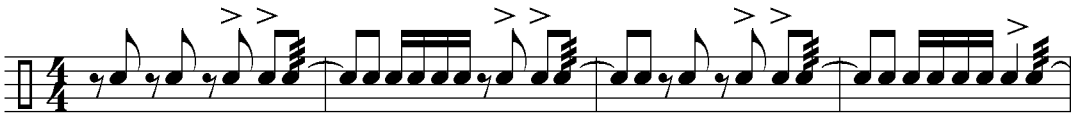
(Daehn Publications)

British Isles Suite was commissioned by the Wisconsin Youth Band Directors' Association Honor Band, and was premiered on September 18, 1999 with G. Daniel Fairchild conducting. Daehn built the entire work around his arrangement of *Barbara Allen*, the first of the movements written.

I. Marching Song

"Marching Song" uses two Welsh folksongs as its primary material. The first, *Britons, Raise Your Banners High,* was found in the 1906 *Minstrelsy of Wales* by Alfred Moffat. It is also known as *The Departure of the King.* The second folksong, *March for the Men of Harlech*, was written in celebration of the Welsh defense of Harlech Castle during the War of the Roses and has also been titled *Hark! I hear the Foe Advancing!*

As if from a distance, the movement begins with a light marching cadence (figure 9) that remains throughout *Britons, Raise Your Banners High.* Each statement of the D minor melody becomes more intense and dense in the orchestration as it builds to measure 25. Daehn augments the final four notes of the melody to transition to Bb major and *March for the Men of Harlech*, which acts as the trio for the movement. As with the previous melody, this tune builds with each phrase until the climax in measure 56. The final few measures fade to silence with the cadence repeated in the background.

Figure 9 - "Marching Song" cadence (measure 1)

II. Barbara Allen

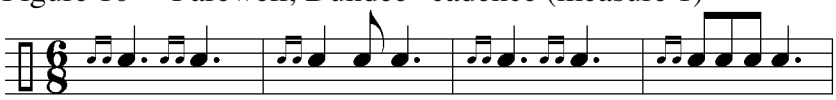
England, Ireland, and Scotland all claim this folk song. The first publication of words for *Barbara Allen* is in the 1765 *Reliques of Ancient English Poetry*, although it is referred to as the "little Scottish tune" in Samuel Pepys Diaries in 1666. Although it originates somewhere in the British Isles, versions have been found as far as Italy, Scandanavia, and the United States.

Daehn's arrangement of *Barbara Allen* states the melody four times. Three times in Eb major and ending in Bb major. The first two statements are identical, with the clarinets and horns taking the lead. The third statement begins softly with just the upper woodwinds, and builds as the rest of the band enters. The switch to Bb major is done without a transition and is anticipated by the dominant F major chord two beats prior to measure 18. Daehn adds more motion to the inner voices during the final statement. The movement climaxes during the fifth measure of the melody and ends softly soon afterward.

III. Farewell, Dundee

"Farewell, Dundee" uses two Scottish folk tunes as its melodies. *Adieu, Dundee* was collected by Sir John Skene and reprinted in the 1680 *Ancient Scottish Melodies from a Manuscript of the Reign of King James VI. Auld Lang Syne*, which concludes the work, is perhaps the Scotland's most famous folksong.

Figure 10 - "Farewell, Dundee" cadence (measure 1)



Similar to the first movement, “Farewell, Dundee” begins with a repeated cadence in the snare drum (figure 10). The flutes first present the D minor melody over the cadence, and then with some light accompaniment in the other woodwinds. The full ensemble enters in measure 17 in the relative major key (F major) with the upper woodwinds and trumpets on the melody. This tonal progress continues with another statement of the melody in D minor and following with F major. The final statement of *Dundee,* is in D minor. The last several notes of the melody are augmented into long sustained pitches. *Auld Lang Syne* seems to emerge from these chords as the movement once again finds itself in F major. The work concludes with a held F major chord with the opening marching cadence underneath.

Larry Daehn (B. 1939)

Larry Daehn received is B.A. in Music Education from the University of Wisconsin-Oshkosh and his Masters degree from the University of Wisconsin-Platteville. He taught at New Glaris (Wisconsin) High School for over 25 years. Mr. Daehn is a past president of the Wisconsin Chapter of Phi Beta Mu and was also recognized by the organization as Wisconsin’s Outstanding Bandmaster. Among Mr. Daehn’s many works for band are several arrangements of the works of Percy Grainger. He is the owner of Daehn Publications.

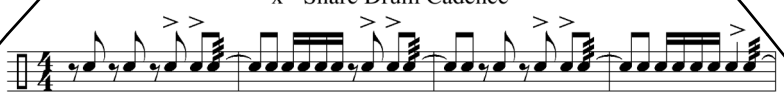
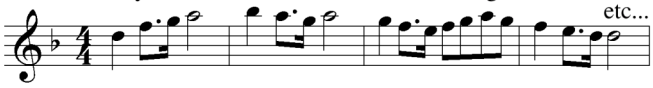
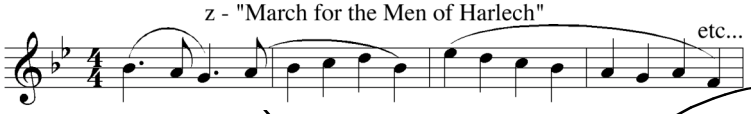
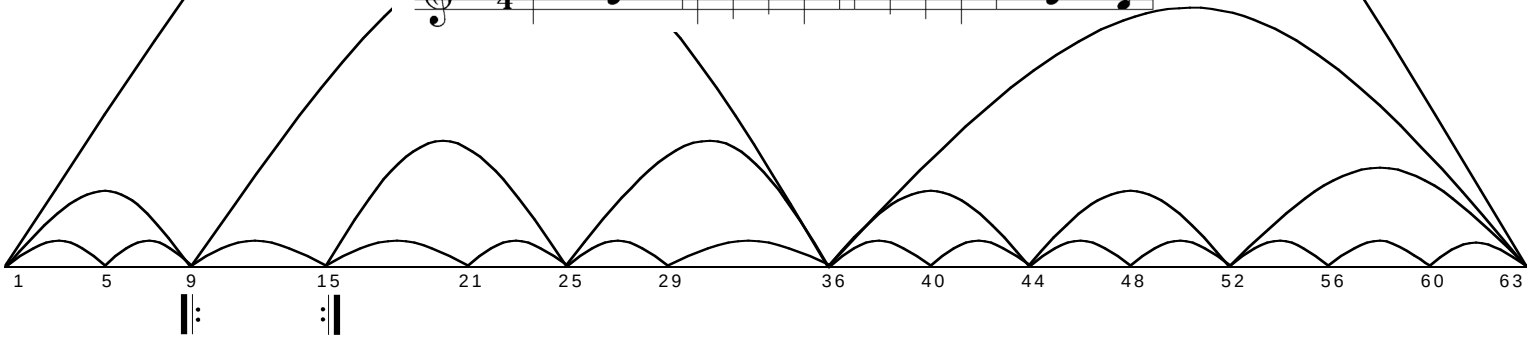
SCORE INFORMATION

Title: British Isles Suite
Composer: Larry Daehn
Publisher: Daehn Publications, 1999
Duration: c. 6 minutes
Difficulty: Grade 2+
Instrumentation: flute 1&2, oboe 1&2, Bb clarinet 12&3, Bb bass clarinet, bassoon 1&2, alto saxophone 1&2, tenor saxophone, baritone sax, Bb trumpet 12&3, F horn 1&2, trombone 1&2, euphonium, tuba, and percussion (timpani, bells, snare drum, bass drum, crash cymbals, and suspended cymbal)
Solos: Flute and Snare Drum
Range Considerations: 1st Trumpet – 5th line F, 1st Horn – 4th space E, 1st Trombone – E above staff

British Isles Suite

1. Marching Song

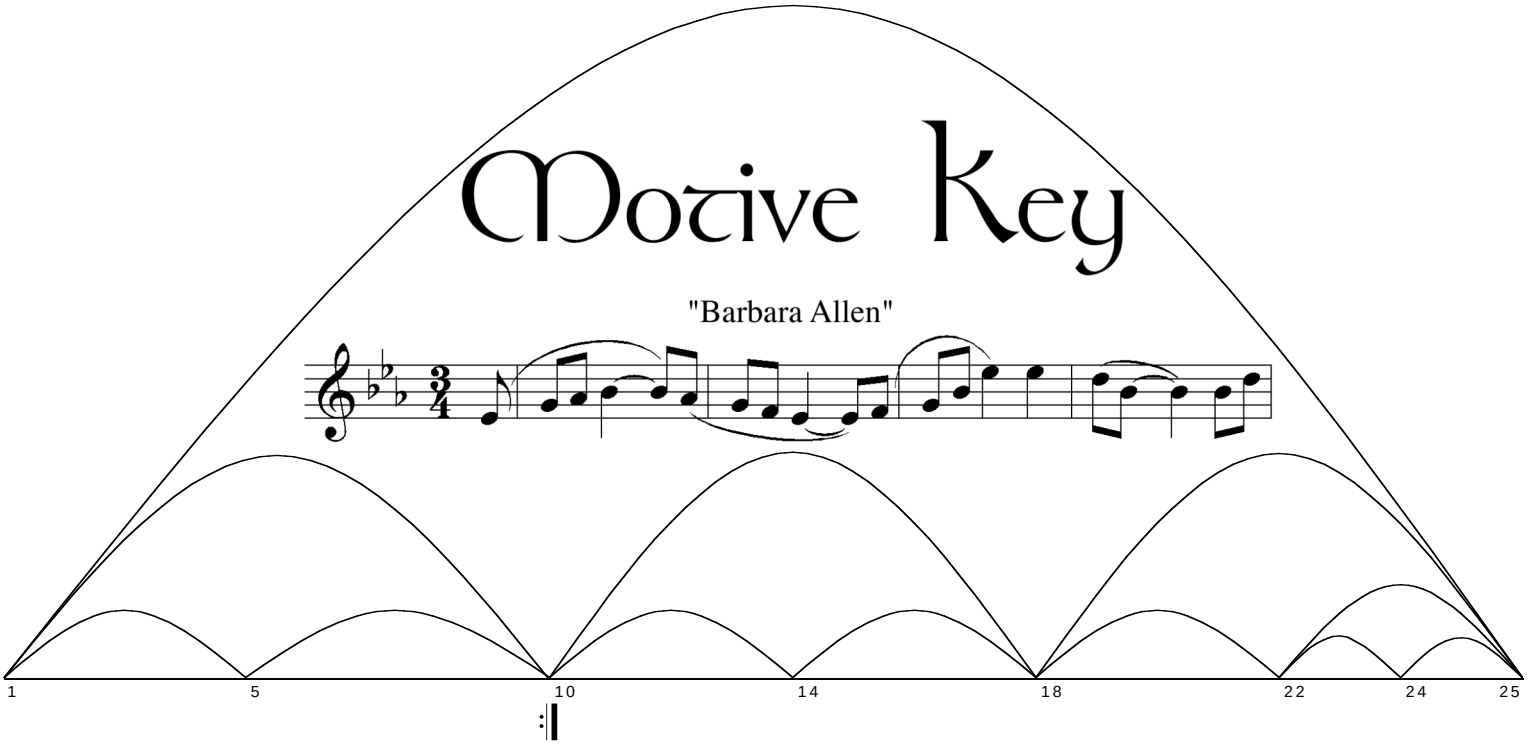
Motive Key

x - Snare Drum Cadence

y - "Brittons, Raise Your Banners High"

z - "March for the Men of Harlech"



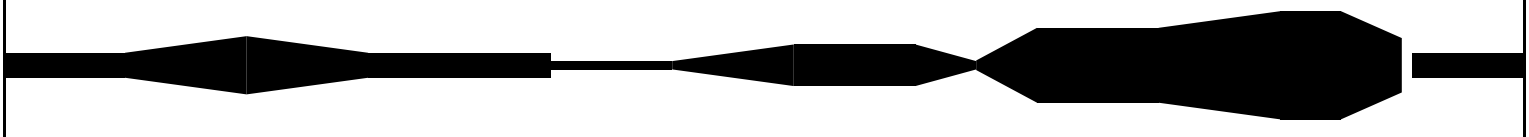
FORM														
Introduction	**A**						**B (Trio)**							
TONAL CENTER														
	Dm						Bb		F	Bb		Eb		Bb
MOTIVE														
	"Britons, Raise Your Banners High"						"March for the Men of Harlech"							
INSTRUMENTATION														
snare drum (x) →														snare drum (x)
	Fl, BClar, Bssn, BSax (y)			Upper WWs, ASax, Tpts (y)			Clar 1, Hns (z)					Upper WWs, Tpts (y)		
		Tpts (y)		TSax, Hns, Tbns (counter melody)				Upper WWs, Saxes (z)						
TEMPO														
Moderato							L'istesso tempo							
♩= 64														
INTENSITY														

British Isles Suite

2. Barbara Allen

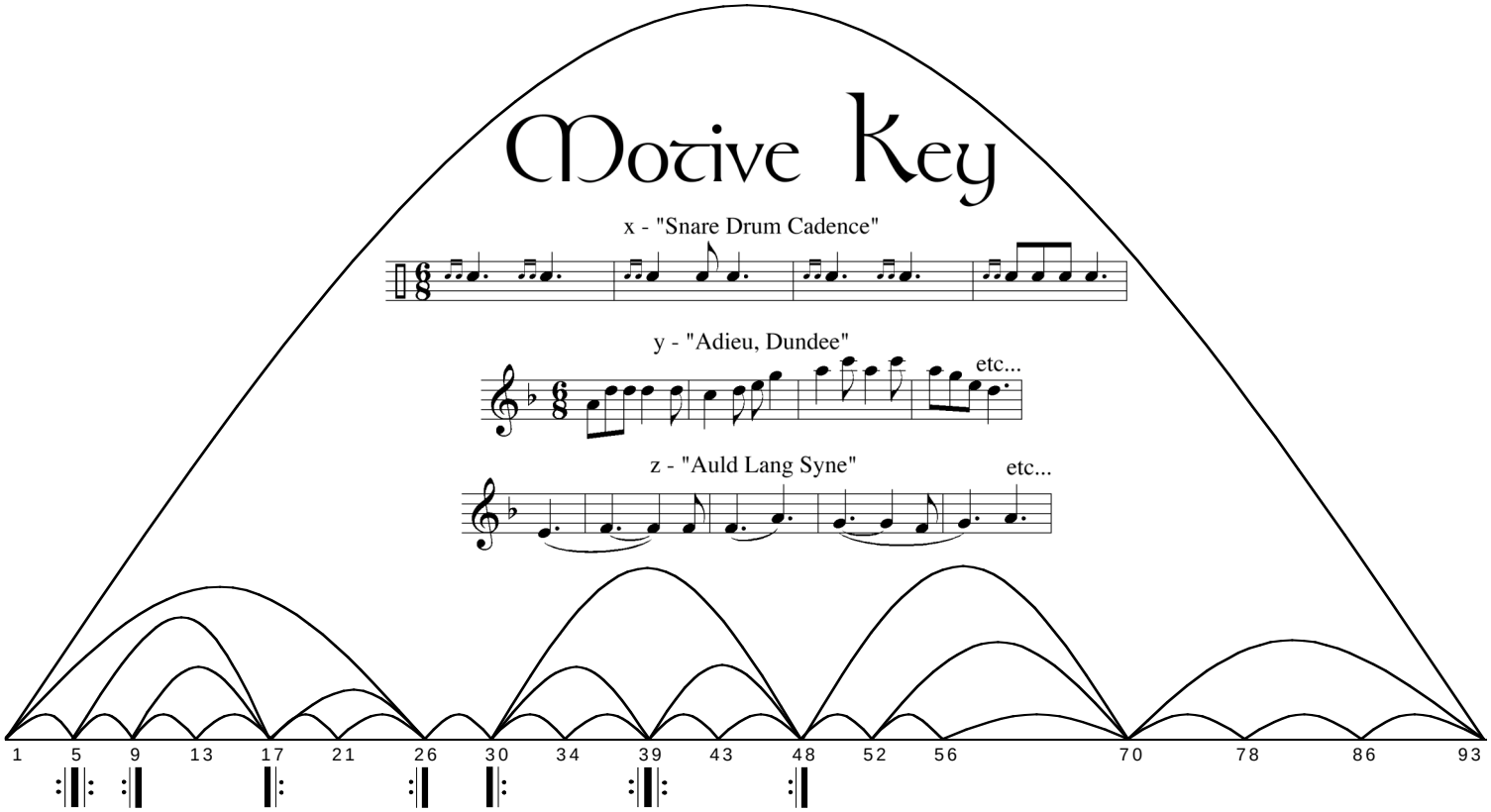


FORM		
A	**A**	**A**
TONAL CENTER		
Eb		Bb
MOTIVE		
"Barbara Allen"		
TEMPO		
Andante espressivo		Poco Piu Mosso Largo
♩= 64		
INTENSITY		



British Isles Suite

3. Farewell, Dundee



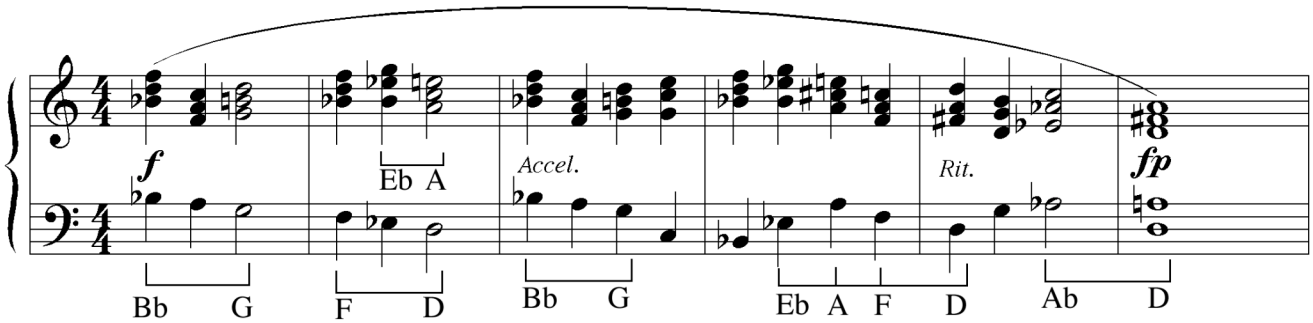
FORM					
A	**B**	**A**	**B**	**A (transition)**	**C**
TONAL CENTER					
Dm	F	Dm	F	Dm	F
MOTIVE					
"Adieu, Dundee"					"Auld Lang Syne"
INSTRUMENTATION					
Fl (y)	Fl, Ob, Cl, Tpt (y) Fl, Ob, Cl 1 (y)	Cl 1, ASax (y)	Tpt (y) Fl, Ob, Tpt (y)	Fl (y) Cl, ASax (y - augmented)	Cl, ASax (z) Fl, Ob, Cl, ASax, Tpt (z)
Snare (x) →		Snare (x) →		Snare (x) →	Snare (x) →
TEMPO					
Moderato					
♩ = 64					
INTENSITY					

Chorale and Shaker Dance by John Zdechlik

(Neil A. Kjos Music Company)

Chorale and Shaker Dance was commissioned by Earl Benson and the Thomas Jefferson High School Band from Bloomington, Minnesota. The work was premiered in 1972 at the National MENC Convention in Atlanta, GA by the Medalist Band of Bloomington, MN, with the composer conducting. Mr. Zdechlik recently rearranged the work (*Chorale and Shaker Dance II)* to make it more accessible for young bands.

Figure 11 - Chorale Theme (measure 1)



The melodic material for the work is derived from two main sources. The first is a short chorale (figure 11) which is introduced by the woodwinds at the start of the piece. The second thematic idea is the Shaker hymn, "Simple Gifts" (figure 12). The composer writes: "The two main themes are developed separately in the beginning, with the middle part of the Shaker Hymn (figure 13) reserved for the slow section in the center of the work (L-O). Beginning at letter Q, the chorale theme is augmented. At S, the Shaker Hymn and chorale theme are combined. The dramatic power of the piece is developed by this combination of themes, and (even more so) by the numerous augmentations of the chorale theme. The coda recompresses the material and the work ends powerfully with the elongated chords and the timpani solo at W."

Figure 12 - Shaker Hymn Part One

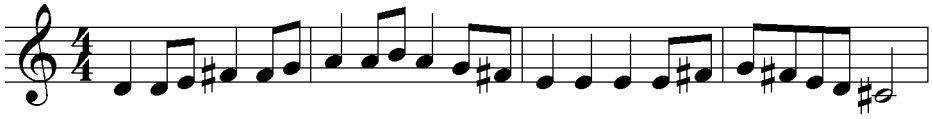
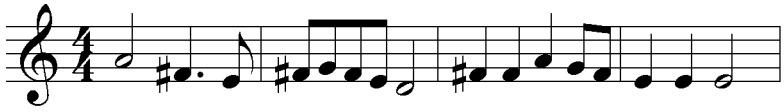



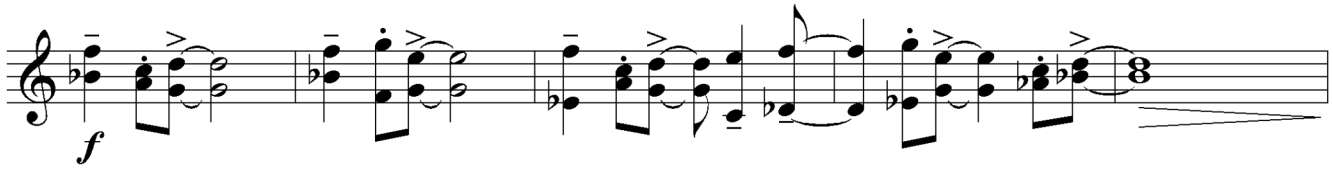
Figure 13 - Shaker Hymn Part Two

Zdechlik also sets the harmonic material for the entire work in the twenty-two measure introduction. The following can be considered harmonic consistencies throughout *Chorale and Shaker Dance*:

- Parallel Thirds
- Third Relationship Chords
- Tritone Relationship Chords
- Bitonality

Each of these characteristics is evident in the opening chorale. The importance of the interval of the third (major and minor) can certainly be traced to the Shaker hymn. Zdechlik emphasizes this importance by harmonizing the melody of the opening chorale with parallel thirds. The bracketed

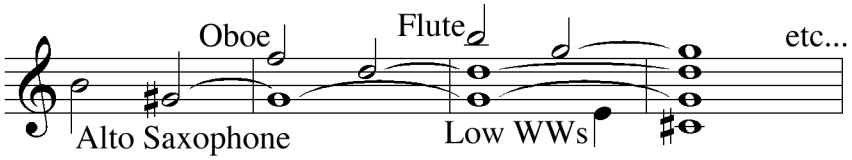
chords in Figure 11 demonstrate the frequency of neighboring chords with a third relationship. The source of the tritone relationship chords (used primarily at cadence points) can perhaps be seen in the fourth measure of the Shaker hymn. The cadence of the chorale uses this tritone relationship. The solo trumpets Eb major entrance (over D major) in measure 8, lays the bitonal foundation for the work. The remainder of the introduction trades the remainder of the Shaker hymn (in the upper woodwinds) with the chorale in the conical brass.

A slightly accented timpani roll marks the beginning of section A. Solo alto saxophone and solo flute present the Shaker hymn bitonally over the D pedal in the timpani. Solo clarinets, and later piccolo, follow with a rhythmically altered, through syncopation, version of the chorale theme (figure 14).

Figure 14 - Solo Clarinets, rhymically altered chorale theme (measure 31)

This syncopated feel continues at letter E as the work builds to its first climax at measure 56. Here, the flowing woodwind chorale (augmented from the chorale theme) is accompanied by a driving snare rhythms and bitonal brass punches. Letter F is the release of this climax, but the work immediately begins to build again. The Shaker melody passes through various sections and keys until the tutti hit in measure 79. This marks the first time in the work that the full ensemble plays together, and these six measures are filled with syncopation and bitonal chords. The trombones nobly provide a full statement of the first part of the Shaker hymn (in the key of Ab) after letter I. The horns present a countermelody to the trombones that slowly transforms into an upper harmony of the melody.

The transition between letters K and L uses fragments of the different melodies as its material. There is an A pedal throughout this transition as the music disintegrates into bitonal dissonance. The B section develops the second part of the Shaker hymn. The first fifteen measures, in fact, use only the descending minor third (figure 15). The sustained pitches create an eerie and dissonant, yet beautiful, sound. These harmonies somewhat resolve in measure 149 on D^{M7} with the horns, saxophones, and alto clarinet carrying the minor third motive. Three measures later there is another arrival point, this time on Bb major (notice the relationship of a third between the chords). The trumpet entrance at this moment of arrival leads us to the two climaxes of the B section, marked by cymbal crashes.

Figure 15 - B section (measure 135)



The return of the A section (letter O), is slightly faster than before. Letter O is very similar to letter C, with the only major difference being the timpani rolling on a pedal point of A (instead of D). Starting at letter Q, Zdechlik begins to take the chorale theme through several different rhythmic deviations and augmentations:

Figure 16 - Letter Q, woodwinds (measure 198)

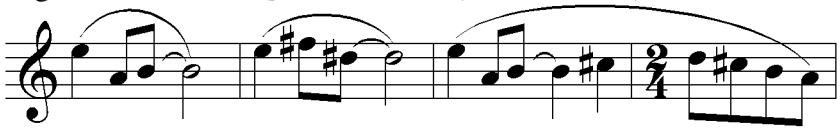



Figure 17 - Letter R, woodwinds (measure 206)

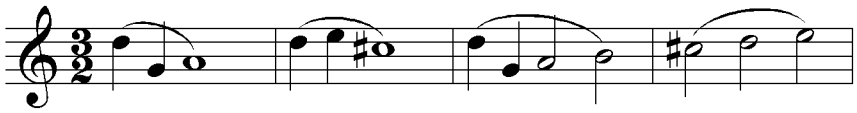



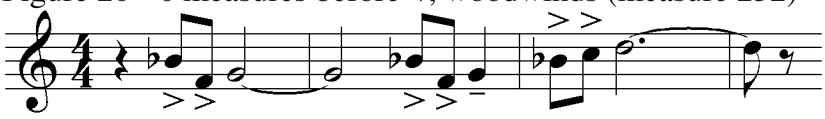
Figure 18 - 5 measure after letter R, horns (measure 210)

Figure 19 - Letter S, trumpets (measure 218)

The trumpet statement of the augmented chorale theme at letter S is accompanied by the woodwinds on the Shaker hymn in rhythmic diminution, a horn and saxophone countermelody, block chords in the low brass, and an Eb pedal. This section climaxes at letter T with the unison trumpets taking the Shaker melody under an active woodwind part.

The Coda begins with an aggressive trill in the upper woodwinds. Brass punches trade off with another variation of the chorale melody (figure 20). The brass build the tension with the chorale in block chords until the release at letter W. The work ends with a timpani solo and five whole note chords (D-Bb-D-Ab-D) over a D pedal. These final chords emphasize the important chord interval relationships consistent throughout the work.

Figure 20 - 6 measures before V, woodwinds (measure 252)



John Zdechlik (B. 1937)

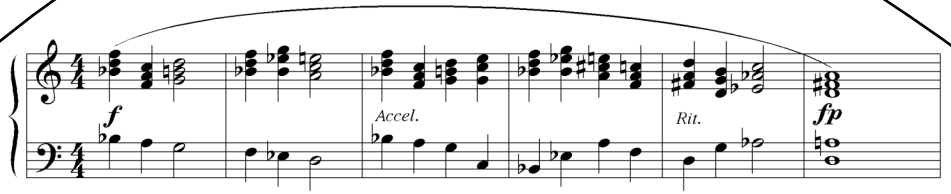
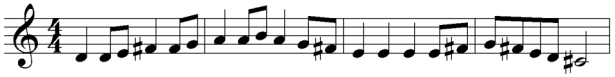
John Zdechlik received both his Bachelor of Music Education Degree and Master of Music in composition and theory from the University of Minnesota. While receiving his graduate degree, Mr. Zdechlik also served as the associate band director at the university. After teaching full time, he went on to pursue his Ph.D. degree in composition and theory, which he completed in 1970. Following the conclusion of his studies, Mr. Zdechlik accepted the band director and department chairman position at the Lakewood Community College where he served until he retired in 1997.

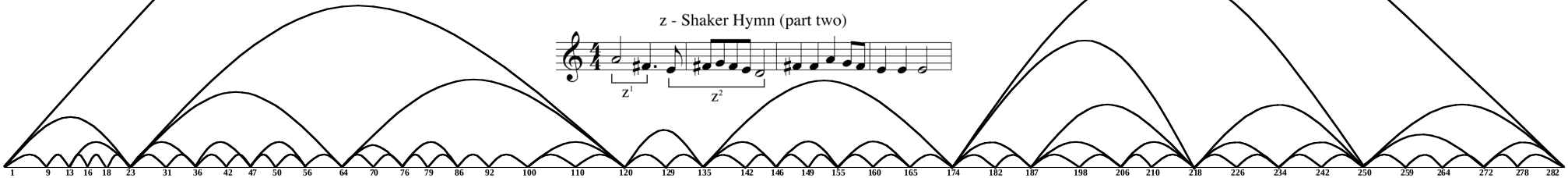
SCORE INFORMATION

Title: Chorale and Shaker Dance
Composer: John Zdechlik
Publisher: Neil A. Kjos Music Company, 1972
Duration: c. 9 minutes ***Difficulty:*** Grade 4
Instrumentation: C piccolo, flute 1&2, oboe, Eb clarinet, Bb clarinet 12&3, Eb alto clarinet, Bb bass clarinet, bassoon, alto saxophone 1&2, tenor saxophone, baritone sax, Bb cornets (trumpets) 12&3, F horn 123&4, trombone 12&3, baritone, tuba, and percussion (timpani, bells, xylophone, crash cymbals, suspended cymbal, snare drum, bass drum, and triangle)
Solos: Flute, Oboe, Clarinet 1&2, Alto Saxophone, Cornet, Trombone, and Timpani
Range Considerations: 1st Cornet – C# above the staff, 2nd Cornet – A above the staff, 1st Horn – 5th line F#, 1st Trombone – F# above staff

Chorale and Shaker Dance

Motive Key

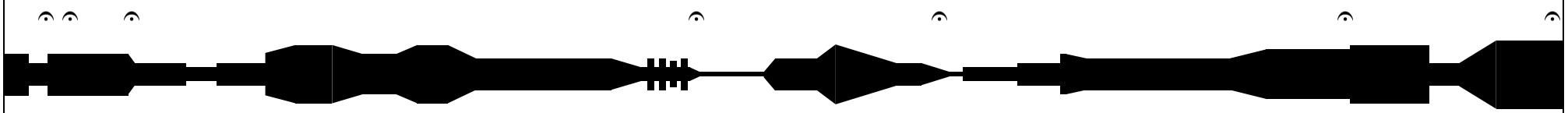
x - Chorale Theme

y - Shaker Hymn (part one)

z - Shaker Hymn (part two)



FORM - Ternary

Introduction	**A**			**Transition**	**B**	**A**						**Coda**	
TONAL CENTER				Bitonal									
Bb	D	D	Ab	A pedal	Altered 7th, 9th and 11th chords	D	A	F	G	B	Eb	G	G dorian	D
MOTIVE													
x, y , z	y and x	y	y	y (fragment)	z	y and x					y and x combined		x and y	
INSTRUMENTATION	WWs (x) Conical Brass (x) and Upper WW (y) [trading motives] Tenor Sax, Horns, Euph (y) Solo Tpt (y) Upper WWs (z)	ASax and Flute Solo (y - in canon) Tutti (y) Solo Clarinets (x - rhythmic var.)	Horns (y) B Clar, Bssn, Euph, Tuba (y) WW with Brass Hits (x - augmented) Flutes and Clarinets (y) Trombones (y) Trumpets (y) Horn (y)	B Clar, Bssn, Euph, Tuba (y - augmented) Trombones (y) Trumpets (y) Trombones (y) Horns (y)	Trumpet 3 (y) Horns (y) Tutti (y fragments)	WWs (z') WWs (z') ASax Solo (z') Tbns, Tuba (z') Ob Solo (z') WWs (z') Fl Solo (z') Horns, ASax, TSax, AClar (z') B Clar, Bssn (z') AClar, BClar, Horns, Euph (z - inverted) Trumpets (z') Tpts (z)	WWs (z) ASaxes, Flutes (y - in canon) Pic, Clar, Ob (x - rhythmic var.) Tpts, Tbns, WWs (x - rhythmic var.) Tutti (x - augmented) WWs (x - rhythmic var.)		WWs (x - augmented) Horns (x - augmented) Trumpets (x) WWs (y)		Trumpets (y)	WWs (x - rhythmic var.) Brass (x - augmented) WWs (y)	
TEMPO													
Rubato	Allegro	Faster		Slowing	Andante	Allegro						Allegro	
♩= c. 84	♩= 152 - 160	𝅗𝅥= 88 - 92			♩= 74	♩= 72	♩= 152 - 160					♩= 160	

INTENSITY



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Beth Lehner, Director of Choirs
Lisa Friedman, General Music

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Ms. Bhavna Sharma-Lewis, Principal, John Middleton Elementary School
Ms. Dana Otto, Assistant Principal, John Middleton Elementary School
Ms. Marla Hori, Principal, Elizabeth Meyer Primary School
Mr. Don Buckman, Maintenance Supervisor

Clinicians (1996-2001)

The McCracken Middle School Symphonic Band thanks the following individuals who have so graciously given their time, and ears, in assisting our band program:

Donald DeRoche (DePaul University)
Julie DeRoche (DePaul University)
Elton Eislie (Niles North High School)
Jay Gephart (Purdue University)
Phil Hash (Kelvin Grove Middle School)
Tina Keitel (freelance musician)
John Lynch (Northwestern University)
Don Owens (Northwestern University)
Pete Pappas (Glenbrook South High School, retired)
Steve Peterson (Ithaca College)
Audrey Schadt (freelance musician)
Don Shupe (Libertyville High School)
Susan Spindler (Lincoln Hall Middle School)
Nancy Whitaker (Northwestern University)

Special Thanks

Students, Parents, Families, and Friends
McCracken Middle School Administration, Faculty and Staff
Barb Yablonsky, Laurie Kolpas, and Barb Peters, McCracken Middle School Secretaries
Miguel Marzol, Chris Cieplinski, Alvin Carter, and Bill Phillips, District Custodians
Donald Stahlberg (McCracken Middle School, Director of Bands, retired)
Skokie School District 73 1/2 Foundation
Douglas Akey, Timothy Broege, and Larry Daehn for repertoire selection and program note assistance
Mike Balter Mallets (Prospect Heights, Illinois)
Karnes Music Company (Itasca, Illinois)
Evanston Band and Orchestra (Evanston, Illinois)

and last, but definitely not least:

Thank you to my wife Susan, for her love, patience, and support.