Concerto for piano and band

Jesse O. Bye

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A CONCERTO FOR PIANO AND BAND

AN ANALYSIS AND EVALUATION OF THIS WORK

by

JESSE O. BYE

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Presented in partial fulfillment
of the requirements
for the degree of

Master of Music Education

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1956

Approved by:

[Signatures]

[Redacted]

[Redacted]

Date
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CHAPTER I

INTRODUCTION

This Concerto for Piano and Band was written with the idea of creating an original work for piano and band of moderate difficulty that would be of sufficient merit to warrant performance by advanced groups as well as by intermediate groups. The writing also gave the composer additional experience in composing and arranging ensemble music.

After actually starting on the composition of the concerto, and seeing how the thematic material seemed to want to present itself, the composer soon came to realize that it was not to be a piano solo with band accompaniment. It developed into an association on equal terms between the piano and band. In many sections there is a soloistic idea, but it is not always piano. Sometimes, the solos are for instruments that may not always be found in smaller bands, as the oboe, bassoon, alto and bass clarinets.

The reason for writing a work for as large an ensemble as this, instead of a smaller one like a woodwind quintet or a brass sextet is that the composer wanted to explore a large medium which was new to him.
CHAPTER II

FORMAL ANALYSIS OF THE WORK

First Movement. The first movement, in the key of G minor, is in sonata-allegro form. The main part of the first theme can be divided into two sections. Section "A", which is based melodically on the characteristic 6th and 7th tones of the harmonic minor mode, is in the bassoon, bass clarinet, tenor and baritone saxophones, baritone, trombones, and tuba. Section "B", which is based harmonically on the interval of the 5th, is in the piccolo, flute, oboe, first, second, third and alto clarinets, alto saxophone, horns, and cornets. This theme, stated by full band, comes to a full cadence in measures 10 and 11 on a 13th chord on D built in 5ths, which goes to a tonic chord of G minor, again a 13th chord built on 5ths. In measure 12 the piano states the theme almost exactly, with the drums following the rhythm of section "A". This leads to the second part of the first theme beginning in measure 19. The principal melody remains in the piano in octaves, with the band sustaining, principally, 9th chords, which in measure 21 become chords of the 5th. In measure 24 this chordal accompaniment rests, only to return in measures 25 and 26, with 7th, 9th and 11th chords, in the bassoon, clarinets, and saxophones. These chords go to similar ones...
in measures 26 and 27 in the brasses. Measure 28 leads to a return of the main theme. This time section "A" is in the piano and is re-enforced by the lower voiced instruments, while the higher voiced instruments carry section "B". This theme comes to an end in measure 34, on a 13th chord on B flat, again built on 5ths.

Measure 35 introduces the second theme of the movement, in 6/8 time, in the key of B flat major. It is first presented by the piccolo, flute, and first clarinet. In measure 37 the baritone and tuba, in octaves, and in an augmented form, present a suggestion of section "B" to form a bass for the melody. In measure 46 the piano enters, hesitantly at first, to introduce the middle section of the second theme, re-enforced by the horns. The baritone and tuba continue their part until measure 54. The cornets, in measure 50, take over the theme and play it in the same manner as when it was first stated. In measure 51, the flute, clarinets, and alto saxophone, in 5ths, in a fragment suggestive of section "B" of the first theme, come to a cadence in measure 56. Beginning in measure 57, the baritone, trombones, tuba, and snare drum help accent the longer accentuations. The first, second, and third clarinets help the shorter accentuations. All of the chords are built on the 5th, with the cornet part being a member of the chord. The deeper brasses, in measure 62, and the clarinets and
horns, in measure 64, leave their parts and start towards a cadence to end the second theme.

Measure 65 begins the transition to the development section. This is built on four chords of the 5th, whose roots are a 5th apart, going from a cadence on B flat through chords on F and C to a chord on G, returning in measure 70 to 4/4 time to begin the development section.

The development begins with a fragment of section "A" of the first theme. Over a sustained note of this theme, the piano plays a series of broken chords built on the 5th. In measure 73, forming an accompaniment for the piano, section "B" of the first theme is imitated in canon, at the 5th, by three groups. The first group is the baritone and trombones; the second group, beginning a beat later, is the cornet section; the third group, still another beat later, is the flute, first, second, and third clarinets. These chords, except for three short breaks, are held from one change of chord to the next within each group. Starting with the pickup to measure 75, in 6/8 time, the piano develops fragments of the second theme. The above mentioned chords come to an end in measure 91. Here the piano carries on alone continuing to develop the second theme. From measures 96 to 100, the piano has a quasi-cadenza, based on the 5th, interchanging with the 4th. In measure 101, the oboe comes in with parts of the second
theme and is joined by the flute in measure 107. In the three measures from 107 the piano, in a broken chord, establishes the key of G minor for the recapitulation. The rest of the band enters, some instruments alone, and others by sections, on bits of the second theme, this time using chords of the 4th, leading to the recapitulation in measure 118.

The first section of the first theme is stated by the piano, in the same manner as in the exposition. In measure 123, the cornets begin the second theme. As an accompaniment to this, in measure 124, beat 2, the bassoon and all the clarinets, in unison and in octaves, begin an augmented form of the melodic aspect of section "B" of the first theme. In measure 125, the piano enters with section "B" of the first theme, with the rest of the band coming in in measure 135, leading to a final statement of the first theme by piano and full band. The bassoon, bass clarinet, tenor and baritone saxophones, trombones, and tuba join the piano with section "A". The rest of the band has section "B". The middle section of the first theme is omitted completely in the recapitulation. The rhythm in measure 146 is changed from whole notes to triplets to emphasize the final cadence in G minor.

Second Movement. The second movement, a simple rondo, is in C minor. It is scored for woodwinds, horns, piano, and two snare drums, one of which has the snares off. It
opens with a five beat drum figure which serves as a ground throughout the first theme. In measure 6, the bass clarinet enters with the main first theme. In measure 10, the oboe enters with a counter-melody. In measure 16, the first, second, and third clarinets enter to play simple triads based, primarily, on the melodic aspect of section "B", first theme, first movement, in inversion. The piano also enters in measure 16 with simple triads, with the same thematic material, but in different rhythm and in the original sequence. These instruments come to a cadence in measure 21. The drums continue. In measure 22, the bassoon enters with the same theme introduced by the bass clarinet. In measure 26, the flute enters with the counter-melody introduced by the oboe, but one octave higher. The first theme ends in measure 31.

The piano enters, this time to introduce the second theme. In measure 36, the alto saxophone comes in with a continuation of the second theme. In measure 39, solo saxophones and horns and the piano come to a cadence, leaving in measure 40 the solo alto saxophone on the melody introduced by the piano. In measure 41, the solo tenor saxophone enters with a simple supporting melody. The solo horns come in, in measure 41, sustaining chords. In measure 46, the solo horns and baritone saxophone, in octaves, bring
another bit of melody before the piano, in measure 48, returns to a development of its first statement of the second theme. The accompaniment, here in the bass and later in the treble, is based on the 5th. In measures 51 and 52, the bass takes over the melody, leading to a return of the first theme through a series of chords of the 5th, in measures 54 through 57. In measure 55, the drums re-enter; one with the snares on and the other with the snares off as before.

The recapitulation of the first theme finally begins in measure 58. In measure 62, the bassoon enters with the main melody. In measure 67, the flute enters with the counter-melody. They continue to measure 73, where the piano takes the flute's melody in the treble, in octaves, and the bassoon's melody in the bass, in octaves. The oboe, bass clarinet, alto saxophone, and bassoon, all in tutti, play the chords which the piano had, beginning in measure 16. The first, second, and third clarinets also in tutti have the same chords that they had beginning in measure 16. This semi-tutti leads to the final cadence, ending the movement in measure 78.

**Third Movement.** The third movement, in the key of G minor, is a theme and variations for piano and full band.

The first thirteen measures make up the theme, which is divided into three parts. The first part is scored for trombones and tuba in octaves. The second part, beginning
in measure 5, is scored for cornets and baritone in octaves. The transition to the third part is a series of five semitones in the baritone. The third part, beginning in measure 9, is scored for cornets, baritone, trombones, and tuba in octaves.

The first variation, in G minor, for piano, begins in measure 14. The first two measures are exactly the same as the theme except that they are played in 5ths. Beginning in measure 16, the right hand has the principal melody. The left hand, in 5ths, begins with an inversion of the melody but soon goes on to a very free development of parts of the theme. This variation comes to a close on an open 5th on C.

Variation two, in the key of C minor, is scored for woodwinds and horns. In the first measure, the bassoon, bass clarinet, and tenor and baritone saxophones carry the first measure of the theme, in octaves; then hold their last note as a bass for the flute and first clarinet, which carry the next measure of the theme in 17ths. They also hold their last note to help form a simple harmony for the oboe, alto clarinet, and alto saxophone, which continue the melody. In measure 38, with the pickup, the flute and first clarinet, in octaves, continue the melody, while the oboe and bassoon, in 10ths, supply a bass. Starting in measure 42, at a slower tempo and using five semitones, the flute, oboe, second, third, alto, and bass clarinets present
a ground over which the theme is carried in a heavy manner by the bassoon, alto, tenor and baritone saxophones, and horns, in 5ths. In measure 56, the brasses come in with a sort of trumpet figure to introduce the third variation.

Variation three, in F minor, is scored for full band. It begins with a ten beat figure in the drums which have their snares off. This figure is repeated throughout the variation which begins in measure 60. Beginning in measure 62, the trombones and tuba going in one direction and the horns going in the other direction play a series of chords on the beat. This continues to measure 71 where it ends. In measure 63, the saxophones help the cornets, which are muted, to usher in the first section of the theme. In measure 65, while the cornets sustain a note of the theme, the woodwinds take the melody for measures 65 and 66, returning it to the cornets in measure 66, but take it back again in measure 68 over a sustained chord in the cornets. While the cornets, with the saxophones added, continue this section of the theme to a cadence in measure 72, the flute, oboe, first, second, and third clarinets come down to this cadence from their last part of the theme, using the five semi-tones. In measure 72, the drums have their rhythmic figure alone. In measure 77, the key changes to two flats, with a vague feeling for both G minor and B flat major. In measure 78, the first and second horns, in 4ths, going in
one direction, and the third and fourth horns, in 3rds, going in the other direction, continue the chords on the beat. In measure 78, the flute comes in with the second section of the theme. In measure 81, the oboe brings in the melody in imitation, while the flute goes on to a free contrapuntal development of fragments of this section. In measure 84, beat 4, the alto clarinet brings in the theme to counterpoint in the flute and oboe which continue their free development of this section of the theme. In measure 88, instruments are added to the chords in the horns to bring in the development of the third section of the theme in measure 90. This theme is in all the clarinets. The previous chords are carried on in the same manner, but in different instruments, with the oboe, tenor saxophone and baritone in one group; the bassoon, alto and baritone saxophones in the other group. The muted cornets enter in measure 91 on small fragments of the theme. In measure 96, the cornets join in on the melody itself, and the whole band goes to a cadence to end variation three, in measure 97.

Variation four, which is in A minor, is scored for full brass. The accompaniment is based on section "B", first theme, first movement, and is in 5ths. Half the instruments forming the accompanying group sustain the notes, one into the next. The other half play these notes as staccato eighth notes and rest until the next chord. The
first cornet leads off with the melody and continues it until measure 101, where it is given to the first trombone and tuba. In measure 104, beat 4, the horns, in unison, take the melody only to give it back to the cornets in measure 108. The cornets continue it to the end of the variation which comes in measure 112.

Variation five, in an abrupt change to B flat major, is scored for piano and full band. The piano starts out hesitantly on the opening notes of the theme, but soon forges on. The cornets and trombones, all muted, in octaves, play short notes taken from the theme until measure 120 where they take the mutes out. The piccolo and flute have a staccato version of the theme from the beginning of the variation. In measure 115, the bassoon, bass clarinet, tenor and baritone saxophones as one group; the first, second, third, and alto clarinets as a second group; and the horns as a third group, sustain chords. Each group has a different rhythm. The melodic basis for these chords is the first few notes of the theme. The 11th chords in measures 121 to 125, for full band, which are cut off by the piano, form the transition to the third section. They produce a big climax which is made bigger by a measure of general pause. Measure 127 begins the development of the third section of the theme. It is played by all woodwinds, horns, and piano, and is treated in a close canon style. The piano imitates the
others. The spacing of imitation is controlled by the length of the note. A quarter note is imitated one beat later; an eighth note a half beat later. In measure 131, the baritone and tuba, in octaves, using the five semi-tones, usher in a return of the third section. The piccolo, flute, and piano begin in the same manner as at the beginning of the variation. The oboe, bassoon, alto and bass clarinets in octaves, bring in an augmented version of the second section. The trombones, beginning in measure 135, sustain chords. In measure 137, the piano begins at its extreme low register and, on a three note figure, goes to the top of its register to bring this variation to a coda. The piccolo, flute, first, second, and third clarinets, in an augmented and inverted version, bring in section "B", first theme, first movement. The tenor and baritone saxophones, also in augmented form but not in an inversion, bring in a few notes suggesting the first section of the theme. At the same time, the piano, in measure 141, enters with a different version of this same section "B". The horns enter with the piano and have the same type of part but go in the opposite direction from the piano. In measure 141, everyone comes in to bring this variation to a close.

Variation six, in D minor, is a fughetta scored for piano and full band. The subject of the fughetta is based on the second section of the theme upon which this movement
is based. It is introduced by the piano in the treble. In measure 152, the bass, in the piano, begins the statement of the subject on the dominant. The counter-subject, in the treble, is based on the first section of the theme on which this movement is based. In measure 157, the flute enters with the subject on the tonic. The piano goes into free development of various fragments of the subject and counter-subject, while the bass begins the counter-subject. The bass clarinet begins the subject on the sub-dominant, in measure 161. The piano, in both treble and bass goes on into free development. Measure 161 begins the first episode. Measure 171 begins with the baritone and tuba playing on the beat and the clarinets and cornets on the after beats in a boisterous manner. The melody in this part, in the piccolo and flute and based on the subject, is also played in a boisterous manner. Twice in measures 171 through 174 the trombones go from a chord based on 5ths to a chord based on 4ths by means of a glissando. In measure 176, the horns in unison, a 5th above the piano, and the piano in octaves, bring in a return of the subject in a solemn manner on the third tone of the scale and, in measure 177, override the boisterousness of the episode. In measure 179, the baritone, trombones, and tuba begin a harmonized version of the subject on the sub-dominant in augmentation which become long sustained chords in measure 182. In measure 180, the alto
clarinet, alto, tenor, and baritone saxophones in 5ths bring in the subject on the seventh tone of the scale. These instruments come to a cadence in measure 189. In measure 190, over a sustained tonic chord in the trombones and tuba, the piano brings in the subject on tonic in triple octaves. In measure 194, the baritone, trombones, and tuba bring in the subject on the sub-dominant as the piano begins the counter-subject. In measure 198, the piano on the beat and the horns on after beats re-introduce the boisterous episode. The piccolo and flute return with their theme. The first, second, and third clarinets in unison play the same theme but very legato and sustained. In measures 200 to 206, the cornets, in triads, develop fragments of the subject using flutter-tonguing. In measure 203, the alto saxophone joins the clarinets on their part. On the last beat of measure 205 and for the next three measures all of the solemnity is lost; the boisterous character prevails. In measure 208, on tonic, there is a solemn statement of the first measures of the subject, in 5ths. This leads to the finale which begins in measure 211.

The finale, again in G minor, is scored for piano and full band. The piccolo, flute, first, second, and third clarinets, and first cornet play the first measure of the theme over a sustained chord of 5ths, on G, in the second and third cornets, baritone, trombones, and tuba. While
all these instruments are holding notes and chords, the horns which are partly re-enforced by the piano, come with the second section of the theme. The chords that are being held in the lower brasses are based for the most part on section "B", first theme, first movement. In measure 214, the piccolo, flute, clarinets, and first cornet resume the melody in an augmented form, while the piano develops fragments of the theme. In measure 219, the saxophones and horns bring in the second section of the theme over the continued sustained chord in the lower brasses. Measures 222 and 223 are the transition to the third section of the theme. This is stated in a more or less freely augmented version using chords built in 4ths and 5ths. This section comes to a close on a semi-cadence on A flat. This chord is held for three measures while the piano, in chords of the 5th, has a final reiteration of the second section of the theme. The movement ends with a final G minor chord played first by the piano. This chord is held as the full band plays a final G minor chord based on 5ths.
CHAPTER III
CROSS-CUEING FOR VARIOUS INSTRUMENTS AND POSSIBLE OMISSIONS

This Concerto for Piano and Band has been written so that it can be performed without the piccolo, bassoon, alto clarinet, or baritone saxophone. Their availability will, undoubtedly, make the work sound better, but the work is so written and cued that it can be performed satisfactorily with one or more of them unavailable.

The bassoon is generally cued or doubled in the bass clarinet, an instrument, along with the oboe, that must be had in order to perform this work in its present form. Occasionally the bassoon is cued or doubled in the tuba. The piccolo is always doubled at the octave by the flute. The main purpose of the piccolo is to add brilliance. The alto clarinet is very often doubled by the alto saxophone, but in a few places by the bass clarinet. The baritone saxophone is cued in the bass clarinet, baritone, or trombone. In the few instances where there is neither cueing nor doubling for these instruments, the composer does not think that their loss will ruin that particular spot. The places that would be ruined are cued.

First Movement. Since the first theme is scored quite thickly, there are no worries about missing instruments. They may not be doubled note for note, but the notes can be

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found elsewhere. In measure 50, the alto clarinet is doubled by the second clarinet an octave higher. From measure 51 to measure 56, it is cued in the alto saxophone. The baritone saxophone is doubled alternately by the second trombone, tuba, and again by the second trombone. The bassoon, in measures 54 to 56, is doubled by the second and third trombones. In measures 65 to 70, the bassoon is doubled alternately by the bass clarinet and tenor saxophone. In those same measures the baritone saxophone is doubled by the bass clarinet and tenor saxophone, except for the chord on C which is not doubled.

In the four measures at 70, the woodwinds and saxophones are in unison and octaves. In the rest of the development section the only instruments called for are those that will always be had. In the return to the recapitulation, the alto clarinet is doubled by the alto saxophone. The bassoon is doubled by the bass clarinet until measure 115. In measures 116 and 117, it is doubled by the second trombone.

In the recapitulation, from measures 124 to 137, the bassoon is doubled in unison by the bass clarinet. From measure 137 to the end there is no concern, as it is the same fully scored passage as at the beginning of the movement.

Second Movement. In this movement the piccolo and alto clarinet are not called for, so we need not consider them. Up to measure 72, both the bassoon and baritone
saxophone are cued in the bass clarinet. This part was written so this could be done. From measure 73 to the end the bassoon is cued in the baritone. The only reason the baritone was chosen over the trombone is for ease of fingering. The reason for not splitting the bassoon cue between different instruments in order to maintain the exact octaves was that in doing so the instrumental color would change more than the composer desired.

Third Movement. There are no problems in the theme and first variation. Through measure 41 of the second variation the bassoon is cued in the bass clarinet. Up to measure 37, the baritone saxophone is doubled by both the bass clarinet and tenor saxophone. From measure 42 to measure 60, the alto clarinet has the same part as the bass clarinet but an octave higher. The oboe is cued in the first clarinet in measures 45 through 54 in case the oboe can not get a good attack. Both the bassoon and baritone saxophone are cued in the baritone from measure 49 to measure 60. The piccolo joins the flute at measure 56 at the octave. Up to measure 72 of the third variation the baritone saxophone is neither cued nor doubled. The loss of this part should not hurt the general effect as both the harmony and the melody, going from one part to another and back again, are complex enough. The alto clarinet, in measures 65, 66, 71, and 72, is doubled by the third clarinet. The alto clarinet solo

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beginning in measure 84 is cued in the bass clarinet. The bassoon part beginning in measure 88 is cued in the tuba. The baritone saxophone is doubled by the third trombone in measure 89. In measure 90, it is cued in the first trombone. The bassoon is cued in the tuba.

Variation four, being for brasses, has no problems.

In variation five, the piccolo is again doubled by the flute. The bassoon and baritone saxophone are doubled by the bass clarinet in unison and by the tenor saxophone at the octave through measure 119. From measure 121 to measure 126, the baritone saxophone alone is doubled by the bass clarinet. The bassoon is doubled by the second trombone. From measure 127 to measure 132, the doubling is not exact. It is taken care of by an irregular doubling from one instrument to another. From measure 132 to measure 138, the alto and bass clarinets are playing in unison. The bassoon has the same part but an octave lower. The baritone saxophone is cued in the baritone from measures 135 through 137. Measure 138 is fully scored so there are no difficulties there. In measures 139 and 140, the tenor and baritone saxophones are in octaves. The baritone saxophone is also cued in the baritone.

In the fughetta the piccolo again doubles the flute at the octave. From measure 174 to measure 177, the bassoon is cued in the bass clarinet. The baritone saxophone is
cued in the bass clarinet from measure 180 to measure 189. The first trombone is cued in the second cornet in measures 185 to 189 for reasons of range on a long sustained note. The baritone saxophone is again cued for bass clarinet in measures 207 and 211.

In the finale from measure 219 to measure 221 the baritone saxophone is cued in the bass clarinet. From measure 221 to measure 223 the bassoon is cued in the bass clarinet. For the rest of the finale, which is fully scored, the piccolo doubles the flute as before; the bass clarinet doubles the bassoon; the alto saxophone doubles the alto clarinet; and the tuba doubles the baritone saxophone.
CHAPTER IV

SUGGESTIONS ON INTERPRETATION

The composer requests no unmarked liberties be taken with the composition. The desired changes in tempo are marked. Many of them are abrupt. The end of a section on a cadence or the end of a movement is not to be held longer than indicated. In this Concerto for Piano and Band, the following tempi are suggested.

First Movement. The first theme has a metronome marking of 100. In an abrupt change, the second theme is to be played at a tempo of 120.

The development section, beginning at measure 70, starts out with a tempo marking of 100. Beat two of measure 90 is to be held momentarily tenuto. The piano from measures 96 to 110 has a free cadenza-like tempo. When the oboe and flute come in, it might be wise to start back towards a more even tempo so that they will know how to regulate their tempi. From measure 110 the tempo is again 100. From here to measure 146, the tempo does not change. The first two beats in measure 146 slow up enough so that beat three is at a tempo of 60. The rest of that measure and the last measure are at that tempo. There is no fermata on the last note.

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Second Movement. The tempo of the second movement is the same all the way, namely at 72.

Third Movement. The tempo from the beginning until measure 42 is 100. From measure 42 to measure 60, the tempo is suddenly reduced to 60. There is no retard. From measure 60 to measure 98 the tempo is marked as 88. From measure 98 to measure 147 the tempo is marked as 120, with two exceptions. There is a short hold on beat four of measure 133 and a tenuto beat four in measure 138. In measure 147 there is a hold on the last half, not the first half of the measure. This hold should be only long enough to break the connection between the two variations. From measure 148 to the end the tempo is marked at 72 with the following exceptions. Between measures 185 and 186 there is a short break in all parts but the trombones which are holding a chord. Between measures 205 and 207, there is an agitato that builds up, but is slowed down on beats three and four of measure 207. At the end there is no retard. The rhythm of the notes is slow enough so that no further retard is needed.

The dynamic level of the band as a whole should not be such that it would cover up any melody. Otherwise, many of the solo passages will be lost. The piano should always be heard.
The composer presents the following suggestions for interpreting the work from the thematic and melodic point of view.

**First Movement.** The first section of the first theme is the dramatic section of the entire composition. It should be played in a heavy, bold, rather gloomy manner. All notes should receive a good accent. The middle section is along the same lines, but not nearly so much. Here, the accents are all written in the music with the exception of the syncopation in the clarinets and saxophones in measures 22 and 23. Measure 28 ushers in the first section again, to be played as before. The second theme, beginning in measure 35, is in the opposite mood. It should be lighter as well as faster. The measures from 65 to 70 should be well accented. The three measures from 115 should build into a huge cadential climax.

In the recapitulation, the second theme, from measures 123 to 136, should be played lightly as it is in the exposition, but at the slower tempo. It will not sound as cheerful even when an attempt is made to do so, as it should. The first theme, returning in measure 137, should sound the same as at the beginning, but with a bigger ending.

**Second Movement.** The main emphasis in the second movement should be on lightness in contrast to the dramatic first movement. The only loud place is in measures 54
through 57. The tutti at the end should sound thick and heavy, but remain soft.

**Third Movement.** In the theme of the last movement, the middle section should be softer than both the first and last sections. The five semi-tones should almost fade out. The last section is big and full with only measure 12 getting softer.

The first variation will take care of itself if dynamics are observed as written.

Up to measure 42 of the second variation, the only difficult place to watch is measures 33 and 34 in the bassoon, bass clarinet, tenor and baritone saxophones, in order for it to get soft enough, then to crescendo. Measures 42 through 48 should be deliberate. They are a sort of marking time. From measure 50 to measure 60, there must be a steady crescendo from pianissimo to fortissimo.

In the third variation, the horns, trombones, and drums are to be in the background whenever there is a melodic part being played. From measures 78 to 88, it must be soft enough for the solos to be easily heard. They can very easily be covered up.

In the fourth variation, care must be taken with the accompaniment to make the eighth notes short and the quarter notes and half notes long. This accompaniment should also be in the background, but again, loud enough to support the
melody.

The fifth variation, being one of the few parts in the concerto in a major key, must be made to sound as happy and gay as possible. The piccolo, flute, and brass notes must be short and crisp. Each chord in measures 121 through 125 should be a little louder than the one before. All these chords are to be cut off by the piano. The section from measure 127 is to be mysterious. The quarter notes must be long, but the eighth notes should be short. Above all, this part must be soft.

In the fughetta, care must be taken to see that no entry of the subject be drowned out. When a new voice comes in, the rest must soften. The boisterous sections should be played out as much as possible, but not to the extent of drowning out any melody that there might be. Smear the trombone glissandos as much as possible, but still remain in relatively good taste. A clear distinction must be made between the solemn and the boisterous parts, both when they are played at separate times and when they are played together. The flutter-tonguing in the cornets from measure 200 must not overbalance the rest of the parts too much. The trombone glissandos and the cornet flutter-tonguing are considered to be a sort of poking fun at the formality that is the fughetta.
The finale must be as majestic as possible, taking into consideration who has the melody and when.
CHAPTER V

CONCLUSIONS

This concerto has certain characteristics which might make it a little difficult to perform. It is written in a contemporary idiom, using harmonies not commonly found in band literature of this grade. The melody is not always as obvious as it is in other compositions, nor is it always as tuneful. It is an attempt to combine this contemporary style of writing with a grade of difficulty that would enable an average "class C band"\(^1\) to play the composition without too much rehearsal.

The first movement should not require too much work to put it into a presentable form for performance. The second movement is approximately of the same difficulty, excepting perhaps the drum part. This part may be difficult in that it is the same rhythmic pattern over and over. This movement also develops the solo type of playing in the band.

The third movement is a challenge. Parts of it are admittedly difficult from aspects of key, contrapunctal writing, jumping of the melody from section to section, and demands for a type of solo and ensemble work not ordinarily called for.

\(^1\) The Montana Music Educators' Association classifies a class "C" music group as one from a school having from 100 to 250 students in grades 9 through 12.
from some sections.

The composer has received reassuring word from two band directors that it is possible for a "class C band".

Mr. Frank Solazzi says of the work, "I sincerely think that for "class C bands", this music may be a wonderful addition."²

Mr. Gail R. Royer, after looking the score over, says:

As far as I can see, this is entirely within the possibilities of a "class C band", as I think of "class C bands" out here. I don't think that it would take too much work in too many spots for all "class C bands" to play it either.³

In response to a questionnaire, approximately 31% of the students in Mr. Royer's high school band thought the work as a whole was easy to play. The majority, 66.66%, thought the work was medium difficult. The second movement was considered the easiest. The fact that all the brass excepting the horns do not have a part may be the reason that all but two brass players marked it easy. Approximately 35.71% of those having a part thought it to be easy, the rest medium.

Nearly 46% liked the work as a whole; the first movement being liked best, followed by the second and third

² Solazzi, Frank, Band Director at Hardin, Montana, in a letter to the composer, dated March 14, 1955.

³ Royer, Gail R., Band Director at Gowrie, Iowa, in a letter to the composer, dated January 24, 1955.
movements. 31% were indifferent to the composition. The least amount of indifference was towards the second movement. The other two movements were tied for second. Nearly 23% disliked the composition as a whole. The second movement led in this category. The third and first movements followed in that order.

The composer felt quite satisfied in his efforts. He wrote for a "class C band" of moderate ability. From the results of this questionnaire, the concerto appears to have met that qualification.

Although he did not necessarily strive to write a work that would appeal to high school students, it seems that he did come close to that possible goal in that nearly half of the students liked the concerto. Slightly less than one-fourth disliked it.

It must be admitted that the degree to which a student is going to like contemporary music depends on his former experiences in listening to and in performing this type of music.
BOOKS


QUESTIONNAIRE SUBMITTED TO BAND STUDENTS

AGE ____  SEX ____  GRADE ____

INSTRUMENT _______  YEARS YOU HAVE PLAYED ____

HOW MUCH DO YOU PRACTICE EACH WEEK? _________

WHAT TYPES OF BAND MUSIC, NOT VOCAL, DO YOU LIKE BEST?

Overtures ____  Symphony Movements ____
Novelties ____  Concert Pieces ____
Marches ____  Popular ____
Others ____

WOULD YOU RATE THE FOLLOWING TYPES OF MUSIC IN ORDER OF YOUR PREFERENCE?

Popular ____  Classics ____
Semi-Classics ____  Contemporary ____

HOW DIFFICULT DID YOU FIND EACH MOVEMENT OF THIS CONCERTO?

I Easy ____  Medium ____  Difficult ____
II Easy ____  Medium ____  Difficult ____
III Easy ____  Medium ____  Difficult ____

AS A WHOLE, HOW WOULD YOU RATE IT?

Easy ____  Medium ____  Difficult ____

HOW DID YOU LIKE EACH MOVEMENT?

I Good ____  Indifferent ____  Disliked it ____
II Good ____  Indifferent ____  Disliked it ____
III Good ____  Indifferent ____  Disliked it ____

AS A WHOLE, HOW DID YOU LIKE IT?

Good ____  Indifferent ____  Disliked it ____

REMARKS: