

Building Bridges through Music: A Recording and Performance Collaboration  
with Adult Composers, Young Soloists, and Collegiate Band Accompaniment

by

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## ABSTRACT

Although music is regarded as a universal language, it is rare to find musicians of different ages, ability levels, and backgrounds interacting with each other in collaborative performances. There is a dearth of mixed-ability-level wind band and string orchestra repertoire, and the few pieces that exist fail to celebrate the talents of the youngest and least-experienced performers. Composers writing music for school-age ensembles have also been excluded from the collaborative process, rarely communicating with the young musicians for whom they are writing.

This project introduced twenty-nine compositions into the wind band and string orchestra repertoire via a collaboration that engaged multiple constituencies. Students of wind and string instruments from Phoenix's El Sistema-inspired Harmony Project and the Tijuana-based Niños de La Guadalupana Villa Del Campo worked together with students at Arizona State University and composers from Canada, Finland, and across the United States to learn and record concertos for novice-level soloists with intermediate-level accompaniment ensembles.

This project was influenced by the intergenerational ensembles common in Finnish music institutes. The author provides a document which includes a survey of the existing concerto repertoire for wind bands and previous intergenerational and multicultural studies in the field of music. The author then presents each of the mixed-ability concertos created and recorded in this project and offers biographical information on the composers. Finally, the author reflects upon qualitative surveys completed by the project's participants.

Most the new concertos are available to the public. This music can be useful in the development and implementation of similar collaborations of musicians of all ages and abilities.

## ACKNOWLEDGMENTS

Many incredible people and service-driven organizations were involved in the production of this performance collaboration and research project. It began with the love of my family, grew with the support of my colleagues and mentors, and flourished with the artistic and personal input of my friends across the world.

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and Maggie Frace. I am additionally grateful for my colleague, Daniel Gordon, whose brilliant and creative mind is matched only by his unyielding friendship and support.

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## DEDICATION

To Sandy, Doug, Richard, Andy, Megan, and Mindy.

## TABLE OF CONTENTS

	Page
CHAPTER	
1 INTRODUCTION .....	1
2 SURVEY OF RESEARCH.....	7
Expanding Upon the 2016-2017 Pilot Study .....	7
Survey of Concerto Repertoire .....	10
Description of the 2017-2018 Project.....	18
Description of Terminology.....	22
Related Projects and Studies.....	27
3 THE CONCERTOS AND THEIR COMPOSERS.....	35
Concertos for Flute .....	35
Double Concerto for Flute and Clarinet.....	38
Concerto for Oboe.....	39
Concerto for Bassoon.....	40
Concertos for Clarinet.....	41
Concertos for Alto Saxophone.....	44
Double Concerto for Alto Saxophone and Horn.....	45
Concerto for Tenor Saxophone.....	47
Concertos for Trumpet.....	48
Concerto for French Horn.....	51
Concerto for Mixed Wind Instruments .....	52
Concertos for Percussion .....	54

	Page
CHAPTER	
Concerto for Piano .....	56
Concertos for Violin .....	56
Double Concerto for Violin and Cello.....	59
Concerto for Double Bass.....	60
4 EVALUATION OF THE CONCERTO PROJECT EXPERIENCE.....	61
REFERENCES .....	70
APPENDIX	
I AMERICAN BAND COLLEGE GRADING CHART.....	75
II CONCERTOS FOR YOUNG SOLOISTS BEFORE THE 2017-2018 STUDY (SAMPLE SCORES) .....	77
III COMPOSER BIOGRAPHIES.....	81
IV EXTENDED PROGRAM NOTES FROM THE 2017-2018 STUDY.....	102
V ITINERARY OF RECORDING PROJECT AND BUILDING BRIDGES THROUGH MUSIC FESTIVAL .....	111
VI IRB APPROVAL DOCUMENT .....	116



## CHAPTER 1

### INTRODUCTION

“It’s kind of crazy, but it’s Finland!” chuckles Petri Komulainen, professional horn player and head wind band conducting instructor at the Sibelius Academy in Helsinki.<sup>1</sup> In the summer of 2011, I took my first trip to Finland with the hopes of studying at conducting workshops and researching its world-renowned education system.<sup>2</sup> Komulainen explained his extensive music training from his primary school years through various conservatories across Finland and Germany, all of which was tuition-free. I first met him at a summer music camp deep in the forests of central Finland, where he was leading the camp’s conducting workshop. Music camp director Hanna Lehtonen explained the setup. Music students would receive daily private lessons, instruction in music theory and improvisation, and rehearsals with the large ensembles, which were organized by ability level. The A-Orchestra consisted of the most advanced musicians, the B- and C-Orchestras were intermediate-level wind bands, and the D-Orchestra consisted of musicians who were complete beginners.

It was at this first D-Orchestra rehearsal where I realized something completely foreign to American wind bands: the ensemble was intergenerational. Young musicians ages 7-10 were beginning to learn an instrument alongside their parents, grandparents,

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<sup>1</sup> Petri Komulainen, video interview by author, Terälahhti, Finland, July 2, 2011. At the time, Komulainen was a guest instructor at the Sibelius Academy. In 2015 he was hired as the director of the Sibelius Academy’s Wind Conducting Master’s program.

<sup>2</sup> Robert A. Compton, *The Finland Phenomenon: Inside the World’s Most Surprising School System*, DVD-ROM (Memphis, TN: True South Studios, 2011). Finland’s education system has been considered among the best in the world for the past several decades. This documentary cites the country’s impressive results from international test scores and also provides video footage of classroom activities and interviews with professional educators.

and other adult amateurs. In the rehearsal, I observed musicians of all ages practicing the basics with great interest and intensity. The age difference did not seem to bother or offend anyone in the room.

The collaborative intergenerational feature of the camp ensembles was not exclusive to the D-Orchestra. Every ensemble in the camp consisted of a mix of school-age students, young adults, parents, and retired people. After several conversations and interviews with music teachers and camp participants, I discovered that intergenerational ensembles were not unique to summer camps. In fact, most Finnish music schools feature ensembles organized by ability level rather than age, and most of those ensembles contain multiple generations of musicians.<sup>3</sup>

This set-up had intriguing social and musical connotations. First, it evoked a strong sense of community among groups of people who otherwise would not interact in a collaborative manner. A fifty-year-old doctor suddenly had the same status as an eleven-year-old student, as they practiced their flute music in the B-Orchestra. In addition, these diverse groups of people together would share meals and time in the sauna (a necessary part of any Finnish gathering) throughout their time at the camp. Finally, intergenerational ensembles strongly encouraged music to become a lifelong hobby, rather than something to try in primary and secondary school and then abandon in adulthood.

I left Finland and entered my first year of teaching elementary and secondary school band with many thoughts and questions. Is a person's music education experience

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<sup>3</sup> In addition to interviewing camp participants in the summer of 2011, I observed rehearsals and lessons during the 2014-2015 academic year. During that time, I visited nine different music institutes across the country, and almost all offered intergenerational wind bands.

exclusively about learning the art of music, or is it more about embracing the social components of performing in a large group? Should the sole objective of a musical experience be to create a compelling artistic statement, or should it be to inspire relationships among diverse groups of people? For a music educator, what is the best recipe to yield a batch of lifelong music-makers?

As I began my teaching career in rural Minnesota, I noticed a division between my secondary school students and the community ensembles in which I was playing saxophone. The adult community bands consisted primarily of older adults: retired people, current band directors, and a few working professionals outside of the field of music. As in American wind band programs, the school ensembles I instructed were organized by age: Grade 5 Band, Grade 6 Band, Junior High Band, and Senior High Band. As Grade 5 band progressed to Grade 6 band, and Grade 6 Band progressed to Junior High Band, students quit playing for a variety of reasons. The biggest drop-off in participation, however, occurred after high school. For whatever reason, collegiate bands and adult community wind bands did not appeal to recent high school graduates.

What is lacking in the school ensemble experience that discourages the students from continuing their musical activities? Are music students introduced to engaging and artistic music throughout their education? Are music students allowed to experience unique social and cultural collaborations that broaden their understanding of the world around them?

The wind band repertoire is dynamic: New works of excellent quality are being commissioned and performed prolifically at a variety of difficulty levels, and the canon of older compositions has been tried and trusted for over one hundred years. However,

the expansive works for wind band are designed for a system in which musicians of similar backgrounds perform together. In the United States, musicians of the same age and roughly the same ability level perform together. In Finland, musicians of all ages perform music together at the ability level most appropriate for them.

The common thread of skill level binds both American and Finnish wind bands together, but Finland adds a unique and socially-valuable component to its ensemble experience by allowing musicians with different experiences to collaborate towards a common goal. Might it be beneficial to give American wind bands the opportunity to perform with musicians of different ages, backgrounds, and ability levels? Might breaking out from the bubble of “Grade 6 Band” inspire sixth-grade band students to continue playing their instruments longer than they originally intended? At very least, might such an experience broaden their worldview and be a valuable part of their education?

After my time in Finland and my experiences teaching in American schools, I was motivated to explore new ways to encourage musicians of diverse ages and backgrounds to engage in performance collaborations. Finding a means to achieve this goal was a top priority of mine as I began my graduate studies at Arizona State University, and the opportunity arose in the 2016-2017 academic year.

In February 2017, I led a performance in which two groups of musicians joined together in a unique way. The collaboration involved an amateur college wind band at Arizona State University and concerto soloists who visited the ASU campus for the collaboration. The experience was overwhelmingly positive. One ASU student reflected, “You guys were absolutely fantastic! I very much enjoyed playing alongside such

talented musicians...”<sup>4</sup> Another raved, “You guys are all so awesome! I was blown away by how talented you all are and how passionate you seem about music!” These guest concerto soloists were an inspiration to the college musicians, but not because they were professional virtuosos. These “awesome,” “talented,” and “passionate” musicians were between the ages of nine and sixteen, and they were premiering new music for beginner-level soloists and intermediate-level accompaniment. The young soloists collaborated with student composers from Arizona State University, who were equally inspired by the experience. Composer Spencer Brand reflected, “To have all of those parents in the audience when Rosa was playing was...I mean, it’s definitely changed the meaning of the piece for me. You know, for that I’m eternally grateful.”

This intergenerational and multicultural performance collaboration was completely new to the field of music because of several major gaps in the performance tradition. American music students rarely have the opportunity to perform with musicians of different ages and backgrounds, given the structure of our music education system. Therefore, there are very few pieces in the wind band repertoire that utilize a variety of ability levels concurrently. In addition, there is a dearth of concertos that feature young or novice soloists.<sup>5</sup> As a result, concerto performances are quite uncommon in the amateur or school-age ensemble settings. Concertos typically feature virtuoso soloists, but do they need to? Finally, it is rare for composers to directly collaborate with the musicians for

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<sup>4</sup> Diogo Pereira and Melanie Brooks, “The Harmony Project Phoenix and ASU Concert Band Present: ‘A Concert of Soloists’” (video documentary), directed by Bob Frace, posted May 12, 2017, accessed October 1, 2017, <https://youtu.be/6WIGLz62zIE>. All quotes in this paragraph are from the documentary video, and the name of the soloist for Spencer Brand’s piece was changed for privacy reasons.

<sup>5</sup> Chapter 2 includes a survey of concerto repertoire, including concertos for mixed ability levels.

whom they are writing, especially if those musicians are school-age. More than any genre in the band and orchestra repertoire, concertos have the potential to connect a single composer to a specific soloist in direct musical collaboration.

Experiences similar to the 2016-2017 collaboration have the potential to be musically, socially, and culturally beneficial to people of all ages and backgrounds. Mixed-ability-level concertos create a unique and relevant niche in the band and orchestra repertoire. This repertoire can be used to facilitate intergenerational performance collaborations and strengthen relationships across diverse communities. The documentation of direct a collaborative endeavor of composers and soloists can provide important insights into the social benefits of intergenerational, multicultural, and cross-disciplinary collaborations.

This research project encouraged musical collaborations with two innovative methods. First, twenty-nine mixed-ability-level concertos were commissioned from American and international composers,<sup>6</sup> providing a new and necessary body of repertoire for wind bands and string orchestras. Second, these concertos were professionally recorded by mixed-ability ensembles that were multicultural and intergenerational. The recording process involved direct correspondence and various social activities among adult composers, collegiate instrumentalists, and young soloists. Documentation of the repertoire and performance experiences will provide much-needed insights into the logistics, benefits, and challenges of creating a personalized performance

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<sup>6</sup> The twenty-nine concertos include eight compositions from the 2016-2017 pilot study and twenty-one from the 2017-2018 study.

collaboration experience. A review of related studies will further indicate the relevance and potential social, musical, and cultural values of this project.

## CHAPTER 2

### SURVEY OF RESEARCH

#### **Expanding Upon the 2016-2017 Pilot Study**

In the fall of 2016, my colleague, Chaz Salazar, approached me with an interesting idea. He suggested that I invite his young flute students to join the Arizona State University Concert Band in a performance. I was the director of the Concert Band, an ensemble comprised of mostly non-music majors, and his flute students were in elementary school and had recently started studying at the Harmony Project Phoenix.<sup>7</sup> We considered having his students sit in with the band on a piece or two, but it was difficult to find repertoire that would be both interesting for the college-aged musicians and accessible to Salazar's students. Further, that setting would merely allow his students to hide in the crowd, and their sounds would be completely drowned out by the sixty-piece Concert Band. That less-than-ideal situation led me to suggest featuring his students as soloists. Surely there was wind band repertoire that could realize that vision.

Alas, there was not. Nevertheless, the collaborative vision remained. Several weeks later, I approached the Arizona State University composition studio and presented my mixed-ability-level concerto idea. Afterwards, I was met with a surprising amount of enthusiasm from the student composers, Salazar, and the director of the Harmony Project Phoenix, Diogo Pereira. In a few short months, six student composers created short concerto solos for flute, clarinet, trumpet, xylophone, violin, and violin and cello. The solo parts were prepared by eighteen Harmony Project Phoenix students, ages nine

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<sup>7</sup> More information about the Harmony Project Phoenix can be found on page 19.



through sixteen.<sup>8</sup> The concertos were rehearsed at Arizona State University and were performed in two different concert settings. One concert was a community-building event for friends and family of the Harmony Project Phoenix students. Performers, composers, and audience members shared the new concertos and a pizza dinner at Ignacio Conchos Elementary School on February 16, 2017. The second concert was held at the Arizona State University Evelyn Smith Music Theater on February 27, 2017, for a crowd of approximately two hundred.

The 2016-2017 pilot study of mixed-ability-level concertos was successful both musically and socially. It was quickly clear that the music, well-crafted and enjoyable to play, served both artistic and functional purposes. The music empowered young students to perform among older and more advanced students without hiding in the crowd, and the music served as an avenue to connect different communities in unique ways.<sup>9</sup> Further, the composers' participation throughout the entire process was striking. Composers attended multiple rehearsals, often playing alongside the soloists. This composer-to-soloist interaction enabled excellent performances and personal connections. After such a positive experience among diverse communities, I was determined to expand this project; consequently, I decided to make a similar project the focus of my doctoral research project.

Like the pilot study, the 2017-2018 project achieves musical, social, and cultural goals. First, it justifies and facilitates the creation a body of repertoire that contains

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<sup>8</sup> Multiple doublings were assigned to the solo parts to include more young students in the project. The doublings also alleviated issues of balance between the soloist(s) and accompaniment.

<sup>9</sup> The Harmony Project Phoenix serves a predominantly Hispanic population, while the majority of the ASU musicians are White/Caucasian.

beginner-level concertos for all wind and string instruments.<sup>10</sup> Second, while the 2017-2018 project continues the collaboration between Arizona State University and the Harmony Project Phoenix, it also expands the collaboration to new organizations. The inclusion of participants from across the country and around the world creates the potential for meaningful cross-cultural exchanges. Finally, this project documents the thoughts and reflections of the participating composers and soloists. Willing participants completed a qualitative survey after the recording session or performance of their concerto, providing new insights about the challenges and rewards of this collaboration.

### **Survey of Concerto Repertoire**

The music created in this project takes a unique approach to a well-known performance tradition: the concerto.<sup>11</sup> The word “concerto” has etymological implications of contrast and cooperation. The Italian *concertare* means “to join together or to agree,”<sup>12</sup> while the Latin *concertare* means “to contend, dispute, or debate.”<sup>13</sup> The dualistic nature of the concerto is often displayed by the contrast of a large accompanying ensemble and a soloist (or group of soloists). Sometimes, the contrast is highlighted by a dazzling soloist against a more conservative accompaniment.

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<sup>10</sup> This study also piloted two new concerto formats: concertos for intermediate-level soloist with beginner-level accompaniment and concertos for flexible solo instruments. However, the primary focus of this study was the beginner-level solo and intermediate-level accompaniment concerto format.

<sup>11</sup> Michael Thomas Roeder, *A History of the Concerto*, Portland: Amadeus Press, 1994, 312. Roeder describes the popularity of the concerto format, stating “today’s symphony orchestras engage star soloists for virtually every concert.”

<sup>12</sup> Ibid, 13.

<sup>13</sup> Arthur Hutchings et al, "Concerto," *Oxford Music Online*, Oxford University Press, accessed October 23, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.

The repertoire of music in the concerto genre is extensive, spanning from the seventeenth century through modern times. The canon of concertos in the orchestra repertoire is particularly rich, but there has also been a sizable output of original concertos written for wind band accompaniment. To start to give an idea of the repertoire, five examples of recently-composed and technically-demanding concertos with wind band accompaniment are described here.

**John Mackey: *Antique Violences***

John Mackey's *Antique Violences: Concerto for Trumpet* (2017) was premiered at the 2017 College Band Directors National Association (CBDNA) National Conference in Kansas City by the Michigan State University Wind Ensemble.<sup>14</sup> It is a twenty-minute concerto in four movements that pushes the technical limits of the solo instrument. The wind band accompaniment is active throughout, often reiterating and complementing the solo statements with flourishes of technique and percussive attacks.

**John Corigliano: *Concerto for Clarinet***

The 2017 CBDNA National Conference also presented the premiere of a concerto written for some of the most iconic American orchestral musicians in the twentieth century by one of the most celebrated American composers in modern times. The *Concerto for Clarinet* of John Corigliano was composed for clarinet with orchestra accompaniment in 1977 and was first performed by the New York Philharmonic

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<sup>14</sup> "Antique Violences: Concerto for Trumpet (2017)," Osti Music, accessed February 14, 2018, <http://ostimusic.com/AntiqueViolences.php>. This site contains program notes by A.E. Jaques, a perusal score, audio, and purchasing information.

conducted by Leonard Bernstein with soloist Stanley Drucker.<sup>15</sup> The arrangement for wind band, by Craig Davis in 2017, was premiered forty years later by the University of Texas at Austin Wind Ensemble. Corigliano intended the accompaniment to display virtuosity across each section, stating, “Often the work approaches being a concerto for orchestra in its demands.”<sup>16</sup> As expected, the clarinet solo demands virtuosic levels of skill throughout the three movements of this twenty-nine-minute concerto.

### **Steven Bryant: *Concerto for Trombone***

*Concerto for Trombone* (2016) by Steven Bryant was premiered by the Dallas Winds with soloist Joseph Alessi. Twenty-three minutes in duration, the work is technically advanced for both the soloist and accompaniment.<sup>17</sup> In a modern tonal language, the work displays a large variety of timbres in the wind band and various mute and register shifts in the trombone solo.

### **Timo Forsström: *Tuba Concerto Sirkus***

Original Finnish wind band music is rarely performed in America despite the breadth and quality of this repertoire. Considering this project’s inspirations from Finland and inclusion of several Finnish composers, it is relevant to include a recently-created professional-level concerto by a Finnish composer. Timo Forsström’s *Tuba Concerto Sirkus* (2015) was premiered by the *Kaartin soittokunta* (the Finnish Guards Band) with

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<sup>15</sup> “Concerto for Clarinet and Orchestra (1977),” John Corigliano: Composer, accessed February 14, 2018, <http://www.johncorigliano.com/index.php?p=item2&sub=cat&item=21>. This site contains program notes by the composer, audio, and information about renting parts for performance.

<sup>16</sup> Ibid.

<sup>17</sup> “Concerto for Trombone,” Steven Bryant: Composer/Conductor, accessed February 14, 2018, <https://www.stevenbryant.com/music/catalog/concerto-for-trombone>. This site includes a live recording, perusal score, program notes, and purchasing information.

soloist Miika Jämsä. The Finnish Guards Band, where Forsström held a post as the assistant conductor and French horn player from 1990-2012, is the largest professional military band in the country.<sup>18</sup> Evoking musical imagery of a circus, the twenty-five-minute composition requires the soloist and ensemble to display high levels of technique throughout its three movements.

**Joel Puckett: *Short Stories***

Joel Puckett's *Short Stories: Concerto for String Quartet and Wind Orchestra* (2014), twenty-two minutes in length, is one of few concertos that mixes string soloists with wind band accompaniment.<sup>19</sup> Because several of the concertos from the 2017-2018 project involve a similar instrumentation scheme, this work is noteworthy not only for its relevance to the current project, but also for its artistic merit and its recent (2014) conceptualization. The twenty-minute piece is divided into three large parts and eight small parts, all of which are intertwined with related thematic and aesthetic material. As expected, the quartet part is written for professional-level musicians. The work, commissioned by the University of North Carolina at Greensboro, the University of Texas, Northwestern University, and the University of Colorado, is best suited for an advanced accompaniment ensemble.

While the five examples above merely scratch the surface of the breadth of technically-demanding concertos with wind band accompaniment, the list of concertos

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<sup>18</sup> "Composers: Timo Forsstöm," Blosari—Scandinavian Wind Orchestra Music, accessed February 14, 2018, [http://www.blosari.com/blosari/?page\\_id=804](http://www.blosari.com/blosari/?page_id=804). The Blosari publishing site contains additional information about the wind band music of select Finnish composers.

<sup>19</sup> "Short Stories," Joel Puckett: Composer, accessed February 20, 2018, <http://joelpuckett.com/music/shortstories/>. The site includes a perusal score, live recording, and detailed program notes.

for advanced-level soloist with a strictly beginner-level accompaniment is sparse. However, a variety of concertos in the repertoire are suitable for an intermediate-level accompaniment and can therefore be more easily performed by school-age and amateur wind bands.

### **Jean Baptiste Arban: *Carnival of Venice***

The middle of the twentieth century was a prolific time for virtuoso concertos with wind band accompaniment. Jean Baptiste Arban's *Carnival of Venice* (1912) was arranged for wind band by Herbert L. Clarke in 1940.<sup>20</sup> This well-recognized concerto features a Grade 6 trumpet solo with Grade 2.5 wind band accompaniment.<sup>21</sup> The piece is tonal and in the style of a Viennese waltz. It is set in a simple theme and variations form, with short *ritornelli* in the accompaniment separating the solo trumpet's increasingly technical passages. If all of the variations are performed, the piece is 8'30" in length.

### **Kent Kennan: *Night Soliloquy***

Kent Kennan's *Night Soliloquy for Flute and Wind Ensemble* (1936) is a concerto for string orchestra and flute that was arranged for wind band accompaniment by the composer.<sup>22</sup> With a performance time of four minutes, the piece is accessible for most Grade 3 ensembles and Grade 4 soloists. The accompaniment is technically modest but sparse in orchestration, challenging the accompanying musicians' skills in control and

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<sup>20</sup> "Carnival of Venice," Alfred Music, accessed March 1, 2018, <https://www.alfred.com/carnival-of-venice/p/00-BD9736C/>. This site contains a perusal score and purchasing information. Audio recordings, arrangements, and the original Arban editions are available on public domain on the IMSLP website: [http://imslp.org/wiki/Fantaisie\\_and\\_Variations\\_on\\_The\\_Carnival\\_of\\_Venice\\_\(Arban%2C\\_Jean-Baptiste\)](http://imslp.org/wiki/Fantaisie_and_Variations_on_The_Carnival_of_Venice_(Arban%2C_Jean-Baptiste)) and [http://imslp.org/wiki/Carnival\\_of\\_Venice\\_\(Clarke%2C\\_Herbert\\_Lincoln\)](http://imslp.org/wiki/Carnival_of_Venice_(Clarke%2C_Herbert_Lincoln)).

<sup>21</sup> An explanation of Grade-level writing is included in the Description of Terminology section of the paper.

<sup>22</sup> "Night Soliloquy," Carl Fischer Music, accessed March 1, 2018, <https://www.carlfischer.com/shop/night-soliloquy.html>. This site contains purchasing information and a partial perusal score.

intonation. The solo part is more challenging in terms of range, technique, and expressivity.

### **Anna Meredith: *Floor Punch***

Anna Meredith's *Floor Punch for Professional and Mixed Ability Wind Groups* (2011) is a concerto for professional-level trumpet with a mix of Grade 2, Grade 6, and "Professional" wind band accompaniment.<sup>23</sup> The piece was commissioned by the London Symphony Orchestra, and the first performance was given by soloist Phil Cobb, musicians from the London Symphony Orchestra, and young instrumentalists from the "LSO On Track East London" project.<sup>24</sup> Set in three movements with a total performance time of nine minutes, the piece utilizes symphonic wind instruments, excluding saxophones and euphonium from the score. *Floor Punch* includes accompaniment parts for three different ability levels, categorized as Grade 2, Grade 6, and Professional. These parts are not to be used as stand-alone parts; rather, they are to be performed concurrently. *Floor Punch* is an excellent opportunity to engage professional musicians with young music students.

### **James Curnow: *Rhapsody for Euphonium***

James Curnow's *Rhapsody for Euphonium and Concert Band* (1999) features a Grade 4 euphonium soloist with a Grade 3 wind band accompaniment.<sup>25</sup> The concerto is

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<sup>23</sup> Professional parts are those intended to be performed by musicians from the London Symphony Orchestra. In terms of difficulty level, it could also be categorized as Grade 6+.

<sup>24</sup> Anna Meredith, e-mail message to author, November 2, 2017. Program notes and perusal score used with permission from the composer via e-mail correspondence. Grade levels were designated in the score, and the "professional" wind band accompaniment parts are at a level that is more advanced than the Grade 6 parts.

<sup>25</sup> "Rhapsody for Euphonium," Hal Leonard, accessed March 1, 2018, <https://www.halleonard.com/product/viewproduct.action?itemid=44000781&lid=1&keywords=james%20c>

just under six minutes in length. Its opening modal melody, reminiscent of the music of Ralph Vaughn Williams, gives way to an Allegro section with a more active accompaniment and a more technical solo part. The piece is accessible to most intermediate-level groups, though the solo part is at the more difficult side of Grade 4 and the accompaniment is solidly at a Grade 3.

### **Esko Heikkinen: *Tango for Saxmen***

Finnish composer Esko Heikkinen composed an intermediate-level concerto that features an accompaniment that is more technical than that of the soloist. *Tango for Saxmen* is a five-minute composition for Grade 4 wind band with a Grade 3 saxophone feature.<sup>26</sup> The saxophone feature parts can be configured as a duet of alto and tenor saxophones, a trio of two alto and one tenor saxophones, or an AATB quartet. The music is in the style of a Finnish tango, a genre of music that is surprisingly popular and specific to Finnish culture. The saxophone parts feature lyrical melodies filled with chromaticism while the accompaniment complements with dance-inspired ostinatos and sixteenth-note flourishes.

Rather than featuring an advanced-level soloist in a lengthy piece,<sup>27</sup> the concertos in this project were for a novice-level soloist (or group of soloists) and were limited to

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urnow%20rhapsody%20for%20euphonium&searchcategory=00&subsiteid=6&. This site contains basic information about instrumentation, difficulty levels, and purchasing.

<sup>26</sup> “Composers: Esko Heikkinen,” Blosari—Scandinavian Wind Orchestra Music, accessed February 14, 2018, [http://www.blosari.com/blosari/?page\\_id=804](http://www.blosari.com/blosari/?page_id=804). While *Tango for Saxmen* is not published, the Blosari publishing site contains more information about Heikkinen and his music.

<sup>27</sup> Roeder, 13. The skill level and length of concertos have varied over time. Roeder writes, “The term *concerto* conjures up an image of a virtuoso instrumental soloist displaying magnificent technical and musical skills to the accompaniment of an orchestra...This image, however, does not suit all concertos. If we were to hear a concerto from Corelli’s Op. 6 collection, we would rarely hear soloistic display, but would be captivated by the constant alternation in the amount and quality of sound. When listening to one of Mozart’s piano concertos, we...find the equally important role of the orchestra, which is playing much



three minutes. The short length of the concertos served a functional purpose, as it accommodated the endurance of a young wind musician. The accompanying ensemble, either a wind band or a string orchestra, was written in a more intricate style to accommodate the skill level of advanced musicians. These two components created a unique opportunity to engage musicians of different ages and abilities in a performance collaboration.

The mixed-ability-level concertos in this study challenged the standard definition of the concerto. However, the concerto format has undergone many changes over its history, and its definition is therefore questionably “standard.” After considering all of the variations of a concerto from the seventeenth century through the twentieth century, Hutchings writes, “The word ‘concerto’ has lost any residual formal meaning; it could therefore be used simply to indicate a work with one or more soloists.”<sup>28</sup> Thus, the exploration of mixed-ability-level concertos is not a scandalous infringement of a rigidly-defined musical convention. Its artistic flexibility instead creates the potential for exciting social implications. By flipping the common stereotypes of a concerto on its head, this mixed-ability-level format reverses the convention of a “talented few” producing music for an “untalented majority.”<sup>29</sup> This study therefore took an unprecedented approach to a musical format that was ripe for change.

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more than mere accompaniment.” However, a three-minute concerto for a beginner-level soloist is not mentioned in any literature pertaining to music repertoire.

<sup>28</sup> Hutchings et al. While the process of challenging the “standard definition” of a concerto has already taken place, this project’s mixed-ability-level format is largely unexplored.

<sup>29</sup> Christopher Small, *Musicking: The Meanings of Performing and Listening*, Music Culture, Middletown, CT: Wesleyan University Press, 2011, 8.

When the 2016-2017 pilot study, described above,<sup>30</sup> began to develop this concerto format, there were few precedents in the repertoire. For example, in 2003, Finnish composer Petri Juutilainen arranged four different folk melodies for beginner soloist and intermediate wind band accompaniment.<sup>31</sup> The 2016-2017 pilot study yielded eight new pieces for beginner solo and intermediate wind band accompaniment, establishing a baseline of music for this new genre and creating a meaningful collaboration experience between two groups who otherwise would not have interacted in a musical setting.

### **Description of the 2017-2018 Project**

The pieces created in the 2017-2018 study are a new, practical, and marketable addition to the wind band and string orchestra repertoire. While the innovative music may benefit the composers professionally, it also had personal rewards in that the process of creating, editing, and performing this new music involved direct collaboration with the performers. Through video, e-mail, and in-person correspondences, the adult composers have built a relationship with the young soloist performers.

The music-making and relationship-building also served to benefit the young concerto soloists. They received the opportunity to perform as a soloist with a large ensemble, which is a rare privilege for musicians of all ages and especially school-age

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<sup>30</sup> See page 8 for a description of the 2016-2017 pilot study.

<sup>31</sup> C.M. Bellman, *Ukko Nooa Concerto*, arr. Petri Juutilainen (Kuortane, Finland: 7ikko-Kustannus/Edition 7, 2004); Petri Juutilainen, *Värit*, (Kuortane, Finland: 7ikko-Kustannus/Edition 7, 2003); Petri Juutilainen, arr., *Pienen Pieni Veturi* (Kuortane, Finland: 7ikko-Kustannus/Edition 7, 2003); Petri Juutilainen, arr., *Minka* (Kuortane, Finland: 7ikko-Kustannus/Edition 7, 2007). See Example 1 in the Appendix II section for a sample of Juutilainen's *Ukko Nooa Concerto*.

musicians. They were also able to assert their thoughts, opinions, and musicality in a uniquely intergenerational collaboration.

The spirit of the concertos in this project was to celebrate the abilities of musicians at all skill levels and create powerful interactions that reach across a variety of communities.<sup>32</sup> Therefore, the participating young soloists and adult composers were selected with careful consideration to the mixed-ability-level concerto's potential to facilitate multicultural and intergenerational musical collaborations. With a variety of nationalities, cultures, ages, and backgrounds represented in both the composer and performer groups, the recording project was executed in this spirit.

Most of the concerto soloists were musicians in the Harmony Project Phoenix, a nonprofit music school that serves students ages 7-18 in South Phoenix.<sup>33</sup> The Harmony Project Phoenix provides instruments and music lessons to students whose primary schools do not have an instrumental music program and students who otherwise would not have the opportunity to study an instrument. Specifically, the organization is an “evidence-based mentoring program that uses music as the means for positive youth development and social inclusion.”<sup>34</sup> They develop orchestras, bands, and choirs in underserved neighborhoods with the vision that each child in the program will become a productive, responsible, and caring citizen. Students in the Harmony Project receive four to eight hours a week of instrumental music instruction and one instrument at no cost, and

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<sup>32</sup> Richard K. Hanson, *The American Wind Band: A Cultural History*, Chicago: GIA Publications, 2005, 178. Hanson asserts that school-age students have great potential to influence “the broader currents of American society” through innovative and empowering performance opportunities.

<sup>33</sup> Pereira and Brooks.

<sup>34</sup> Pereira and Brooks.

the scholarship offering is contingent on community service by the students and families as a way to pay back for their participation in the program.<sup>35</sup>

Other young soloists in the project were students in the Tijuana-based Niños de La Guadalupana Villa Del Campo music school, which serves children living in extreme poverty.<sup>36</sup> These children live in an underserved and isolated housing project that is situated on a mountainside on the outskirts of Tijuana, Mexico. As an alternative to the rampant violence, drug abuse, and human trafficking, these children come together every weekend to make music and strive to keep hope alive. According to their instructor, Mr. Ron Wakefield, they especially enjoy performing in local orphanages, homeless shelters, and senior assisted-living homes.<sup>37</sup>

In addition to the young musicians from Harmony Project Phoenix and Niños de La Guadalupana Villa Del Campo, high school students from Brophy College Preparatory School were participants in the concerto project. Brophy is a Jesuit Catholic high school for boys located in Central Phoenix. Brophy shares their band program and other resources with their neighbor school, Xavier College Preparatory, a Catholic high school for girls. Being a Jesuit school, Brophy maintains a mission to serve others through social justice outreach projects as a central part of its educational system. The bands are actively involved with such projects, including United Sound and the Youth Music Program with local refugee families.<sup>38</sup>

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<sup>35</sup> Diogo Pereira, e-mail message to author, January 16, 2018.

<sup>36</sup> Ron Wakefield, interview by author, Phoenix, AZ, September 23, 2017.

<sup>37</sup> Ron Wakefield, e-mail message to author, January 18, 2018.

<sup>38</sup> Lisa McKim-Hill, e-mail message to author, January 18, 2018. Brophy's collaboration with the POTER INC. (Providing Opportunities to Empower Refugees) was featured in the *Building Bridges through Music*

Beyond the elementary and secondary school students, twelve of the concerto soloists in the project were students at Arizona State University. Most of them were studying music education, and they expressed great interest in performing on their secondary instruments and collaborating with composers.<sup>39</sup> One of the soloists was an exchange student from Japan who is not majoring in music. She had been studying a wind instrument for several months with an ASU doctoral student of music performance and was eager to take on a new creative hobby.

Of the twenty composers in this project, eight were living in Arizona, eight were living elsewhere in the United States, three in Finland, and one in Canada. The composers are between 24 and 61 years old, and six of them have experience as public-school music educators.<sup>40</sup> Some composed their first piece for wind band or string orchestra for this project, and others were already prolific in those media.

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festival on January 27, 2018, which included a performance featuring several concertos from the 2017-2018 project as well as stand-alone pieces for Brophy, POTER INC., Harmony Project Phoenix, and Niños de La Guadalupe Villa Del Campo. POTER, INC. was started by Anna Sepic, a graduate of Xavier, and is a local program that assists refugee families to better acclimate to the American lifestyle. In 2017, the Brophy/Xavier bands started a youth music program for the children of some of these families. Each week, Brophy/Xavier students, along with Mrs. McKim-Hill, go to the children's housing unit to provide instrumental music lessons to children ages 4-11. Social, English, and musical skills have also been developed through the use of music in those sessions.

<sup>39</sup> See Chapter 4 for a sampling of reviews about the project from ASU music education students.

<sup>40</sup> Daniel Gordon, e-mail message to author, August 23, 2017. This background in pedagogy proved especially useful to composer Daniel Gordon. In a personal e-mail correspondence, Gordon wrote, "I think that part of the reason I 'get' this is because I have experience as a conductor who deals with ensembles of limited skills. I have learned what works and what does not, and put all of that to use in this piece. I have always believed that my activity as a conductor informs my instrumental playing and vice-versa. I think it is true of composing, too. Far too many composers are not performers, and as such they just don't get what works in the real world. The worst is the frequent mentality of composers (and performers) that harder is better...I also have a great appreciation for making something of quality with limited technical demands. The finest example of this, which has inspired me, is Dr. Seuss. This hit me like a ton of bricks one day while I was reading *The Cat in the Hat* to my then 6-year-old daughter. I suddenly realized that over 90% of the words in that book are one syllable. It takes real craft to write an interesting story using almost exclusively one-syllable words..."

The participating composers all had a common thread of enthusiasm for this project.<sup>41</sup> Composer Daniel Gordon explains, “The idea of concertos for beginning players inspired me to write this piece...Beginners deserve to experience the thrill of being a concerto soloist just like older and more experienced players.”<sup>42</sup> The participating composers also expressed great enthusiasm for creating a dialogue with their collaborating soloists. Eleven of the twenty composers submitted short introductory videos to their soloists, and eleven of the composers completed qualitative surveys about the project.<sup>43</sup>

### **Description of Terminology**

The words “cross-disciplinary,” “intergenerational,” “multicultural,” “collaboration,” and even “mixed abilities” are often applied as broad buzz words, but they can also be utilized in more specific contexts. Therefore, to defend this project as a cross-disciplinary, intergenerational, and multicultural collaboration, it is essential to describe these terms and their significance through the lens of this project.

Intergenerational studies are those that relate to, affect, or include more than one generation.<sup>44</sup> An age gap of thirty years is considered to be one generation,<sup>45</sup> and this difference exists between most of the adult composers (ages 24-61) and the student

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<sup>41</sup> In fact, all of the composers agreed to contribute music to this project pro bono.

<sup>42</sup> Daniel Gordon, e-mail message to author, August 23, 2017.

<sup>43</sup> The project was approved by the IRB on October 12, 2017, and the completion of introductory videos and qualitative surveys is accurate as of February 22, 2018.

<sup>44</sup> “Intergenerational,” Oxford University Press, 2017, accessed October 28, 2017, <https://en.oxforddictionaries.com/definition/intergenerational>.

<sup>45</sup> “Generation,” Oxford University Press, 2017, accessed October 28, 2017, <https://en.oxforddictionaries.com/definition/generation>.

soloists (ages 8-21). While some of the composer-to-soloist pairings did not fit within a thirty-year age gap,<sup>46</sup> the majority of the pairings were intergenerational.

In addition to the age, the cultural diversity among the participants is especially noteworthy. The definition of the term “multicultural” is broad and complex. With consideration to geography, this project is multicultural in that it involves individuals from Canada, Finland, Mexico, the United Kingdom, and the United States.<sup>47</sup> The vast differences in age, socio-economic status, and life experiences also contribute to a multicultural study. Olsen defines multiculturalism as something that considers “all dimensions of an individual’s life and how these pieces contribute to their identity.”<sup>48</sup> Other scholars echo this rather expansive definition. Tillman defines “culture” as “a group’s individual and collective ways of thinking, believing, and knowing, which includes their shared experiences, consciousness, skills, values, forms of expression, social institutions, and behaviors.”<sup>49</sup> The Oxford Dictionary defines multiculturalism in equally open-ended terms: “The presence of, or support for the presence of, several distinct cultural or ethnic groups within a society.”<sup>50</sup> Wasiak warns that this broad approach to multicultural research has led to many superficial attempts to explore the

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<sup>46</sup> For example, 26-year-old composer Spencer Brand is paired with two ASU music students, ages 20 and 21.

<sup>47</sup> Composer Peter Meechan resides in Canada but is from the United Kingdom.

<sup>48</sup> Katie Olsen, “Multicultural Music Therapy: Developing Cultural Competency for Students and Young Professionals,” Master’s thesis, Arizona State University, 2017, accessed October 1, 2017, [https://repository.asu.edu/attachments/186248/content/Olsen\\_asu\\_0010N\\_16774.pdf](https://repository.asu.edu/attachments/186248/content/Olsen_asu_0010N_16774.pdf), 11.

<sup>49</sup> Edwin B Wasiak, “Countering Musical Tourism and Enacting Social Justice: Repositioning Music Education as a Cross-Cultural Meeting Place,” in *Exploring Social Justice: How Music Education Might Matter*, edited by Elizabeth Gould et al., 212-224, Waterloo, ON, Canada: CMEA/ACME, 2009, 215.

<sup>50</sup> “Multiculturalism,” Oxford University Press, 2017, accessed October 28, 2017, <https://en.oxforddictionaries.com/definition/multiculturalism>.

music of other cultures without any genuine interaction or depth of research.<sup>51</sup> This project was multicultural not only because it included a diverse group of participants, but also because it engaged them in a long-term collaboration that emphasized direct correspondence and personal interactions.

A cross-disciplinary study relates to more than one branch of knowledge. While this study was confined to the field of music, it was cross-disciplinary in its unique combination of music composition, music performance, music education, and music therapy.<sup>52</sup> A collection of composers created new music, a diverse group of musicians performed the music in a recording session, and feedback from participants was documented for the purpose of learning more about the students' experiences and the project's community-building.

The musical experiences and constructive dialogue between the composers and soloists made this project especially collaborative. Freeman defines collaboration as, "The condition that occurs when two or more people or organizations join forces over a long period of time to produce something neither can achieve alone."<sup>53</sup> The young soloists could not experience a concerto performance without new repertoire from composers, and the composers could not create customized ability-appropriate repertoire without feedback from the young soloists. More notably, a true collaboration requires more than an isolated event. Wasiak elaborates, "Collaboration requires extended

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<sup>51</sup> Wasiak, 213.

<sup>52</sup> One of the social interactions from this project involved a drum circle led by Samuel Peña and music therapy students at Arizona State University on January 26, 2018. The drum circle was a nonverbal team-building activity that connected Spanish-speaking students from Tijuana with English-speaking composers and ASU students.

<sup>53</sup> Wasiak, 214.



engagement, commitment, and effort. As the process is prolonged, cultural knowledge and expertise are exchanged, relationships are developed, and understanding and respect are deepened to an extent not possible through most other means.”<sup>54</sup> Correspondences among composers, teachers, and soloists spanned over a period of three months, with all parties actively making adjustments, providing feedback, and preparing for the recording session.

Therefore, this project was certainly a cross-disciplinary, intergenerational, and multicultural collaboration. It built relationships among diverse groups of people, and it also created a new body of mixed-ability repertoire.

Another type of terminology is the collection of definitions, categorizations, and parameters for large ensemble ability levels. Most published band and orchestra music is categorized by difficulty level. Specifically, the difficulty levels are broken down into various “Grade levels.” Difficulty levels typically range from Grade 1, music for beginners, to Grade 5, music for advanced players.<sup>55</sup> Some music is categorized as Grade 0.5, music for early beginners, and some music is categorized as Grade 6, music for professionals. Intermediate-level music is categorized as Grade 3 and is commonly performed by school-age and amateur ensembles. The criteria for Grade-level classifications include meters, keys used, rhythms, instrument ranges, and length of performance. For example, a Grade 1 band piece should be no longer than three minutes

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<sup>54</sup> Ibid., 215.

<sup>55</sup> “Band Difficulty Gradings,” Safe Music, Ltd., 2010, accessed March 1, 2018, <http://www.safemusic.co.uk/13040/band-difficulty-gradings/>. This site provides a basic description of band music categorized from Grade 1 to Grade 6.

in duration, be in the key of B-flat, E-flat, or F major, and be mostly homorhythmic in duple meter with minimal syncopation.

With general descriptions of Grade-level band and orchestra music come exceptions and inconsistencies. Indeed, criteria for Grade-level classifications vary from one publishing company to the next. TRN publishing company offers guidelines with regards to instrument ranges and orchestration for their Grade-level band music,<sup>56</sup> while FJH publishing company includes additional parameters for meter, key, rhythm, length, and ranges.<sup>57</sup> Some resources, such as the American Band College Music Grading Chart, include even more distinctions of tempo, dynamics, articulations, ornaments, scoring, and percussion usage.<sup>58</sup>

To make Grade-level classifications even more challenging, composers rarely write music that fits neatly into every musical parameter. A piece that is published as Grade 1 might contain sixteenth notes, an extended trombone range, and a performance time of four minutes. Grade 3 music in particular contains the most variation across parameters. A trumpet part in a Grade 3 wind band piece might actually be more appropriately categorized as a Grade 5 trumpet part while the percussion parts are more likely to be at a Grade 2 difficulty level. The rhythms might be simple, but the range and

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<sup>56</sup> “Instrument Range Guidelines,” TRN Music Publisher, Inc., 2018, accessed February 20, 2018, <http://trnmusic.com/pages/instrument-range-guidelines>.

<sup>57</sup> “The FJH Music Company Series Guidelines Overview and Selection Criteria,” Grand Valley State University, 2004, accessed February 20, 2018, [http://faculty.gvsu.edu/DUITMANH/newhome/old\\_461\\_lectures\\_files/Band%20Music%20Grading%20Guidelines.pdf](http://faculty.gvsu.edu/DUITMANH/newhome/old_461_lectures_files/Band%20Music%20Grading%20Guidelines.pdf).

<sup>58</sup> “American Band College Music Grading Chart,” American Band College, n.d., accessed February 20, 2018, <https://www.bandworld.org/pdfs/GradingChart.pdf>. A more detailed chart of music parameters from the American Band College can be seen in Appendix I.

duration might require advanced skills. The inconsistencies of Grade-level music arise because composers tend to think in sound and structure, with less concern for performers' abilities. Ultimately, it is essential to understand that categorizing band and orchestra music by difficulty level is an imperfect system. For the purposes of this project, Grade 1 music is of an appropriate difficulty level for a beginner and Grade 3 music is appropriate for intermediate-level musicians.

### **Related Projects and Studies**

Intergenerational and multicultural studies are rare in the field of music performance. However, one program shows great promise for research about intergenerational music-making. Sponsored by the Dallas Brass, Harmony Bridge is a nationwide program that partners with local schools and senior care centers. Through the program, students visit with their audience and perform chamber music that is written for beginning-, intermediate-, or advanced-level musicians.<sup>59</sup> Harmony Bridge also aims to coach students in showmanship and audience engagement.<sup>60</sup> While this program uses music concerts to create meaningful intergenerational interactions, there is no direct experience of artistic collaboration across generations.

Despite the lack of research in the field of music performance, many intergenerational performance collaborations have been created and executed in the field of music therapy. For example, Belgrave, Robinson, and Tironi conducted a study of two

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<sup>59</sup> Michael Lavine, interview by author, Tempe, AZ, September 19, 2017.

<sup>60</sup> Ibid. To clarify, the intergenerational experience of participating in a musical experience through Harmony Bridge encompasses performers as well as audience members. For the purposes of this study, "music-making" is the act of producing a sound on a musical instrument, rather than participating in the audience.

choirs of different generations.<sup>61</sup> The choirs first communicated and collaborated remotely via introductory videos and online rehearsals, and they later met in-person for a workshop, rehearsal, and public performance. Each group expressed that their favorite moments from the collaboration came during their first in-person interactions. Thus, this study suggests the potential social benefits of music performance experiences that are shared among musicians of different ages.<sup>62</sup>

The community-building aspects of intergenerational and multicultural music-making are also exemplified in the field of music education. Ron Wakefield, director of bands at North Park Middle School in Pico Rivera, California, engages in such music-making with his students by arranging outreach concerts at homeless shelters, senior care centers, and shelters for abused children.<sup>63</sup> These performances go beyond the practice of playing music: students spend much of the outreach performance socializing with the audience. Carrie Pawelski studied and assessed Ron Wakefield's three teaching objectives in her thesis.<sup>64</sup> After conducting qualitative interviews with Ron Wakefield, his current students, his former students, and the parents of current and former students,

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<sup>61</sup> Melita Belgrave Charles Robinson, and Lisa Tironi, "Joining Forces: Impacts of Music Education and Music Therapy Collaboration in an Event-based Intergenerational Population," Twenty-first International Seminar of the Commission on Music in Special Education, Music Therapy, and Music Medicine, Edinburgh, Scotland, July 20-23, 2016, Australia: National Library of Australia Cataloguing, 71-79.

<sup>62</sup> There is a plethora of intergenerational studies in the field of music therapy, though the scope of this body of research goes beyond the purpose of this paper.

<sup>63</sup> Carrie Pawelski, "Music Education for Social Justice: A Case Study of the North Park Middle School Band," DMA diss., Arizona State University, 2013, accessed June 18, 2017, [https://search.lib.asu.edu/primo-explore/fulldisplay?docid=01ASU\\_DR17984&context=L&vid=01ASU&search\\_scope=Everything&tab=default\\_tab&lang=en\\_US](https://search.lib.asu.edu/primo-explore/fulldisplay?docid=01ASU_DR17984&context=L&vid=01ASU&search_scope=Everything&tab=default_tab&lang=en_US), 80. Ron Wakefield is also the director of the Niños de la Guadalupe Villa Del Campo music school.

<sup>64</sup> *Ibid.*, 77. The three objectives are "to establish the moral foundation of every student, to awaken a sense of life purpose, and to call every heart to a higher sense of unselfish love."

Pawelski found that Wakefield's teaching objectives are met with great success. One student explained, "We don't learn how to just play music, we learn how to express ourselves and help others with it."<sup>65</sup> Certainly, outreach performances for and with diverse communities are a means to social, as well as musical, ends.

While additional intergenerational and multicultural studies exist in the fields of music therapy and music education, there is little recent scholarship on the topic of composer-to-performer collaborations. The American wind band experienced a golden era of highly-personalized collaborations between composers and performers in the nineteenth and early twentieth centuries. Roger Mantie states, "Bands of the late nineteenth and early twentieth centuries were, in other words, of the people and for the people."<sup>66</sup> At that time, the conductors of the bands frequently wrote or commissioned pieces specifically for their ensembles.<sup>67</sup> Band leader Edwin Franko Goldman was especially driven to build relationships with well-respected composers of his day. Goldman envisioned an elevated status of the American band, and new and original repertoire by the leading American and European composers was the tool to achieve that goal.<sup>68</sup> Goldman's correspondences with Australian-American composer Percy Grainger

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<sup>65</sup> Ibid., 80.

<sup>66</sup> Roger Mantie, "Bands and/as Music Education: Antinomies and the Struggle for Legitimacy," *Philosophy of Music Education Review* 20, no. 1 (March 2012): 63-81, accessed September 28, 2017, <http://dx.doi.org/10.2979/philmusieducrevi.20.1.63>, 69.

<sup>67</sup> Hanson, 32. Hanson notes that famous conductor-composers such as John Philip Sousa, Patrick Gilmore, and Edwin Franko Goldman wrote many marches and other concert works for their bands. Additionally, Joseph Gung'l and his band performed more than fifty-five of his own works on their celebrated American tour of 1848–1849.

<sup>68</sup> Ibid., 56.

are especially well-documented,<sup>69</sup> and Grainger's prolific output of original music for the wind band is remarkable.<sup>70</sup> However, the current body of research suggests that most collaborations between composers and performers were confined to the professional band setting.

This is not to say that composers did not write for school-age musicians. In fact, Goldman and Grainger took admirable steps towards engaging with youth and amateur musicians. Goldman visited 103 school and college bands in 1954 alone, and Grainger traveled to schools across the United States throughout his career.<sup>71</sup> Furthermore, conductor Frank Battisti commissioned twenty-two pieces for the Ithaca High School Band from 1959-1967.<sup>72</sup> These commissions were significant in both quantity and quality, as many of America's most important composers participated in Battisti's projects.<sup>73</sup> The commissions and school visits throughout the mid-twentieth century began to bridge the divide between professional and school-age musicians.

However, only a few programs have successfully partnered composers with school-age performers in long-term collaborations. For example, Norman Dello Joio initiated an exciting program in 1959. In his "Contemporary Music Project," composers under the age of thirty-five were placed in public schools, where they wrote chamber and

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<sup>69</sup> Richard Franko Goldman, *The Wind Band: Its Literature and Technique*, Boston: Allyn and Bacon, 1961.

<sup>70</sup> Hanson, 60. Hanson elaborates, "It was Grainger's pure fascination for sound and his passion for making music that caused him to compose the most considerable body of original music for band by any one American."

<sup>71</sup> *Ibid.*, 100.

<sup>72</sup> *Ibid.*, 101.

<sup>73</sup> *Ibid.*, 101. Composers included Warren Benson, Leslie Bassett, Barney Childs, Walter Hartley, Karel Husa, Vincent Persichetti, Robert Ward, and Alec Wilder.

large ensemble music for the students and coached students in composition and performance skills.<sup>74</sup> Unfortunately, no qualitative research was conducted about the composers' and students' perceptions of the program, and the program lost funding after a few years of operation. In 2000, a project called Bandquest was established by Eric Stokes and Craig Kirchoff. Bandquest introduces composers to students via CD-ROMs with information about the composers' lives and compositional techniques.<sup>75</sup> While this project has introduced good-quality repertoire to young musicians in a slightly more personalized manner, the students themselves are again left out of the dialogue.

It now is apparent that the largest gap in this research comes from the resounding silence of the young performers. The few insights we have about composer-to-performer collaborations come almost exclusively from the composers themselves. Composer Warren Benson expresses his concern for the lack of relationship-building in his profession. When asked in an interview about the relationship of the American composer to American society, Benson replied:

What relationship? Has American society known anything about American composers since World War II? The Austrians certainly knew Mozart in his day and age. Why is it that Americans do not know American composers and music? I am known and appreciated more in my church where I give music and poetry readings on Sundays than in the concert hall.<sup>76</sup>

Perhaps Benson's frustration also yields insights into the lack of understanding between the composer and the people for whom he or she writes music, especially if

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<sup>74</sup> Ibid., 102.

<sup>75</sup> Ibid., 138.

<sup>76</sup> Ibid., 117.

those people are not professional musicians. For example, Aaron Copland's *An Outdoor Overture* (1945) for wind band was written to introduce good contemporary music to young musicians.<sup>77</sup> The piece is now performed almost exclusively by professional-level bands. Likewise, Arnold Schoenberg's *Theme and Variations* (1943) was advertised as a piece that provides "something not too difficult for most high school bands to perform, but is representative of the characteristic idiom of the composer."<sup>78</sup> In practice, it is performed only by the most advanced collegiate and professional bands, and it was deemed "too sophisticated for most band audiences."<sup>79</sup>

This is not to say that most composers are out of touch with the performers for whom they write.<sup>80</sup> A 2005 interview with Michael Colgrass reveals his thoughts about the composer-to-performer relationship. With all of his compositions, Colgrass strives to make his music accessible for the performers. He elaborates, "Audiences can be anything; you never know...But it's more important for me to hear a musician say, 'He knows how to write for my instrument. I feel that he understands my instrument.'"<sup>81</sup>

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<sup>77</sup> Ibid., 84.

<sup>78</sup> Ibid., 87.

<sup>79</sup> Ibid., 85.

<sup>80</sup> Small, 6. The assumption that composers write music for the service of performers and audience is not always accurate. Small writes, "Composers, especially in the twentieth century, have often railed against the 'liberties' taken by performers who dare to interpose themselves, their personalities and their ideas between composer and listener. Igor Stravinsky (1947) was especially vehement in this regard, condemning 'interpretation' in terms that seem as much moral as purely aesthetic and demanding from the performer a rigidly objective approach called by him 'execution,' which he characterized as 'the strict putting into effect of an explicit will that contains nothing beyond what it specifically commands.' The eagerness with which many composers took up electronic composition from the 1950 onward was motivated at least in part by the prospect of dispensing altogether with the services of those troublesome fellows."

<sup>81</sup> Denise Grant, "Meet the Composer: Conversations with Michael Colgrass," *Canadian Winds: The Journal of the Canadian Band Association* 3, no. 2 (Spring, 2005): 57-61, accessed October 28, 2017, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/753589793?accountid=4485>, 59.



Colgrass also describes his experience with a piece commissioned for specific performers. *Crossworlds*, his concerto for flute and piano with wind/percussion ensemble, was written in 2002 for two friends. Throughout the compositional process, he observed the duo practicing together and visualized them performing onstage. “I tried to listen to their musical voices, so they would be doing what they seemed to want to do...Each part is a portrait of the person playing it,” he explained.<sup>82</sup> Michael Colgrass and many other composers strongly consider throughout the compositional process the musicians who perform their music.

Nonetheless, it seems as if the communication during a musical performance flows from composer to performer, performer to listeners, and listeners back to performers.<sup>83</sup> A composer writes a piece of music for a specific person (or at least a specific instrument), a performer plays the piece for an audience, and the audience applauds the performance. The feedback loop between composer and performer is resoundingly incomplete. Craig Kirchhoff elaborates,

Herein, perhaps, lies the greatest challenge of the future...It is time for the wind band to lead the classical musical world in revolutionizing the dynamic relationship between composer, performer, conductor, and audience.<sup>84</sup>

Implementation of composer-to-soloist interactions throughout this project began to build a much-needed bridge between composer and performer.

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<sup>82</sup> Ibid., 58.

<sup>83</sup> Small, 6.

<sup>84</sup> Hanson, 142.

Currently, there is no body of repertoire that encourages collaborations among musicians from diverse backgrounds. Mixed-ability-level concertos create a unique and useful niche in the band and orchestra repertoire, and they are an appealing option for new commissioning projects. Further, the concerto allows a composer to write for a single performer, enabling a highly-personalized collaboration. Perhaps Christopher Small articulates the value of such experiences most poignantly:

But we also need performances that expand our concepts of relationships, that present relationships in new and unfamiliar light, bring us to see our place in the world from a slightly different point of view. It is not just those performers who are called great who can do this for us; it is open to anyone to use his or her powers to descend into the underworld and return with new visions.<sup>85</sup>

Mixed-ability-level concertos can be an important means towards this visionary end.

Chapter 3 offers descriptions of the mixed-ability-level concertos from the 2016-2017 pilot study and the 2017-2018 commissioning project, and biographical information about the composers is included in Appendix III.

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<sup>85</sup> Small, 216.

## CHAPTER 3

### THE CONCERTOS AND THEIR COMPOSERS

#### **Concertos for Flute**<sup>86</sup>

##### **Zachary Bush: *The Scavengers* (from the 2016-2017 Pilot Study)**<sup>87</sup>

Zachary Bush (b. 1993) is a master's student of composition and string bass performance at Arizona State University. Bush describes *The Scavengers*, a Grade 1 flute solo with Grade 3 wind band accompaniment, as an emotionally-charged piece in ternary form that “invokes the dangerous and exciting life of a group of scavengers.”<sup>88</sup> The accompaniment features syncopated, accented eighth-note ostinatos, technical triplet and sixteenth-note passages in the upper woodwind parts, and instrument ranges that fall within the Grade 3 parameters. The concerto is 2'40" in length, with a brief introduction at sixty beats per minute that gives way to the main section at 120 beats per minute. The solo flute part features stepwise melodies with varied slurring and tonguing patterns set to quarter notes and half notes. The range requirements are slightly higher than the Grade 1 parameters, with the solo part spanning from F4 to C6.<sup>89</sup> Nonetheless, the solo part is accessible for young flutists, and the accompaniment parts are engaging for intermediate-level musicians.

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<sup>86</sup> As of March 15, 2018, recordings for all concertos can be accessed via the following link to Google Drive: <https://drive.google.com/open?id=1jLRTWYX3wrQxuptuDnu1f6i-5KmjdxdW>.

<sup>87</sup> Zachary Bush, *The Scavengers* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>88</sup> Bush, *The Scavengers*. This description is based on program notes from the score.

<sup>89</sup> American Standard Pitch Notation identifies middle C as C4.

**Dale Sakamoto: *Thunderbird*<sup>90</sup>**

Dale Sakamoto (b. 1989) composed his 2'40"-long concerto while pursuing his doctoral degree in composition at Arizona State University. *Thunderbird* is Sakamoto's second concerto written for the Harmony Project. Hoping to create a personalized experience, he initially titled the piece *TBA*. After sharing the solo part, score, and MIDI audio file with the young soloists during their three months of preparation, the title of *Thunderbird* was created by the Harmony Project students.<sup>91</sup>

The concerto is appropriate for intermediate-level ensembles, with the flute solo being slightly less complex than the accompaniment. With a range spanning from G4 to F#6 and moderate technical demands, the solo flute part is appropriate for a Grade 3-level musician. While the solo part is largely defined by a repetitive, accented, eighth-note motive, it also contains lengthy sixteenth-note passages lasting between four and six beats at a tempo of 108 beats per minute. Sixteenth-note passages persist in the woodwind and mallet percussion parts of the Grade 4-level accompaniment, while the brass and battery percussion develop the soloist's eighth-note motive. The piece is primarily in A-Mixolydian mode, which is an atypical pitch collection for wind bands. The driving eighth-note pulse and steady exchange of sixteenth notes across multiple voices make the orchestration dense. Therefore, doubling or amplifying the solo part is ideal for a well-balanced performance of this lively and engaging composition.

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<sup>90</sup> Dale Sakamoto, *Thunderbird* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>91</sup> Chaz Salazar, e-mail message to author, January 25, 2018.

**Sora Shpack: *The Hope of America*<sup>92</sup>**

New York-based Sora Shpack (b. 1955) pursues cross-disciplinary artistic collaborations that support social justice and change. *The Hope of America* is written for Grade 1 flute with Grade 3 wind band accompaniment and is intended to connect high school students with elementary school students. Her 3'40"-long concerto uses themes from her sketches for her opera trilogy entitled *An Honorable Way Forward*, which is a reflection about war and peace. Shpack writes in her program notes, "As I was completing this composition my mind turned again to the flute soloists and the high school students performing this work. I wanted them to know that all young people are the hope of America and that the work they do as musicians sends a great message of hope throughout our country and beyond."<sup>93</sup>

The accompaniment is between a Grade 3 and a Grade 4 difficulty level. The piece demands multiple mallet percussion players and a skilled timpani player. It also requires independence among parts, as it features canonic writing across all sections of the ensemble and highly-rhythmic sixteenth-note passages in the trumpet section at a marked tempo of 116-120 beats per minute. Accompaniment figures offer counterpoint to the soloist's ideas, juxtaposing leaps of fourths and fifths with lyrical and stepwise passages.

The solo part demands a range slightly higher than the standard Grade 1 parameters, spanning from a Bb4 to C6 with an optional Eb6 at the end of the piece. Other challenges include a cadenza with an optional trill and multiple measures of rests

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<sup>92</sup> Sora Shpack, *The Hope of America* (n.p., 2018), used with permission from the composer.

<sup>93</sup> Extended program notes from Shpack's "The Hope of America" are included in Appendix III.

that require careful counting while canonic material is stated in the accompaniment. To accommodate the complexity of the piece, Shpack crafted lesson plans to prepare the young soloists for the concerto. The lesson plans, included in Appendix IV, involve movement activities, tone-building exercises, and duets for teacher and student.

### **Double Concerto for Flute and Clarinet**

#### **Eric Xu: *Brightly as the Summer Sun*<sup>94</sup>**

Eric Xu's (b. 1990) *Brightly as the Summer Sun* is the only concerto in this project that features wind soloists with a string ensemble accompaniment. A master's student of composition at Arizona State University and participant in the 2016-2017 pilot study with ASU and the Harmony Project, Xu has written two concertos for novice-level soloists. While the 4'30" piece is longer than most in the project and most Grade 1 pieces, both the solo flute and clarinet parts fall clearly within the technical parameters for Grade 1. The range of the flute solo covers an A4 to G5, and the range of the clarinet solo spans from a B3 to A4.<sup>95</sup> Eighth notes occur only in pairs, and all other rhythmic durations in the solo parts consist of dotted half notes, half notes, and quarter notes. At a Grade 3 difficulty level, the accompaniment features a dense harmonic language that colors the simple solo statements. Other challenges in the accompaniment include multiple *divisi* sections, pizzicato and tremolo techniques, and several sixteenth-note passages. The piece does not fluctuate from the opening tempo marking of 120 beats per

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<sup>94</sup> Eric Xu, *Brightly as the Summer Sun* (n.p., 2017), used with permission from the composer.

<sup>95</sup> The clarinet pitches B3 and A4 are those notated in the Bb clarinet. The sounding pitches are therefore A3 and G4. All successive descriptions of concertos for transposing wind instruments, such as saxophones, trumpet, and French horn, will include the pitches notated in the solo part, not the sounding pitches.

minute. However, the stylistic instructions undergo several abrupt shifts from “Calmly” to “Not Calmly” throughout the piece, implying a slight push and pull of tempo.

### **Concerto for Oboe**

#### **Jason Platt: *Aspirations*<sup>96</sup>**

Jason Platt’s concerto, *Aspirations*, features a Grade 1 oboe soloist with Grade 2.5 wind band accompaniment. Platt (b. 1988) is currently pursuing a doctoral degree in composition from Arizona State University, and *Aspirations* is his second mixed-ability-level concerto. The oboe solo spans one octave in the key of G minor, from G4 to G5. The melody of the solo is strictly stepwise, but it poses challenges in the rhythm. The piece is in cut time with a tempo marking of 72 beats per minute, and there are several phrases that feature syncopation and pitches tied over the bar line. The accompaniment is active with quarter notes and eighth notes across all wind parts, featuring scalar passages idiomatic to each instrument. The percussion writing is sparse, but several solo statements in the bass drum, bells, and cymbals require careful counting and independent playing. *Tutti* accompaniment passages interrupt the soloist’s statements, and balance issues are prevented by thin orchestration with soft dynamic markings in the accompaniment while the soloist is playing.

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<sup>96</sup> Jason Platt, *Aspirations* (n.p., 2017), used with permission from the composer.

## Concerto for Bassoon

### **Janne Ikonen: *Shipman's Song*<sup>97</sup>**

Finnish composer Janne Ikonen (b. 1975) took a different approach to the mixed-ability-level concerto concept by writing a piece for Grade 4 solo bassoon with Grade 1.5 wind band accompaniment. The accompaniment is Grade 1.5 rather than Grade 1 because of a few factors. First, the Clarinet 1 part includes pitches above the break (above a Bb4). Furthermore, unfamiliar chromatic pitches, such as C-sharp, F-sharp, and D-sharp, are introduced in most accompaniment instruments. Despite these challenges, the accompaniment has few technical demands. Rhythms are largely homophonic and are primarily confined to whole notes, half notes, and quarter notes. Melodies are often doubled across instruments, and the piece is in a familiar key signature. The tonic key of D minor, however, allows the accompaniment to explore chromaticism in the melodies and denser harmonies. For instance, the final chord of the piece is a D-minor-9-add 11 chord.

The solo part demands a range of D2 to F4. With nothing faster than eighth notes at a moderate tempo (marked *Leggiero*, 124 beats per minute), the 3-minute-long piece does not demand technical virtuosity from the soloist and is accessible to most intermediate-level bassoonists. This piece gives young and accomplished bassoonists a chance to showcase their talents (and their instrument, which is usually not played by elementary school instrumentalists) to young musicians in the wind band. In addition,

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<sup>97</sup> Janne Ikonen, *Shipman's Song* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.



Ikonen arranged an alternative solo part for B-flat treble clef baritone horn, an instrument popular in Finnish brass septets and European brass bands.

### **Concertos for Clarinet**

#### **Spencer Brand: *Morning on Thomas Lake*<sup>98</sup>**

Spencer Brand (b. 1994), a master's student of composition and trumpet performance at Arizona State University, has written two concertos for novice soloists. His 2'40"-long *Morning on Thomas Lake* is for clarinet with wind band accompaniment. The solo clarinet part is written at the Grade 1 level, with range spanning one octave: from a Bb3 to a Bb4. Rhythms are primarily quarter notes, half notes, and whole notes, with one eighth-note passage at a tempo of 88 beats per minute. Technical demands include various slurring and tonguing patterns and the addition of pitches outside of the key of C major, specifically E-flat, A-flat, and F-sharp.

The wind accompaniment is between a Grade 2.5 and a Grade 3 difficulty level. Range demands for all instruments are comfortable, and the piece is set in the familiar key of E-flat major. Challenges arise from extended harmonies and rhythmic complexities, including concurrent duple and triple subdivisions and quarter-note triplet figures.

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<sup>98</sup> Spencer Brand, *Morning on Thomas Lake* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

**Stephen Mitton: *Reverie* (from the 2016-2017 Pilot Study)<sup>99</sup>**

Composer and cellist Stephen Mitton's (b. 1991) concerto, *Reverie*, was inspired by Tchaikovsky's mournful *Serenade melancholique* for violin and symphony orchestra.<sup>100</sup> *Reverie* is written for Grade 3 clarinet with Grade 3 wind band accompaniment. Both difficulty levels are on the easier side of the Grade 3 spectrum, with challenges occurring primarily in its 3/2 meter and the independence of accompaniment parts. With a tempo marking of 108 beats per minute, the piece should be conducted with a quarter-note pulse. Navigating several fermatas and executing a rich palate of articulation markings are challenges for the accompaniment, more so than are the factors of range and technical passages, making this expressive piece accessible to intermediate-level wind bands and clarinet soloists. The solo clarinet spans a range from an A3 to an F#5, and technical passages are confined to brief groupings of eighth notes. The piece features tonal harmonic progressions with rich orchestrations. The clarinet solo melds in and out of the accompaniment texture, making the concerto musically democratic between solo and accompaniment.

**Joe Sferra: *Sing Us a Sweet One*<sup>101</sup>**

The compositions of Joe Sferra (b. 1989) feature popular gestures and modernist classical melodic ideas. He created the soloist's melody of *Sing Us a Sweet One* with a vocalist in mind. He instructs the soloist(s), "Really try to sing through every

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<sup>99</sup> Stephen Mitton, *Reverie* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>100</sup> "Reverie," Leading Tones Music, accessed February 24, 2018, <https://www.leadingtonesmusic.com/store/p1/Reverie.html>.

<sup>101</sup> Joe Sferra, *Sing Us a Sweet One* (n.p., 2018), used with permission from the composer.

note... Imagine this is a song that you sing to someone you love.”<sup>102</sup> *Sing Us a Sweet One* is a 3’00”-long concerto written for Grade 1.5 clarinet solo with wind band accompaniment. The clarinet solo incorporates pitches over the break: B, C, D, E-flat, and F on the staff. However, these pitches are introduced in the context of half notes, quarter notes, and the occasional pair of eighth notes at a tempo of 66 beats per minute. The wind band accompaniment is at a Grade 3 difficulty level, with the most technical demands in the Clarinet 1 and Flute 1 parts. The composition is tonal, melodious, and expressive, notably concluding open-endedly on the dominant harmony after a *ritardando* and *diminuendo*.

**Jeremy Ulm: *Contemplation* (from the 2016-2017 Pilot Study)<sup>103</sup>**

French hornist Jeremy Ulm (b. 1998) composed his first concerto for the 2016-2017 pilot study. Written for Grade 1 solo clarinet with Grade 3 wind band accompaniment, the solo part for *Contemplation* contains a few challenges that push the upper limits of the Grade 1 classification. The 4’20”-long piece is longer than most in the project and is in 3/4 meter, which is not as common in Grade 1 music. The range of the solo part spans from G3 to A4, which does not go above the break but requires the soloist to reach a note that is typically lower than the Grade 1 range for clarinet. The other challenge for the soloist happens when it is not playing: The accompaniment plays a 24-measure introduction, which requires the soloist to count 24 measures of rest in 3/4 meter and wait for an important cue from the conductor. The accompaniment accurately meets

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<sup>102</sup> Joe Sferra, e-mail message to author, September 17, 2017. Accessed from a video introduction sent to Harmony Project students and used with permission from the composer.

<sup>103</sup> Jeremy Ulm, *Contemplation* (n.p., 2016), used with permission from the composer.

the parameters for range at the Grade 3 level, but its technical demands, harmonic language, and orchestration are on the easier side of the Grade 3 spectrum.

### **Concertos for Alto Saxophone**

#### **Andrew Boss: *Star Gazing*<sup>104</sup>**

Andrew Boss's (b. 1988) *Star Gazing* is a three-minute concerto for alto saxophone with wind band accompaniment. The solo and accompaniment are both between a Grade 2 and Grade 3 difficulty level. Dr. Boss is a recent graduate of the University of Texas at Austin in composition and is currently active as a composer, private instructor, and pianist in Fort Lauderdale, Florida. The piece, marked at the beginning with a tempo of 65 beats per minute and the descriptive word, "Shimmering," employs a unique harmonic and timbral language. It begins with a descending ostinato presented by the clarinets and colored by sustained pitches in the flutes and vibraphones. Bowed crotales, finger cymbals, chimes, timpani glissandi, muted brass, double bass, and additional orchestrations of the opening ostinato create a distinct dreamlike soundscape for the solo. The solo alto saxophone, which spans a range from C#4 to A#5, explores half-step and timbral trills, which are created by rapidly fluctuating alternate fingerings of the same pitch.

The technical challenges for the accompaniment are its extended harmonic language, unison intonation demands across sections, and independent rhythmic and melodic gestures. The solo part contains phrases of varying lengths, thus providing

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<sup>104</sup> Andrew Boss, *Star Gazing* (Murphy Music Press, LLC., 2018), used with permission from the composer.

advanced expressive possibilities, including the implementation of vibrato and the tapering of sustained pitches from loud to soft dynamics.

**Jacob Nurse: *A Curious Beginning*<sup>105</sup>**

Jacob Nurse (b. 1989) is a composer and music educator currently residing in Arizona. For Grade 1 alto saxophone with Grade 2 wind band accompaniment, *A Curious Beginning* is written with consideration to appropriate ranges and rhythmic gestures. The solo part spans from F4 to G5, and all accompaniment parts fit within the Grade 2 parameters for range. The three-minute piece is in 3/4 time, and rhythmic durations in the solo part include dotted half notes, half notes, quarter notes, eighth notes, and dotted quarters/eighths. The accompaniment features more-syncopated rhythms and the rare sixteenth-note passage. Wind parts are consistently doubled within and across sections, making the piece easily categorized as a Grade 2 accompaniment. The biggest challenge for soloist, accompaniment, and conductor arises from the work's five tempo changes, ranging from 66 beats per minute to 104 beats per minute, and several transitional *rallentandos* and *ritardandos*.

**Double Concerto for Alto Saxophone and Horn**

**Sky Macklay: *X+X=?*<sup>106</sup>**

In a personal discussion, Sky Macklay (b. 1988) listened with great empathy to a frustrated saxophonist. In most Grade 1 through Grade 3 wind band pieces, the alto saxophone doubles the French horn. While both are middle-range voices, the timbre and

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<sup>105</sup> Jacob Nurse, *A Curious Beginning* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>106</sup> Sky Macklay, *X+X=?* (n.p., 2017), used with permission from the composer.

intonation tendencies are difficult to blend and match, resulting in a characteristically foul sound.<sup>107</sup> Therefore, Macklay took on the task of creating a piece that features each instrument individually and blends the two instruments together in harmony.

Her concerto,  $X+X=?$ , is a math-inspired double concerto for Grade 1 alto saxophone and French horn with Grade 3 wind band accompaniment. Macklay explains:

The mathematical ‘formula’ is that one soloist plays a phrase, then the other soloist plays a phrase, and then the two phrases are ‘added’ together (played at the same time). Additionally, the piece begins with 8-bar phrases, and the phrases get shorter and shorter as excitement builds to the end!<sup>108</sup>

The piece is 2’15” long, has a tempo marking of 116 beats per minute, and begins with the descriptive word, “Mysteriously.” The soloists’ statements sound easily in comfortable ranges over the sparsely-orchestrated accompaniment gestures. The solo alto saxophone features a range from E4 to G5, and the solo French horn’s range spans from B3 to B4. The melodic content is largely stepwise and is accessible to a Grade 1-level player. The accompaniment requires Grade 3 technique from the players, with eighth-note triplet and sixteenth-note passages in most voices. Ranges are not extreme, though the orchestration is often sparse to accommodate balance issues between the soloists and accompaniment. As a result, the wind band players must be secure with individual entrances and technical passages.

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<sup>107</sup> One might also argue that the common scenario of a wind band with ten alto saxophonists also yields a certain characteristic sound, regardless of French horn doublings. Note that this “frustrated saxophonist” is the author of this document.

<sup>108</sup> Sky Macklay, e-mail message to author, March 10, 2018.

## Concerto for Tenor Saxophone

### **Daniel Kallman: *A Lullaby for Lester*<sup>109</sup>**

Daniel Kallman's (b. 1956) *A Lullaby for Lester* allows a rarely-featured instrument to shine with a Grade 3 wind band accompaniment. The 2'30"-long concerto for Grade 1 tenor saxophone is lyrical, marked "Moderately slow and relaxed, 104 beats per minute."<sup>110</sup> The range of the solo tenor saxophone is more extended than most beginner-level saxophone parts, spanning from G4 to A5 with optional passages extending to C6. However, the solo part contains few technical challenges and approaches the upper register in an idiomatic and stepwise manner.

Kallman is a prolific composer for winds, strings, and chorus, and the accompaniment in this composition is tastefully and pragmatically orchestrated. While he maintains a thinly-orchestrated accompaniment during the soloist's statements, cross-cues are listed among instruments in similar registers (e.g. alto saxophone and French horn). Set in the familiar key of B-flat major, the technical demands of eighth-note passages in the accompaniment offer only marginal challenges. Because of the modest difficulty level and flexible cross-cues in the accompaniment, *A Lullaby for Lester* may also be accessible to Grade 2-level wind bands with musicians who have strong independent counting skills and a good control of the softest dynamic markings.

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<sup>109</sup> Daniel Kallman, *A Lullaby for Lester* (n.p., 2017), used with permission from the composer.

<sup>110</sup> Ibid.

## **Concertos for Trumpet**

### **Spencer Brand: *A Song for My Mother* (from the 2016-2017 Pilot Study)<sup>111</sup>**

*A Song for My Mother* is a concerto for Grade 2 trumpet with Grade 3 wind band accompaniment. The piece is lyrical, densely scored, and influenced by the Romantic-era harmonic language of Wagner. The trumpet solo is categorized as Grade 2 primarily because it requires a range from B3 to F5. With a tempo of 80 beats per minute, phrases are often four measures or longer, requiring strong control and breath support from the soloist throughout the 2'45"-long piece. However, the technical demands are marginal, with only a few passages with eighth notes and melodic content that is largely stepwise. The accompaniment faces challenges in intonation and balance more than technique and metric complexities. The harmonic language is complicated, and each of the four French horn parts plays a crucial role in the texture.

### **Carl Holmquist: *Con Grazia*<sup>112</sup>**

Carl Holmquist's (b. 1983) *Con Grazia* is written for solo trumpet with wind band accompaniment. Primarily in the key of E-flat major, the solo part remains in a comfortable range for a Grade 1-level trumpeter throughout, spanning from C4 to D5. Rhythmically, the solo part includes dotted quarters with eighths and two brief sixteenth-note passages. The melody is lyrical, with plentiful scalar passages and idiomatic skips and leaps. The accompaniment complements the solo part with countermelodies, simple embellishment of the solo line, and a tonal harmonic language full of 4-3 suspensions.

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<sup>111</sup> Spencer Brand, *A Song for My Mother* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>112</sup> Carl Holmquist, *Con Grazia* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.



The accompaniment is not technically or rhythmically demanding, though the ranges for each instrument are expanded to fit the criteria for Grade 3 ensembles. The result is a well-constructed piece that allows each instrument to perform expressively in a comfortable range. Accessibility and expressivity are common features of Carl Holmquist's compositions, as he is an accomplished composer and secondary school music educator.

**Marja Ikonen: *A Day at the Lake*<sup>113</sup>**

Finnish composer and music educator Marja Ikonen's (b. 1978) concerto for trumpet and wind band is an excellent example of a piece that involves multiple styles, extended techniques, and improvisation in a beginner-level solo part. The solo trumpet ranges from A3 to C5, which fits into most parameters for Grade 1. The low register poses a challenge to the soloist, but does so sparingly. The soloist is asked to improvise on three-note pitch sets for the first nine measures. The pitch sets are major and minor seconds apart and are in the middle-lower register of the trumpet, making the improvisation demands quite accessible. The trumpet soloist is also instructed to perform valve trills on G4, B4, and C5, with fingerings written in the part. Because of the careful writing of the improvisatory and extended technique sections, those components are less of a challenge and more of an opportunity to encourage creativity and to showcase the solo instrument in a way that is not "classically" virtuosic.

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<sup>113</sup> Marja Ikonen, *A Day at the Lake* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

*A Day at the Lake* is 3'40" long and is divided into three short sections. The beginning creates "some morning mood, with some foggy feelings and tones."<sup>114</sup> This is where the soloist is instructed to improvise on three-note pitch sets. The middle of the piece is a "day mood," which is more joyful, and the final section is a festive march.<sup>115</sup> The accompaniment is comfortably at a Grade 3 difficulty level. The ranges are not extreme for any of the wind instruments, the few technical passages are in scalar patterns in the familiar key of E-flat major, and the rhythmic patterns are rarely syncopated. The accompaniment requires five percussion parts covered by six players, which is more extensive than most of the concertos in the project.

The Grade level of the solo part is difficult to categorize. The demands of range and technique are modest, the improvisation and extended techniques are unique, and the piece involves several tempo transitions and utilizes the time signatures of 4/4 and 6/8. Compound meter in particular is rarely used in wind band pieces easier than Grade 2.5. However, the piece was successfully premiered by two nine-year-old trumpet players on January 27, 2018, and it proved to be a rewarding performance for both the soloists and the accompaniment.

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<sup>114</sup> Marja Ikonen, e-mail message to author, September 27, 2017. Accessed from a video introduction sent to Harmony Project students and used with permission from the composer.

<sup>115</sup> Ibid.

## Concerto for French Horn

### **Jukka Viitasaari: *Three Aspects of the Toddler Song*<sup>116</sup>**

Finnish composer Jukka Viitasaari (b. 1961) creatively devised a concerto for a beginner-level French horn soloist with Grade 3 wind band accompaniment. The 4'30"-long piece is written in three short movements. The outer movements feature a tempo marking of 112 beats per minute and a time signature of 4/4, and the middle movement is in 3/4 meter with a tempo of 120 beats per minute. Rhythms in the solo part include whole notes, half notes, quarter notes, eighth notes, and dotted quarters/eighths. While rhythmic challenges span slightly beyond the Grade 1 difficulty level, the melody is uniquely simple: it consists entirely of C4 and G4. Therefore, the designation of a Grade 0.5 difficulty level for the solo part is most appropriate.

Finnish wind musicians typically begin learning their instruments at music institutes as early as the age of seven.<sup>117</sup> Their instruction consists of private lessons on their primary instrument as well as supplemental music theory, improvisation, and history lessons. Because of the holistic music education administered to students from an early age, it is likely that a very young Finnish music student is well-equipped to perform a solo part that is more rhythmically and metrically complex than technically demanding. Despite the advantages of the training received by the average Finnish music student, the

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<sup>116</sup> Jukka Viitasaari, *Three Aspects of the Toddler Song* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>117</sup> Janne Ikonen, interview by author, Northfield, MN, December 11, 2011. Some musicians, such as Janne and Marja Ikonen's son, begin studying a wind instrument as early as the age of three. While he is more of an exception to the rule, I frequently saw miniature curved flutes, B-flat horns, and trumpets performed by Finnish music students between the ages of three and nine during my stay in Finland in 2014-2015.

solo part for *Three Aspects of the Toddler Song* offers excellent opportunities to introduce new rhythms and meters to American horn students in their first semester of study.

Viitasaari was originally a rock musician, and so it is unsurprising that the accompaniment for *Three Aspects of the Toddler Song* complements the solo part in the form of grooves, expansive percussion, and raucous trumpet solos. The percussion parts should be performed by no fewer than five musicians and include a drum set as well as plentiful auxiliary instruments. The wind parts are written comfortably within the parameters of a Grade 3 difficulty level. The band musicians are asked to sing the solo's melody (scale degrees 1 and 5) in the final movement. Additional program notes, including the song lyrics and the story behind the "Toddler Song," are listed in Appendix IV.

### **Concerto for Mixed Wind Instruments**

#### **Daniel Gordon: *Old McDonald Concerto*<sup>118</sup>**

On May 5, 2017, Daniel Gordon (b. 1962) and I exchanged several e-mails regarding the "Concertos for Young Soloists" project. He explained that he is considering writing a piece for the project, but "I am decidedly not a composer."<sup>119</sup> A collegiate and adult amateur band director and saxophonist by profession, Gordon had experimented with mixed-ability-level concertos with his ensembles. In fact, he introduced me to Petri Juutilainen's beginner-level concertos several years before my 2016-2017 pilot study and the 2017-2018 project. Seeking to experiment with creative performance experiences

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<sup>118</sup> Daniel Gordon, *Old McDonald Concerto* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>119</sup> Daniel Gordon, e-mail message to author, May 5, 2017.

between the audience and musicians, he had great success programming Juutilainen's concertos with local elementary school students as soloists with his adult community band, the Adirondack Wind Ensemble. When describing Juutilainen's concertos, Gordon explained:

I think they are great—they are cleverly done for the ensemble, provide a thrill that will last a lifetime for the child soloist, and demonstrate, to me, the egalitarian mentality of the Finns—that everyone deserves a chance, not just the elite. It's also worth noting that when and if you program these, you get a giant audience—because when a kid performs as a soloist, Mom Dad, Gramma, Grampa, friends, neighbors, classmates, all show up at the performance. At our last performance of these pieces, we had the largest audience of any event in the music department for the entire year.<sup>120</sup>

When the idea arose of commissioning many concertos for young soloists, Gordon was interested in contributing to the repertoire. Specifically, he aimed to write a piece that would be a crowd-pleaser. He wrote,

I'm thinking of writing a simple piece based on *Old McDonald*, because in my experience, the kids' concertos based on familiar material were the most successful. I'd like the soloist to play the theme three times (it has five pitches in it), with members of the ensemble making different animal noises at each statement of the theme (clarinet mouthpieces will be geese, half-valve trumpet will be a horse, and glissando bones will be a cow.<sup>121</sup>

Ultimately, Gordon created his *Old McDonald* concerto with six verses featuring various instruments in the wind band as farm animals. Three of the verses (“Duck,” “Sheep,” and “Shark”) are optional, and the three verses of “Cow,” “Horse,” and “Geese” are required. The concerto is between 5'30” and 3'00” in length, depending on how many verses are performed. Each verse showcases a different group of instruments from the

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<sup>120</sup> Daniel Gordon, e-mail message to author, February 23, 2016.

<sup>121</sup> Daniel Gordon, e-mail message to author, May 5, 2017.

band with extended techniques, such as a trumpet horse whinny, and musical quotes, such as the William Tell Overture. The accompaniment therefore is engaging for advanced-level players, while the soloist repeats the same five-note melody in the familiar key of E-flat major. Finally, the solo part is designed to include a variety of instruments. Gordon wrote solos in C, B-flat, E-flat, F, and bass clef, making it possible for any wind band instrument to perform them.<sup>122</sup>

### **Concertos for Percussion**

#### **Zachary Bush: *On the Edge* (from the 2016-2017 Pilot Study)<sup>123</sup>**

*On the Edge* is a 3'00"-long concerto for Grade 3 mallet percussion with Grade 4 wind band accompaniment. The melodic motives of ascending thirds and perfect fourths and the rhythmic motive of four sixteenth notes followed by an eighth are developed throughout the accompaniment and solo part. The result is a piece that contains patterns that are speech-like and influenced by hip hop. While the solo part does not contain any instructions for sticking, the consistent sixteenth-note passages are stepwise and in repeating intervallic patterns. The accompaniment is categorized at a Grade 4 largely because of the range demands for the trumpet parts, which reach up to a B5.

#### **Dominic Dousa: *La Carrera*<sup>124</sup>**

Dominic Dousa (b. 1973) is a professor of composition and music theory at the University of Texas at El Paso and has several published works for wind band. His

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<sup>122</sup> Additional program notes from *Old McDonald* can be found in Appendix III.

<sup>123</sup> Zachary Bush, *On the Edge* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>124</sup> Dominic Dousa, *La Carrera* (n.p., 2017), used with permission from the composer.

composition, *La Carrerra*, is his first of two concertos written for this project. It is also one of two works in this project that combine a Grade-level 4 solo with a Grade-level 1 accompaniment. The solo xylophone is accompanied by wind band in this upbeat 2'30"-long piece. The range demands in the accompaniment parts fit neatly into the Grade 1 parameters, though the brisk tempo of 144-152 beats per minute, moderate use of syncopation, relatively advanced percussion parts, and a few moments of independence between parts (typically in the context of a bell-tone effect) might categorize the accompaniment as a Grade-level 1.5. In the key of B-flat major, the accompaniment contains a clear tonal language, tastefully utilizing diatonic seventh chords and modulations to closely-related key areas. The solo part spans over four octaves, from G3 to Bb6, which requires a full-sized xylophone. Sixteenth-note passages that largely consist of scalar and arpeggio patterns in diatonic sequences persist throughout the piece, making the sticking choices and other technical demands impressive yet idiomatic for an intermediate- to advanced-level percussionist.

**Jason Platt: *The Three-Minute Concerto* (from the 2016-2017 Pilot Study)<sup>125</sup>**

*The Three-Minute Concerto* features a Grade 4 wind band accompaniment and a Grade 3 xylophone solo. It is in ABA form, with a fanfare-like A section and a B section in the style of a jazz waltz. Accompaniment parts, particularly the brass instruments, require a strong control of *staccato* articulation and double tonguing. The woodwinds feature several tricky sixteenth-note passages, and the percussion parts are sparser and

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<sup>125</sup> Jason Platt, *The Three-Minute Concerto* (n.p., 2017), used with permission from the composer. Due to scheduling complications, *The Three-Minute Concerto* was not recorded in this project, though it was written for the Harmony Project Phoenix and the Arizona State University Concert Band during the 2016-2017 pilot study.

less technically demanding. The solo xylophone part contains more leaps and syncopated melodic fragments than strings of sixteenth-note runs. Despite the lack of directions for sticking, the solo part is accessible by a Grade 3 soloist.

### **Concerto for Piano**

#### **Peter Meechan: *Soliloquy II*<sup>126</sup>**

Written in his characteristic dark and contemplative voice, Peter Meechan's (b. 1980) *Soliloquy II* is an innovative 3'30"-long concerto for a beginner-level piano soloist with Grade 3 wind band accompaniment. Challenges in the piano part include the quarter-note triplet rhythm at a moderate tempo of 92 beats per minute, the lack of pedal instructions, and an expressive palate of dynamic markings and dissonant harmonies. While the piano solo is aesthetically complex, its technique is quite simple. The main melodic motive features half-note rhythms with parallel sixths in the right-hand and left-hand figures in closed position. The wind band accompaniment is equally uncomplicated in terms of rhythmic durations and technical passages. The challenge instead lies in its demands for precise intonation within a dense harmonic language, control of the softest dynamics, and management of *pianissimo* tapered releases.

### **Concertos for Violin**

#### **Dominic Dousa: *Song from a Mountain Trail*<sup>127</sup>**

In addition to his work for solo xylophone, Dominic Dousa contributed a concerto for solo violin with string orchestra accompaniment. Set in the moderate tempo of 88 beats per minute and the string-friendly key of A major, *Song from a Mountain Trail* is

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<sup>126</sup> Peter Meechan, *Soliloquy II* (n.p., 2018), used with permission from the composer.

<sup>127</sup> Dominic Dousa, *Song from a Mountain Trail* (n.p., 2018), used with permission from the composer.



accessible for a Grade-level 1.5 soloist and a Grade-level 2 string orchestra accompaniment. The piece is in ternary form, and its key structure begins in A major and later explores D major and B minor before returning to the tonic key of A major. Its harmonic language is largely tonal and triadic, save one expressive minor seventh chord preceding the recapitulation. The solo violin part spans a one-octave range, from A4 to A5. Dotted quarter/eighth rhythms and steady eighth-note passages provide moderate technical challenges for the soloist, while an expanded range and more pervasive eighth-note passages create a slightly more challenging accompaniment.

**JP Lempke: *Fill in the Colors White***

JP Lempke's (b. 1993) *Fill in the Colors White* is a concerto for Grade 1 violin with Grade 3 string orchestra accompaniment. This 4'45"-long piece is an excellent example of employing aleatory in music for beginner-level musicians. Lempke writes in his performance notes,

[*Fill in the Colors White*] mixes metered measures with absolute time, as well as a traditional melody with aleatory and extended techniques. The layout will likely be new to many students, and they will need some help reading the score. However, the instructions are fairly simple, and most teenagers should be comfortable with their part after a short explanation. It is encouraged that they explore sounds on their instruments within the defined parameters before the first read-through.<sup>128</sup>

The solo part is written at the beginner level, with very basic technical demands and most of it in metered notation at a tempo of 44 beats per minute. The soloist's entrances and releases are easy to cue, and its only non-metered statement occurs on a sustained G5. Its only extended technique is a *glissando* release from G5. While the

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<sup>128</sup> JP Lempke, *Fill in the Colors White* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

accompaniment is full of extended techniques, aleatoric passages, and unmeasured measures, each effect is notated clearly in the score and parts. The result is an effective and unique concerto for mixed ability levels.

**Stephen Mitton: *Claire's Waltz***<sup>129</sup>

*Claire's Waltz* is one of only a few concerto pieces in the repertoire that mix string soloists with wind band accompaniment. This composition is for Grade 4 violin solo with Grade 3 wind band accompaniment.<sup>130</sup> The key of G minor is more familiar for wind bands than for string instruments, providing an initial challenge for the violin soloist. Steady eighth-note passages, occasional double stops, and *pizzicato* techniques further challenge the soloist. Regular phrase lengths, scalar figures, a range of G3 to C6, and idiomatic double-stop intervals maintain the solo part at a Grade 4 difficulty level. The wind accompaniment is written in comfortable ranges and simple rhythmic durations. The accompaniment is consistently doubled across instruments, though that feature also demands a strong control of the softest dynamics on each instrument to offset balance issues between soloist and accompaniment.

**Dale Sakamoto: *Out of the Morass* (from the 2016-2017 Pilot Study)**<sup>131</sup>

Written for Grade 2.5 violin with Grade 4 wind band accompaniment, *Out of the Morass* is a mysterious-sounding piece that features an extended harmonic language, modal melodies, and rhythmically-intricate accompaniment. The solo violin spans a two-

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<sup>129</sup> Stephen Mitton, *Claire's Waltz* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

<sup>130</sup> "Strings Syllabus: Bowed Strings and Harp," Trinity College London, accessed February 23, 2018, [www.trinitycollege.com/resource/?id=6542](http://www.trinitycollege.com/resource/?id=6542).

<sup>131</sup> Dale Sakamoto, *Out of the Morass* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

octave range, from G3 to G5, throughout the 3'00"-long concerto. Eighth-note passages are primarily scalar, and the melody is occasionally syncopated with dotted quarter/eighth-note rhythms at a tempo marking of 82 beats per minute. The accompaniment requires independence across parts, especially in rhythmic subdivision. Staggered entrances with both eighth-note and triplet eighth-note subdivisions open the concerto, and Sakamoto frequently juxtaposes duple and triple subdivisions across the instruments. Centered around the pitch of G, the melodies are modal and the harmonies are dense with added chord tones.

### **Double Concerto for Violin and Cello**

**Eric Xu: *Great River* (from the 2016-2017 Pilot Study)<sup>132</sup>**

*Great River* is one of only two double concertos to come out of this project. Written for Grade 1 violin and cello duo with Grade 2 wind band accompaniment, the solo parts can be doubled as desired to offset balance challenges and include more solo musicians. The piece is 3'00" long and maintains the moderate tempo of 96 beats per minute throughout the work. The duet is entirely homorhythmic, featuring a pentatonic melody with no syncopated rhythms. Challenges include two-measure-long eighth-note passages, an extended dynamic range, and a tonal center of F major, which is far from the more comfortable "sharp" keys (e.g. A major) found in most beginner violin music. The accompaniment is on the easier side of Grade 2. It contains few technical demands; in fact, most accompaniment instruments provide a drone of tied whole notes. However, the range demands are consistent with the Grade 2 criteria, and the execution of dynamic control is essential for a well-balanced performance.

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<sup>132</sup> Eric Xu, *Great River* (n.p., 2017), used with permission from the composer.

## Concerto for Double Bass

### **Zachary Bush: *Dusk Mountain***<sup>133</sup>

*Dusk Mountain* is one of four concertos written with string orchestra accompaniment. The solo double bass is at the Grade 2 level and the orchestra at Grade 3. The 3'00"-long piece is centered around D minor, with technical challenges of sixteenth-note passages at a tempo marking of quarter note = 108 beats per minute, canonic passages, and quick changes between *pizzicato* and *arco* instructions in the accompaniment. The solo double bass spans the octave between D3 and D4, though it also includes the harmonic fingerings for G5 and A5. Technical demands for the double bass include brief eighth-note passages and a variety of articulations, including slurs, legato, and marcato instructions.

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<sup>133</sup> Zachary Bush, *Dusk Mountain* (Tempe, AZ: Leading Tones Music, LLC., 2018), used with permission from the composer.

## CHAPTER 4

### EVALUATION OF THE CONCERTO PROJECT EXPERIENCE

This study's account of the repertoire and the participants' performance experiences has provided important insights into the benefits, logistics, and challenges of creating a personalized performance collaboration. In addition, facilitating long-term correspondences between composers and soloists revealed the social benefits of intergenerational, multicultural, and cross-disciplinary collaborations. Composer Carl Holmquist stated that he was excited about "generating new repertoire that allows for cross-age and cross-ability level, engaging with a youth community music organization that seeks to provide meaningful musical experiences to all regardless of socio-economic background, and providing a music making experience that can inspire a beginning musician to love playing."<sup>134</sup> The collaboration not only created repertoire, it built new relationships and opportunities.

The 2016-2017 pilot study and the 2017-2018 project created innovative performance opportunities for students and composers. Between 2016 and 2018, fifty-nine students performed as a concerto soloist for the first time.<sup>135</sup> In addition to rehearsal and on-stage experiences, all participants performed in recording sessions at Arizona

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<sup>134</sup> Carl Holmquist, interview by author, online survey, January 26, 2018, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

<sup>135</sup> The fifty-nine soloists are a combination of students from Arizona State University, the Harmony Project Phoenix, Niños de La Guadalupe Villa Del Campo, and Brophy College Preparatory. In the spirit of involving as many young students as possible, most of the solo parts were doubled. In some cases, such as the recording of *Old McDonald* (Gordon), as many as twelve students performed the solo part. Doubling solo parts was approved by participating composers. Doubling often resulted in a better balance between soloist and accompaniment, especially in the compositions which featured string soloists with wind band accompaniment.

State University, which were professionally engineered by Nathan James.<sup>136</sup> The task of creating a professionally-mastered recording was exciting for the young soloists.

Violinist Camila writes, “I thought it was cool that we were actually recording the song. I liked that it was new music, and overall it was really fun and a good experience.”<sup>137</sup>

Many participants performed concertos in live concerts at the Gammage Auditorium in Tempe, Arizona, during the Building Bridges through Music festival on January 27, 2018.<sup>138</sup> Additionally, the four concertos with string orchestra accompaniment will be premiered in the ASU Philharmonia Spring Concert on April 23, 2018.<sup>139</sup> Young soloists from the Harmony Project especially enjoyed performing in the spacious Gammage Auditorium, which can seat over 3,000 people.

Furthermore, all of those performances involved an intergenerational and multicultural constituency. Because the American music education system divides large ensembles by age, students rarely have the opportunity to perform with musicians of different ages and backgrounds. Harmony Project Phoenix student Tatiana stated that her favorite parts of the experience were being “able to meet new people from other countries” and “performing in a live concert.”<sup>140</sup> Composers such as Janne Ikonen also

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<sup>136</sup> “Nathan James: Chief Mastering Engineer,” The Vault Mastering Studios, accessed March 14, 2018, <http://www.vaultmastering.com/nathan-james.html>.

<sup>137</sup> Camila, interview by author, online survey, January 30, 2018, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>. Note that the student’s name has been changed for privacy reasons.

<sup>138</sup> Information about the “Building Bridges through Music” festival, including recording sessions and concert selections, can be found in Appendix V.

<sup>139</sup> The following concertos were performed on April 23, 2018: *Dusk Mountain* (Bush), *Song from a Mountain Trail* (Dousa), *Fill in the Colors White* (Lempke), and *Brightly as the Summer Sun* (Xu).

<sup>140</sup> Tatiana, interview by author, online survey, February 6, 2018, accessed March 18, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>. Note that the student’s name has been changed for privacy reasons.

benefited from the multicultural components of this project due to the elements of creating “collaboration, new music, and new international relationships.”<sup>141</sup> Other international composers echoed Ikonen’s sentiments. Marja Ikonen was especially interested in the “international aspect: hearing how Finnish music is played with players from the USA.”<sup>142</sup>

After the recordings and performances,<sup>143</sup> thirty-six students and composers completed a short online survey. The participants were asked three open-ended questions: “What were you most excited about,” “What were you most anxious about,” and “What were your top three favorite things about this project?” Composer Dominic Dousa reflected:

I was never really "anxious" about the project. Perhaps the main concern was that all the participants would not approach the project with the same degree of enthusiasm and attention to detail. However, as it turned out, there was no reason for that concern, as everyone worked very hard in preparing an excellent final presentation!<sup>144</sup>

Indeed, the survey feedback from the composers, college students, and young students was resoundingly positive. ASU music education student Anna appreciated that the music of Spencer Brand’s *Morning on Thomas Lake* was “at a level that is just right for a beginning musician delving into solo repertoire,” and found it exciting to “have a

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<sup>141</sup> Janne Ikonen, interview by author, online survey, November 26, 2017, accessed March 22, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

<sup>142</sup> Marja Ikonen, interview by author, online survey, January 26, 2018, accessed March 22, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

<sup>143</sup> While this statement excludes feedback from the April 23, 2018, performance, it includes feedback from the recording session on March 1, 2018, which involves the same group of composers and soloists.

<sup>144</sup> Dominic Dousa, interview by author, online survey, February 5, 2018, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

chance to play my secondary instrument towards a specific goal and be able to practice and observe techniques that I can apply to a career as a music educator.”<sup>145</sup>

The composers in the project also responded with great enthusiasm. Before the project, Sora Shpack said, “It has always been a wish of mine that music could be written at various levels so that friends of all skill levels could play together.”<sup>146</sup> Dominic Dousa was most excited about “seeing the positive impact on the lives of young musicians” as well as “writing a piece that could be of interest to a wider musical public, getting to meet the soloist in person and to chat with him and his father about being a musician, and the whole experience of working with Harmony Project Phoenix.”<sup>147</sup>

The concerto project connected each individual composer to a specific soloist (or group of soloists) in an uncommon manner. Typically, it is rare for composers to consistently correspond with the musicians for whom they are writing, especially if those musicians are school-age. Not only did the participating composers appreciate this unique collaboration, but the young soloists also had a meaningful experience. Roman, the xylophone soloist for Dominic Dousa’s *La Carrera*, stated at the beginning of the project that he was most anxious about “meeting the composer of *La Carrera*,” but at the end of the project he wrote that meeting Dousa was his favorite part of the experience.<sup>148</sup> The

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<sup>145</sup> Anna, interview by author, online survey, November 13, 2017, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>. Note that the student’s name has been changed for privacy reasons.

<sup>146</sup> Sora Shpack, interview by author, online survey, January 26, 2018, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

<sup>147</sup> Dousa, interview.

<sup>148</sup> Roman, interview by author, online survey, January 30, 2018, accessed March 2, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>. Note that the name of the student has been changed for privacy reasons.



sixteen-year-old soloist shared dinner with the composer, chatted backstage before and after the concert, and exchanged pictures and hugs after the concert with Roman's proud father. Several minutes before conducting Dousa's *La Carrera*, Roman and I were able to relax backstage. During that time, he told me that his goal was to go to Arizona State University and study music after high school.

Organizing a personalized performance project inspired students like Roman to look forward to future musical endeavors. Composer Peter Meechan believed that this project might have long-term benefits for young musicians, and his favorite moment from the project was "seeing all those young soloists get to perform in an empowering, life-changing project."<sup>149</sup> It would be interesting, indeed, to track the young soloists over a span of ten or twenty years. Perhaps additional years of similar collaborations would positively influence their participation in music ensembles throughout their primary, secondary, collegiate, and adult years.

Amidst the meticulous organization of the concerto projects and the resoundingly-positive feedback from the participants, creating a personalized performance collaboration presented some challenges. For instance, with many participants came complicated and time-consuming logistics. As a result, it was difficult to encourage all participants to engage in regular conversations with each other. Only eleven of the twenty composers submitted short introductory videos to their soloists, and eleven of the composers completed qualitative surveys about the project.<sup>150</sup> Five of the eight Arizona

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<sup>149</sup> Peter Meechan, interview by author, online survey, February 2, 2018, accessed March 22, 2018, <https://goo.gl/forms/AcEUxJ2tZqwuk0SA2>.

<sup>150</sup> The eleven composers who submitted introductory videos were not the same as the eleven composers who completed the qualitative survey. Zachary Bush, Dominic Dousa, Daniel Gordon, Carl Holmquist,

State University student soloists and four of the twenty-four Harmony Project students completed qualitative surveys. While a survey was translated to Spanish for the Niños de La Guadalupana Via Del Campo students,<sup>151</sup> none of the students completed the survey.

In addition, Arizona State University students who played in the accompanying ensembles expressed frustrations with the project as well as enthusiasm. The experience of bringing diverse groups of musicians together was positive, though the extra hours of rehearsals and recording sessions were less appealing. The Gammage concert experience, which included five different ensemble configurations, added obligations to the musicians' normal, already busy routines, which caused the ASU respondents in particular to express anxiety.<sup>152</sup>

Nonetheless, before this project, there were very few pieces in the wind band repertoire that utilize a variety of ability levels concurrently. In addition, there was a dearth of concertos that feature soloists and ensembles at the Grade 1-3 difficulty levels. Based on successful performances of the twenty-nine concertos from this study and positive feedback from a diverse group of participants, the mixed-ability-level concerto format is a useful addition to the wind band and string orchestra fields both musically and culturally. Looking forward, the topic of mixed-ability-level concertos deserves further research reaching beyond the scope of this project.

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Marja Ikonen, JP Lempke, Peter Meechan, Stephen Mitton, Dale Sakamoto, Joe Sferra, and Sora Shpack submitted introductory videos. Zachary Bush, Dominic Dousa, Daniel Gordon, Carl Holmquist, Janne Ikonen, Marja Ikonen, Peter Meechan, Stephen Mitton, Jacob Nurse, Sora Shpack, and Jukka Viitasaari completed qualitative surveys.

<sup>151</sup> Translated by Michelle Di Russo and Vanessa Villa Lobos and approved by the IRB on October 28, 2017. Zero responses have been recorded as of March 22, 2018.

<sup>152</sup> Survey feedback from composers and soloists was approved by the IRB on October 12, 2017. Feedback from accompanying musicians took place without the official survey.

First, while thirty-six participants completed qualitative surveys about the 2017-2018 project, the responses have not been fully analyzed. A study that tracks common words and themes among all participants and across different groups (e.g. adult composers, collegiate accompanists, young soloists, and collegiate soloists) would provide useful insights into the benefits and challenges associated with putting together a recording project and concert collaboration. In addition, it would be beneficial to collect data from similar projects in different locations and with different collaborating musicians.

Furthermore, a study that collects and analyzes qualitative data from adult composers and young soloists at various stages throughout the recording/performance process could yield interesting results. For instance, there could be different themes of feedback during a collaboration's developmental stages, during the performance, or several days after the performance. Common words or topics may also noticeably vary between adult composers and young soloists. Further study may provide important insights into the development of the composer-soloist relationship throughout the learning and performance process.

The 2017-2018 study also contained aspects of community building between age groups 8-16 and 18-28: Specifically, students in primary school and students in higher education. With a rising interest in college preparation in primary schools and an increasingly active community engagement initiative among colleges and universities, it would be interesting and relevant to assess whether mixed-ability concertos are an effective tool for mentorship, community building, and continued participation in music during college.

Finally, mixed-ability concertos may become a practical application of music performance for social justice. The concertos from this project re-imagine the narrative of the concerto away from a flashy virtuoso soloist with a conservative accompaniment and towards an admirable novice soloist with a supportive accompaniment. Tracking the number of performances and assessing qualitative data from musicians of all ages, nationalities, and skill levels may help reshape our conceptions of power dynamics and develop tools to empower young people and underrepresented groups.

The development and performance of mixed-ability-level concertos from 2016-2018 created positive musical, social, and cultural experiences for musicians from across the country and around the world. Over 250 musicians participated in the projects, including composers, young soloists, and Arizona State University musicians. Thousands more musicians can experience community-building performances if the repertoire from this project is implemented in the curriculum of American school ensembles, adult community ensembles, and intergenerational ensembles in Finland and across the world. Why would this type of experience be relevant and meaningful? Perhaps composer David Maslanka explains best:

Contemplate the idea of musical tone by itself. At the core of each tone is peace, and that is a cumulative function of music: it creates peace. When people are performing together, they are at peace with themselves and with one another. They are at peace with the community: the community comes and participates in peace. This is a core of what's going to carry us through the current, um, extremely difficult times.<sup>153</sup>

Indeed, performance collaborations can foster peaceful relationships between individuals, between an individual and society, and among different groups of people.

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<sup>153</sup> David Maslanka, "Pre-Concert Speech," The Hartt School: West Hartford, CT, posted May 6, 2017, accessed March 3, 2018 <https://youtu.be/wqlmv0G2Ytg>.

Mixed-ability-level concertos, multicultural experiences, and intergenerational collaborations may not influence every music student to remain a lifelong instrumentalist, but the positive results of such experiences should not be overlooked.

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APPENDIX I

AMERICAN BAND COLLEGE GRADING CHART

American Band College Music Grading Chart					
Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, e., e	2/4, 3/4, 4/4, e., e, 6/8 (easy compound)	2/4, 3/4, 4/4, e., e, 6/8, 9/8, easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc., decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc., decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-pt, sax-pt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon <small>Whole notes indicate end-of-year, advanced range.</small>					
Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Alto/Bass Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Saxophones <small>Whole notes indicate end-of-year, advanced range.</small>					
Trumpet <small>Whole notes indicate end-of-year, advanced range.</small>					
Horn <small>Whole notes indicate end-of-year, advanced range.</small>					
Trombone/Baritone					
Tuba					

Revised 3/1/00

APPENDIX II

CONCERTOS FOR YOUNG SOLOISTS BEFORE THE 2017-2018 STUDY (SAMPLE  
SCORES)

Example 1: *Ukko Nooa Concerto* (2004) – Petri Juutilainen

$\text{♩} = 72-88$   
AD LIB  
KESTO N. 3 MIN 20 SEK

# UKKO NOOA CONCERTO

-PASUUNASOULO-

C.M. BELLMANN  
SOV. PETRI JUUTILAINEN 2003

The score is written for a woodwind and brass ensemble. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3 in Bb, Bass Clarinet in Bb, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horn 1 and 2 in F, Trumpet 1, 2, and 3, and a Solo Trombone. The Trombone part is specifically noted as 'SOOLOSTEMMA MYÖS IN F, Bb & Eb'. The percussion section includes Tuba in C, Timpani in Bb and Eb, Glockenspiel, Cymbals, and Drums. The score is marked with dynamics such as *f*, *p*, and *sf*. The tempo is indicated as  $\text{♩} = 72-88$  and the performance style is *AD LIB*. The duration is noted as 3 minutes and 20 seconds.

FLUTE 1  
FLUTE 2  
OBOE  
BASSOON  
CLARINET 1 IN Bb  
CLARINET 2 IN Bb  
CLARINET 3 IN Bb  
BASS CLARINET IN Bb  
ALTO SAXOPHONE 1  
ALTO SAXOPHONE 2  
TENOR SAXOPHONE  
BARITONE SAXOPHONE  
HORN 1 IN F  
HORN 2 IN F  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
SOLO TROMBONE  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
EUPHONIUM  
TUBA IN C  
TIMPANI Bb, Eb  
GLOCKENSPIEL  
PERCUSSION Cymbals  
DRUMS

SOOLOSTEMMA MYÖS IN F, Bb & Eb

© 2004 TEIKO-KUSTANNUS AY/EDITION 7 UKKO NOOA CONCERTO

9 **A**

FL. 1  
FL. 2  
OB.  
Bsn  
CL. 1  
CL. 2  
CL. 3  
B. CL.  
A. Sax1  
A. Sax2  
T. Sax.  
Bar. Sax.  
HN 1  
HN 2  
TPT 1  
TPT 2  
TPT 3  
**SOLO TEN.**  
TRBN 1  
TRBN 2  
TRBN 3  
EUPH.  
TUBA  
TAMP.  
GLOCK.  
PERC.  
DR.

Example 2: A Song for My Mother (2017) – Spencer Brand

Score

# A Song for my Mother

## A Solo for Trumpet in Bb and Band

Spencer Brand  
B.P.C.L. 20

Warm and Flowing ♩=52

Trumpet in Bb  
Piccolo  
Flute 1  
Flute 2  
Oboe  
English Horn  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bass Clarinet  
Alto Sax 1  
Alto Sax 2  
Tenor Sax  
Baritone Sax  
Bassoon 1  
Bassoon 2  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium  
Tuba  
Timpani  
Bass Drum  
Cymbals

© December, 2016 by Spencer Brand



APPENDIX III  
COMPOSER BIOGRAPHIES

**Spencer Brand** (b. 1994), a composer and trumpeter, is attending Arizona State University for a Masters of Music in Composition and Trumpet Performance and holds a BMus in Trumpet Performance from the University of Minnesota. Mr. Brand's compositional career started with winning the Northrop Fanfare Composition Competition in 2014. His compositions now span from works for solo instruments to various large ensemble pieces, often featuring themes about Minnesota wildlife. He recently received a commission to write a piece for symphonic band from Jerry Luckhardt for the University of Minnesota's 125<sup>th</sup> Anniversary of Bands in May of 2017. Mr. Brand's teachers include Jody Rockmaker, Kotoka Suzuki, Alex Lubet, and Mary Ellen Childs.<sup>154</sup>

The music of **Andrew Boss** (b. 1988) is widely acclaimed for expressing its creative voice, offering captivated listeners "something that has never been heard before" (Florida Music Teachers Association). His musical language is encapsulated in a "fundamentally tonal, often vividly spiced language" (Baltimore Sun). Currently residing in Fort Lauderdale, FL, Dr. Boss is self-employed as a composer and private teacher.

Dr. Boss has enjoyed many world premieres by the world's leading ensembles. The premiere of his first symphony, *Tetelestai* (2014), by the University of Texas (UT) Wind Ensemble under the direction of Jerry Junkin was a considerable success. It shortly followed with its Australian National Band and Orchestra Conference premiere in September 2016 by the Sydney Conservatory Wind Ensemble under John Lynch. Dr. Boss has also enjoyed a critically-acclaimed world premiere of his *Concerto for Alto*

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<sup>154</sup> Spencer Brand, e-mail message to author, January 29, 2017.

*Saxophone and Small Chamber Orchestra* (2015) by the Baltimore-based chamber orchestra, Symphony Number One, and is considered as one of their founding composers. His *Symphony No. 2*, commissioned by Gerhardt Zimmermann, recently enjoyed a successful world premiere by the UT Symphony Orchestra in April 2017. Future projects include a world premiere of a new symphony for the Dallas Winds on April 2018, among others. He has enjoyed performances from musicians and conductors such as Gary Green, Mallory Thompson, Robert Carnachan, Jordan Smith, Sean Meyers, Jeff Ball, Nathan Mertens, Yaesolji Shin (his wife), and many others.

Dr. Boss has been the recipient of many honors in his young career as a composer, including recently the 2017 FSMTA Commissioned Composer Fund. He has been invited to numerous residencies that featured his music, including his 2017 premiere of *Moments of Silence*, a work dedicated to the victims of the 2015 San Bernardino shooting, at the San Bernardino County Music Educators Association. He has been a part of several notable festivals, including the 2013 Norfolk and Bowdoin Music Festivals. Dr. Boss has also served as an assistant representative on behalf of UT at the Texas Music Educators Association Recruitment Fair in 2016, as well as the program director for the New Music Conflagration (NMC) for their first concert series in 2013-14.

Dr. Boss recently completed his Doctorate of Musical Arts in Composition at the University of Texas at Austin (UT) as the 2013-14 Recruitment Fellow under the tutelage of Dan Welcher, Donald Grantham, and Russell Pinkston. He received his Master of Music in Composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of The Johns Hopkins University.

In addition to composing, Dr. Boss is active as a pianist, conductor, and educator. As a pianist, he performs as a soloist and an accompanist, often, but not limited to, his own music. As a conductor, as well as composer-in-residence, Dr. Boss conducted *a la Machaut* with the Washington State Symphonic Wind Ensemble at the Western International Band Clinic in Seattle, WA (November 2016). As an educator, he taught Music Theory classes as an Assistant Instructor during his studies at UT, and currently offers private studies in Theory and Composition in his current residence.<sup>155</sup>

**Zachary Bush** (b. 1993) studied composition with Dr. James David and bass performance with Dr. Forest Greenough at Colorado State University from 2011-2015. Zachary graduated from CSU in 2015 with degrees in Music Composition, Music Performance, and Music Education. While at CSU, he won two third-place awards in the CSU annual composition contest and received two commissions from CSU's Middle School Outreach Ensemble. He also played in the Cheyenne Symphony Orchestra for three seasons and in the Fort Collins Wind Symphony for two seasons.

Zachary is currently attending Arizona State University and pursuing a double master's in Music Composition and Music Performance. He is studying composition with Dr. Kotoka Suzuki and bass with Professor Catalin Rotaru. Since starting at ASU in Fall 2016, he has received three commissions from the Harmony Project Phoenix, collaborated with the Biodesign Institute at ASU, has played as principal bass in local

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<sup>155</sup> Composer bio used with permission from the composer via personal website: <http://andrewboss1.com/#>. Accessed November 3, 2017.

ensembles ProMusica, Musica Nova, Symphony of the Southwest, the Four Seasons Orchestra, and has played section bass in the West Valley Symphony.<sup>156</sup>

**Dominic Dousa** (b. 1973) a native of Rochester, Minnesota, has been a member of the faculty at the University of Texas at El Paso Department of Music since 2004. He holds degrees in music from Ball State University (D.A.), Central Michigan University (M.M.), and Harvard University (A.B. *summa cum laude*), and in statistics from Iowa State University (M.S.), and has also studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický. Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S. and in eleven countries worldwide. He has works published by TRN Music, Dorn Publications, and Grand Mesa Music. Blue Griffin Recording has released two CDs of Dousa's chamber music, one of which has received critical acclaim in Gramophone Magazine and American Record Guide. Dousa has remained active as an accompanist and chamber musician, performing in numerous recitals with faculty, guest artists, and students, including presentations with his fellow UTEP faculty member, world renowned cellist and 2017 Grammy-award winner Zuill Bailey.<sup>157</sup>

**Daniel Gordon** (b. 1962) is a Professor of Music at Plattsburgh State University of New York, where he teaches studio saxophone, directs the Symphonic Band, and

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<sup>156</sup> "About Zachary Bush," Zachary Warren Music, accessed November 4, 2017, <http://www.zacharywarrenmusic.com/about.html>. Used with permission from the composer.

<sup>157</sup> Dominic Dousa, e-mail message to author, February 12, 2018. More information about Dousa's published compositions can be found at <http://trnmusic.com/categories/Composers/Dousa%2C-Dominic/>.

teaches various classroom courses. He is founder, President, and Music Director of the Adirondack Wind Ensemble, a professional wind orchestra that consists primarily of music educators from around upstate New York. He is also a founding member of the Frontier Saxophone Quartet and the Metamusic Trio (saxophone, violin, and piano), both comprised of performers from the Plattsburgh region and Montreal. He has served as Music Director of the McGill University Wind Symphony and the Adirondack Youth Orchestra.

Gordon's performing credits as a saxophonist or conductor include appearances at Alice Tully Hall and Bruno Walter Auditorium at New York's Lincoln Center for the Performing Arts; the American Embassy in Paris; the Circle of Fine Arts in Madrid; Kuhmo Chamber Music Hall, Tampere-Talo, Mikkeli's Martti Talvela Hall, and the Turku Concert House in Finland; Pollack and Redpath Halls in Montreal; and several smaller venues in Canada, Finland, France, Italy, Spain, and the U.S.

Composing is a new activity for Gordon. He was inspired to write *Old McDonald Concerto* by the idea of concertos for beginning players. Beginners deserve to experience the thrill of being a concerto soloist just like older and more experienced players. *Old McDonald Concerto* is Gordon's first piece.<sup>158</sup>

**Carl Holmquist** (b. 1983) is a composer, conductor, and music teacher living in Annandale, Virginia. He is the director of bands at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz band, and music theory. He earned a BM in Music Education from St. Olaf College, where he studied

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<sup>158</sup> Daniel Gordon, e-mail message to author, November 5, 2017.

conducting and composition with Timothy Mahr and Steven Amundson. He also earned a MM in Instrumental Conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello. As a composer, he has written numerous works for concert band, chamber ensembles, and vocal ensembles, and has been commissioned by middle school, high school, and community ensembles across the country. His works for band have been published by Alfred Publishing, C. Alan Publications and Bandworks Publications. Holmquist contributed a chapter to Volume 4 of the *Composers on Composing for Band* series, edited by Mark Camphouse and published by GIA Publications. He was also named a finalist in the 2009 Frank Ticheli Composition Contest for his piece, *Salaam*. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!* Carl lives in Annandale, VA with his wife, Elizabeth, and two sons, William and Nathan.<sup>159</sup>

**Janne Ikonen** (b. 1975) is from Lieksa, Finland. As Lieksa is the host town of the world-renowned Lieksa Brass Week, his experience of brass and wind music started at a very young age. He began his musical career as the Lieksa Youth Wind Orchestra's second euphonium player. He later switched to tuba and finally to percussion. His experiences with the LNPO and the Pielisen-Karelian music school were influential in the production of many of his youth wind orchestra compositions. Many of his compositions

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<sup>159</sup> "Bio," Carl Holmquist: Composer, accessed November 4, 2017, [http://www.carlholmquist.com/About\\_the\\_Artist.html](http://www.carlholmquist.com/About_the_Artist.html). Used with permission from the composer.

are created for youth orchestras, and his output for aspiring young bands is especially prolific.

Mr. Ikonen studied classical composing at the Sibelius Academy as a student of Erkki Jokinen and is currently finishing his master studies in music education at the University of Jyväskylä. In 2003 he graduated as a percussion player at the Conservatory of Central Finland, and in 2015 he graduated as a percussion teacher at Savonia University of Applied Sciences.

Mr. Ikonen was the conductor of the Jyväskylä University Symphony Orchestra from 1997-2000, the conductor of Ala-Keitele grand symphony orchestra from 1998-2000, the associate conductor of the Puhkupillit wind band from 1995-1998, and has worked as a guest conductor and clinician for several wind orchestras, including the Jyväskylä city orchestra, the Jyväskylä chamber orchestra, the wind band of the Finnish Air Force, and the Academic Brass Band. He currently is the conductor of Mikkeli Winds and the Rantasalmi Wind Band.

Mr. Ikonen has lived and worked in Rantasalmi, Finland, since 2003. He has instructed and directed several orchestras and ensembles and has worked as a percussion studio teacher in multiple schools and music institutes. His wife, Marja Ikonen, is a well-known composer, conductor, and educator, and their three children all play wind instruments.

Mr. Ikonen has played percussion in various symphony orchestras (e.g. the Finnish Philharmonic Orchestras of Kuopio, Jyväskylä, Oulu, Joensuu, Lappeenranta, and Mikkeli) and in several military bands. He worked as the sub-principal percussionist (sergeant) in the Military Band of St. Michel and is performing regularly with ensembles



across Finland. During the last few years, Ikonen has been sought after as a performer and clinician in Estonia and Latvia.

Ikonen's music was first premiered in 1996, and his first feature concert occurred at the 2003 Lieksa Brass Week. His works were first performed in the U.S. in 2012, during concerts in Lake Placid and Plattsburgh, NY. His music was also featured in concerts across Finland in 2013 and 2017. Most of his 200 works are composed for wind bands and chamber ensembles. Additionally, he has composed three concertos, three musicals, and many arrangements for different ensembles.

His works have been recorded by several wind ensembles in Finland. Two of his compositions have been filmed as a music video and can be found on Youtube.<sup>160</sup>

**Marja Ikonen** (b. 1978) is a Finnish music educator and conductor. She received her B.A. in music from the University of Jyväskylä and her M.A. in conducting from the Conservatory of Central Finland and University of Applied Sciences in Jyväskylä under the guidance of Torsten Lindfors, Onni Kelo and Juha Törmä. Additionally, she has studied conducting with Jorma Panula, Pertti Pekkanen, Hannu Norjanen, Paul Niemistö, István Világi, Petri Komulainen, and Robert J. Ambrose. Marja Ikonen has been trained in marching skills under the direction of Pasi-Heikki Mikkola, Raine Ampuja, and Henry Perälä.

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<sup>160</sup> Janne Ikonen, e-mail message to author, November 14, 2017. Youtube links for *Baila!*, performed by the Rantasalmi Wind Band, and *Suomi 100 Alkusoittofanfaari*, performed by the Varkauden Soittokunta, can be found at <https://youtu.be/Z17xi4nPjY> and <https://youtu.be/Buf8UglPJf4>.

Marja Ikonen has worked as a music teacher in Rantasalmi, Finland, since 2003, where she also acts as the executive music teacher at the Järvi-Saimaa Community College. She is currently the director of the Rantasalmi Wind Bands: the A-band performs Grade 4-level music, the B-band Grade 2, and the C-band Grade 1. She also conducts musicals in the Rantasalmi Youth Theatre, arranges and composes music for her own bands, and is also a published composer. In 2009 the Finnish Association of Wind Bands awarded Mrs. Ikonen with the “Baton of the Year” for her work with promoting wind band culture in Finland. Mrs. Ikonen has also received awards in music education from the municipality of Rantasalmi (2012) and the Workers' Musical Organization in Finland (2014). Her Rantasalmi Wind Band was acknowledged as the “Band of the Year” in 2014 by the Finnish Association of Wind Bands and as the “Best Organization” by the Regional Council of South Savo in 2015. Her Wind Bands also received the “Art Prize” of Alfred Kordelin Foundation in 2015.<sup>161</sup>

**Daniel Kallman**'s compositions for orchestra, winds, and choir are widely published and have been performed across North America, Europe and East Asia. His steady stream of commissions also includes music for worship, theater, and the young musician. Kallman has composed for the National Symphony Orchestra, the Air Force Academy Band, the National Lutheran Choir, the Minnesota Orchestra, A Prairie Home Companion, and a wide variety of vocal and instrumental ensembles. He has received

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<sup>161</sup> Marja Ikonen, e-mail message to author, February 12, 2018.

support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations.

*The Jig is Up*, Kallman's most popular work for winds, has received hundreds of performances by college, high school, professional and community bands. Other works for band include *The Communion of the Hive: A Sanctity Under Shadow*; *There was a composer of genius ... (A Whimsical Celebration of Four American Composers)*, co-commissioned by 26 concert bands throughout the country; and *Streets of Honor*, commissioned by the 34th Infantry Division Band of the Minnesota National Guard and a 19-member consortium of Minnesota college, high school and community bands.

The orchestral works of Daniel Kallman have been performed by both amateur and professional ensembles across the country. His orchestral work, *Gaia: Desecration, Lamentation and Awakening*, was written as a call to confident and compassionate action in response to the enormous challenges of climate change. Kallman's holiday works have been programmed by the Milwaukee Symphony and the Minnesota Orchestra under the baton of Doc Severinsen. *Messiah, Prince of Peace*, a meditation for orchestra, has been used repeatedly to open the nationally broadcasted St. Olaf Christmas Festival.

Kallman has established a reputation as a composer for the young musician and youth audiences. *Pura Vida!*, Kallman's multi-movement work written for the Minnesota Orchestra and dancers, introduces Latino styles of music to the young listener. Other compositions have been completed for dozens of ensembles, including the Hong Kong Children's Choir, the Columbus Children's Choir, the Northeast Pennsylvania Choral Society, the Lake Superior Youth Chorus, and several consortium-supported projects. His works for young audiences with narration include his wind octet, *Sea Creatures*; *Yankee*

*Doodling: A Young Person's Guide to the Concert Band*, recorded by the Air Force Academy Band; and *A Young Person's Guide to the Choir*. Kallman is often invited to conduct his own compositions and to work with ensembles in residencies. Choirs in Pennsylvania, Virginia, Wisconsin, and New Jersey have presented concerts dedicated solely to performing Kallman's works.

As a composer of music for worship, Kallman is best known for his liturgical setting "Light of Christ," commissioned for the Lutheran hymnal *With One Voice* and included in the Presbyterian hymnal *Holy Is the Lord*. Kallman's church choir anthems, hymn settings and other liturgical service music are sung throughout the country.

Kallman has served as resident composer for the Great River Shakespeare Festival and has composed music for *The Way Home*, a retelling of the parable of the prodigal son in a full-length stage play by Herbert Brokering. His setting of Brokering's final poem "Behold the All" was commissioned and recently recorded by the National Lutheran Choir.

Daniel Kallman was born in 1956. He received his musical training at Luther College in Decorah, Iowa and at the University of Minnesota where he studied composition under Dominick Argento and Paul Fetler. The principal publishers of Kallman's music are Shawnee Press and Hal Leonard (children's choir), MorningStar Music (church choir), Boosey and Hawkes (winds and choral), Lauren Keiser Music (orchestral), and Kallman's own publishing company, Kallman Creates Publications. All of Kallman's works are catalogued on his website at [www.kallmancreates.com](http://www.kallmancreates.com).<sup>162</sup>

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<sup>162</sup> "Biography," Daniel Kallman: Composer, accessed February 11, 2018, <http://www.kallmancreates.com/bio.html>. Used with permission from the composer.

**John Paul “JP” Lempke**’s (b. 1993) output includes solo, chamber, and large ensemble pieces with or without electronics, as well as acousmatic works. He draws much of his aesthetic from the odd materials and procedures of contemporary artists, which reflect his recent turn to embodying the absurd, out-of-place, and purely bizarre within peculiar soundscapes laced with disruptions. Old technology, like analog televisions, cassette recorders, reel-to-reels, and other obsolete forms of video, audio, and telecommunication pique his interest, and he often incorporates them into musical settings, sometimes as instruments in their own right.

Originally from Wallace, Nebraska, he earned his Bachelor of Music in Composition and Piano Performance with Pedagogy at the University of Nebraska – Kearney in 2016. His Master of Music in Composition is in progress at Arizona State University, where he operates as the co-director of the laptop orchestra (LOrkAS) and the electronic studios monitor. His works have been premiered at the University of Nebraska – Kearney New Music Festival, the SCI Region VII Conference, and the Delian Academy for New Music in Mykonos, Greece. Vocalist Kanae Mizobuchi has cooperated with him as part of a theatrical collaborative experiment during his stay in Mykonos. His instructors have been Darleen Mitchell, Anthony Donofrio, Jody Rockmaker, Garth Paine, and Kotoka Suzuki, with additional lessons from Panayiotis Kokoras and Dmitri Papageorgiou. Additionally, he continues to perform piano, electronics, and found percussion in the desert Southwest as part of his newly created group, the RSL Trio, and also researches systematic applications of theory to new music.<sup>163</sup>

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<sup>163</sup> JP Lempke, e-mail message to author, November 6, 2017.

The music of composer, oboist, and installation artist **Sky Macklay** (b. 1988) explores bold contrasts, audible processes, humor, and the physicality of sound. Her works have been performed by ensembles such as ICE, Yarn/Wire, Wet Ink Ensemble, Mivos Quartet, Dal Niente, The Da Capo Chamber Players, and Le Nouvel Ensemble Moderne. Her piece for the Lexington Symphony was the winner of the 2013 Leo Kaplan award, the top prize in the ASCAP Morton Gould Young Composer Awards. In 2015 her sonic and kinetic installation of inflatable harmonica-playing robots, *Harmonibots*, received the Ruth Anderson Prize from The International Alliance for Women in Music. She has been commissioned by The New York Virtuoso Singers, Chamber Music America, The Fromm Foundation, and the Jerome Fund for New Music. Her string quartet, *Many Many Cadences*, recorded on Spektral Quartet's Grammy-nominated album, also received an ASCAP award. As an oboist, Sky plays with Ghost Ensemble and has also appeared with Ensemble Pamplemousse, Counter)induction, and at the MATA Festival and SPLICE Festival.

Originally from Minnesota, Sky is currently wrapping up her DMA at Columbia University and living in Chicago. At Columbia she studied with Georg Friedrich Haas, George Lewis, and Fred Lerdahl. She also holds degrees from The University of Memphis (MM) and Luther College (BA). She is a 2015-17 Composers and the Voice Fellow with American Opera Projects. An enthusiastic practitioner of creative music education, Sky teaches at The Walden School Young Musicians Program in Dublin, New

Hampshire, the country's largest summer school and festival for pre-college composers.<sup>164</sup>

The music of Canadian-based British composer **Peter Meechan** (b. 1980) is performed throughout the world. His music has been commissioned, recorded, broadcast and performed by some of the world's leading wind orchestras, brass bands, conductors and soloists, including: "The President's Own" United States Marine Band, Dallas Symphony Orchestra, Bramwell Tovey, Black Dyke Brass Band, Dunshan Symphonic Wind Orchestra, The Band of the Coldstream Guards, RNCM Wind Orchestra, Steven Mead, Jens Lindemann, Ryan Anthony, Les Neish, Linda Merrick, the BBC Concert Orchestra, Edmonton Symphony Orchestra, Rex Richardson, Jacques Mauger and many more.

Meechan's music is featured on over 100 commercial recordings and has been featured at festivals and clinics globally, including the Midwest Clinic, the International Trumpet Guild, the International Tuba and Euphonium Association, BASBWE conferences, and in 2014 his work "The Legend of King Arthur" was used as the set test piece at the British National Brass Band Championships, held in the Royal Albert Hall, London.

Peter was the first ever "Young Composer in Association" with the prestigious Black Dyke Brass band, where he went on to serve as their "Composer in Residence", a position he also held between 2012 – 2015 with The Band of the Coldstream Guards.

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<sup>164</sup> Sky Macklay, e-mail message to author, February 12, 2018. More information about Macklay and her works can be found at <https://www.skymacklay.com/>.

He holds an undergraduate degree from the Royal Northern College of Music, a Master of Arts degree and a PhD (composition), both from the University of Salford.

Peter Meechan's music is principally published by his own publishing house, Meechan Music.<sup>165</sup>

**Stephen Mitton** (b. 1991) is an accomplished musician and composer from Saratoga Springs, Utah. He holds a Master's degree in composition from Arizona State University and has written for a wide variety of genres ranging from contemporary dance to full orchestra. His music has been performed in concert halls across the country, and his string quartet, *Caricatures*, was recently selected as a finalist in ASCAP's Morton Gould Young Composers' Awards.

Stephen is also an active performer, having received a Bachelor's degree in cello performance at Utah State University where he studied chamber music with the Fry Street Quartet. He has participated in master classes with such groups as the Emerson, Ying, and Brentano String Quartets, and has given performances with various chamber and orchestral groups throughout Utah and Arizona. Several of his own recordings are available for purchase on iTunes, Napster, and other distributors.<sup>166</sup>

**Jacob Nurse** (b. 1989) is from Harrison Township, Michigan, and holds a Bachelor's degree in Instrumental Music Education from Eastern Michigan University.

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<sup>165</sup> "Biography," Peter Meechan: Composer, accessed March 13, 2018, <http://meechanmusic.com/biography/>. Used with permission from the composer.

<sup>166</sup> "About Stephen," Stephen Mitton: Composer, Arranger, Cellist, accessed November 4, 2017, <https://www.stephenmitton.com/> Accessed November 4, 2017. Used with permission from the composer.



While attending Eastern, he studied saxophone and piano, was the drum major of the marching band, and studied Music Composition with Anthony Iannaccone, an alumnus of the Eastman School of Music. He has been writing music since he was 12 years old, with his compositions being premiered and recorded throughout the state of Michigan. Now residing in Arizona, he is a music educator for students Kindergarten through 8<sup>th</sup> grade, is an active performer, has toured with several local bands while currently performing with the Arizona Wind Symphony, and has invested in bringing new music to groups through composition and performance.

Jacob has written music for a variety of ensembles, including instrumental chamber music, chorus, solo voice, instrumental solos, and wind band. He is also co-writing, directing, and producing an original musical and is working on a full-length ballet production. He has written for all ages and ability levels and is enjoying an increase in the amount of commissions received over the past few years. Writing music is his greatest passion, and he enjoys working with students on composition and theory through both teaching and as a clinician.<sup>167</sup>

**Jason Edward Platt** (b. 1988, Riverside, CA) is a composer, theorist, and educator. His works have been commissioned and performed by musicians and ensembles in Southern California, North Texas, and Arizona. He has written music for the Community Chorus of Redlands, the William Chunestudy Men's and Mixed Choruses, the SYZYGY New Music Ensemble at Southern Methodist University, and the

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<sup>167</sup> Jacob Nurse, e-mail message to author, February 13, 2018.

Loma Linda Academy Symphonic Band. His piece, *Alleluia*, was performed and broadcast internationally in a church service by the Loma Linda University Church.

Mr. Platt received his Bachelor of Music in Composition from the University of Redlands in Redlands, CA, and Master's degrees in Composition and Theory Pedagogy from Southern Methodist University in Dallas, TX. He is currently pursuing a Doctor of Musical Arts degree from Arizona State University. His major teachers include Anthony Suter, Simon Sargon and Robert Frank. He is a member of the Pi Kappa Lambda music honor society since 2016. Mr. Platt currently resides in Phoenix, AZ.<sup>168</sup>

**Dale Sakamoto** (b. 1989) is a composer from Orange County, CA. His music has been performed in venues across the United States along with Canada and Europe. Meandering between the lines of tonality and atonality his music is an eclectic blend of textural and motivic ideas.

His composition, *Ubi Caritas*, is currently published with Walton publications and is being performed throughout the United States. Another work, *Sailing Across Emerald Bay*, is on tour with the Sudbury Guitar Trio in Canada. Upcoming works include a collection of choir pieces by Antonio Machado, a wind ensemble piece for the Harmony Project Phoenix, and an operetta based on a short story by Mark Twain.<sup>169</sup>

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<sup>168</sup> Jason Platt, e-mail message to author, February 19, 2018.

<sup>169</sup> "The Composer," Dale Sakamoto: Composer, accessed November 4, 2017, <http://www.dalesakamoto.com/>. Used with permission from the composer.

**Joe Sferra** (b. 1989, M.M. The Ohio State University, B.A. Saint Olaf College) is currently serving on the faculty of Earlham College in Richmond, Indiana. His music entertains with popular gestures while revealing a love for the harmonic and formal ideas of modernist classical music. He was the 2012 Ohio State Symphony Orchestra Composer-in-Residence, and the Calidore String Quartet and The Ohio State Wind Symphony have performed his music. His music has also been performed at the Aspen Music Festival, the Imani Winds Chamber Music Festival and the Yarn/Wire Institute. He has studied composition with Timothy Mahr, Marc Ainger, Donald Harris, Daria Semegen, Perry Goldstein, and Dan Weymouth. Mr. Sferra is currently a doctoral candidate in composition at Stony Brook University.<sup>170</sup>

**Sora Shpack** (b. 1955) composes and writes as a collaborative artist supporting social, political, environmental, economic, and religious justice and change. Sora's compositions are driven by her passion to engage with and convey story, emotion and experiences of people and place. Her compositional style aims to reflect the text with soundscapes and melodies representing time, place, and action, juxtaposing harmonies of consonance and beauty against unexpected dissonance, and driving rhythms against serene, soul-searching meditations. Sora has received commissions and awards from The Park Foundation and The Level Green Foundation, Montserrat Music Composition Festival, the Grassroots Festival, Finger Lakes Flutes, VOICES Multicultural Chorus and Ithaca Flute Duo. Sora studied flute at Stetson University with Geoffrey Gilbert, Dalcroze

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<sup>170</sup> Joe Sferra, e-mail message to author, November 5, 2017.

in NYC with Hilda Shuster, music composition at Carnegie Mellon University with Leonardo Balada, and choral composition with J. David Moore.<sup>171</sup>

**Jeremy Ulm** (b. 1998) is currently a sophomore Music Performance student and French horn player at Arizona State University. He was pursuing a double major in Music Composition during his freshman year, and volunteered his time to contribute a piece for the 2016-2017 ASU-Harmony Project Phoenix pilot study. *Contemplation* is his first composition for wind band and his first concerto.<sup>172</sup>

**Jukka Viitasaari** (b. 1961, aka "Viitasaurus") comes from the Finnish-Ostrobothnian village of Kuortane, which is the birthplace of several other important Finnish musical and cultural figures. He is from a family of active musicians, and his musical experiences have primarily involved brass bands, wind bands, and, true to his generation, rock bands. Viitasaari is a member of the Finnish Composers Society.

Originally trained as a school teacher, he has had many decades of success as a composer for wind bands, including many clever and successful pieces for elementary-level groups. Viitasaari been awarded six Finnish and eleven international (France: 1, Italy: 3, USA: 6, Taiwan: 1) band composition contest prizes, and has more than sixty published works in Finland and the U.S. His publishers include TRN Music Publisher, BRS-Music, Potenza Music/Solid Brass Music, and Grand Mesa.<sup>173</sup>

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<sup>171</sup> Sora Shpack, e-mail message to author, November 3, 2017.

<sup>172</sup> Jeremy Ulm, e-mail message to author, March 12, 2018.

<sup>173</sup> Jukka Viitasaari, e-mail message to author, November 6, 2017.

**Eric Xu** (b. 1990) is a Chinese-American composer living in Phoenix, Arizona. His music is influenced by environmental conservation, social justice, and other things. Having been spawned in Beijing, living in New York City, and now migrated to the Southwest, he draws inspiration from Asian, New York, and Latin music. His recent instructors at Arizona State University include Dr. Kotoka Suzuki, Dr. Rodney Rogers, and Dr. Jody Rockmaker. Eric acquired his Bachelor's degree in music technology from New York University and also studied composition in Florence, Italy. Some of his works have been performed, others have not. Eric works full time as an audio engineer while pursuing his Master's degree in composition at ASU. In his copious amounts of spare time, he plays beach volleyball and cooks food.<sup>174</sup>

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<sup>174</sup> Eric Xu, e-mail message to author, November 9, 2017.

APPENDIX IV

EXTENDED PROGRAM NOTES FROM THE 2017-2018 STUDY

Example 1: *The Hope for America* – Sora Shpack

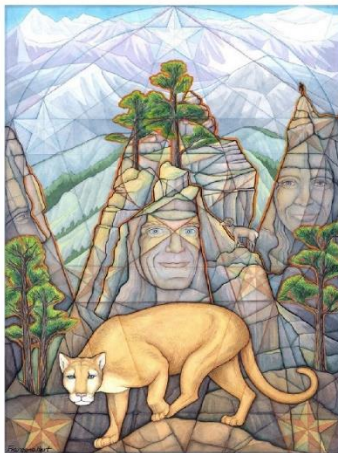
Sora Jederan

**SHPACK**

**Concerto for First Year Flutist  
The Hope of America**

for Flute Soloist with High School Concert Band

*Composed for and dedicated to the Harmony Project Phoenix, Arizona  
Melanie Brooks – Organizer and Conductor*



“Mountain Messengers” by Francene Hart

**Collaborative Performance Art**

SJS-073-00

# Concerto for First Year Flutist

## The Hope of America

### Instrument List

Solo Flute, Piccolo, 2 Flutes, Oboe, Bassoon, 2 Clarinets in Bb, Bass Clarinet, 2 Alto Sax, Tenor and Baritone Sax, 3 Trumpets in Bb, 2 Horns in F, 2 Trombones, Euphonium, Tuba, 4 Timpani, Glockenspiel, Marimba, Snare Drum, Bass Drum, Suspended and Crash Cymbals.

### Duration c. 3'

### Performance Notes

For a number of years I've been researching, writing a libretto and composing music for a trilogy of operas, *An Honorable Way Forward*, about war and peace. The melody for *The Hope of America* is taken from these sketches. The opening trumpet-percussion fanfare is based on the traditional military fanfare announcing the arrival of an important person, such as a general or president. The figure is called a flourish for the trumpets and a ruffle for the percussion. This figure is repeated depending on the number of stars for the general or importance of the person. Here is an example for a 3 star general:



To help the musicians recognize the this fanfare, I placed tenuto marks over the notes that refer to the traditional fanfare, adding a bit of weight and importance to the performance. Here is the first example of this as performed by the Bb trumpets:



The first phrase of the melody performed by the Flute Soloist is a combination of variations on the perfect fourth at the end of the fanfare, beginning with the inversion of the 4th as a perfect 5th.



Before this melody is heard, there is an introduction imitating the melody first by the trumpets in m. 9, followed one beat later in a quasi-canon by the horn in m. 10 and rhythmically by the snare drum one beat after that. After the flute introduces the melody, the alto, tenor and baritone sax imitate the first half of the first phrase in diminution, while the accompanying instruments imitate the perfect 5<sup>th</sup> in augmentation. The second half of the first phrase is then imitated in the oboe, bassoon, bass clarinet and trumpets in diminution while the accompanying instruments imitate in augmentation.

Measures 27-31 is the second phrase of the melody performed first here by the Flute Soloist. It is a lyric contrast to the first phrase.



After the flute solo, the band musicians perform one of three musical functions in this second phrase. Either they are embellishing part of the melody, or are playing a part of the melody in its original form or playing the harmony which is set in the rhythmic variation of the opening fanfare. Special attention needs to be given to the embellished melody as these were written specifically to highlight the skills and uniqueness of each instrumental group. [continued on inside back cover]



Phrase 3 begins in m. 39 performed by the Solo Flutist. The entire band plays this melody one after another in canon as the timpani plays an ostinato pattern an imitation of the phrase through the entire section.



After the canon, the trumpets and percussion present the fanfare again as they introduce the Cadenza played by our Flute Soloist. Following this the entire band repeats the first part of the first phrase. Finally, I wanted the composition to conclude on a major chord, yet I did not want to use the familiar Pickardy third which simply raises the minor tonic to major, instead I chose to end in the relative Eb major.

A note about the harmonic structure. Let the musicians be aware that the harmony most often does not follow any set pattern, but moves freely utilizing major chords from around the circle of fifths depending more on the melodic importance than the harmonic function. This use of unrelated keys while it works in your ear, it can make you second guess each measure – but hopefully that won't be the case since I've placed numerous cautionary accidentals in all parts including the conductor's score.

As I was completing this composition my mind turned again to the flute soloists and the high school students performing this work. I wanted them to know that all young people are the Hope of America and that the work they do as musicians sends a great message of hope throughout our country and beyond.

### Sora Jederan Shpack – Composer

Sora composes and writes as a collaborative artist supporting social, political, environmental, economic and religious justice and change. Sora's compositions are driven by her passion to engage with and convey story, emotion and experiences of people and place. Her compositional style aims to reflect the text with sound-scapes and melodies representing time, place and action, and juxtaposing harmonies of consonance and beauty against unexpected dissonance, and driving rhythms against serene soul-searching meditations. Sora has received commissions and awards from The Park Foundation and The Level Green Foundation, Montserrat Music Composition Festival, the Grassroots Festival, FingerLakes Flutes, VOICES Multicultural Chorus and Ithaca Flute Duo. Sora studied flute at Stetson University with Geoffrey Gilbert, Dalcorze in NYC with Hilda Schuster, music composition at Carnegie Mellon University with Leonardo Balada and choral composition with J. David Moore.



### Francene Hart – Visual Artist

Francene Hart is an internationally recognized visionary artist whose work has been widely published in books and magazines and hangs in the homes of art collectors and the offices of healers and seekers around the planet. She was summoned by spirit in 2001 to the Big Island of Hawaii and is now painting, swimming and living her bliss in bless'ed Hawaii. "Reverence for the natural environment, and experiencing the interconnectedness between all things has long guided me to create watercolor paintings of beauty and spirit. Life's continuing adventure has led me into an exciting exploration into the wisdom and symbolic imagery of Sacred Geometry. These paintings act as a bridge between this reality and a metaphorical world of healing, continuity, and transformation. I use multiple transparent watercolor glazes coupled with image overlapping techniques, and sacred geometry to produce visions of a multi-dimensional reality. It is my intention to create art that embodies the vibration of Universal Love and expresses the joy and gratitude I feel for the honor of being part of this earthwalk." ~Blessings, Francene~



### Mountain Messengers by Francene Hart

Within this piece is embedded the geometry of the pentagon. It speaks of power and excellence, of protection and divine transcendence. In the cosmology of many indigenous cultures, the presence of the Mountain Lion, also called Puma and Panther denotes connection to our earthly animal nature and the courage and protection [continued on back cover]

that having this totem provides. It is a deep energetic connection that humans feel with the power of their animal relatives. Experiencing communication with an animal or any force of nature likely puts you in touch with a spirit guide. The power of this communication may result in a transcendent experience that defies rational thought or conventional experience. You are invited to see nature in this transcendental light, and to hold yourself in readiness for the messages that all of nature provides.

**Music Rights and Licenses are granted upon purchase of copyrighted scores and parts and under the following conditions:**  
1. All rights reserved. 2. No part may be reproduced without prior permission. 3. Permission is given to perform this work in all venues large or small without performance rights fees. 4. Permission is given to perform this work with additional art or choreography as is fitting to the text. 5. Permission is given to record, sell recordings, and play such recordings without mechanical rights fees.

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For artwork by Francene Hart please visit: <http://francenehart.com>

For more information about Collaborative Performance Art  
email: [shpack12@gmail.com](mailto:shpack12@gmail.com) or visit: <http://sjshpack.com>

## **Collaborative Performance Art**

**SJS-073-00**

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Example 2: *Three Aspects of the Toddler Song* – Jukka Viitasaari

3

Flute 1

**92** Sing/sing-along with the audience: 93

Let's put the rom - pers on our - todd - ler

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 92 starts with a repeat sign and contains the notes G4, A4, Bb4, C5, D5. Measure 93 contains the notes E5, F5, G5, A5, Bb5.

94 95

she/he can't do it by her(him) - self.

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 94 contains the notes G4, A4, Bb4, C5, D5. Measure 95 contains the notes E5, F5, G5, A5, Bb5.

**96** 97

Go - ing to the play - ground, look - ing so cool and the

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 96 contains the notes G4, A4, Bb4, C5, D5. Measure 97 contains the notes E5, F5, G5, A5, Bb5.

98 99 **The name of your favourite toddler, regardless of her/his age...**

name of the kid is

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 98 contains the notes G4, A4, Bb4, C5, D5. Measure 99 contains a whole rest followed by a double bar line.

**100** 101 102 103

*f*

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 100 is a whole rest. Measure 101 contains the notes G4, A4, Bb4, C5, D5. Measure 102 is a whole rest. Measure 103 contains the notes E5, F5, G5, A5, Bb5. A dynamic marking of *f* is placed below measure 101.

**104** 105 106 107

*f*

Detailed description: A single musical staff in treble clef with a key signature of one flat (Bb). Measure 104 contains the notes G4, A4, Bb4, C5, D5. Measure 105 contains the notes E5, F5, G5, A5, Bb5. Measure 106 is a whole rest. Measure 107 contains the notes G4, A4, Bb4, C5, D5. A dynamic marking of *f* is placed below measure 107.

Example 3: *Old McDonald Concerto* – Daniel Gordon

# Old McDonald Concerto

for beginning soloist and band

arr. Daniel Gordon

Solo part: Grade 1  
Ensemble: Grade 3-4

Instrumentation:

Flute 1-2

Oboe

Clarinet 1-3

Bass Clarinet

Bassoon

AATB Saxophones

Trumpet 1-3

Horn 1-2

Trombone 1-3

Euphonium

Tuba

Timpani

Percussion

Chimes, Xylophone, Temple Blocks

Cowbell, Whip, Triangle, Ratchet

Optional: Duck Call, Rubber Duckie Squeak, Tambourine, Bass Drum

Duration ca. 2'30" to 5'  
depending on optional verses

### Program Note

The idea of concertos for beginning players inspired me to write this piece. Beginners deserve to experience the thrill of being a concerto soloist just like older and more experienced players. I am grateful to Melanie Brooks for coordinating a number of composers to write other pieces like this as part of her doctoral studies.

The basis of this piece, the folk song *Old McDonald*, provides plenty of opportunity for musical fun and games. The animals in each verse are introduced with simple extended techniques from various instruments in the ensemble imitating the sounds of the animals. Each verse also uses pre-existing musical excerpts related to each animal. Some of the excerpts will be obvious to everyone; others are like little musical puzzles to be solved. While writing this piece, I had the distinct feeling over and over again that someone should have written this piece a long time ago. I am pleased to be the person who finally did.

### Notes to the Conductor

The goal of *Old McDonald Concerto* is to provide a concerto with a solo part playable by a beginning soloist and an ensemble accompaniment that is playable by a middle school band. Another goal is to provide a piece that is educational and enjoyable for both players and audiences.

There are several musical layers to the piece:

1. The solo part calls for only different 5 pitches, all of which, in the concert key of Eb, fall within the “first six” notes that beginning players learn on their instruments. The solo part is therefore playable by beginning players on almost every instrument in the standard concert band. (The exceptions are French horn and tenor saxophone; their solo parts are playable by slightly more advanced players. The tenor saxophone will require playing an octave higher than notated on the Bb solo part. Tubas can play the solo part using only the “first six” notes, but one octave below notation on the bass clef solo part.) In order to accommodate any solo instrument, a solo part is provided for C, F, Bb, Eb, and bass clef instruments.
2. The simple extended techniques that introduce the animals offer the opportunity for students to explore other extended techniques on their instruments.
3. Identifying the pre-existing musical excerpts in each verse is part of the fun of the piece. These excerpts provide material for teachable moments. Conductors can discuss where each excerpt comes from, who composed it, what its animal connection is, etc. For conductors who might not be familiar with all the excerpts, the source of each is listed below.
4. Each of the interludes between the verses uses a different musical device or technique. The first (4 before C) uses invertible counterpoint in diminution; the second (4 before Dk1) uses “animalistic counterpoint”; the third (4 before Sp1) uses quasi-*Klangfarbenmelodie*, with the Old McDonald melody implied by the various animal and percussion sounds; the fourth (4 before Sk1) uses mirroring of the theme at the interval of a third below, which creates a modulation to the key of C minor; and the last one

(letter Sk2) dispenses with an interlude altogether in favor of the soloist becoming a narrator.

5. Optional verses offer material for discussing musical form, open forms, and aleatory. The basic piece consists of the cow, horse, and geese verses. Performances should always include these three verses (the beginning through one bar before Dk1, and letter E to the end). Because the solo part works for so many instruments, there may be multiple soloists available. In that case, or if a single soloist has enough stamina, optional verses for duck, sheep, and shark may be added in any combination. If multiple soloists are used, they may play together, trade off verses, or use any other workable configuration. The cuts for the optional verses are indicated in the music.

Pre-existing musical excerpts:

Cow verse

- 5 after B: Robert Schumann's "The Happy Farmer," from *Album for the Young*, Op.68, No. 10.

Horse verse

- Letter D: Theme song from the 1960's American television show *Mr. Ed*, whose main character was a talking horse. The lyrics to the excerpt are "A horse is a horse, of course, of course."
- 3 after D: Excerpt from Gioachino Rossini's *William Tell Overture*, better known as the theme music for the opening of the 1950's American television show *The Lone Ranger*.

Duck verse

- Letter Dk2: *Rubber Duckie*, song from the 1970s American educational television show *Sesame Street*. It was sung by the muppet character Ernie.

Sheep verse

- Letter Sp2: Aria from J. S. Bach's Cantata, BWV 208, "Sheep May Safely Graze."
- 4 after Sp2: *Mary Had a Little Lamb*.

Shark verse

- Letter Sk2: Leitmotif for an impending shark attack from John Williams' movie soundtrack to *Jaws*.

Geese verse

- Letter F: Children's nursery song *Goosey Goosey Gander*.
- 3 after F: Repeating fragment from the Christmas carol *The Twelve Days of Christmas*: "On the sixth day of Christmas, my true love gave to me six geese a-laying." The fragment repeats six times.

APPENDIX V

ITINERARY OF RECORDING PROJECT AND BUILDING BRIDGES THROUGH  
MUSIC FESTIVAL

## *Concertos for Young Soloists Recording Project & Building Bridges through Music Festival*

### Full Itinerary

Composer	Solo/Accomp. Part	Solo Organization	Recording date
Jason Platt	Oboe/band	ASU Student	Nov. 16
Sky Macklay	Horn & sax/band	ASU Student	Nov. 16
Jake Nurse	Alto sax/band	ASU Student	Nov. 16
Spencer Brand	Clarinet/band	ASU Student	Nov. 16
Andrew Boss	Alto sax/band	ASU Student	Nov. 29
Daniel Kallman	Tenor sax/band	ASU Student	Nov. 29
Janne Ikonen	Bassoon/band	ASU Student	Nov. 29
Jukka Viitasaari	Horn/band	ASU Student	Nov. 29
Dominic Dousa	Xylophone/band	Harmony Project	Nov. 29
Dominic Dousa	Violin/orchestra	Harmony Project	<del>Jan. 23</del> March 1
Eric Xu	Flute, clarinet/orchestra	Harmony Project	<del>Jan. 23</del> March 1
JP Lempke	Violin/orchestra	Harmony Project	<del>Jan. 23</del> March 1
Zachary Bush	Bass/orchestra	Harmony Project	<del>Jan. 23</del> March 1
Dale Sakamoto	Flute/band	Harmony Project	Jan. 26
Sora Shpack	Flute/band	Harmony Project	Jan. 26
Carl Holmquist	Trumpet/band	Harmony Project	Jan. 26
Marja Ikonen	Trumpet/band	Harmony Project	Jan. 26
Dan Gordon	Mixed/band	HP/Ron/Brophy	Jan. 27
Dominic Dousa	Xylophone/band	Harmony Project	Jan. 27
Pete Meechan	Piano/band	ASU Student OR Brophy	Jan. 27
Joe Sferra	Clarinet/band	HP & Ron	Jan. 27
Stephen Mitton	Violin/band	Harmony Project	Jan. 27

#### Thursday, November 16

- 11:00am-1:00pm: Nathan James sets up recording equipment in room G311.
- 1:00-3:00pm: Recording session with **ASU Wind Ensemble and Music Education Students**
  - Jake Nurse – *A Curious Beginning* for alto sax and wind ensemble
  - Jason Platt – *Aspirations* for oboe and wind ensemble
  - Spencer Brand – *Morning on Thomas Lake* for clarinet and band.
  - Janne Ikonen – *Shipman's Song* for bassoon and wind ensemble

#### Wednesday, November 29

- 11:00am-1:00pm: Nathan James sets up recording equipment in room G301.



- 1:00-2:50pm: Recording session with **ASU Wind Orchestra** and **Music Education** students
  - 1:00 Sky Macklay – *X + X = ?* horn/alto sax duo with wind ensemble
  - 1:30 Andrew Boss – *Star Gazing* for alto sax and wind ensemble.
  - 1:50 Jukka Viitasaari – *Three Aspects of the Toddler Song* for horn and wind ensemble
  - 2:10 Dan Kallman – *Lullaby for Lester* for tenor sax and wind ensemble

### Weekend of Jan. 20-21

Rehearsal/reading session with Harmony Project and Kappa Kappa Psi volunteers in room G311

Saturday, Jan. 20 – 3:00-5:00PM

### Tuesday, January 23

- 4:30-5:45pm: Rehearsal with **ASU Philharmonia** and **Harmony Project Phoenix** in room G311
  - Dominic Dousa – *Song from a Mountain Trail* for solo violin and string orchestra
  - Zachary Bush – *Dusk Mountain* for double bass and string orchestra
  - Eric Xu – *Brightly as the Summer Sun* duo for flute and clarinet with string orchestra
  - JP Lempke – *Fill in the Colors White* for solo violin and string orchestra

### Friday, January 26 – Building Bridges through Music Festival: Day 1

- 10:00am-11:50: Drum Circle, Picnic Lunch, and Interview with AZ Rhythm Connection, ASU Community Engagement Office, and ASU Music Therapy faculty and students. Location: Grass by Gammage.
- 11:00am-1:00pm: Nathan James sets up recording equipment in G311.
- 12:00 – Ron and students give a short concert and presentation in G311.
- 1:00-2:50pm: Recording session in G311 with **ASU WO**, **Brophy**, and **Harmony Project**.
  - Marja Ikonen – *A Day at the Lake* for trumpet and wind ensemble
  - Dale Sakamoto – *Thunderbird* for flute and wind band
  - Sora Shpack – *The Hope for America* for flute and wind ensemble
  - Pete Meechan – *Soliloquy II* for piano and wind ensemble

### Saturday, January 27 - Building Bridges through Music Festival: Day 1

- 11:30am-1:00pm: Nathan James sets up recording equipment in G311
- 12:00pm-1:00pm: Lunch and social time in G301
- 1:00-3:00PM: recording with **ASU WO**, **Harmony Project**, and **Niños** in G311

- Carl Holmquist – *Con Grazia* for trumpet and wind ensemble
  - Joe Sferra – *Sing us a Sweet One* for clarinet and wind ensemble
  - Dan Gordon – *Old McDonald* for mixed soloists and wind ensemble
    - Soloists = mix of Harmony Project and Niños students
  - Stephen Mitton – *Claire’s Waltz* for solo violin and concert band
  - Dominic Dousa – *La Carrera* for xylophone and wind ensemble
- 3:00pm-4:00pm: Gammage opens. Directors and volunteers set up on stage.
  - 4:00pm-5:30pm: Dress rehearsal on Gammage stage.
  - 5:30pm-6:30pm: Dinner in G311
    - Video interviews with guest soloists, composers, ASU students, and directors.
  - 6:00-6:30pm: Mariachi pre-concert music in Gammage lobby
  - 7:00pm-8:30pm: Concert in Gammage (plan for no more than 60 minutes of music)
    - Ninos: Short set of music
    - Brophy: Refugee project (Toy Symphony—With Ron), Greek Folksong Suite, Hand Bone (Libby Larson), and Pete Meechan – *Soliloquy II*
    - Harmony Project: Short set of mariachi music
    - ASU Wind Orchestra and Guest Soloists
      - Marja Ikonen – *A Day at the Lake*
      - Jukka Viitasaari – *Three Aspects of the Toddler Song*
      - Stephen Mitton – *Claire’s Waltz*
      - Dominic Dousa – *La Carrera*
      - Dan Gordon – *Old McDonald* for mixed soloists and wind ensemble
    - ASU WO: *Emblems* (Copland)
    - FINALE: Zachary Bush - *Ode to Joy* for mass band and organ!

TOTAL = 57 minutes of music

#### Thursday, March 1

- 3:00pm: Nathan James sets up recording gear in room G311.
- 4:30-5:45pm: Recording Session with **ASU Philharmonia** and **Harmony Project Phoenix** in room G311
  - Dominic Dousa – *Song from a Mountain Trail* for solo violin and string orchestra
  - Zachary Bush – *Dusk Mountain* for double bass and string orchestra

- Eric Xu – *Brightly as the Summer Sun* duo for flute and clarinet with string orchestra
- JP Lempke – *Fill in the Colors White* for solo violin and string orchestra

APPENDIX VI  
IRB APPROVAL DOCUMENT



APPROVAL: EXPEDITED REVIEW

Jason Caslor  
 Music, School of  
 480/965-4393  
 Jason.Caslor@asu.edu

Dear Jason Caslor:

On 10/12/2017 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	"Building Bridges through Music: A Model Festival Featuring Music Performance for Community Building and Mixed Ability Level Concertos"
Investigator:	Jason Caslor
IRB ID:	STUDY00006894
Category of review:	(6) Voice, video, digital, or image recordings, (7)(b) Social science methods, (7)(a) Behavioral research
Funding:	Name: Herberger Institute Research Center; Name: Music, School of
Grant Title:	
Grant ID:	
Documents Reviewed:	<ul style="list-style-type: none"> <li>• HRP-503a-TEMPLATE_PROTOCOL_SocialBehavioralV02-10-15.docx, Category: IRB Protocol;</li> <li>• Tijuana Permission, Category: Off-site authorizations (school permission, other IRB approvals, Tribal permission etc);</li> <li>• Read_SP Parental-Consent form Building Bridges.doc, Category: Translations;</li> <li>• READ_SPREcruitment form Building Bridges.docx, Category: Translations;</li> <li>• Herberger Venture Grant.docx, Category: Sponsor Attachment;</li> <li>• Harmony Project Permission, Category: Off-site authorizations (school permission, other IRB approvals, Tribal permission etc);</li> </ul>

	<ul style="list-style-type: none"> <li>• Child Assent form Building Bridges.doc, Category: Consent Form;</li> <li>• Survey and Video Questions.docx, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Read_SP Parental-Consent form Building Bridges.doc, Category: Translations;</li> <li>• IRBcitiCompletionReport6329947.pdf, Category: Other (to reflect anything not captured above);</li> <li>• Harmony Project Permission Form.docx, Category: Consent Form;</li> <li>• Qualitative/Quantitative Survey Questions 1, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• HRP-502a - TEMPLATE CONSENT SOCIAL BEHAVIORAL.docx, Category: Consent Form;</li> <li>• Tijuana Permission Form.docx, Category: Consent Form;</li> <li>• Survey and Video Questions(SPANISH).docx, Category: Translations;</li> <li>• READ_SP - Child Assent form Building Bridges.doc, Category: Translations;</li> <li>• Translation Certification.JPG, Category: Translations;</li> <li>• Recruitment form Building Bridges.docx, Category: Recruitment Materials;</li> <li>• Sample Survey Questions Students to Composer(SPANISH_) .docx, Category: Translations;</li> <li>• Belgrave citiCompletionReport1361545.pdf, Category: Off-site authorizations (school permission, other IRB approvals, Tribal permission etc);</li> <li>• Qualitative/Quantitative Survey Questions 2, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> </ul>
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The IRB approved the protocol from 10/12/2017 to 10/11/2018 inclusive. Three weeks before 10/11/2018 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 10/11/2018 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Melanie Brooks  
Melanie Brooks  
Jason Caslor  
Melita Belgrave