

A GRADUATE CONDUCTING RECITAL

By
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SUPERVISORY COMMITTEE

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A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS OF
THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF MUSIC

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Summary of Performance Option in Lieu of Thesis
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Chair: Dr. David Waybright
Major: Music

This Master of Music Conducting Recital was performed on December 3, 2012 at 2:45pm in the University Auditorium. The program included works from the standard wind band repertoire. The recital was performed by the University of Florida Wind Symphony, and shared with Sameed S. Afghani. The program alternated between works conducted by Sameed Afghani and myself.

The opening work of the recital was Karel Husa's *Smetana Fanfare*. Written in 1984, the piece was commissioned by the San Diego State University for the 1984 Festival of Music honoring Bedrich Smetana, a Czech composer. The work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp* (1859). The instrumentation of the piece is somewhat unique. It calls for three of most woodwinds, plus a bass saxophone, and four parts for both trumpet and trombone. *Smetana Fanfare* is a fairly short piece, just over three minutes in length. It features very exposed trumpet parts in the opening which grow into a fanfare, followed shortly by a similar fanfare played by low brass.

The next piece I conducted was Martin Ellerby's *Paris Sketches*. The work is in four movements, and is a personal tribute to the city of Paris. Each movement pays homage to some part of the city. The first movement, titled "Saint-Germain-des Prés" is reminiscent of the Latin Quarter famous for artistic associations and bohemian lifestyle. The second movement, "Pigalle", is a fast-paced balletic scherzo, whereas the third movement, "Père Lachaise" is a hauntingly slow and beautiful homage to the city's largest cemetery. The end of this movement quotes the *Dies Irae*. The fourth and final movement, "Les Halles" is a bustling representation of the old market area with the same name.

The final work I conducted was Eric Ewazen's *A Hymn for the Lost and the Living*. This work was written in memory of the heart-breaking events that happened on September 11, 2001. Through this piece, Ewazen recounted the events he experienced in New York City during the days following this catastrophe. The work begins slowly and quietly, bringing to mind the solemnity of the silent people walking on the streets. Ewazen develops the slow theme, adding to the orchestration little by little, representing the growing memorials of lost citizens, friends, and family that began to line the streets. As the work goes on, the theme is transformed as more and more instruments join the orchestration. Eventually, the work reaches its climax, representing the transformation of individuals to a community of citizens leaning on each other for strength and support. The work quietly slows to an end, similar to how it started. *A Hymn for the Lost and the Living* is meant to be "a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."

A Graduate Conducting Recital
Kimberly Renee Eberly, Conductor
Sameed S. Afghani, Conductor

Program

*Smetana Fanfare Karel Husa
(b. 1921)

Trauersinfonie Richard Wagner
(1813-1883)
Rev. Erik Leidzen

*Paris Sketches Martin Ellerby
(b. 1957)

- I. Saint-Germain-de-Prés
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

Spiel Ernst Toch
(1887-1964)

- I. Ouverture
- II. Idyll
- III. Buffo

*A Hymn for the Lost and the Living Eric Ewazen
(b.1954)

Illyrian Dances Guy Woolfenden
(b. 1937)

- I. Rondeau
- II. Aubade
- III. Gigue

* *Denotes piece conducted by Kimberly Renee Eberly*

Smetana Fanfare

Born August 7, 1921 in Prague, Karel Husa is an American composer and conductor of Czech birth. His early musical training consisted of lessons on piano and violin, after which he studied composition and conducting at the Prague Conservatory from 1941-1945. His composition teacher was Jaroslav Řídký, and conducting teachers were Pavel Dědeček and Václav Talich. In 1943, while still a student at the conservatory, Husa composed his first published piece, a sonatina for piano. After completing studies in Prague, Husa attended the École Normale de Musique in Paris (1946-1951), where he continued to study both composition, with Honegger, and conducting, with Fournet. Upon completing schooling here, he then continued his studies in conducting at the Paris Conservatoire with Eugène Bigot. He also took private lessons with Boulanger and Cluytens. In 1954, five years prior to becoming an American citizen, Husa was appointed as Kappa Alpha Professor of Music at Cornell University, teaching composition, conducting, and orchestration until his retirement in 1992. Throughout his lifetime, Husa has been awarded two Guggenheim Fellowships (1964, 1965), the Pulitzer Prize (1969), the Friedheim Award of the Kennedy Center (1983) and the Grawemeyer Award (1993).

Husa's compositional style was somewhat experimental, with characteristic driving rhythms and dramaticism. He explored serial techniques in pieces such as *The Poème* (1959) and *Mosaïques* (1961), and extended instrumental sonorities in *Concerto for Alto Saxophone and Concert Band* (1967), *String Quartet No. 3* (1968), and *Violin Sonata* (1973). However, Husa is well-known for his powerful compositions that combine invention and emotional depth to reflect his own views of political, ethical, and humanitarian issues. Included in this category are his main works for band, *Music for Prague* (1968) and *Apotheosis of this Earth* (1971), as well as his ballet *The Trojan Women* (1981).

Smetana Fanfare (1984) was commissioned by San Diego State University for the 1984 Festival of Music honoring Bedřich Smetana (1824-1884), Czech composer most well-known for his opera, *The Bartered Bride*. *Smetana Fanfare* was premiered at the festival on April 3, 1984 by the San Diego State University Wind Ensemble as a centennial celebration of Smetana's death. The work uses two exact quotations from Smetana's symphonic poem *The Wallenstein's Camp* (1859), shown below.

The image displays a musical score for the beginning of *Smetana Fanfare*, which is a quotation of *Wallenstein's Camp*. The score is written for a wind ensemble, specifically four B-flat trumpets and four B-flat trombones. It is arranged in two systems of four parts each. The music is in 4/4 time and features various rhythmic patterns, including triplets and sixteenth-note runs. The first system covers measures 1 through 6, and the second system covers measures 7 through 13. The notation includes stems, beams, and various note values, with some measures containing triplets. The key signature is one flat (B-flat major or D minor).

(Fig 1. Beginning of *Smetana Fanfare*, quotation of *Wallenstein's Camp*)

studying trumpet and eventually joined a local brass band for pleasure. Shortly after, in 1976, Ellerby began studies at the London College of Music. Unlike many of his classmates, Ellerby had ambitions of becoming a composer, rather than a music educator. As a result, he took private lessons in music theory to broaden his musical understanding. Upon graduating from the London College, Ellerby sought out Joseph Horovitz to teach him composition. This required him to do one year of study at the Royal College of Music, where he focused on composition and electronic music. During this year, Ellerby received the Allcard Award, which allowed him funds to study privately with Wilfred Josephs. He eventually moved back to London, where he was appointed adjunct professor at the London College of Music, teaching keyboard harmony, counterpoint, orchestration, and a few private composition lessons; he was later appointed as Head of Composition and Contemporary Music. Ellerby now works as Artistic Director of Studio Music (based in London) out of his home in Manchester, England.

Paris Sketches (1994, rev. 2004) was commissioned under the backings of the BASBWE Consortium Commissioning Scheme with funds provided by: BASBWE, Bell Baxter High School, Bodmin Community College, Cleveland Youth Wind Orchestra, Hemel Hempstead High School, Northern Arts, Richmond School, Scottish Arts, South West Arts, Springwood High School, and Yorkshire & Humberside Arts. It was premiered on July 26, 1994 by the Cleveland Youth Wind Orchestra under the direction of John MacKenzie at the Ripon Cathedral. The four movements of the work derive their names from four distinct districts found in Paris, France.

Ellerby makes the following notes in the score:

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

Saint-Germain-de-Prés—the Latin Quarter famous for artistic associations and Bohemian lifestyle. This is a dawn tableau haunted by the shade of Rave: the city awakens with the ever-present sound of morning bells.

Pigalle—The Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo—humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise—This is the city’s largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie’s *Gymnopédies*—themselves a tribute to a still more distant past—is affectionately evoked before the movement concludes with a quotation of the *Dies Irae*. This is the work’s slow movement, and the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.

Les Halles—A bustling finale; the bells triumphant and celebratory. *Les Halles* is (?are) in the old market area, a Parisian Covent Garden and, like *Pigalle*, this is a series of related but contrasted episodes. The climax quotes from Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache—actually in the district of Les Halles. A gradual crescendo initiated by the percussion prefaces the material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

The first movement of *Paris Sketches*, “Saint-Germain-des-Prés” uses a variation form in which the theme is almost always present. It begins in the horns in the first three measures, then moves to the trumpets in measures six and seven, where the theme is already varied by diminution. Beginning in measure fourteen, the theme is successively presented in a canon by the horns, trombones, trumpets, and upper woodwinds. This theme is ever-present throughout the entire movement, constantly being varied and passed through the ensemble.

The second movement, “Pigalle” accurately depicts the frantic atmosphere of the “red-light” district of Paris. The movement is in ABA form, with two themes in the A section and one in the B section. The A section begins at measure twenty-three, after a lengthy introduction alluding to the themes. The first theme is presented in the upper woodwinds and trumpets. Each

instrument plays a segment of the theme for one measure before passing it on. Figure 3 shows the theme in full.



(Figure 3. Theme 1, measures 25-32, Movement 2, *Paris Sketches*)

“Car horns” are a prominent feature of this movement, represented by the tritone figure. They can be seen in measures fifty-four and fifty-seven of this movement, played by the brass and a few woodwinds. The most important aspects of this movement are the imitative passing of the theme and the startling car horn motives.

“Père Lachaise”, the third movement of *Paris Sketches* is the slow movement of the work, representing the city’s largest cemetery. The movement is hauntingly beautiful, presenting the theme throughout several solo instruments. Beginning with the alto saxophone, the theme then moves to the oboe, flute, and a return to both alto saxophone and oboe. Measure eighty-two features a “distant, sotto voce” trumpet solo reminiscent of a bugle call, perhaps paying tribute to soldiers buried at the cemetery. This is followed immediately by tubular bells and glockenspiel playing the *Dies Irae* motive, somewhat masked by the texture. The movement comes to a close with two more statements of the theme by the tenor saxophone and alto saxophone.

The fourth and final movement, “Les Halles” is a bustling finale depicting the busy market district of Paris. The form is similar to sonata form, however rather than a recapitulation,

Ellerby quotes Berlioz's *Te Deum* before the coda bringing the movement to an exciting end. The movement begins with a fanfare presented by the horns, then trumpets, followed finally by trombones. The fanfare continues until measure sixteen brings a change in mood. Here, there is almost a Rossini-like influence featuring light woodwinds and a duet between Clarinet 1 and 2. Ellerby quotes Berlioz's *Te Deum* at measure ninety-five after a dramatic *rallentando* into a tempo change. Berlioz is quoted not only because of his significance in Paris, but also because *Te Deum* was premiered in the Les Halles district of Paris at the church of St. Eustache. The main fanfare theme returns at measure 121, after a percussion *sol*. This leads to the coda which brings the piece to a bustling and energetic end.

Martin Ellerby's *Paris Sketches* was chosen for performance due to its difficulty level, diverse moods evoked, and historical significance. Rehearsing the piece taught the ensemble about these four major areas of Paris and their musical significance. *Paris Sketches* was difficult for performers and conductor alike, and took much rehearsal and individual practice to successfully perform.

A Hymn for the Lost and the Living

American composer, Eric Ewazen was born on March 1, 1954 in Cleveland, Ohio. He attended school at both the Eastman School of Music and The Juilliard School, where he earned both his Master's and Doctorate degrees. Ewazen studied composition with some of the most well-known composers of his time including Samuel Adler, Milton Babbitt, Warren Benson, and Joseph Schwantner. In addition, he spent some time at Tanglewood, where he studied with Gunther Schuller. Beginning in 1980, Ewazen was appointed faculty at The Juilliard School, where he continues to teach today. His music has become well-known among brass players, and it has been performed a number of times by the brass sections of large orchestras including the

Berlin Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, New York Philharmonic Orchestra, and the Philadelphia Orchestra.

A Hymn for the Lost and the Living is meant to be, as the piece is subtitled, “In Memoriam, September 11, 2001”. Ewazen includes the following program notes which describe his inspiration for the work:

On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school’s library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends, and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

The work was commissioned by, and is dedicated to, the United States Air Force Heritage of America Band at the Langley Air Force Base in Virginia, under direction of Major Larry H. Lang. It begins with a solemn trumpet solo, reminiscent of a bugle call, then hands the melodic line to the clarinets with bassoon accompaniment. The transparency of this opening theme likely is meant to represent the feelings of isolation and disbelief that filled the souls of the citizens on September 11. Ewazen makes good use of silence to build tension and emotion. As the piece progresses, tension builds not only through silence but also with the use of dynamic shading and thickening of the orchestration. Upon reaching measure seventy-three after a dramatic crescendo, there is a change of mood. Ewazen notes “sempre tenuto” in the score, implying for the notes to be connected. At this point, the conductor may choose to slightly

increase the tempo to build more tension and emotion. This climax eventually dies away and leads in to somewhat of a recapitulation. Measure 121 brings a return of solemn trumpet calls, this time muted and somewhat distant. The addition of chimes at this point in the piece could be representative of church bells honoring the fallen.

A Hymn for the Lost and the Living was chosen for performance because of its use of emotion and historical significance. The piece is meant to be a memorial to the fallen on September 11, 2001, and in order to convey the mournful nature of the piece, the conductor and musicians are required to perform with emotion and thought. Though not technically difficult, the *A Hymn for the Lost and the Living* presents challenges of musicality.

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A BIOGRAPHICAL SKETCH

Kimberly Eberly is finishing her second year of study for the Master's degree in Instrumental Conducting at the University of Florida. She is a native of Michigan, receiving her Bachelor of Music Education from Grand Valley State University (2011) and graduating with Magna Cum Laude honors. An established trumpet player, Mrs. Eberly has performed numerous times at the National Trumpet Competition, including a 2010 third-place finish in the trumpet ensemble division. She is an active freelancer in Gainesville and Jacksonville and has performed with the Jacksonville Symphony Orchestra, as well as numerous chamber groups in the area.

Making her professional conducting debut, Eberly conducted the Jacksonville Symphony brass section at a nationally-televised Jacksonville Jaguars game on New Year's Day, 2012. She has also conducted programs for the Jenison Public Schools (Jenison, MI) and the University of Florida Symphonic Band. In addition to conducting, Mrs. Eberly has also worked as a staff member for the University of Florida Gator Marching Band and the marching bands of Grosse Ile High School, Allegan High School, Jenison High School, and Wayland High School. As a graduate assistant at the University of Florida, Mrs. Eberly was head librarian for the bands, director for the volleyball pep band, conducting mentor for undergraduates, and a member of the University of Florida Wind Symphony and Symphonic Brass. Mrs. Eberly's professional affiliations include the Florida Bandmasters Association, Florida Music Educators Association, National Association for Music Education, and the International Trumpet Guild.

In March 2013, Mrs. Eberly was awarded as the University of Florida School of Music's Outstanding Graduate Student, an honor bestowed to only one graduate student each year. In addition, she has been invited to audition as a finalist for conductor of both the United States Army "Pershing's Own" Band and the Birmingham Concert Band.