

Oboe Departures:

A Recording Project Featuring Three New Works for Oboe

by

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ABSTRACT

This project features three new pieces for oboe commissioned from three different composers. Each piece explores styles and/or instrumentations that are less common in the current body of repertoire. These pieces are *Scenes for Charlie* by Bryan Kennard, *Love's Last Gift* by Thomas Juneau, and *But Joy Comes in the Morning* by William Brusick. A performance guide has been included for each piece, providing tips and suggestions for musicians wanting to perform these pieces in the future. In addition to the performance guide, each composer answered a list of interview questions to provide background information and give insight into their compositional process. Accompanying this document are recordings performed by the author.

DEDICATION

To Grandma: Thank you for teaching me that anything is possible if you are willing to work for it. This one's for you!

ACKNOWLEDGEMENTS

I first want to thank my husband, Graham Tobin, for his tremendous support. His name should be next to mine on the diploma! I could not have done this without the additional love and support from my parents, Billy and Connie Richardson, my mentor Doris DeLoach, and best friends Rachel Messing and Drew Quiring. I want to give special thanks to Martin Schuring who guided me through so many difficult challenges and continues to inspire me with his kind and generous nature. I also want to thank the other committee members Joshua Gardner and Kay Norton for their time and unwavering support. Finally, I am incredibly grateful to Bryan Kennard, Thomas Juneau, and William Brusick for composing such inspirational and emotive new works for oboe. Words cannot express the joy I feel when I play these pieces!

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CHAPTER 1

INTRODUCTION

The oboe is one of the oldest woodwind instruments, with musical repertoire spanning over four hundred years. Along with the masterpieces of solo literature by prodigious composers comes a tradition of oboe repertoire that is solidly grounded in conservative classical styles. Much of this repertoire falls into standard orchestrations and conventional parameters of composition. In the late twentieth century, the oboe's musical canon has begun to break with traditional ideas of the instrument's capabilities and expand into more unorthodox instrumentations, extended techniques, and performance styles. Whereas the saxophone and clarinet are routinely seen as adaptable and experimental, the oboe has not enjoyed the same depth of expansion into unconventional areas.

This project is intended to explore styles and/or instrumentations that are less common in the current body of repertoire. The research paper will provide practice tips and performance suggestions for three new works for oboe, in hopes that it will showcase the oboe's versatility and inspire future composers to consider using the oboe in unexplored genres. The composers involved with this project were previously known to me and expressed interest in this type of exploration. Background information, as well as details about their compositional journey, will be provided through a series of interview questions. These questions include:

1. How did you become interested in composition? What about your compositions differentiates you from other composers?

2. What are your musical influences? Where do you draw inspiration?
3. What elements do you find to be the most important within your musical compositions?
4. How does this piece fit into your body of compositional works?
5. Do you have any stylistic considerations for this piece?
6. Do you take into consideration the qualities of an individual performer when writing for them?
7. What type of research do you do on instruments that you are preparing to compose for?
8. Are there any particular motives or thematic ideas that you use throughout the piece?
9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
10. What do you think performers should know and account for when learning and performing this piece?
11. What are the challenges with writing a commissioned work compared to a non-commissioned work?
12. What advice would you give to people that are interested in commissioning a composer?

CHAPTER 2

Scenes for Charlie

Bryan Kennard holds degrees in jazz composition and flute performance. His writing expresses a strong jazz background and an expansive vocabulary. Kennard's compositions often include imaginative instrumentations, combining instruments primarily used for jazz with those more commonly heard in classical music. His eclectic mix of influences (folk, rock, blue grass) results in an innovative array of compositions. I heard one of his pieces written for oboe and jazz combo at the 2019 International Double Reed Society Conference in Tampa Florida. His unique and fun approach to oboe repertoire is what caught my attention. Kennard completed *Scenes for Charlie* for oboe and percussion (vibraphone, cymbal, shaker, bells, and cat toys), a ten-minute work, in September 2020. This piece was commissioned in honor of a very special and beloved cat, Charlie, that I lost in 2016. The music details a typical day in Charlie's life, expressing his dramas and adventures. Activities represented in the various musical sections range from napping and stretching to vigorous play time with toys and frantically chasing a bug.

Performers are instructed to play "like a slow blues" and the piece opens with the vibraphone playing softly on a duple versus triple rhythmic motive a whole step apart. This groove is interrupted by three fermatas, placed in mm. 2, 4, and 6, that sustain the dissonant major second interval momentarily. The oboe joins in softly in m. 6, when the interval is expanded to a minor third, and Charlie's day begins. The introductory section lasts for twenty measures and is marked by an undercurrent of rhythmic energy in the vibraphone with the oboe playing a mellow blues-like melody. The dynamic spectrum

drifts between ppp to mf. The oboist must work consciously to make the various markings noticeably different. Although the pulse stays the same throughout this section, the time signature shifts three times. It begins in 12/8 and ventures into 15/8 and 9/8, all before m. 21.

The A1 section begins at m. 21 and is identifiable by the meter change to 7/8. The uneven nature of the subdivision (3+2+2) provides some level of difficulty for the ensemble as the parts begin to alternate between rhythmic undercurrent and lyrical solo (See Ex. 2.1).

The image shows a musical score for two instruments: Oboe and Vibraphone. Both parts are in 7/8 time. The Oboe part consists of a melodic line with a dynamic marking of *p* (piano) and a hairpin indicating a gradual decrease in volume. The Vibraphone part features a rhythmic pattern of eighth notes with a dynamic marking of *mf* (mezzo-forte).

Ex. 2.1. Bryan Kennard's: *Scenes for Charlie*, mm. 21-22.

The rhythmic drive can be seen in the vibraphone part in mm. 25-26 and in the oboe part in mm. 27-28 and must be handed over seamlessly between instruments (See Ex. 2.2).

The image shows a musical score for two instruments: Oboe and Vibraphone. The Oboe part is in 12/8 time and shows two measures of rests, indicating it is silent. The Vibraphone part is in 12/8 time and features a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte). A hairpin indicates a gradual increase in volume.

Oboe

Vibraphone

p

mf

mp

Ex. 2.2. Bryan Kennard's: *Scenes for Charlie*, mm. 25-28.

The time signature again fluctuates between an even feeling (12/8, 15/8, 9/8) and an uneven 7/8, reinforcing the irregular feel of the section. Be mindful of how the rhythmic inflection changes from one time signature to the next and emphasize those changes in the melody. Aligning both parts in m. 29 can be challenging and should be approached with slow and methodical practice (See Ex. 2.3).

Oboe

Vibraphone

2

2

2

2

Ex. 2.3. Bryan Kennard's: *Scenes for Charlie*, m. 29.

The oboist has a flurry of sixteenth-note activity in mm. 38-39, accentuated by a sudden decrease of accompaniment in the vibraphone part, and leading to a return of balance at m. 40 with the return of 12/8.

The oboist needs a reliable breath plan for the A section that may involve abbreviating notes to create a pocket of time. I suggest using a series of alternating exhale-only and inhale-only breaths because they take up much less time than a standard exhale-inhale. Great care must be taken to breathe perfectly in time, or the parts will not align properly since it is difficult to adjust the underlying rhythmic pulse. Due to the rhythmic drive, rubato would be inappropriate to create extra time for breathing, something often done in classical music.

Another focus for the oboist in this section is the large variety of descending slurs in the oboe part, especially those that switch from one octave mechanism to another. Examples include m. 30, beat 3 (See Ex. 2.4) and m. 44, beat 3 (See Ex. 2.5).



Ex. 2.4. Bryan Kennard's: *Scenes for Charlie*, m. 30.



Ex. 2.5. Bryan Kennard's: *Scenes for Charlie*, m. 44.

The oboist must plan out fingering choices for F4 and 5 and Eb4 and 5 in several places (Ex. m. 54). Toward the end of this section, the shaker is introduced into the

percussion part, and beginning in m. 54, it must provide enough articulation that the oboist can hear the rhythm clearly to mitigate ensemble difficulties.

The next section, B1, includes mm. 57-97 and introduces the first simple meter time signature (3/4). The pulse is changed to a quarter note with a brisk metronome marking of 152. The oboist has three eighth-note pickup notes into m. 57 that establish the new tempo and ease the transition from 12/8 to 3/4. It is important to keep eighth notes in mind to achieve an accurate tempo since there are no moving rhythms to define the pulse in mm. 57-58. In m. 58, the shaker once again provides a rhythmic pulse over which the oboe sings a soaring melody. The section includes many quick dynamic changes that range from *p* to *f*. Clear distinction between each dynamic level is necessary and can be enhanced with tone color exploration.

The percussion part presents some challenges for the percussionist. Graiser found that:

The choreography in mm. 74-78 is tricky for the percussionist. In addition to placing my suspended cymbal to the right of the vibraphone, I ended up using two trap tables for this piece, one on the left for all the cat toys and one on the right (outside of the cymbal) for my mallets and shaker. I suggest playing the shaker's final measure with the left-hand mallets already in place for the following vibraphone chord, so that there are two measures available to the right hand to drop the shaker, pick up the mallets, and play the cymbal roll (See Ex. 2.6).¹

¹ Brian Graiser, percussion collaborator, to the author, email, 17 March 2021, Season Summers personal archive.

Musical score for Ex. 2.6, showing measures 74-78. The score includes dynamics (*fp*, *mf*, *p*), articulation (*acc.*, *accel.*), and percussion markings (*(Cymb.)*, *(Vibes)*). The notation shows a treble clef with various rhythmic values and slurs.

Ex. 2.6. Bryan Kennard's: *Scenes for Charlie*, mm. 74-78.

On the oboe, the fast tempo makes the active rhythms and articulation particularly difficult in m. 68 and m. 73 (See Ex. 2.7).

Musical score for Ex. 2.7, showing measure 73. The score includes dynamics (*p*, *mf*) and articulation (*acc.*). The notation shows a treble clef with eighth notes and a triplet.

Ex. 2.7. Bryan Kennard's: *Scenes for Charlie*, m. 73.

In mm. 76-77, the downward slurs from B5 to E5 may pose a problem if the oboist does not release the side octave key quickly. When the side octave key remains down while fingering E5, a higher harmonic will sound, resulting in the harmonic version of the previous B5 pitch (the pitch will stay the same). One practice tip is to play B5 to B4 to E5 to train the left hand to move off the side octave key faster (See Ex. 2.8).

Musical score for Ex. 2.8, showing measures 76-77. The score includes dynamics (*p*) and articulation (*accel.*, *cresc.*). The notation shows a treble clef with quarter notes and slurs.

Ex. 2.8. Bryan Kennard's: *Scenes for Charlie*, mm. 76-77.

The accelerando marked in mm. 76-78 leads to the new tempo of quarter note equals 160 at m. 79. The oboist is completely responsible for this acceleration since the

percussionist sustains a perfect fifth on the vibraphone and rolls the cymbal (See Ex. 2.6). The oboist can help the ensemble stability by cueing the downbeat of m. 79, at which point the musicians are together again rhythmically. The oboist should use left E-flat in m. 79 to get to D6 on the next downbeat. According to Graiser, “the vibraphone material starting at m. 79 would be impossible to play without making use of the upper edges of the natural bars, as well as the bottom edges of the accidentals.”² In mm. 91-92, the oboist must make an important fingering decision (See Ex. 2.9).



Ex. 2.9. Bryan Kennard’s: *Scenes for Charlie*, mm. 91-92.

The D-flat5 to E-flat5 to A-flat5 figure in mm. 91-92 draws a lot of attention to the pinky fingers. One can press the left E-flat and left A-flat keys simultaneously (option 1), use left E-flat to right A-flat (option 2), or slide the right pinky from D-flat to right E-flat enabling the use of left A-flat (option 3). All those options will work. I recommend using the option that feels the most natural while sounding clean, which was option three for me. The B1 section ends with another *accelerando* in mm. 96-97, accelerating the pulse to quarter equals 180 and beginning the B2 section.

This section opens with a faster and more energetic version of the B1 melody in the oboe part. The vibraphone punctuates the oboe melody in mm. 98-102, alternating

² Ibid.

between articulations with the oboe and articulations between the oboe's notes (See Ex. 2.10).

Ex. 2.10. Bryan Kennard's: *Scenes for Charlie*, mm. 98-102.

The oboist should use left E-flat in m. 102. In m. 103, the vibraphone takes over the melody while the oboe plays a very active counter melody underneath. The oboist must work on mm. 103-111 to achieve the desired dynamic markings in such a short amount of time and with such quick note changes. Lifting off ties and staccatos will help with timing (See Ex. 2.11).

108

Oboe

Vibraphone

mp *mf* *f*

Ex. 2.11. Bryan Kennard's: *Scenes for Charlie*, mm. 103-111.

In m. 105 of the vibraphone part, the percussionist may consider omitting the bottom two notes on the upbeat of beat two. If played as written, the percussionist may find it awkward to play the three eighth notes in the top voice.

The vibraphone begins to play an ostinato in m. 114 and continues through m. 127. During this section, the oboist needs to listen carefully to the vibraphone because if the melodic rhythm is not precise, it will not align with the ostinato (See Ex. 2.12).

114

f

Ex. 2.12. Bryan Kennard's: *Scenes for Charlie*, mm. 114-115.

Although the melody is marked *mf*, back away from the longer notes enough to hear the vibes clearly. This will improve rhythmic transparency for the audience. Pay special attention to m. 118, which may cause ensemble problems because of the quick syncopation in the oboe line (See Ex. 2.13).

The image shows a musical score for two instruments: Oboe and Vibraphone. The Oboe part is written on a treble clef staff with a key signature of one flat (B-flat). It begins at measure 118 with a dynamic marking of *ff*. The melody consists of eighth and quarter notes, with a slur over the first four notes and an accent over the fifth note. The Vibraphone part is also written on a treble clef staff with a key signature of one flat. It begins at measure 118 with a dynamic marking of *p*. The accompaniment consists of eighth and quarter notes, with a slur over the first four notes and an accent over the fifth note.

Ex. 2.13. Bryan Kennard's: *Scenes for Charlie*, m. 118.

There is a huge arrival point in m. 123. The oboe is marked forte on an E-flat6. This note can be played with maximum resonance and with a lot of vibrato to mark the occasion. From there, the oboist may use terraced dynamics to enhance the diminuendo marked in mm. 123-126 (m. 123 *ff*, m. 124 *f*, m. 125 *mf*, m. 126 *mp*) or the bulk of the decrescendo may be saved for mm. 125-126. In m. 128, the oboe voice needs to drop in volume so the vibraphone can be easily heard since it decrescendos to piano. It is important to listen attentively to the vibraphone in mm. 128-130 to end the sustained F4 on time and to play at an appropriate dynamic. During this passage, the percussionist may consider dropping the lower note of the fifths that occur on beats one and three if they jeopardize the accuracy of the ascending eighth note melody.

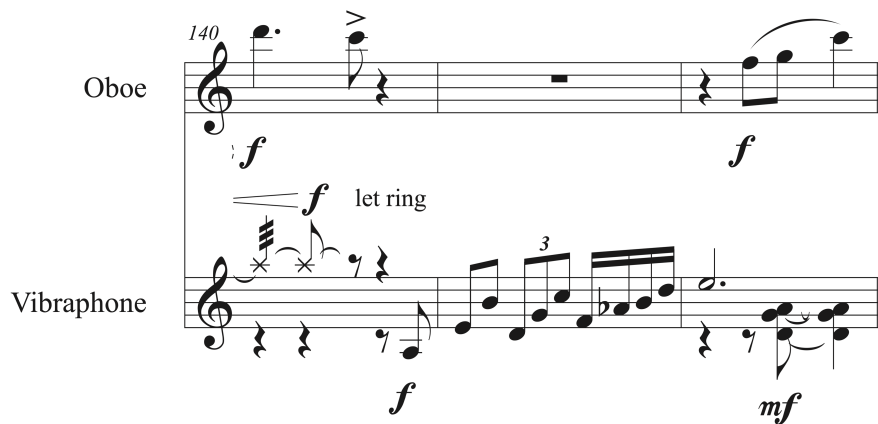
The oboist rests in mm. 131-134 while the vibraphone plays a series of chords that obscure the pulse. It is highly recommended to add vibraphone cues to the oboe part. In addition, the percussionist can cue the downbeat of m. 135 (See Ex. 2.14).



Ex. 2.14. Bryan Kennard's: *Scenes for Charlie*, mm. 131-134.

At m. 135, the oboe plays the “bouncy” ostinato that the vibraphone played beginning in m. 114. Depending on the vibraphone mallets used, the oboist may find it challenging to match the articulation previously established. It is recommended to rehearse m. 135 on the oboe simultaneously with m. 114 on the vibraphone to improve stylistic consistency through the B2 section. In m. 139, the percussionist may find it easier to play the cymbal roll with the right hand only.

In m. 140, the oboist should cut off the C6 eighth note abruptly to hear the vibraphone entrance on the upbeat of three. The following measure is a flurry of activity for the vibraphone and is another spot where the oboist needs to listen attentively and/or look to the vibraphonist for a cue on the downbeat of m. 142. The percussionist may also strike the downbeat of m. 142 convincingly in lieu of a visual cue (See Ex. 2.15).



Ex. 2.15. Bryan Kennard's: *Scenes for Charlie*, mm. 140-142.

Measure 143 features the B5 to E5 downward slur mentioned earlier that may cause a higher harmonic on the E5 if not executed cleanly (See Previous Ex. 2.8). As the B2 section ends, the oboe sustains over the active vibraphone melody. This melodic activity in the vibraphone prepares the listener for the new melodic content in the B3 section.

The oboe melody at m. 150 introduces accents on beat one and the upbeat of two, almost making the section sound in 6/8. This feel is further perpetuated by the vibraphone chords hitting on the same beats. The accents are displaced by an eighth note in mm. 153-155 and return to their original placement in m. 157. In m. 158, the vibraphone takes over the melody and, using accents, the beat is further displaced (See Ex. 2.16).

The image shows a musical score for two instruments: Oboe and Vibraphone. The score is divided into two systems. The first system covers measures 150 to 155. The Oboe part begins at measure 150 with a melody marked *mf* and *f*. The Vibraphone part begins at measure 150 with chords marked *mf*. The second system covers measures 156 to 161. The Oboe part begins at measure 156 with a triplet and then rests. The Vibraphone part begins at measure 156 with chords and then a melody marked *f* and *mf*.

Ex. 2.16. Bryan Kennard's: *Scenes for Charlie*, mm. 150-161.

I suggest adding a breath mark in the oboe part at m. 159 to make it to the end of m. 171 in one breath. The oboist may request a cue from the percussionist on the downbeat of m. 162 to ensure alignment. Measures 162-173 repeat the same hemiola

from the introduction with a 3/4 inflection in the oboe part and a 6/8 inflection in the vibraphone part. The oboist repeats quarter note G5 at mf for six measures, followed by four measures of gradual decrescendo. A terraced dynamic approach may be used on the decrescendo, lowering the dynamic one level in each measure from m. 168 (mf) to m. 171 (pp). Also, important to note is the tenuto marking over each G5, implying length and weight. The oboist must articulate—or enunciate—firmly enough that the audience can easily hear quarter notes. If not, the listener may only hear one long note. The vibraphone completes the section after the oboe stops playing. In mm. 166-173, no pedal indications are given to the percussionist. Since the melodic line is found in the lower notes, it is logical to pedal with the melody, rather than the repeated F5's in the upper voice. The rhythmic motion slows to a fermata over the vibraphone chord in m. 173, followed by a caesura.

Each musician now performs their own cadenza between mm. 174-193.³ It is important that the percussionist has already placed the cat toys within reach since they are used towards the beginning of the cadenza. They are used again at the end of the cadenza so the percussionist should take care to keep them close, especially when playing with them like a cat. The percussionist may move them during the oboist's ensuing solo section; however, one must take care not to make any unintentional sounds. Regarding the percussion cadenza, Graiser writes:

In the cadenza material starting at m. 174, I swiveled my outside mallets for the back end playing, without actually flipping the mallets in my grip. I used Burton Grip for this piece, which allows that possibility, but if a performer uses Stevens Grip, they will have no choice but to actually hold the mallets backwards. Also, in

³ Measure numbers continue through the cadenza for the purposes of clarity within this research paper. Published versions may differ.

the cadenza, I used a mallet in which I had inserted a small screw into the butt end, which allowed for a much more satisfying cymbal scrape.⁴

In m. 178, the percussionist may choose to use mallet dampening on the descending melodic line. This is an option if letting the notes ring sounds unsatisfactory. In m. 180, the percussionist is instructed to make noises on the vibraphone using the cat toys. It is recommended to add dramatic gestures to enhance performances where the audience can see the performers. One can knock the toys off the instrument like a cat or swat them around on top of the bars. If the performance is audio only, the percussionist should consider the sounds more than the theatrics and should possibly choose louder toys. We found that balls with bells inside work well. One could also drop several marbles, allowing them to roll away from the performers. Balls made of crinkled paper can also be heard if the performer rolls them around in their hand or on the vibraphone.

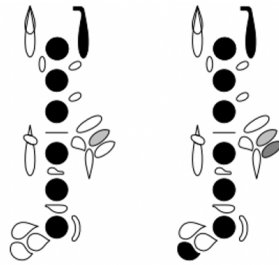
During m. 181, the oboist can silently count ten seconds and then begin to play m. 182. To assist with timing in m. 182, I found that playing through the note cycle twice was approximately ten seconds but that will depend on the performer's interpretation, especially since the only instructions are "Repeat for approx. 10" Cycle through, mostly short note lengths with random long tones." The oboist should cue the end of m. 182 and pause for the caesura. Measures 183-188 feature solo oboe with no added percussion. This section is very free and has dramatic dynamic shapes. In m. 184, watch out for the E-flat⁵ slurring down to G-flat⁴. This interval requires clean half hole technique to smoothly connect the slurred notes. Kennard marks m. 186 "Repeat as much as you deem appropriate." I recommend deciding ahead of time how many times you want to play the

⁴ Ibid.

triplet gesture to improve consistency. At the end of m. 187, the oboist must accelerate quickly up to E6, A-flat5, and G6. This is an awkward fingering transition and should be practiced slowly with emphasis on the half hole movement. If the oboist can play G6 without a third octave key, the fingering transition will be slightly easier. The next measure uses timbral trills, which are trills created using harmonic and alternative fingerings. Kennard does not specify which fingerings to use so the oboist is free to explore. I used the primary fingering on the downbeat, the harmonic fingering on the second note of the triplet and added the low B natural key on the third note of the triplet. You can also add the low B-flat key on the B-flat5 triplets for more timbral variation, but it will also make the pitch noticeably sharper. The oboist may encounter different results depending on what brand of oboe they use (See Ex. 2.17 and Figure 2.1).

***) Timbral trills

Ex. 2.17. Bryan Kennard's: *Scenes for Charlie*, m. 188.



A5 harmonic B-flat5 harmonic

Figure 2.1. Harmonic and Alternative Fingerings.⁵

The last five measures of the cadenza bring back the cat toys. The oboist and the percussionist interact with alternating statements. I think the oboe represents Charlie’s thoughts and subsequent reactions by hitting the toys. The oboe quietly plays a descending minor third and the percussionist responds by dropping cat toys on the ground. The same thing happens again in m. 190 but the oboe is pitched higher and marked up one dynamic level. After the second round of toys falling to the ground, the oboe has a dramatic flourish up to F6 followed by one more descending minor third that fades to silence. If the oboist has trouble with the decrescendo on D6, I suggest adding the right-hand ring finger (See Figure 2.2).



Figure 2.2. D6 Fingering.⁶

⁵ Bret Pimentel, *Fingering Diagram Builder*, oboe, 2010-2021. <https://fingering.bretpimentel.com/#!/oboe/>

⁶ Ibid.

Measures 192-193 are marked “Lite improv. with bells and toys as you prepare bell sounds with mallets.” This round of special effects should be playful, imitating a cat knocking around toys or knocking objects off a table.

The cadenza is followed by a marked change of style in the C1 section. The tempo is marked at half note equals 120 but can also be felt in a fast four to bring out a bebop sound. Due to the tremendous speed, and extremely active jazz rhythms, this section should be practiced very slowly to achieve precision. Without a high level of preparation, the two parts will not easily synchronize. Measures 194-227 have a metronomic pulse in the vibraphone part. The oboe part sounds like an improvisation over the top, playing and resting, like one would hear from a live jazz solo. The rests give the illusion of a musician taking a moment to create the next statement. The oboist should use left-hand D-sharp in m. 213. In m. 214, make sure to cut off on time as the vibraphone hits beat two. The oboe’s C5 does not need to taper because the rhythm sounds much cleaner with an abrupt ending. Measures 217-218 are technically challenging. Downward slurs are a known difficulty on the oboe that can sound distasteful if not done well. Additionally, each downward slur changes octave, alternating between a thumb octave key note to a lower, non-octave key note (See Ex. 2.18).



Ex. 2.18. Bryan Kennard’s: *Scenes for Charlie*, mm. 217-218.

I recommend adding a crescendo under this gesture so that the air can assist in smoothing these rapid changes. The last note in m. 218 has a staccato marked underneath the slur. The oboist may choose to articulate this note to ease the difficulty. Alternatively, it is acceptable to cut off the end of the note abruptly. One could also add the G-sharp key to the previous F5 if the pinky is coming down late and causing a blip. In mm. 220-224 the oboist should focus on the rhythmic inflection and use a clear articulation to improve the jazz style. One suggestion is to add emphasis to beats one and three in m. 221, like a tenuto. The repeated B-flat-A-flat motive in mm. 222-224 can be enhanced by starting at a softer dynamic (*mp*) and increasing the volume by one dynamic level on each successive measure, ending with strongly articulated accents on the two A5 eighth notes (See Ex. 2.19).



Ex. 2.19. Bryan Kennard's: *Scenes for Charlie*, mm. 222-224.

According to Graiser, “I felt that the cymbal part in mm. 225-226 (and again at the end of the piece) called for a more articulate, ‘ride’ sound, and so I used my mallet handle, rather than the mallet head. In m. 225, I had to leave out the very first cymbal note in order to get into position for the rest.”⁷

⁷ Brian Graiser, percussion collaborator, to the author, email, 17 March 2021, Season Summers personal archive.

The trill in m. 226 should be from G-sharp to A natural, using the right-hand ring key for tuning (See Figure 2.3).



Figure 2.3. G-sharp4 Trill Fingering.⁸

A surge in volume builds momentum to an unaccompanied oboe solo at m. 227. This is another location where one can add some accents to enhance the style. I suggest leaning on the downbeat of beat three in m. 227, m. 229, m. 231 and m. 233 (See Ex. 2.20).



Ex. 2.20. Bryan Kennard's: *Scenes for Charlie*, mm. 227-234.

The percussionist could play from m. 234 to the end with just two mallets or could choose to use four. Using four mallets will provide “additional sticking options for the virtuosic material.”⁹ From mm. 235-240 the oboe and vibraphone play in unison. This synchronicity can be difficult if the downbeat of m. 235 is not aligned between the

⁸ Bret Pimentel, *Fingering Diagram Builder*, oboe, 2010-2021. <http://fingering.bretpimentel.com/#!/oboe/>

⁹ Ibid.

performers but the oboist can assist with a cue. Another focus for the oboist is making sure to cut off long notes slightly early, not only for breathing, but also to guarantee the next entrance is on time. In m. 237, there is a fingering combination of G-sharp, D-sharp, C-sharp that needs special attention. One could use left-hand G-sharp to right-hand D-sharp, sliding to C-sharp or press the left-hand G-sharp and D-sharp keys simultaneously and then move to C-sharp. Another option is right-hand G-sharp to left-hand D-sharp to C-sharp. Use whatever combination works best at the brisk tempo. Measure 238, between the F5 and C-sharp5, is a good place to breathe. In m. 239, I recommend feeling all the notes underneath a slur as one grouping to lighten the fingers. Use right-hand G-sharp in m. 241.

The main motive of this section is played by the vibraphone in mm. 246-247, making the rests easy to feel for the oboist. The music adds an additional nod to the traditions of jazz with the alternating statements made between mm. 246-253 (See Ex. 2.21).

246

Oboe

mp

Vibraphone

mp

250

Oboe

mp *cresc.* *mf*

Vibraphone

cresc. *mf*

Ex. 2.21. Bryan Kennard's: *Scenes for Charlie*, mm. 246-253.

This section is essentially “trading two’s,” meaning that the vibraphone will play the melody for two measures and then the oboe will play for two measures, each taking turns like the jazz version of call and response. Once m. 254 arrives, both parts are in unison again, exactly like in mm. 235-240.

Measure 261 begins the C2 section introducing a fugal concept with alternating entrances that overlap between the oboe and the vibraphone. The first statement is in the vibraphone in mm. 261-265 and the second statement is in the oboe in mm. 266-270 (See Ex. 2.22).

261

Oboe

f *mf* *mf*

Vibraphone

f

266

Oboe

Vibraphone

mf

Ex. 2.22. Bryan Kennard's: *Scenes for Charlie*, mm. 261-270.

Then, in m. 271, a rising eighth-note melody emerges from the oboe and is handed over to the vibraphone in mm. 273-275. The oboe melody from m. 235 returns in m. 276 while the vibraphone emphasizes the pulse with descending half notes. Mm. 281-282 showcase the running eighth note motive from mm. 258-259 in unison with the vibraphone and the oboe continues this melody in mm. 283-284. The vibraphone joins back with the oboe in mm. 285-286 for another challenging passage (See Ex. 2.23).

The image shows a musical score for two instruments: Oboe and Vibraphone. The Oboe part is on the top staff, and the Vibraphone part is on the bottom staff. Both parts are in treble clef and have a key signature of one sharp (F#). The Oboe part starts at measure 285, indicated by a '285' above the staff. The Vibraphone part starts at measure 285, indicated by a '285' above the staff. Both parts feature a rhythmic pattern of eighth notes with slurs and accents. The Oboe part has a downward slur from D-sharp5 to G-sharp4 in measure 285. The Vibraphone part has a similar pattern. The score ends at measure 286.

Ex. 2.23. Bryan Kennard's: *Scenes for Charlie*, mm. 285-286.

In the example above, the rhythm needs to be tight. Try grouping the three slurred notes with the following downbeat to encourage forward momentum. Spend time on the D-sharp5 to G-sharp4 downward slur in m. 285 to improve half-hole technique. Once the performers arrive at m. 287, the meter changes to 3/4 with the quarter note pulse staying the same. Measures 287-290 serve as a transition into the final section of the composition.

The final section, or coda, is the A2 section which brings back motives from the A1 section. The time signature shifts to 6/4 at m. 291 but the dotted half note pulse remains the same as the four previous 3/4 measures. The vibraphone has the same underlying rhythmic ostinato as used in the A1 section—although augmented and written in a different meter, it sounds identical (See Ex. 2.24 and Ex. 2.25).

Like a slow blues ♩. = 76

Medium mallets

pp *p* *pp*

Ex. 2.24. Bryan Kennard's: *Scenes for Charlie*, m. 1.

291

mf (pedal)

Ex. 2.25. Bryan Kennard's: *Scenes for Charlie*, m. 291.

The energy is beginning to wind down, especially in the floating melody of the oboe part. Both the register and the dynamic level descend as the end approaches. The oboist must make fingering decisions in three spots that have an F4 to a D4 (mm. 301-302, mm. 305-306, m. 310). I suggest using forked F for these passages because the unique tone color of forked F adds to the mellow feel and assists with the fingering transition to D4. In m. 301, the percussionist may find it necessary to “use the side of the handle, rather than the back end, in order to reach the cymbal and the low vibraphone note at the same time.”¹⁰ In m. 313, I again recommend using a forked F to keep the tone color consistent when you move to the harmonic fingering on the last note of the piece. The A-flat5 in m. 314 is marked as a harmonic fingering to create an ethereal tone and to assist with the *pp* volume (See Figure 2.4).

¹⁰ Brian Graiser, percussion collaborator, to the author, email, 17 March 2021, Season Summers personal archive.



Figure 2.4. A-flat5 Harmonic Fingering.¹¹

Below are a few tips that may help with preparation and performance of *Scenes for Charlie*. It is incredibly helpful to begin your practice with the score rather than the individual percussion or oboe part. In fact, either performer may choose to use the score for performance. Many sections that have been mentioned are difficult to align and playing from the score will expedite the learning process. If the oboist is not planning to play from the score, they could mark in the percussionist's composite rhythm to provide reliable cues. Suggested measures include m. 5, mm. 14-16, m. 21, m. 25, end of mm. 30-31, mm. 43-47, mm. 51-52, mm. 53-54, m. 79, mm. 84-88, mm. 95-97, mm. 112-114, m. 119, mm. 123-126, mm. 130-134, mm. 140-142, mm. 146-149, mm. 273-275, mm. 287-291, mm. 313-314 (See Appendix B).

The oboist should pay attention to the breathing plan—both timing and execution. Frequent breaths will help with punctuality since you will not need to move as much air in every spot. Cutting off the end of the note slightly before each breath will also assist with timing but make sure to end the note appropriately. Another challenge is the variety of styles explored throughout the piece. Push your creativity to find an assortment of tone colors and articulations. Vary the vibrato depending on the moment and use distinguishable dynamic levels. The percussionist and oboist should work together to try

¹¹ Bret Pimentel, *Fingering Diagram Builder*, oboe, 2010-2021. <http://fingering.bretpimentel.com/#!/oboe/>

out an array of cat toys to find functional options that create the effects preferred by the performers. That element should be fun.

Graiser suggests the following performance tips:

The score calls for ‘medium mallets,’ however I would suggest harder mallets are better options. A more articulate mallet is more evocative of the jazz styles at the heart of the piece, and it also makes the oboist's life a lot easier in terms of being able to hear the vibraphone part with clarity. As is often the case, some of the pedal indications were taken as suggestions, rather than requirements.

The vibraphone is typically drier in jazz playing than in classical/contemporary music, and the part is certainly busy enough that there is a real danger in letting the notes get too ‘washy.’ Despite its placement at the bottom of the staff, I chose to play the shaker in my right hand. After trying several options, I settled on using a Latin Percussion studio shaker (the black cylindrical kind). I had initially used a small egg shaker-type instrument, wanting to blend well with the oboe, but the larger and louder shaker turned out to be the best option.¹²

¹² Brian Graiser, percussion collaborator, to the author, email, 17 March 2021, Season Summers personal archive.

CHAPTER 3

Love's Last Gift

Thomas Juneau holds degrees in music theory, composition, and choral conducting. He is currently the Director of Choral Activities at Wagner College in New York. Juneau and I attended the same high school where we both performed in the band. During those years, I became familiar with his compositions. When I decided I wanted a choral piece dedicated to my Grandma, his name immediately popped into my mind. Juneau completed *Love's Last Gift* for oboe and choir, a ten-minute work, in November 2020. The text is from a set of poems by Dante Rossetti, each one detailing a different stage of life.

Movement One: Love's Last Gift

I. *Love's Last Gift*¹³

Love to his singer held a glistening leaf,
And said: 'The rose-tree and the apple-tree
Have fruits to vaunt or flowers to lure the
bee;
And golden shafts are in the feathered
sheaf
Of the great harvest-marshal, the year's
chief,
Victorious Summer; aye, and 'neath warm
sea
Strange secret grasses lurk inviolably
Between the filtering channels of sunk reef.

All are my blooms; and all sweet blooms of
love
To thee I gave while Spring and Summer
sang;

¹³ Dante Rossetti, *Ballads and Sonnets, first edition* (London: F.S. Ellis, 1881), 221.

Another burst of rhythm can be seen in mm. 12-13, where the oboe dances over sustained voices leading to a dramatic rit. before the a tempo in m. 15. The oboe line in m. 17 needs clear articulation where marked to highlight the opposing rhythm in the choir. The volume is marked piano in all parts; however, the oboist may need to play slightly louder. Both suggestions will help the oboe line project over the ensemble (See Ex. 3.2).

The image shows a musical score for measures 17-19. The Oboe part is in 3/4 time, starting at measure 17 with a piano (p) dynamic and a ritardando (rit.) marking. The vocal parts (Soprano, Alto, Tenor, Bass) are in 3/4 time and have lyrics: "fruits to vaunt or flow'rs to lure the". The score includes dynamic markings (p) and articulation markings (slurs) for the Oboe and vocal parts.

Ex. 3.2. Thomas Juneau's: *Love's Last Gift*, mvmt. 1, mm. 17-19.

If there is a delay in response from E-flat5 to E-flat4 in m. 19, the oboist can lift the half-hole finger after starting E-flat5 and place it down at the start of E-flat4. This additional movement may provide an articulation effect on the downward slur that makes for a smoother transition to the lower octave.

In m. 20, the oboe has moving eighth notes—the only moving part—and dictates the pacing of the rit. This eighth note motive bridges the A and B sections of the movement and sets up the new tempo at mm. 21 (See Ex. 3.3).

The musical score for Ex. 3.3 consists of five staves. The top staff is for the Oboe, starting at measure 20 with a treble clef and a key signature of two flats. It features a melodic line of eighth notes in measure 20, followed by a dotted quarter note pulse in measure 21. The dynamic is *p*. Above the staff, the tempo is marked "Andante" with a note equal to a quarter note. The four vocal staves (Soprano, Alto, Tenor, Bass) are arranged below the Oboe staff. Each vocal part has a dotted quarter note pulse in measure 21 with the lyrics "bee;" and "and". The dynamic for the vocal parts is *mp*. The bass staff includes a sub-octave 8 below the staff line.

Ex. 3.3. Thomas Juneau’s: *Love’s Last Gift*, mvmt. 1, mm. 20-21.

The B section changes to Andante in 6/8. The choir establishes the dotted quarter note pulse while the oboe arpeggiates over the top. In m. 23, the hemiola in the oboe part assists with the transition back into simple time. Measure 24 is in 2/4 and may need to be conducted in a subdivided two pattern to assist with the rit. This subdivision shifts the meter easily back into 4/4 at m. 25 (See Ex. 3.4).

23 *rit.* **Adagio Moderato**

Oboe

Soprano
shafts are in the fea-thered sheaf

Alto
shafts are in the fea-thered sheaf

Tenor
shafts of the

Bass
shafts of the

Ex. 3.4. Thomas Juneau's: *Love's Last Gift*, mvmt. 1, mm. 23-25.

The Adagio moderato tempo at m. 25 should be around quarter note equals 60. In this section, it is extremely important that the moving oboe line creates forward momentum leading to m. 30. If the section drags, breathing is extremely difficult because of the lack of rests leading into the section combined with the short length of rests in the Adagio moderato. Even at a good pace, the oboist may need to cut off the ends of notes that occur before the rests slightly early. This allows time to breathe while entering on time after the breath. An alteration for breathing can be made in m. 29. The choir changes chords on beat three allowing the oboist a moment to breathe before playing the 32nd notes on beat four. The flurry of notes is marked con moto and the next measure is Allegretto for solo oboe. The oboist may need to cue the conductor to cut off the choir on the downbeat of m. 30. This interjection provides a burst of energy that subsides with the

accented eighth notes on beat four. The accents combined with the rit. take you back into the Andante moderato (See Ex. 3.5).

The musical score for Ex. 3.5 consists of five staves. The Oboe staff begins at measure 29 with a half note, followed by a series of eighth notes with accents, marked *con moto*, *Allegretto*, and *rit.*, ending with a half note in the *Andante mode*. The vocal staves (Soprano, Alto, Tenor, Bass) have lyrics: "year's chief;" and "Vic - to - rious". The vocal parts are marked *f* (forte) and include a double bar line between measures 30 and 31.

Ex. 3.5. Thomas Juneau’s: *Love’s Last Gift*, mvmt. 1, mm. 29-31.

The Andante moderato at m. 31 should be the same tempo used in the beginning of the movement. The melody in the oboe line is drawn from m. 14. The texture and volume are full and joyous to represent the text, “Victorious Summer and ‘neath warm sea.” The oboist may choose to cut off the tie on the downbeat of m. 32 to create space for a breath. The tempo and volume relax in m. 34 with the oboes moving eighth notes setting the pace for the C section.

The Adagio moderato tempo at m. 35 should be around quarter equals 60. This section combines the soprano and alto voices into one line creating a lighter texture. The

oboist should use a delicate tone to blend with the gentle voices. The tempo and change of texture perfectly reflect the text, “Strange secret gardens lurk inviolably Between the filt’ring channels of sunken reef.” After four measures of rest, the oboe enters *pp* on E5 in m. 44. This note tends to be sharp on the oboe. Care must be taken to tune with the choir, who is sustaining G’s that continue to diminuendo into the *p* at m. 45. Using less vibrato may help the oboist blend into the major sixth interval. The conductor may also choose to resolve the soprano voices down to G3 in m. 44, as was the case with the accompanying recording. The written large leap may have been used to keep the sopranos within range, but the lower octave is likely achievable and easier to tune. Measure 44 could also be conducted as a fermata to make it easier to cue the downbeat of m. 45.

At m. 45, the tempo should pick up slightly to create forward momentum and highlight the tonality change. The dramatic crescendo in m. 49 leads to a forte arrival on m. 50. The oboist may choose to shorten the dotted half note in m. 50 to create time for a breath. I also suggest cutting off the end of m. 52 slightly early to breathe before m. 53. This breath helps the oboist reset their embouchure for B-flat3 in m. 53 and ensures comfort during the fermata, which could be quite long. The oboe holds an E-flat5 on beat three, during which the conductor will bring the tenor voices in and continue onto m. 54. In the score, the tenors enter on beat three with the oboe, and the fermata appears on beat one. Allowing the tenors to enter while the oboe holds beat three provides an opportunity for them to breathe (See Ex. 3.6).

53

Oboe

Soprano

Alto

Tenor

Bass

sang;

sang;

sang;

sang;

But

But

au-tumn (mm)

mm

pp

p

p

p

pp

Ex. 3.6. Thomas Juneau's: *Love's Last Gift*, mvmt. 1, mm. 53-54.

After the fermata, the oboist needs to keep the pitch down on D5. This is a naturally sharp note on the oboe. The choir enters *pp* and should also be mindful to keep the pitch up with proper support. The most gorgeous arrival, marked warmly, happens at m. 58. The lyrics “stops to listen” are incredibly appropriate since you cannot help but listen to the unified choir. In m. 61, the oboist should use left-hand F on beat three to right-hand F on beat four to get to the A-flat. The strengthening melody would be weakened by forked F. It is helpful to breathe in m. 62 after shortening the dotted half note. The added breath prepares the oboist for the huge crescendo with weighted tenuto quarter notes leading to a soaring E-flat6 in m.64. Since the choir is also forte, the oboe cannot be too loud, even in that register.

The solo oboe line from the end of m.66 to the downbeat of m. 68 controls the pacing of the rit. leading into the final Adagio. The performer's suggested ending tempo is quarter note equals 62. Since the tempo is already slower at the Adagio, I suggest delaying the rit. in m. 71 until the end of the measure. The oboe can lead to the last note and then decay with the voices to niente. To keep the pitch of G5 down and to dampen the bright color of the note, use more upper lip.

Movement Two: Through Death to Love

II. Through Death to Love¹⁴

Like labour-laden moonclouds faint to flee
From winds that sweep the winter-bitten wold,--
Like multiform circumfluence manifold
Of night's flood-tide,--like terrors that agree
Of hoarse-tongued fire and inarticulate sea,--
Even such, within some glass dimmed by our breath,
Our hearts discern wild images of Death,
Shadows and shoals that edge eternity.

Howbeit athwart Death's imminent shade doth soar
One Power, than flow of stream or flight of dove
Sweeter to glide around, to brood above.
Tell me, my heart,--what angel-greeted door
Or threshold of wing-winnowed threshing-floor
Hath guest fire-fledged as thine, whose lord is Love?

This movement was called “the special effects movement” by the composer. It features several unique touches that distinguish it from the rest of the composition. The two vocal percussion parts feature percussionists speaking a “ts” sound in various rhythms (mostly eighth notes). This often provides a pulse underneath a choral drone.

¹⁴ Dante Rossetti, *Ballads and Sonnets, first edition* (London: F.S. Ellis, 1881), 203.

between a perfect unison and a dissonant half step. The melodic content has a lot of chromaticism even though the movement is in the key of F major. Keeping an F drone going in at least one voice helps ground the tonality. Depending on the size of the choir, the drone can also make it difficult to hear the oboe articulation. The oboist can articulate firmly and/or leave small spaces between the longer notes if this is an issue.

Measures 15-16 are solo oboe and can be played freely. To ensure a tight ensemble at m. 17, the oboist may cue the choir on the downbeat. At m. 17, the choir sings the opening of the movement again, however, this time with narration. The narrator states, “Like labour-laden moonclouds faint to flee from winds that sweep the winter-bitten wold, Like multiform circumfluence manifold of night’s flood-tide.” The narration should finish by the end of m. 22 to ensure the alto and bass solos are heard in m. 23. It is possible for the conductor to narrate, if necessary.

The choir then sings the narrated text providing twelve measures of rest for the oboist. The choir cuts off as the solo oboe enters in m. 31. Again, the oboe is alone until beat two of m. 34 so the solo can be played freely. The next few measures utilize some contemporary oboe techniques. In mm. 36-37, the oboe alternates between the standard fingering for F-sharp5 and the harmonic fingering (See Ex. 3.8 and Figure 3.1).

Alternated Fingerings

Oboe

Tenor Solo

Soprano

Alto

Tenor

Bass

that a - gree of hoarse - tongued

that a - gree of hoarse - tongued

that a - gree of hoarse - tongued

that a - gree of hoarse - tongued

Ex. 3.8. Thomas Juneau's: *Love's Last Gift*, mvmt. 2, mm. 36-37.



Figure 3.1. F-sharp5 Harmonic Fingering.¹⁵

Measure 39 uses a multiphonic on the first half of the measure. The fingering that I used should work on Lorée oboes, but you may have to find another fingering if using a different brand of oboe (See Figure 3.2).

¹⁵ Bret Pimentel, *Fingering Diagram Builder*, oboe, 2010-2021. <https://fingering.bretpimentel.com/#!/oboe/>



Figure 3.2. Multiphonic Fingering.¹⁶

One reliable source for multiphonic oboe fingerings is *Oboe Unbound: Contemporary Techniques* by Libby Van Cleve.¹⁷ The composer specifically wanted a C6 in the multiphonic and said that including an F-sharp would be a bonus. These preferences give the oboist room to experiment with various fingerings and sounds. I chose the fingering in Figure 3.2 not only for the pitches, but also for the aggressive sounding growl it provides. The multiphonic is followed by C6 under a fermata, which should be extremely bright and loud with boisterous vibrato. To further enhance the character, you can physically use an aggressive, upward moving cut off to contrast this exploratory section with the opening's simplicity.

The choir enters *pp* on beat four of m. 39 after the oboe cuts off the fermata. The oboe entrance in the next measure should blend delicately into the choral texture, matching pitch with the altos and basses. A dramatic crescendo into m. 42, arrives at *ff* in the oboe line even though the choir drops out. The breath marks marked on the bar lines between mm. 43-44 and mm. 44-45 indicate that the oboist should lift and/or pause slightly for increased anticipation (See Ex. 3.9).

¹⁶ Ibid.

¹⁷ Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (London: Rowman & Littlefield, 2014), 41-48.

42

Oboe *ff* *rit.* *a tempo* *f* *p*

Tenor Solo *p* Tenor Solo
E - ven

Soprano *pp*

Alto *pp*

Tenor *pp* Oo

Bass

Vocal Percussion 1 *p* ts-ts-ts-ts-ts

Vocal Percussion 2 *p* ts-ts

Ex. 3.9. Thomas Juneau's: *Love's Last Gift*, mvmt. 2, mm. 42-46.

In m. 46, the melody is in a tenor solo, echoed by the oboe in m. 47. This exchange continues to m. 59. During this passage, the sopranos and altos sing an “ah” vowel but the tenors and basses sing “oo.” Juneau used the vowel differences to change the choral timbre from that in the opening. In m. 49, the oboist can add their fifth and sixth fingers to the C5 to simplify the movement to D-flat4 on beat four. This adjustment has minimal effect on pitch and tone on most oboes and requires less finger movements on the downward slur (See Ex. 3.10).



Ex. 3.10. Thomas Juneau's: *Love's Last Gift*, mvmt. 2, m. 49.

Measure 58 brings the return of the A section. The choir sings a simple introduction for the oboe melody in m. 62. The only deviation from the opening is in the vocal percussion parts, which are simplified. Additionally, there is an unexpected character change in m. 67, launching the Largo coda. The coda begins softly with unison text and rhythm in the choir, while the oboe floats over the top building to one last arrival. The ensemble crescendos together to forte in mm. 70-71 followed by an immediate drop in volume and energy. The oboe decrescendos with the choir, floating up to C6 and fading into nothing as the vocal percussion ends the movement alone.

Movement Three: Fanfare for Spring

III. For Spring¹⁸

What masque of what old wind-withered New-Year
Honours this Lady? Flora, wanton-eyed
For birth, and with all flowrets pranked and pied:
Aurora, Zephyrus, with mutual cheer
Of clasp and kiss: the Graces circling near,
'Neath bower-linked arch of white arms glorified:
And with those feathered feet which hovering glide
O'er Spring's brief bloom, Hermes the harbinger.
Birth-bare, not death-bare yet, the young stems stand
This Lady's temple-columns: o'er her head
Love wings his shaft. What mystery here is read
Of homage or of hope? But how command
Dead Springs to answer? And how question here
These mummers of that wind-withered New-Year?

¹⁸ Dante Rossetti, *Ballads and Sonnets, first edition* (London: F.S. Ellis, 1881), 312.

The third movement is the fastest, most energetic movement, written in 3/8, and felt in one. The text includes several questions casting an inquisitive and uncertain tone which is reflected in the harmonic structure. One of the most difficult tasks is rhythmically synchronizing the oboe line with the choral entrances. Rhythmic integrity is incredibly important throughout. Most of the eighth notes should be lifted and bouncy to help with style and synchronicity and often function as a pickup note to the next measure (See Ex. 3.11).

With Energy! ♩. = 90

Oboe

Soprano

Alto

Tenor

Bass

Ex. 3.11. Thomas Juneau's: *Love's Last Gift*, mvmt. 3, mm. 1-2.

Another difficulty is aligning the oboe articulation with the choral consonants. I found it helpful to listen carefully to the choir, as if I was in the choir, and play as part of the ensemble, rather than aligning the articulation with the conductor's beat.

A triumphant bugle call by the oboe opens the movement with the choir entering at m.5. The oboist should use a bright tone and fast vibrato to honor the composer's "With Energy!" marking. C6 naturally has the characteristic tone required for this movement and can be used as inspiration. The choir enters on a C major chord while the oboe sustains G5 in mm. 4-7. G5 functions as the fifth of the tonic triad but it still may be necessary to keep the pitch down. The oboe entrance in m. 13 should have a similar tone and vibrato to the opening but at a mp dynamic. This statement sounds more introspective. In m. 17, the choir answers the oboe setting up a call and response form. In m. 21, the oboe arpeggiates the choral harmony, fitting into the ensemble texture. In contrast, m. 26-27 alternate rapid entrances between the choir and the oboe. This is an example of where phasing may be an issue. The composite rhythm is a conversation of running eighth notes between the oboe and vocal lines. This happens several times and may cause ensemble timing problems (See Ex. 3.12).

The image shows a musical score for five parts: Oboe, Soprano, Alto, Tenor, and Bass. The score is for measures 26-27. The Oboe part starts at measure 26 with a treble clef and a key signature of one flat. The vocal parts (Soprano, Alto, Tenor, Bass) all have treble clefs. The Soprano and Alto parts have lyrics 'Flo-ra!' under the notes. The Tenor and Bass parts have lyrics 'Flo-ra!' under the notes. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The Soprano and Alto parts have *f* in measure 26 and *mp* in measure 27. The Tenor and Bass parts have *f* in measure 27. The Oboe part has a pickup note in measure 26 and a whole note in measure 27.

Ex. 3.12. Thomas Juneau's: *Love's Last Gift*, mvmt. 3, mm. 26-27.

The pickup to mm. 31 is subito piano, following the forte in mm. 29-30. All parts are marked at the same volume here as the voicing weaves three differing lines together to form a complex texture. Text is varied between the female and male voices and the oboe is separate from them as well. A decisive arrival of the entire ensemble on m. 35 holds at forte for two measures before making a gradual decrescendo to piano in m. 44. The texture is thinned underneath the oboe line. The male voices are featured after the female voices drop out in m. 39. A unified text is sung softly at m. 44 as the oboe holds out a piano C4. Care must be taken to balance to the choir, since this range of the oboe can easily overpower a soft choir.

The choral rhythm is again supplemented with the oboe line in mm. 49-59, forming a running, machine-like composite rhythm. Measure 56 introduces sixteenth

notes in the oboe line that launch the ensemble into the Andante moderato at m. 40. The Andante moderato is a clear departure from the A section. Besides the tempo change, it moves into simple time (4/4 and quarter note equals 80), modulates to A-flat major, and arrives on the oboe's brilliant E-flat6. Upon arrival, the energy immediately declines, as does the volume. This brief interlude features staggered entrances in the vocal lines: tenor, soprano, bass, then alto, while the oboe plays a descant over the text, "Neath bower linked arch of white arms glorified, with those feathered feet, which hovering glide, O'er Spring's brief bloom." The harmony establishes a thick, lush texture. It is gentler than the A section, using softer volumes, lower tessitura/voicing, and more legato articulations. The rit. in mm. 70-71, is followed by a brief pause, or slight fermata, on beat four where the sopranos sing "brief" before the recapitulation.

Measure 72 is marked Tempo I and returns to the A theme. This time, it is marked piano, and I suggest playing the theme legato for heightened contrast. The oboe entrance in m. 81 is the only moving line and should arrive on F6 decisively in m. 84. It is difficult to continue to crescendo after the F6, especially since the pitches descend. Furthermore, it may be a challenge to emerge from the texture in m. 87 because the choir is also forte.

Articulate the tenuto markings in m. 90 clearly or they will sound slurred. The decrescendo in m. 95 needs to be strictly in time. Focus must stay on the choral rhythms to fit within the texture. From m. 97 to the end, the tessitura of the oboe line makes it difficult to be heard as the choir continues to grow in volume. One option is to allow a brighter oboe tone to cut through the texture. The last note should ring but needs to cut off with the choir.

Movement Four: Silent Noon

IV. *Silent Noon*¹⁹

Your hands lie open in the long fresh grass,--
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup-fields with silver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky:--
So this wing'd hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

The cantabile opening features solo oboe playing a heartfelt melody. This movement portrays the sincere appreciation of true love, enhanced by the fact that time is fleeing. The first note is a D-flat4 at a p volume. D-flat4 can be difficult to play softly and in tune on the oboe. If so, the volume can be elevated slightly while remaining in the cantabile character. Another tactic is to focus on the intended tone quality, or character, instead of the volume. The choir enters at m.5, at which point the tempo should be established. Volume and balance are delicate throughout the movement. The oboist must listen carefully to adjust to the choir. They should rely more on their judgment than on the dynamic markings since this aspect will change drastically depending on the size of the choir. I also suggest adding in more crescendos and decrescendos than are marked in the music to emulate the vocal shapes coming from the choir.

¹⁹ Dante Rossetti, *Ballads and Sonnets, first edition* (London: F.S. Ellis, 1881), 181.

In m. 11, the oboist slurs down from E-flat5 to A-flat4. Care should be taken to move the half hole finger swiftly. The A-flat key can be placed down early on the E-flat to minimize finger movements. This will only work if the instrument is well-adjusted. The first convincing arrival point is on the downbeat of m. 23. Everyone is marked forte for the first time as the voices marry in unison pitch and rhythm. The full volume and texture require a clear articulation from the oboe and may also need a slight lift between the articulated notes. The downbeat of m. 25 may be shortened to create a place to breathe. In m. 26, the oboist again needs to be mindful of half hole technique. They can use the same suggestion I made for m. 11. There is a decrescendo marked on D-flat4 in m. 28. To make that dynamic change easier on the oboe, I suggest adding a crescendo into the downbeat of m. 28. The oboist may choose to breathe in m. 28 on the rest on beat three. If so, set the embouchure quickly to come in musically and on time after the breath. The D-flat4 is often unresponsive at softer volumes and may need more prep time from the embouchure than other notes.

Use a delicate tone and character in mm. 32-33 as the choir sings, “still as the hourglass.” This is followed by a dramatic crescendo in m. 34, which leads to the final—and most dramatic—forte, highlighting “So this wing’d hour is dropt to us from above.” In m. 35, use a full tone with a singing vibrato to match the choir’s energy. The upper tessitura of the oboe may be enough to cut through the choir, but it may also be hard to hear the oboe there. At the end of m. 39, the word “silence” is depicted with a grand pause. The oboe enters alone on beat one of the following measure, followed by the choir on beat two. The solo entrance needs to be extremely gentle, and care should be taken to keep the pitch down on D-flat5—half hole notes are often sharp on the oboe. The three

D-flats in a row in mm. 40-41 need to be articulated clearly to ensure the rhythm is heard. In m. 42, I suggest using left-hand E-flat to right-hand E-flat on beat three and left-hand F to right-hand F on beat four to avoid using forked F. This melody is exposed, and the tone of forked F is easily noticed on most oboes (See Ex. 3.13).

The image shows a musical score for measures 40-44. The Oboe part begins at measure 40 with a piano (*p*) dynamic. The vocal parts (Soprano, Alto, Tenor, and Bass) enter at measure 42 with the lyrics "was the song of love." The score is written in a key signature of three flats and a common time signature.

Ex. 3.13. Thomas Juneau's: *Love's Last Gift*, mvmt. 4, mm. 40-44.

The oboist must listen to the choir carefully in m. 44. The oboe cuts off after beat one and the choir enters on beat two. There should be a connection between the parts but there should also be enough time to breathe (See Ex. 3.14).

44

Oboe

Soprano *p*
was the song of love.

Alto *p*
was the song of love.

Tenor *p*
8 was the song of love.

Bass *p*
was the song of love.

Ex. 3.14. Thomas Juneau's: *Love's Last Gift*, mvmt. 4, mm. 44-46.

The oboe leads the ending of the movement with moving eighth notes over the choir's sustained "was the song of love." The oboist should lean on the downbeats to clarify the natural rhythmic inflection. The oboist's final note of the movement is the fifth of the chord and pitch should be slightly elevated. Listen carefully to the choir for tuning.

Breathing is an issue for the oboist throughout *Silent Noon*. Devise a reliable breath plan. Cutting off notes early may help with breathing, and enhance rhythmic clarity in the context, just like using purposeful articulation even when the texture is legato. The oboist also needs a reed with unfailing low note response, particularly with a dependable D-flat4. Test your reeds by entering on D-flat4 softly, as well as entering louder and fading into nothing. Be sure to check the tuning to confirm that the pitch is not flat.

Choral Rehearsal Considerations²⁰

In movement I, warmup exercises on solfege should be used to reinforce staggered entrances in mm. 9-12. The E-flat of the alto line must be consistently reinforced through duets and trios and is essential to the pitch accuracy of the soprano's 1 and 2. Additionally, it is important to build the chord in mm. 12-13 by moving up stepwise from the basses, afterward separating each pitch (See Ex. 3.15).

Oboe

Soprano

Alto

Tenor

Bass

leaf, and said, and said:

leaf, and said, and said:

leaf, and said, and said, and said:

leaf, and said, and said, and said:

Ex. 3.15. Thomas Juneau's: *Love's Last Gift*, mvmt. 1, mm. 9-12.

Focus exercises that reinforce the timing of the beats are vital to coordinating the relationship between the ritardando in m. 13 and the espressivo of m. 14. Clarifying and simplifying the ictus will help to establish the change in tempo at m. 15. Measures 23-25 should be rehearsed out of context to work on the transition. This conductor suggests a subdivided-two conducting pattern to effectively transition from m. 24 to m.25. One can start with only the subdivided text for timing and then pitch can be added (See Ex. 3.4). It is also advisable to pace the ritardando in mm. 19-20 in a manner that seamlessly transitions into the new tempo at m. 21. A solfege layering exercise can be used to assist the sopranos and altos with their pitches in mm. 48-49. Like the suggestion for mm. 9-12, you

²⁰ Patrick Callaghan to the author, email, 22 October 2021, Season Summers personal archive.

can work on the chord at m. 56 through solfege and intervals. Count singing in mm. 61-62 will help establish rhythmic motion and reinforces the instances where the text is vertically aligned.

Movement II is built upon half-step motion. A drill in which the ensemble sings eight separate pulses on [do] up from an F-natural, with each pulse having a slightly higher pitch until they arrive on a G-flat. This can also be used for a descending half step. Solfege chord building and interval singing are useful for mm. 9-14 when built around an F-natural. Basses can sing the tenor pitches in mm. 27-30 to cement intervals before dropping the octave. To assist with finding pitch after the fermata in mm. 39, the choir can practice singing a D-natural dominant-seventh chord and use it as a reference for the tritone leap for the basses on beat four. The tenor solo at mm. 46 can be rehearsed in unison with the oboe before singing as written. The tenor soloist has an F-natural on beat four of m. 57 that can be used as a reference pitch for the choir's entrance on the downbeat of m. 58.

Movement III should initially be rehearsed with text only. Cutoffs can be very challenging. When a breath is necessary communally, or individually, singers should truncate the previous note rather than delaying the upcoming note. Flipping the [r] of every applicable word will help with textual rhythm. Some eighth rests will not provide enough time for a full breath and will cause tension in the singing. A longer breath should be encouraged when possible. If this forces any singer to miss a particular portion of a vocal line, he or she should only reenter when it is possible to do so in a timely manner. It is best to maintain a full inhalation position to prevent holding and clenching in the throat. In m. 45, "Zephyrus" can be broken down to create rhythmic clarity. Beat one is 'Ze' and beat two can become two-sixteenth notes speaking 'phy' and 'rus' (See Ex. 3.16).

45

Oboe

Soprano
Ze-phyrus, with

Alto
Ze-phyrus, with

Tenor
8
Ze-phyrus, with

Bass
Ze-phyrus, with

Ex. 3.16. Thomas Juneau's: *Love's Last Gift*, mvmt. 3, m. 45.

In the final measure, it may sound better to have only one soprano leap up to C6. At m. 60, it may be easier to use la-based minor in pitch preparation.

Movement IV is best rehearsed with solfege. The singers should incorporate the final consonants of the text in time with the solfege during this stage of rehearsal. Measures 44-46 can be broken down into duets and trios to isolate pitches. The most challenging aspect of the final movement is the multitude of rubato moments. This can also be rehearsed when only speaking the text. Clarity in conducting pattern is essential to the timing of these final three measures.

CHAPTER 4

But Joy Comes in the Morning

William ‘Bill’ Brusick holds degrees in music education and composition and is currently the Minister of Music at Trinity Lutheran Church in Spring, TX. He regularly composes new music for his church services and special programs. These new works are often written for full orchestra and feature an eclectic mix of inspirations, making them incredibly rewarding to play. I have played English horn for these special programs for many years and have gotten to know his exciting writing style. Dr. Brusick completed *But Joy Comes in the Morning* for oboe and organ, a ten-minute work, in July 2020. The title comes from Psalm 30:5, “weeping may endure for the night, but joy comes in the morning.” The reference is not only appropriate because of the pandemic we have endured over the past year but also because of the dedication. I commissioned this piece in honor of my aunt, Twila Richardson, who passed away in 2019. The music embodies her faithful character and optimistic spirit.

The first movement is Adagio con espressione and portrays the peace and inner strength from having strong faith in a higher power. The eight-measure organ introduction sets a reverent or spiritual tone reminiscent of a church service altar call. The organist may take time in m. 8 and need to cue the oboist’s entrance in m. 9. The oboe enters on C4 at mp in m.9 after a decrescendo from the organ. The first note should be gentle with a vibrant tone and immediately begin to grow. The *molto leg.* instruction suggests the use of a light articulation. Care should be taken to shape the phrase, in tandem with the organ, using the written dynamic markings. I suggest keeping the air going through the eighth rest in m. 11 to connect the two statements (See Ex. 4.1).

The image shows a musical score for Oboe and Organ. The Oboe part is on a single staff in treble clef, starting with a box containing the number '9'. The Organ part consists of two staves, treble and bass clef. The Oboe part ends with a descending seventh interval. The Organ part has a dotted eighth note-sixteenth note on beat four of measure 23. The Oboe part returns in measure 24.

Ex. 4.1. William Brusick's: *But Joy Comes in the Morning*, mm. 9-14.

The melody shown in Ex. 4.1 ends with a descending seventh. If tuning the large leap is difficult, one can practice playing the final note up an octave, resolving by a half or whole step instead, to place the pitch of both notes more accurately, then return to the printed octave. Another large leap happens in m. 18. The oboe slurs from G5 to G4 at the end of the measure. Keep the air blowing toward the lower G, like a small crescendo, to help the G4 respond on time. I also suggest saving the printed decrescendo for beat four, rather than beginning on beat three. After a five-measure organ interlude, the oboe returns. It is important to note the organ has a dotted eighth note-sixteenth note on beat four of m. 23. The printed rit. may make the oboist's entrance in m. 24 difficult so writing the organ cues is suggested. (See Ex. 4.2).

The image shows a musical score for two instruments: Oboe and Organ. The Oboe part is written on a single staff with a treble clef. It begins with a whole rest in measure 23, followed by a pickup note (a quarter note) in measure 24. The Organ part is written on two staves (treble and bass clefs) with a grand staff bracket. It plays a melodic line in measure 23 and continues in measure 24. The score includes dynamic markings such as *mf* and *rit. a tempo*. The key signature has two flats (B-flat and E-flat).

Ex. 4.2. William Brusick's: *But Joy Comes in the Morning*, mm. 23-24.

Measure 24 should have a full and vibrant tone color. The ensuing melody builds to m. 27 and then relaxes in volume. The performers may choose to play with some rubato as well. If used, a slight relaxation allows the melody, and the oboist, to breathe on the eighth rest. The added delineation also helps the oboist change character for the pickup notes into m. 28. This phrase is softer and gentler, building to a *mf* arrival in m. 31. The pickup notes to m. 32 start a *molto rit.* and a decrescendo into m. 33. The *a tempo* should be extremely soft and delicate in nature until the crescendo in m. 36 (See Ex. 4.3).

The image shows a musical score for Oboe and Organ, measures 31-33. The Oboe part (top staff) begins at measure 31 with a triplet of eighth notes marked *mf*. A slur covers measures 31 and 32, with a dynamic change to *p* at the start of measure 33. The Organ part (middle staves) also begins at measure 31 with a slur and a dynamic change to *p*. Measure 33 is marked *a tempo*. A *rit.* marking is present above the Oboe staff between measures 32 and 33. A box around the number 33 indicates the end of the excerpt.

Ex. 4.3. William Brusick's: *But Joy Comes in the Morning*, mm. 31-33.

Measure 37 should be subitissimo *p*, which may make the downward slur from A5 to A4 more challenging. Using only the second octave key, rather than the first and second, and keeping the air moving through the lower note may prevent an unpleasant and bumpy interval. Measures 37-40 feature several stress/release moments, all within a *p* to *mp* context. The duet between the oboe and organ in mm. 41-42 provides an embellished contrast to the previous phrase (See Ex. 4.4).

The image shows a musical score for two instruments: Oboe and Organ. The Oboe part is in the upper staff, marked *mf*, and features a melodic line with triplets. The Organ part is in the middle staff, marked *Gt.*, and features a similar melodic line with triplets in the right hand and chords in the left hand. A separate bass line is shown below the Organ part.

Ex. 4.4. William Brusick's: *But Joy Comes in the Morning*, mm. 41-42.

In m. 43, the oboe continues melodically without the organ harmonizing. I suggest adding a tenuto over the first note of the sextuplet in m. 44 if you need to slow the fingers down. Measure 45 uses left-hand F on beat one and right-hand E-flat shifting to left-hand E-flat on beat two. I suggest this fingering combination to avoid using forked F on a strong downbeat. Think of beat four subdivided as 4+4 to improve rhythmic evenness. I suggest a small decrescendo on the downbeat of m. 46 followed by a crescendo starting on beat two. This dynamic change defines the line between gestures. Crescendo up to full volume in m. 47.

An organ solo in mm. 48-50 uses the melody previously stated by the oboe in mm. 41-42. The oboe takes over the melody in m. 51. This powerful section uses the first *f* marking of the piece. Forward momentum is indicated here with volume and rhythm and the oboist should maintain full energy and active vibrato. Then, in mm. 53-56, the climax starts to wind down, decreasing the volume and slowing the tempo. The organ

takes the lead on the rit. in mm. 55-56. Measure 56 is a transition point where the organ solo ends with an eighth rest, providing a lift before the oboe entrance. The oboe should begin *a tempo*, bringing the opening melody back again, this time unaccompanied. I suggest using a different melodic shape here for interest. I used a crescendo to beat one of m. 58, a decrescendo to beat three of m. 58, a crescendo from beat four of m. 58 to the downbeat of m. 59 followed by a decrescendo. I repeated this shape in mm. 60-62. In m. 59, the organ plays an E6 on beat three. The oboe must listen to the pitch carefully because the oboe's E5 in m. 60 is usually sharp and must match the organ (See Ex. 4.5).

The image shows a musical score for Oboe and Organ. The Oboe part is written on a single staff in treble clef. It begins in measure 56 with a pickup note (quarter rest followed by a quarter note), marked *mp*. The Organ part is written on two staves (treble and bass clefs) and begins in measure 56 with a solo, marked *p*. The tempo is marked *a tempo* above the Oboe staff. The score covers measures 56, 57, 58, and 59.

Ex. 4.5. William Brusick's: *But Joy Comes in the Morning*, mm. 56-59.

After a brief organ interlude, the oboe enters with a pickup note to m. 68. To prepare for the descending leap from A4 to B3, make sure the air is suitable for B3 before moving the fingers. Gentle finger pressure also helps. You must use forked F on beat four because it follows a B3. Crescendo into beat three of m. 69 and then subito *p* on beat four. The solo oboe melody in mm. 70-71 is *rubato* and a *molto rit.* is added in mm. 72-

73. The oboe controls the pacing of the rit. in m. 72 but, without rhythmic movement in m. 73, the sense of time will be defined by the organ entrance at m. 74, where the tempo is reestablished. The oboe holds C6 for nine beats in mm. 73-75 with a decrescendo from *mf* to *p* in m. 73. The oboe should hold the piano volume throughout m.74 instead of continuing with the decrescendo (See Ex. 4.6).

The image shows a musical score for Oboe and Organ. The Oboe part is in the upper staff, starting at measure 72. It features a triplet of eighth notes, followed by a dotted quarter note and a half note. A decrescendo hairpin is shown from measure 72 to 75, with dynamics *mf* and *p*. A box labeled '74' is placed above the Oboe staff in measure 74, with 'a tempo' written below it. The Organ part is in the lower staves, starting at measure 74. It consists of chords in the right hand and single notes in the left hand. The Organ part enters in measure 74 with a piano (*p*) dynamic.

Ex. 4.6. William Brusick's: *But Joy Comes in the Morning*, mm. 72-75.

In mm 78-81, the organ plays the oboe melody from mm. 37-40. The oboe enters next in m. 80 with a counter melody that builds in energy to *mf* in mm. 82-83. Measures 84-85 have a rit. leading to a *Meno mosso* at m. 86. Playing the pickup notes to m. 86 in the new tempo makes it easier for the oboe and organ to play together (See Ex. 4.7).

The image shows a musical score for Oboe and Organ, measures 84-86. The Oboe part is in the upper staff, starting at measure 84 with a 'rit.' marking and a 'Meno mosso' marking. The Organ part is in the lower staff, starting at measure 84 with a 'Sw.' marking and a 'mp' marking. The Organ part has a crescendo line over measures 84-86. The Oboe part has a decrescendo line over measures 84-86.

Ex. 4.7. William Brusick's: *But Joy Comes in the Morning*, mm. 84-86.

From mm. 86-88 the tempo stays the same but the volume decays. The final measure is a C-major chord. The organ's entrance on the downbeat of m. 89 marks the oboe's cut off and may need a cue from the organist. After a short space, the next movement is marked *attacca*.

The oboe begins the *Allegretto* second movement solo, representing the feeling of joy that comes with morning. This movement depicts the optimism and energy of a fresh start as well as the peace that comes from healing after a loss. Be aware of the registration changes that need to be made to the organ. Check with the organist to see how much time they need to prepare for the *Allegretto*. The tempo is marked quarter note equals 120. This is the fastest tempo suggested. The movement also works well at slightly slower tempos. Another challenge is the high volume of accidentals. They may make it difficult to play quickly at first and will likely take some time to learn with confidence.

Measures 94-97 are organ solo and feature a syncopated accompaniment that sets the stage for the return of the melody at m. 98 in the oboe line. Measure 98 takes the previously brief statement from the beginning of the movement and develops it further. This is the first full statement of the theme. In mm. 102-103, the oboe has sustained *fp* pitches. These notes pass quickly at performance tempo and need to be punched swiftly to crescendo back up to *f* in time (See Ex. 4.8).

The image shows a musical score for Oboe and Organ, measures 102-103. The Oboe part is written in a single staff with a treble clef and a key signature of one flat. It features a melodic line with dynamics *f*, *fp*, *f*, and *fp*. The Organ part is written in two staves (treble and bass clefs) with a key signature of one flat. It features a syncopated accompaniment with dynamics *Gt. f*. The score includes measure numbers 102 and 103.

Ex. 4.8. William Brusick's: *But Joy Comes in the Morning*, mm. 102-103.

Measures 104-105 have a series of staccato eighth notes in the oboe and the organ. It is important that the articulation matches between instruments. The oboist should use their air to create a melodic shape otherwise the notes may sound pecky. I suggest growing to beat three and then coming away in both measures. The gesture in mm. 106-107 should have a tenuto effect on the downbeat, leaning on the downbeat to lift off the last note of the slur. The staccato under the slur is not intended to be articulated. Instead, the end of the note should be cut off abruptly. Measures 108-109 feature another *fp* note in the oboe line, followed by a crescendo. To make the crescendo

easier, each half note can be one dynamic level louder than the previous. The organ is playing sixteenth note runs throughout these two measures. Align the oboe articulation of each half note with the beginning of the organ scale (See Ex. 4.9).

The image shows a musical score for two instruments: Oboe and Organ. The Oboe part is written on a single staff in treble clef, starting at measure 108. It consists of two measures of half notes. The Organ part is written on two staves (treble and bass clefs) and also starts at measure 108. The right hand of the organ plays a sixteenth-note scale, while the left hand plays block chords. A dynamic marking of *fp* (fortissimo piano) is placed at the beginning of the organ part. The organ part continues through measure 109.

Ex. 4.9. William Brusick’s: *But Joy Comes in the Morning*, mm. 108-109.

Measure 110 needs left-hand E-flat and forked F on beat two. Measure 111 has an accent on the downbeat. This note needs enough length to hear tone and vibrato but be careful not to be late to the next note. Use increased air pressure to launch up to D6 on beat three. If D6 does not speak easily, pretend you are going to play a higher note even though you will finger D6. This mental trick may help you find the necessary air pressure to achieve immediate response.

Measures 112-116 are solo organ playing the second movement’s opening melody. The last note of m. 117 functions as a pickup to m. 118 and the last note of m. 119 functions as a pickup to m. 120. Measure 120 is a good place to drop in volume, making the following crescendo easier to play and more obvious to hear. Measure 125 should be as loud as possible. It is unison with the organ and the oboe sound can easily

get lost. To hear the accent on the downbeat of beat four, I chose to back off on the next note rather than emphasizing the downbeat. The low register makes it difficult to play extremely loud without accidentally hopping up the octave (See Ex. 4.10).

The image shows a musical score for measures 125-135. The Oboe part is in the top staff, marked *ff*. The Organ part is in the middle two staves (treble and bass clefs), marked *ff*. The Organ part features a complex rhythmic pattern with many sixteenth notes. The bottom staff shows a simple bass line with quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Ex. 4.10. William Brusick's: *But Joy Comes in the Morning*, m. 125.

At m. 126 the organ solo drops suddenly down to *mp* with a legato melodic sequence. The oboe line punctuates the suspensions in the organ melody in mm. 129-133 with a simple quarter note line. The quarter notes are marked *molto legato* and can be thought of as having a tenuto on each note. The last two notes of m. 133 are pickups into a new melodic statement in the oboe. The written flourishes lead to beat two in mm. 134-135. Measures 136-137 can be treated like a Baroque sequence, with each ascending statement played one volume louder (See Ex. 4.11).

The image shows a musical score for Oboe and Organ, measures 134-137. The Oboe part is in the upper staff, starting at measure 134. It features ascending eighth-note scales with triplets and a forte dynamic. The Organ part is in the lower staves, providing harmonic support with sustained chords and a melodic line in the bass.

Ex. 4.11. William Brusick's: *But Joy Comes in the Morning*, mm. 134-137.

In mm. 138-140, the organ plays the main theme while the oboe ornaments with ascending scales on beats three and four. The oboe and organ join forces in mm. 141-142 with staccato eighth notes. As previously discussed from mm. 104-105, the articulation needs to match between players. This section is derived from m. 98. The organ states the melody in mm. 143-144 then hands it to the oboe in mm. 145-146. In m. 149, the composer gave the descending scales to the oboe this time, compared to mm. 108-109 in the organ part. They start on a new pitch every two beats and almost every note has an accidental. The notes spell out G-flat major, E-flat melodic minor, G-flat major and A-flat melodic minor scales respectively. Identifying and isolating these scales for slow practice is essential and will allow the oboist to master them quicker. Mark alternative fingerings on the part as needed. The two eighth notes at m. 151 should be staccato (See Ex. 4.12).

Ex. 4.12. William Brusick's: *But Joy Comes in the Morning*, mm. 149-151.

Beginning at m. 151, the organ has a recurring one-measure motive that establishes pulse and character. The oboe enters in m. 155 with a Baroque influenced section that complements the organ motive. No dynamic shapes are provided in the music, so the oboist needs to create melodic interest. Measures 163-166 have the organ stating the theme before handing it to the oboe, which is the opposite order than starting in m. 116. Then, the oboe has two beats of pickup notes leading to the melody in m. 167 (See Ex. 4.13).

Ex. 4.13. William Brusick's: *But Joy Comes in the Morning*, mm. 163-166.

In m. 169, I suggest playing this statement at forte and then playing the next statement as an echo. This creates more dynamic contrast and prepares you nicely for the crescendo in m. 171. Measure 173 is derived from m. 126, with the *molto leg.* quarter notes in the oboe line highlighting the organ suspensions. The pickup notes to m. 181 mark the beginning of the final section. For two measures, the oboe and organ trade the two sixteenth-note and eighth-note motive back and forth (See Ex. 4.14).

The image shows a musical score for two instruments: Oboe and Organ. The Oboe part is written on a single staff in treble clef, starting at measure 181 with a pickup note (a dotted quarter note) followed by a series of sixteenth notes. The Organ part is written on two staves (treble and bass clefs) in a grand staff. The organ part starts at measure 181 with a series of eighth notes in the bass line, creating a driving rhythm. The score is marked with a dynamic of *f* (forte) for the Oboe and *Gt. f* (Grand Forte) for the Organ. A box labeled '181' is placed above the Oboe staff at the beginning of the section.

Ex. 4.14. William Brusick's: *But Joy Comes in the Morning*, mm. 181-182.

The oboe plays running sixteenth notes in mm. 183-184 over the organ's driving downbeats. Measures 185-186 are marked quasi cadenza with a *molto rit.* The oboist builds in volume to *ff*. This continues to intensify until the oboe reaches a soaring F-sharp6. This should be a very powerful moment (See Ex. 4.15).

The image shows a musical score for Oboe and Organ, measures 183-186. The Oboe part is in the upper staff, starting with a melodic line in measure 183. The Organ part is in the lower staves, providing harmonic support with chords and a bass line. The score is in G major and 4/4 time. The Oboe part has a fermata at the end of measure 186, marked 'molto rit'. The Organ part has a dynamic marking of 'ff' in measure 186.

Ex. 4.15. William Brusick's: *But Joy Comes in the Morning*, mm. 183-186.

After the fermata, m. 187 starts on a G6. This note can be temperamental on the oboe. One suggestion is to keep the embouchure in place during the fermata. This will make it easier to transition from F-sharp6 to G6 and may also improve the tuning. The rhythms in mm. 187-188 create an accel. effect but the composer also wants a passionate forward drive. I suggest saving the bulk of the accel. for the last beat of m. 188. Also, the oboist should cue the downbeat of m. 189 to help the organist enter securely after the cadenza (See Ex. 4.16).

The image shows a musical score for Oboe and Organ. The Oboe part is in the upper staff, starting at measure 187. It begins with a dynamic of *mf* and an *accel.* marking. The melody consists of eighth notes, with triplet and sextuplet groupings. The dynamic increases to *ff* at the end of the passage, marked *a tu*. The Organ part is in the lower staves, starting at measure 187. It is mostly silent, with a dynamic of *ff* and the instruction *+ GT. 4' Princ.* appearing at the end of measure 188.

Ex. 4.16. William Brusick's: *But Joy Comes in the Morning*, mm. 187-188.

If performance tempo is not reached by the end of the cadenza, the organist can increase the speed when they enter at m. 189. In m. 191, the oboe can easily be overpowered by the organ. Play out as much as possible to cut through the powerful organ volume. Measure 192 is technically challenging on the oboe. Spend a lot of time playing this measure slowly with relaxed fingers. Use a steady stream of air to achieve the desired slur effect. Beat four can be played with full fingerings or short fingerings, depending on what the oboist prefers. Use the option that is more reliable technically. The short fingerings are valid options since the tonal and tuning differences will not be noticed at performance tempo and volume (See Ex. 4.17).

The image shows a musical score for measures 192-193. The top staff is for the Oboe, starting at measure 192 with a treble clef and a key signature of one flat. It contains a melodic line with a slur and a fermata over the final notes. The middle section is for the Organ, consisting of two staves (treble and bass clefs). The right hand plays block chords, and the left hand plays a bass line. A 'FINE' marking is at the end of the Oboe staff.

Ex. 4.17. William Brusick's: *But Joy Comes in the Morning*, mm. 192-193.

Organ Notes from the Composer²¹

Of course, every organ is different in its stoplist and assignment of registration across the divisions. For this reason, the registrations listed before each of the two sections in this work are a guide to be followed as closely as possible. The piece is designed to be played on two manuals, and you will see designations for Great (Gt.) and Swell (Sw.) throughout the piece. However, the organist may choose to employ a Positiv or Choir manual in the case of a three or four manual organ.

Although the organ part plays more than an accompanying role in this score, it still must never override the soloist. A forte in the organ part must at most match the dynamic level of the soloist. If you use the Positiv manual on a three-manual organ, make sure it is under expression or is coupled top the Swell so that the swell shades can be used.

Avoid using any reed stops in the manuals or pedals. There are several passages in the slow section where the right-hand part shadows the oboe in thirds. Just because it is a duet, avoid using an Oboe stop as the reed pipes of an organ are not meant to exactly duplicate reed instrument of the orchestra (See Ex. 4.4).

Avoid mixtures as they are too bright and piercing for this work. Avoid using a 32' stop in the pedal as that will be too bass heavy. In several cases, I have written a resultant; that is a low perfect fifth between the manual and pedal which gives a very subtle effect of a 32' which for these purposes will provide the sufficient warmth.

²¹ William Brusick to the author, email, 26 May 2021, Season Summers personal archive.

CHAPTER 5

CONCLUSION

Through the process of creating Oboe Departures, the writer intended to broaden the spectrum of oboe repertoire by exploring uncommon instrumentations and musical styles. This was my first commissioning experience, and I learned much more than the basic requirements of commissioning and recording, primarily because the recording portion of the project took place during the height of the COVID-19 pandemic. It became apparent early on that many aspects were more time consuming and difficult to accomplish during this historical occurrence. Overall, the process was challenging, educational, and rewarding.

Although I was already familiar with the composers, it was incredibly enjoyable to get to know them better through the interview process and hear their perspective and advice to those interested in commissioning works in the future. The best part, however, was working directly with the composers as part of the compositional process, by offering idiomatic suggestions, to create exciting and engaging music. We also discussed in depth the meaning of the dedications inspiring each piece. The composers combined their unique compositional voices with background information about the dedicatee to create music that has personally impacted my life. It was interesting how varied the composer's approaches and interpretations were, yet I still feel a deep connection with each piece.

Learning new music and organizing a large-scale project can be difficult and this project posed quite a few challenges. Many of these challenges were exacerbated by the pandemic. Finding places to rehearse and record were much more difficult than normal

due to safety procedures set by the Center for Disease Control (CDC). Rooms had to be unoccupied for specified lengths of time in between uses, people had to be socially distanced a minimum of six feet apart, masks needed to be worn indoors, and it was advised to use a bell cover to minimize aerosols for maximum protection, which affects the oboe's tone and inhibits certain notes. On top of that, each piece posed unique challenges that could be avoided in the future. I will list some of those challenges here.

Scenes for Charlie requires a lot of rehearsal time for the ensemble, and individually for both performers. It is highly recommended that one finds a vibraphone specialist to play the percussion part. I was advised of this early in the search for a percussionist and was fortunate to find Brian Graiser. The oboist also needs to be aware that vibraphones are often pitched at different frequencies. Ask your percussionist if you will have access to the same instrument throughout the preparation process and to let you know the pitch level ahead of time, so you can make reeds accordingly. If you are planning to record, be aware that the vibraphone's resonant sound may bleed into other microphones besides its own if adequate sound isolation is not present.

Love's Last Gift is written for a high-level choir. It would be most appropriate for a collegiate, semi-professional or professional group. If a younger choir performs this piece, adjustments may need to be made to accommodate their level. Furthermore, there are many spots where balance between the choir and the oboe may pose a challenge. One option is to adapt the size of the choir, but it may be easier to change where the oboist stands. If a larger choir is used, it will be easier to balance the soft moments with the oboe, but it will make rhythmic synchronicity more difficult. These points should be

taken into consideration when deciding on the number of voices in the choir as well as staging for the performance.

But Joy Comes in the Morning requires an organist, not a pianist. Both organ and oboe parts have technically challenging sections that will require thorough score examination and diligent practice. Tuning between the instruments may be an issue depending on the quality and location of the organ. If the organ is drastically out of tune, it can cause serious problems for the oboist, especially in the slow movement. One suggestion is to inquire ahead of time about the pitch level and stability of the organ being used.

Each composition has unique challenges, but one major challenge was overlooked in my planning. The writer originally planned to perform all the pieces as a recital program on a regional tour. Upon reflection, this is almost impossible and completely impractical in application because of the instrumentation. If a tour is part of the promotional plans, the commissioner should think through the logistics of the instrumentation involved as well as the recording requirements. All the difficulties encountered in this project provided valuable learning opportunities and these insights will be extremely helpful for future endeavors. I would encourage all musicians to commission new music to support composers, expand the repertoire, and provide new listening opportunities for the public in hopes of evolving classical music to meet the needs and interests of future societies. It is an extremely rewarding process, and one I would recommend to performers with the means and desire to do so.

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APPENDIX A

INTERVIEW WITH BRYAN KENNARD

1. How did you become interested in composition? What about your compositions differentiates you from other composers?

I first became interested in composition late in high school. Some of my fellow students had begun writing original compositions and arrangements and I remember thinking “I want to do that,” or “I can do that!” So, I began writing little pieces for flute and piano, the two instruments that I played and with which I was most familiar. I finally began taking composition lessons in my senior year of my undergraduate studies at Mercyhurst University (College at the time I attended) and continued writing through my masters in flute performance at Youngstown State University. For several years, composition was mostly a secondary element to my flute playing until I returned to school to begin studying jazz composition at the University of Texas and the University of Miami.

My compositions differentiate from other composers due to my mixed influences. I draw upon my classical training with the literature I have played and studied, but also my jazz training. This combination puts me in more of a chamber jazz mindset; blending the rhythmic, harmonic, melodic, and improvisational language I learned studying jazz with compositional and developmental techniques I learned from studying and playing classical compositions. Throw in a little bit of the Americana, folk, and rock music that I listened to growing up, and I find that it all feeds into my personal compositional voice.

2. What are your musical influences? Where do you draw inspiration?

As I alluded to above, I have a variety of influences. My father is a bluegrass banjo player and singer, so I grew up listening to bluegrass and folk music. The singable simplicity of the folk genres has always been a major influence on my work and is something I revisit regularly. Even when write music that seems distantly related, I often reflect on the singability of the melodies I write.

Throughout my classical studies, several composers and compositions resonated with me. Some of the most prominent among them include J.S. Bach, Igor Stravinsky (especially the early ballets), Aaron Copland, Béla Bartók, Claude Debussy, Dmitri Shostakovich, and Maurice Ravel. I continue to research, score study, and learn from these and other great masters, even though the majority of my focus is now within the jazz realm.

I had several important mentors and musical experiences that fed into my early understanding of jazz composition. In high school, I attended my first jazz concert featuring the Tito Puente Latin Jazz Ensemble, but I usually credit the late Chick Corea with being the composer who ignited my interest in jazz (particularly his *Light as a Feather* album with Return to Forever that included his famous composition, “Spain”). I played trombone in Mercyhurst’s jazz ensemble, which introduced me to some of the standard big band repertoire, composers, and arrangers I admire. Some of these included Count Basie, Sammy Nestico, Duke Ellington, Pat Metheny, Toshiko Akiyoshi, and Charles Mingus. Around that time, I discovered the music of Maria Schneider who has

remained a major influence in my approach to jazz composition, particularly for large ensembles. While at YSU, I was introduced to compositional style of Dave Holland for his large and small groups, and I studied the music of John Coltrane. Since then, my jazz influences have become quite broad to include dozens of composers such as Bob Brookmeyer, Jim McNeely, Darcy James Argue, Billy Childs, Chris Potter, and others.

It is difficult to pinpoint exactly from where I draw the most inspiration. As the majority of my recent study is deeply entrenched in the jazz language and tradition, that is perhaps the realm in which I find myself most inspired to write. However, the years of training, studying, and writing classical chamber music have also had a clear impact on me.

3. What elements do you find to be the most important within your musical compositions?

Rhythm is by far one of the most important elements in my writing currently. Rhythm is such a powerful tool for development, and it feeds directly into the groove and style of a piece. Melody would be a close second. I constantly think about how melodies and thematic material evolve and guide the development of a piece. Harmony certainly plays a role, but I think I am more concerned with timbre in my compositions. I am always intrigued by how the timbre of an instrument can affect how a theme or accompanying figure is perceived.

4. How does this piece fit into your body of compositional works?

The majority of my recent work has been for jazz groups of varying sizes and instrumentations, so *Scenes for Charlie* is one of a few chamber pieces I have written in recent years. While I have written a number of trios, quartets, and larger chamber works in the past, at this point I have not written much solo or duo repertoire. Most of my writing for chamber groups has been woodwind centric and, since my wife is an oboist, the oboe is one of the instruments for which I have written frequently. I wrote a piece for my wife called the *Common Thread Suite* for oboe and jazz rhythm section that was treated as an exploration of a variety of compositional styles within the jazz genre. *Scenes for Charlie* is similar in that it draws heavily on jazz compositional language. However, due to its extended through-composed form, I spend much more time exploring the development of thematic and motivic ideas in *Scenes for Charlie*, and its inspiration is loosely based off of the music stylings by one composer – Charles Mingus – rather than intentionally drawing from multiple composers’ styles.

5. Do you have any stylistic considerations for this piece?

Stylistically, I feel like an understanding of the groove of each section can add clarity to the performance. Much of the opening section is written using 12/8 and other compound meters to allude to the triplet feeling of swing that could be found in a slow blues. The triplet subdivision of the beat is one of the easiest ways to convey this swing feeling to players with little jazz experience. While the music does not follow a standard

blues form or chord progression, it does reference some blues melodic language. The 3:2 polyrhythm motive that is heard throughout the piece is a fairly common rhythmic device in jazz composition and improvisation.

Much of the piece should feel somewhat improvisatory. This doesn't mean the groove/pulse should suffer as a result. It's more about improvising within the groove, which is what most jazz musicians do when improvising over a standard tune or original composition. For the vast majority of the piece, aside from the cadenzas in the middle, time is paramount. The cadenzas and the *actual* improvised section at m. 180 connect the performers a little more directly to the concept of tradition of improvisation in jazz – even if just using unique timbres, rhythms, and note lengths.

6. Do you take into consideration the qualities of an individual performer when writing for them?

In many cases I prefer to. Particularly when writing for a jazz setting, I try to be aware of the unique qualities each performer brings to the table. For *Scenes for Charlie*, I was not intimately familiar with the performers for whom I was writing or their unique playing styles, so I relied more on my knowledge of the instruments and their qualities to attempt to develop a musical storyline that would be playable and interpreted by a wide group of performers.

7. What type of research do you do on instruments that you are preparing to compose for?

If I am fairly familiar with the instruments, I don't usually do much research in advance. However much of the research I do is based around asking friends and colleagues who specialize on the instruments for which I write. Even though every performer is different, I believe the best sources to consult when writing for a particular instrument are the specialists who play those instruments. Occasionally I may listen to recordings or excerpts of pieces in which the instruments I am writing for are featured.

8. Are there any particular motives or thematic ideas that you use throughout the piece?

Several! I attempted to intertwine these motives and themes together as much as possible to make them all feel organic and connected. The 3:2 polyrhythm mentioned above is the most prominent rhythmic motif used in the piece, though others could certainly be identified. A few of the more prominent melodic motives include:

- The “call” motive (appearing first in m. 6 in the oboe): two notes descending by a minor 3rd as if someone is calling “Char-lie!”
- Charlie’s theme (appearing first in mm. 14-16): The first measure is a loose musical spelling of “Charlie.” C – B (H) – A – D (R for “re”) – Ab (L for “le”) – E (the “-ie” of Charlie). This melodic shape is then

sequenced in the next measure and is followed by a blues-inspired melodic shape that also recurs independently throughout the piece.

- The final theme, introduced at m. 227, is partially referenced several times earlier in the piece: in the oboe in mm. 29 and 30, and the vibraphone in mm. 175 and 179.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

In short, yes. I believe that storytelling is incredibly important, and I want to be able to bring the audience into the story as participants. On some level, this may be completed if the audience can sense the emotion and passion which went into the composition, but I usually try to envision my music being heard from the audience perspective. While I do this primarily to make compositional decisions concerning balance and pacing, it does put me in a mindset where I ask myself about how the audience will perceive my work.

10. What do you think performers should know and account for when learning and performing this piece?

Performers should be aware that time and groove are the most important elements to executing this piece well. When the tempo is consistent, each player must do her/his best to internalize the pulse to stay rhythmically accurate and fit inside the stylistic groove of

each section. The freer cadenza sections have a little more leeway in terms of interpretation.

11. What are the challenges with writing a commissioned work compared to a non-commissioned work?

The challenges entirely depend on the wishes of the commissioner with regards to the theme, style, and other particulars of the piece. In writing *Scenes for Charlie*, I provided with a theme (writing a piece in remembrance of Season's cat, Charlie) and several stylistic concepts to consider including (e.g. options for instrumentation, jazz-inspired compositional language, compositional styles of jazz composers like Charles Mingus, etc.). From there it was just a matter of compiling and developing material I felt best captured as many of the elements as I felt I could fit into the piece organically. When writing a non-commissioned work, I sometimes approach the piece in a similar way as described above. I give myself a theme or concept, and I develop material that best fits those ideas. I find it very difficult to compose without a clear goal whether stylistically or thematically.

The biggest challenge comes in the form of a deadline. Commissioned works often come with a clear deadline, which forces the composer to maybe make creative decisions that are geared toward meeting that goal. It may occasionally, in my experience, speed up creative decision-making allowing the composer to move more quickly through the process. When no deadline is involved as in a possible non-commissioned work, I have

found that I take more time to write. This can be both good and bad as I may spend more time to complete the work. This could mean that I take more time to experiment and develop thematic and motivic details before feeling like it's reached a completed form. However, with this length of time I may never feel the piece is complete. A deadline is the mother of invention.

12. What advice would you give to people that are interested in commissioning a composer?

- Get to know your composer's style and make sure it fits with your artistic vision. Many composers may be as accommodating to your vision as they can, but if you choose to work with a composer, it should be because you value their particular artistic voice and approach to composition.
- Set your deadlines well ahead of when you need the music. This will allow for potential delays that may arise due to unforeseen circumstances.
- Be honest about your budget. Some composers may be willing to negotiate a price for the commission, but some may not. If you feel you may have difficulty meeting a composer's price, consider applying for grants or forming a consortium with other musicians who may be interested in supporting the creation of a new work by the composer.
- If you are paying your composer, an agreement about price, payment, deadlines, and other specifics can be drawn up in a contract. This way both

parties are clear on the expectations from the outset, and you will have hopefully fewer surprises at the end of the process.

APPENDIX B

SCENES FOR CHARLIE COMPOSITE RHYTHMS



M. 5, vibraphone.



Mm. 14-16, vibraphone.



M. 21, vibraphone.



M. 25, vibraphone.



End of m. 30-m.31, vibraphone.



Mm. 43-47, vibraphone.



Mm. 130-134, vibraphone.



Mm. 140-142, vibraphone.



Mm. 146-149, vibraphone.



Mm. 273-275, vibraphone.



Mm. 287-291, vibraphone.



Mm. 313-314, vibraphone.

APPENDIX C

INTERVIEW WITH THOMAS JUNEAU

1. How did you become interested in composition? What about your compositions differentiates you from other composers?

I became interested in composition as a teenager. I was very fortunate to grow up in a musical family and to have an excellent music education in Spring, Texas. Through the encouragement of my family and teachers, I published my first choral pieces in 1992 when I was 17.

What differentiates me from other composers is that I use my own voice in my compositions. We are all influenced by what we have studied and heard. I'm no different. I enjoy integrating traditional and new vocal techniques into my compositions. I also enjoy using sonic landscapes that may be more familiar in traditional popular culture. I want my music to be accessible yet challenging.

2. What are your musical influences? Where do you draw inspiration?

Having studied and taught choral music for a while now, I draw inspiration from the music of the past, as well as current trends. I am also highly influenced by film scores, which has become one of my great passions.

3. What elements do you find to be the most important within your musical compositions?

Emotional connection and a well-written piece. I don't expect my music, or anyone else's, to be perfect. I hope that my human voice gets heard through

my music.

4. How does this piece fit into your body of compositional works?

This new work fits into my more advanced choral catalog. Season was kind enough to let me be a bit more cavalier with my writing for this work.

5. Do you have any stylistic considerations for this piece?

The work should be dramatic. I enjoy a more romantic interpretation.

6. Do you take into consideration the qualities of an individual performer when writing for them?

I already knew Season was a great oboist, so we were able to work together to adapt the oboe part to better work for the instrument. I was also fortunate to receive feedback from the conductor. We integrated his ideas into the final version.

7. What type of research do you do on instruments that you are preparing to compose for?

I usually do listening and score study. For this work, I sought out other works for oboe and chorus. Cecil Effinger's *Four Pastorales* was definitely an influence.

8. Are there any particular motives or thematic ideas that you use throughout the piece?

Yes! The texts each represent a season of the year. The poetry of Dante Rossetti is simply stunning. It allowed me to create thematic unity through the poetry.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

Not really. Honestly, I've often experienced the reality of performers not realizing what I want out of my music. This is usually because I write expansive vocal lines, etc. I tend to be much more focused on what the performers think of the work. If the performer enjoys it, the audience usually enjoys it.

10. What do you think performers should know and account for when learning and performing this piece?

They need to listen to other compositions by me. If you listen to my album, *Visions Eternal*, it's pretty obvious that I'm a full-out romantic.

11. What are the challenges with writing a commissioned work compared to a non-commissioned work?

The double-edged sword of Time. Having a deadline is very motivating. Being able to balance it all with other professional responsibilities can be a challenge.

12. What advice would you give to people that are interested in commissioning a composer?

1. Communication is key. Try to get them on the phone. People like me like to email more than we should. Having those conversations really helps!
2. An honorarium is always very kind!
3. Be sure you have explored other works by the composer first. Make sure you like their musical vision!

APPENDIX D

INTERVIEW WITH WILLIAM BRUSICK

1. How did you become interested in composition? What about your compositions differentiates you from other composers?

I started to compose at a very early age, prompted primarily by my first piano teacher. Even as a young player I had a desire to embellish on the pieces that I was practicing, and this in turn led my teacher to instruct me in how to write down my embellishments. I honestly think this was meant to deter me from embellishing, but it ended fueling a flame.

Growing up steeped in sacred music I had a penchant for Baroque counterpoint and a deep love of hymns. Even when I am composing secular music I still tend to infuse it with imitative lines, fugal counterpoint and melodic variation. The overall structure of a work is also paramount and on larger works I will spend a great deal of time framing out the architecture of a piece before I even begin to write notes or themes.

2. What are your musical influences? Where do you draw inspiration?

Each broad musical period has influenced me and each finds its way into my music: the counterpoint of the Baroque, the structure of Classical, the programmatic nature of Romantic, the non-traditional harmony of Impressionism and the rhythmic drive of 20th Century music. I find inspiration through study, listening, personal relationships and just taking long walks.

3. What elements do you find to be the most important within your musical compositions?

The structure, memorable themes, thematic development and especially, in the case of larger works, orchestration.

4. How does this piece fit into your body of compositional works?

“But Joy Comes in the Morning” is a part of my chamber music catalogue, which includes solo and chamber works for various winds, a pedagogical list of works for strings and solo works for piano and organ.

5. Do you have any stylistic considerations for this piece?

I met with the commissioner/ performer (Season) before the piece was written to gather her ideas about length, style, and overall structure of the piece. Much of the overall flavor of this piece came from this conversation.

6. Do you take into consideration the qualities of an individual performer when writing for them?

Absolutely. Knowing the performer and/or ensembles that you are writing for makes the job so much easier. This includes not only the skill level, but also the style of music that they truly are attracted to or that has special meaning for the soloist or group.

7. What type of research do you do on instruments that you are preparing to compose for?

Not too much if I am writing for conventional instruments and ensembles. Over the years I have learned about the ranges, strengths and weaknesses and the various colors in each area of the instrument. If any special effects are involved, I normally ask the performer about these and hopefully get a demonstration.

However, I recently began writing music for British style Brass Bands, an ensemble that I was totally unfamiliar with. Before I began, I read an entire book on composition and orchestration for brass bands and it made my work so much more satisfying and successful.

In either case I rely on the players or conductors during the rehearsal phase to give me information on technical elements that need to be adjusted for ease or better effect. I always defer to the player – especially on an instrument that I do not play myself. I have

witnessed too many failures when the composer's ego mistakenly allows them to think that they know better than the players about their own instruments.

8. Are there any particular motives or thematic ideas that you use throughout the piece?

This piece is in two sections. Each section begins immediately with the motif that will drive the music to follow. The opening section displays the simple fall and ascent of the octave, the second section opens with the oboe playing the theme. The first section is in C, the second in F, making the entire piece (in a Schenkerian view) a simple V-I cadence.

9. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

I absolutely tip my hat in bewilderment to those composers who honestly say that they don't care one bit how their music affects an audience. On the other hand, I am not one to simply insert those devices which are sure-fire guarantees to please an audience. Number one, I have to be truthful to myself and write the music that my heart and mind are satisfied by. Secondly, I need to be mindful of the performer, making a concerted effort to please them so that they will be willing to put in the hard work of practicing it and, in the end, feel that it was well worth the effort. Third is the audience. Audiences make up such a wide variety of tastes and opinions that not everyone will be ecstatic

about your music and so trying to please an entire audience is next to impossible and not worth my stressing over.. Am I thrilled when an audience reacts well? Of course, but it is the satisfaction in my heart of knowing that I did my best on this project that wins the prize.

10. What do you think performers should know and account for when learning and performing this piece?

This piece is challenging for both oboist and organist. The organ by design is not just fulfilling the role of accompanist but rather as an equal partner. Even though the two main sections are linked without a lengthy pause, each section of the work may be performed separately as a stand-alone since there are no thematic links between them.

11. What are the challenges with writing a commissioned work compared to a non-commissioned work?

When money is involved, there is always that extra pressure to deliver quality work. Aside from that, I find that writing for a commission is in some ways easier because I better educate myself on the performers I am writing for and, because it is a commission, the performer(s) will often ensure thorough rehearsals, have more meaningful contact with me and deliver a stellar performance worthy of the music. Too often, non-

commissioned works get a simple “thank you”, and cursory rehearsal with a tired ensemble at the end of practice, and lukewarm performance.

The only real challenges I have run across with a commission piece is the rare occasion when the commissioning performer or group becomes excessively empowered such that they feel the right to make and insist on changes which I know are detrimental. Negotiating through these times can be challenging and I have been the victim of having to sacrifice the quality of the piece to please the patrons – much to my sorrow.

12. What advice would you give to people that are interested in commissioning a composer?

Three things:

The first is rather obvious; know who you are commissioning – be aware of what the composer will deliver. Performers, conductors and committees who commission really put themselves in a precarious position, not often knowing what they will be getting. Will it be playable? Will it satisfy our needs and the expectations of our audience? In short, was it worth it?

Secondly, commissioners should be open to respectfully working with the composer throughout the process. I personally find this helpful; working totally in the dark can be stressful as well.

Third, be aware that commissions are not just “pocket change”; many composers count on these commissions as a large part of their annual income, so be willing to offer a fair price that is commensurate with the enormity of hours and the uniqueness of a new creation.

APPENDIX E
LETTERS OF PERMISSION



EXEMPTION GRANTED

[Joshua Gardner](#)
[MDT: Music](#)
480/965-0324
Joshua.T.Gardner@asu.edu

Dear [Joshua Gardner](#):

On 4/19/2021 the ASU IRB reviewed the following protocol:

Type of Review:	Modification / Update
Title:	Recording/Commission Research Projects
Investigator:	Joshua Gardner
IRB ID:	STUDY00007379
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Consent_Summers, Category: Consent Form;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 4/19/2021.

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

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

Sincerely,

IRB Administrator

cc:

Consent Form

Title of research study: Oboe Departures: A Recording Project Featuring Three New Works for Oboe

Investigator(s): Season Summers, Dr. Joshua Gardner

Why am I being invited to take part in a research study?

We invite you to take part in this interview because of your assistance in the composition of three new pieces for oboe. You will receive interview questions (attached), which help towards writing a performance guide as well as helping others perform these new pieces. You must be 18 years or older to participate.

Why is this research being done?

The goal of the performance guide is to help others prepare and perform these new commissions successfully. The interview questions will assist in this process. You are free to decide whether you wish to participate in this study. You may skip questions or withdraw from this research at any time.

How long will the research last?

We expect that individuals will spend 1-2 hours answering interview questions.

How many people will be studied?

Four composers will participate in this research study.

Will being in this study help me in any way?

We cannot promise any benefits to you or others from your taking part in this research. However, possible benefits include adding valuable information to a performance guide that may help enable other musicians to successfully perform these new compositions.

What happens to the information collected for the research?

The results of this study may be used in reports, presentations, and/or publications. Given the nature of this research, your participation necessitates disclosing your name. By signing this form, you agree to participate in the interview and grant us permission to disclose your name.

Participant responses will be stored on a password protected computer that will be available only to the researchers. However, interview question responses will be included in the final publication.

Please return your interview questions and Consent Form via email to Season.Summers@asu.edu.

By completing and returning the interview, you are agreeing to be part of this project.

Who can I talk to?


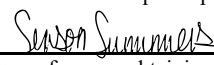
If you have questions, concerns, or complaints, talk to the research team: Season Summers, Season.Summers@asu.edu or (281) 685-9341; Dr. Joshua Gardner, joshua.T.Gardner@asu.edu or (480) 965-0324.

This research has been reviewed and approved by the Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.

- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Your signature documents your permission to take part in this research and disclosure of your name in research publications.

 _____ Signature of participant	April 20, 2021 _____ Date
Bryan E. Kennard _____ Printed name of participant	
 _____ Signature of person obtaining consent	April 18, 2021 _____ Date
Season Summers _____ Printed name of person obtaining consent	

Consent Form

Title of research study: Oboe Departures: A Recording Project Featuring Three New Works for Oboe

Investigator(s): Season Summers, Dr. Joshua Gardner

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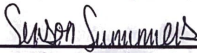
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 _____ Signature of participant	<u>4-18-21</u> Date
<u>Thomas Juncal</u> Printed name of participant	
 _____ Signature of person obtaining consent	<u>April 18, 2021</u> Date
<u>Season Summers</u> Printed name of person obtaining consent	

Consent Form

Title of research study: Oboe Departures: A Recording Project Featuring Three New Works for Oboe

Investigator(s): Season Summers, Dr. Joshua Gardner

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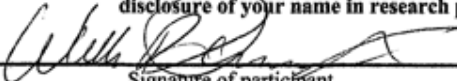

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2

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- You want to get information or provide input about this research.

Your signature documents your permission to take part in this research and disclosure of your name in research publications.

 _____ Signature of participant	<u>5/25/21</u> _____ Date
<u>William R. Brusick</u> _____ Printed name of participant	
 _____ Signature of person obtaining consent	<u>April 18, 2021</u> _____ Date
<u>Season Summers</u> _____ Printed name of person obtaining consent	

APPENDIX F
TRACK SHEET

Track	Title	Composer
1	<i>Scenes for Charlie</i>	Bryan Kennard
2	<i>Love's Last Gift</i>	Thomas Juneau
3	<i>But Joy Comes in the Morning</i>	William Brusick

The recording of *Scenes for Charlie* was made on March 16, 2021 at Sam Houston State University in Huntsville, TX. The recording of *Love's Last Gift* was made on May 3 & 5, 2021 at San Jacinto College in Pasadena, TX. The recording of *But Joy Comes in the Morning* was made on May 25, 2021 at Trinity Klein Lutheran Church in Spring, TX.

Recording by Robert Hastings
 Audio editing and mixing by Brad Sayles

Scenes for Charlie
 Season Summers, oboe
 Brian Graiser, percussion

Love's Last Gift
 Season Summers, oboe
 Patrick Callaghan, conductor
 San Jacinto College Chorale

But Joy Comes in the Morning
 Season Summers, oboe
 William Brusick, organ

BIOGRAPHICAL SKETCH

Season Summers is the Adjunct Professor of Oboe at Lindenwood University, where she was appointed in 2021. Before joining the faculty at Lindenwood, Professor Summers served as the Adjunct Professor of Oboe at Sam Houston State University (Huntsville, TX), teaching applied oboe, studio and reed classes, aural skills, music appreciation, music fundamentals, and coaching chamber music. Season serves as Principal Oboe of the Lake Charles Symphony (Louisiana). As an active freelancer in the Houston area, she has performed with such organizations as Aperio, Energy Corridor of Houston Orchestra (ECHO), Houston Choral Society, Masquerade Theatre, Opera in the Heights, Musiq, The Latin Philharmonic, Texas Master Chorale, and Theatre Under the Stars (TUTS). She has also performed throughout Texas with groups like the Baytown Symphony, Brazos Valley Symphony, Corpus Christi Symphony, Temple Symphony, and Waco Symphony. Passionate about oboe pedagogy, Season teaches at the Bocal Majority and Operation O.B.O.E. double reed camp, and regularly creates content for her YouTube channel dedicated to assisting young oboists with the development of fundamentals and efficient practice habits. She frequently dedicates time to high school and collegiate level master classes and has been the featured oboe clinician at the Texas Bandmasters Association (TBA) convention, Sam Houston State University's Center for Music Education, and the American Band College convention in Oregon. Recently, she was chosen to select the Texas All-State oboe audition etudes for the 2021-2022 academic year and presented virtually at the TBA convention. An advocate for new music, Season commissioned three new major works for the oboe in 2020, as part of her final DMA project. Each composition features an instrumentation, and/or style, that is uncommon in the current oboe canon. Recordings will be released in the Fall of 2021, as part of her promotional concert tour at several universities and conferences in the southern United States. Season received a BM from Baylor University, a MM and a Graduate Certificate in Performance from Northwestern University and will complete her DMA at Arizona State University in Fall 2021. Her primary teachers include Dr. Linda Gilbert, Dr. Doris DeLoach, Ray Still, and Martin Schuring. In her free time, Season practices yoga daily and enjoys reading books about health and wellness. She and her husband Graham love pampering their two cats and spending quality time outside.