Winter Ricercar

for

Chamber Wind Ensemble

by

Kevin M. Walczyk

I N S T R U M E N T A T I O N

A N D S U P P L I E D P A R T S

FULL SCORE

FLUTE 1

FLUTE 2
doubling Piccolo

Bb CLARINET - *(ossai part included)*

BASSOON - *(ossai part included)*

Eb ALTO SAXOPHONE - *(ossai part included)*

Bb TENOR SAXOPHONE - *(ossai part included)*

F HORN

Bb CORNET

TROMBONE

EUPHONIUM

STRING BASS

PERCUSSION 1 - *(ossai part included)*
VIBRAPHONE (motor off) - *2 medium wound mallets; and 2 medium rubber mallets*
SUSPENDED CYMBAL - *2 medium wound mallets; and 2 medium rubber mallets*
TRIANGLE - *triangle beater*
SNARE DRUM - *2 wood sticks*
XYLOPHONE - *2 medium rubber mallets*

PERCUSSION 2 - *(ossai part included)*
MARIMBA (5 octave) - *4 medium wound mallets; and 4 medium rubber mallets*
GLOCKENSPIEL - *2 metal glock mallets; and 2 hard rubber glock mallets*
TAMBOURINE - *2 wood sticks*
BASS DRUM - *2 felt timpani sticks*

Keveli Music

COMMISSIONING CONSORTIUM

The composer gratefully acknowledges **LUKE D. JOHNSON** - MidAmerica Nazarene University, and **PAUL W. POPIEL** - University of Kansas, for initiating this consortium commissioning project, and for their steadfast support, wisdom, and encouragement during the compositional process.

MIDAMERICA NAZARENE UNIVERSITY, *co-lead consortium member*

Luke D. Johnson, *director*

UNIVERSITY OF KANSAS, *co-lead consortium member*

Paul W. Popiel, *director*

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Don Miller, *director*

ARKANSAS STATE UNIVERSITY

Sarah Labovitz, *director*

CONCORDIA UNIVERSITY

William Perrine, *director*

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Michael Mapp, *director*

WILLIAM AND JEWELL COLLEGE

Langston Hemenway, *director*

Program Notes

Winter Ricercar is an instrumental chamber work based on the traditional English Christmas carol, ***Upon the Snow-clad Earth***. The carol was originally set to Reverend Richard Robert Chope's lyrics by composer Henry John Gauntlett (1805-1876). The melody was slightly altered by British composer Arthur Sullivan in 1876 and it is Sullivan's melody that is used in *Winter Ricercar*.

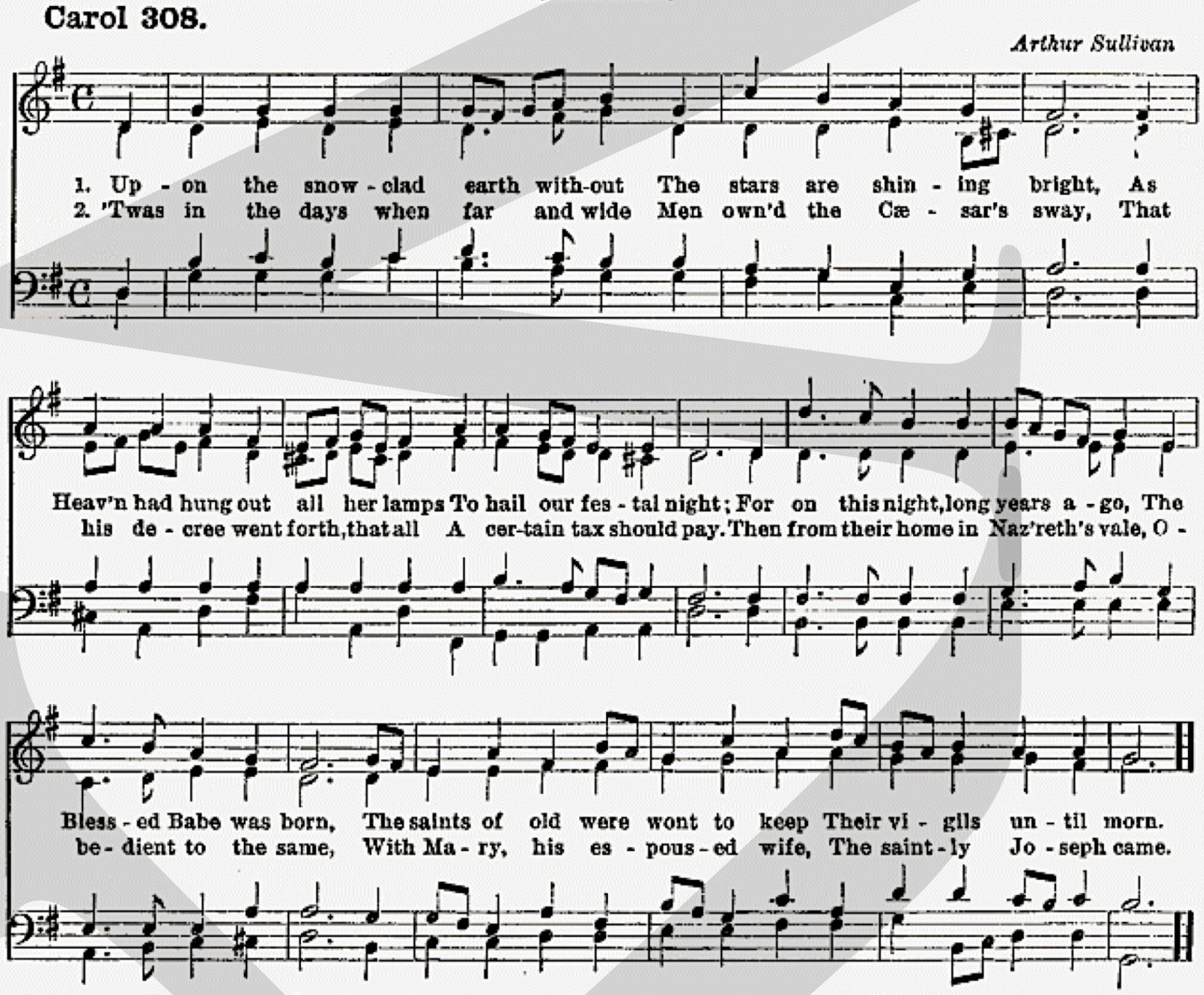
Named after its Renaissance and Baroque counterparts, the ricercar is an instrumental composition that explores the permutations of the melody of ***Upon the Snow-clad Earth***. The carol is developed in similar fashion to both the homophonic treatment of the early ricercar and the highly imitative form of the later ricercar that favors variation form and is a predecessor of the fugue.

Upon the snow-clad earth.

(CHRISTMAS.)

Carol 308.

Arthur Sullivan



3

A stable and a manger, where
The oxen lowed around,
Was all the shelter Bethlehem gave,
The welcome that they found!
Yet blessed among women was
That holy mother-maid,
Who on that night her First-born Son
There in the manger laid.

4

The King of kings, and Lord of lords,
E'en from His very Birth,
Had not a place to lay His Head,
An outcast on the earth:
And yet we know that little Babe
Was tender to the touch,
And weak as other infants are;
He felt the cold as much.

5

In swaddling bands she wrapped Him round,
And smoothed His couch of straw,
While unseen Angels watched beside,
In mute, adoring awe.
How softly did they fold their wings
Beneath that star-lit shed,
While Eastern Sages from afar
The new-born radiance led!

6

And thus it is, from age to age,
That as this night comes 'round,
So sweetly, underneath the moon,
The Christmas carols sound.
Because to us a Child is born
Our Brother, and our King,
Angels in Heaven, and we on earth,
Our joyful anthems sing.

Performance Notes

Winter Ricercar utilizes instrumentation - including saxophones, percussion and brass - that is more commonly associated with the contemporary wind band genre when compared to the personnel required of historic chamber wind works *(i.e., Richard Strauss' SERENADE, opus 7)*. Furthermore, this work was commissioned to address the need for quality chamber works that are more conducive to the performance requirements common to small music programs.

Although this work is written for 13 instruments, it was conceived and orchestrated with a contra-alto clarinet part as a means of reinforcing the string bass part for balance and color, thereby increasing the ensemble to 14 players. The contra-alto clarinet part is not represented in the score but follows the string bass part verbatim. The work, however, can be adequately represented without the included contra-alto clarinet part. If the string bass and (optional) contra-alto clarinet players are not available then a substitute tuba part has been included to replace them.

In an attempt to keep this work at a grade 4 level, optional *ossia* parts have been included to ease the technical demands found in measures 10-12 (clarinet, bassoon, alto saxophone, and tenor saxophone) and in measures 14-15 (percussion 1 and percussion 2). Please note that the wind ossia passage in measure 11 requires one note change (beat 4) for the second percussion part. These technical demands are relegated to just these measures and no other ossia passages are necessary for the remainder of the work. Please note that, when opting for the ossia parts, all four ossia-marked wind parts and both ossia-marked percussion parts must be used simultaneously. The two systems of the score that contain the ossia passages (mm. 10-15) have been appended to the end of the complete score and marked accordingly for the conductor's reference.

Winter Ricercar was the subject of a Doctoral Dissertation by University of Kansas graduate, Dr. Luke D. Johnson, who served as co-lead consortium member and premiered the work at the University of Kansas (April 17, 2015) and at MidAmerica Nazarene University (April 21, 2015).

Brief Analysis

The opening section of the work [mm. 1-19] is a chorale presentation and modern harmonization of the main folk song, “Upon The Snow-Clad Earth", which serves as the theme for the variations that follow. It is designated as “tranquil” and should be interpreted as gentle and reflective. The "broad" designation that begins at the end of measure 9 is intended to support the rapid runs in the woodwinds and, later, the percussion. If the "ossia" edition is being performed then the tempo marking at this point should be no less than 69 beats per minute so that momentum is not lost.

The first variation [mm. 20-100] is the most extensive and features alternating time signatures of 6/8 and 2/2 while maintaining the same metronome marking (L'Istesso tempo). The playful theme (flutes) is performed in augmentation, although highly ornamented. The theme, in its prime order, is stated beginning in measure 42 in the flutes and answered as an inversion of the theme - with only a one-beat lag - in mixolydian mode (clarinet and alto saxophone). This duo, still in mixolydian inversion, is now rhythmically aligned with the flutes and cornet. At measure 58, the first half of the second part of the theme (mm. 9-12 of the original folk song) is presented in the cornet and flutes. The inverted imitation, now with a 2-beat lag, appears in the saxophones, horn, and euphonium. The pitch center of 'C' allows for the Lydian mode to prevail while the flutes and cornet maintain the theme proper in the key center of 'G'. The rhythmic aspect of the theme's consequent phrase (ms. 58) abandons the augmentation, while the last four measures of the theme, to be featured in the next variation, is only partially treated in measures 78-79. This continues in measures 82-93 in which the antecedent phrase of the theme is presented in three, 4-bar repetitions, but in different meters. Ironically, the phrase is presented in duple time during the 6/8 sections (flutes and clarinet). The 2/2 section harkens back to measures 51-54. Measures 94-100 features the consequent phrase of the theme and serves as a transition to the upcoming slow variation.

The slow, expressive second variation [mm. 101-119] features the last four measures of the theme. The flute solo (mm. 101-103) is a variant of measures 10-12. It seemed appropriate to use this since it sets up the final 4 measures of the theme. This plays out in measures 105-119, first in an inversion, and then in prime order beginning in measure 107 (percussion). The flute and clarinet duet (mm. 113-118) performs the fragment in its prime order, but with each subsequent repetition, the fragment moves downward rather than pursuing the theme's normal upward movement.

Although there exist a few moments of homophonic treatment - referencing early ricercar form, the bulk of the work relies on the more recent ricercar form that focuses on imitation and variation techniques. The canonic statements (quasi-fugue entrances) featured in this third variation [mm. 120-187] are not intended to be formalized fugues since the ricercar form served only as a predecessor to the mature fugue. The work, therefore, only hints at the fugal process through canonic imitation. The first false fugal statement begins as a 5-voiced fugue that is, as expected, formally abandoned. Beginning in measure 132, the 5 voices enter as follows: cornet, alto saxophone, tenor saxophone and horn, and bassoon and string bass. The second false fugal statement (4 voices) begins in measure 142 with the alto saxophone (the first note is missing so that a breath can be had), clarinet & tenor sax, bassoon, and string bass. The imitation is briefly abandoned in favor of rhythmic alignment in measures 146-147. The third false fugal entrance (4 voices) begins in measure 148 (vibes & 2nd flute; flute 1, clarinet, and glockenspiel; cornet and horn; and - in inversion - bassoon, trombone, and euphonium). Measures 150-151are an inverted variant of the last 4 bars of the main theme. The fourth false fugal statement (3 voices) begins in ms. 152 (euphonium) with subsequent 2-measure lags in the horn (ms. 154) and bassoon, and tenor sax and trombone (ms. 156). The fifth and final false fugal statement involves an apparent quasi-double fugue. The main theme is found in the saxophones (ms. 175) against the theme's consequent phrase (cornet and horn), which is imitated one measure later (flutes, clarinet, and vibes). The saxophones break away from their line and connect with the cornet and horn (ms. 177). This section only appears to begin as a fugal episode but it quickly gives way to imitative play on the main theme's final 4 measures (rhythmically altered from two eighth notes to a dotted-eighth-sixteenth figure. Note the importance of the euphonium's strict eighth-note presentation on beat one of measures 180 and 181 as it breaks the rhythmic pattern of the rest of the ensemble).

The fourth variation [mm. 188-193] serves as a slow, gentle transition and features the strict eighth-note pattern (flute 1 and clarinet) of the final 4 measures of the theme versus the dotted-eighth-sixteenth version (2nd flute & alto saxophone). These six measures simply provide a gentle transition to the final chorale presentation of the work.

The final variation, beginning in measure 194, is a gentle presentation of the theme's first 8 measures, bringing back the chorale texture of the work's opening theme. Measures 202-207 continue the theme uninterrupted with imitation in the percussion. Measures 208-225 serve as the works lively closing statement.

Kevin Walczyk

March, 2015 - McMinnville, Oregon

in memoriam

Jeanne M. Walczyk

4.14.1936 - 7.23.2014

Transposed Score
Duration: 8' 45"

Commissioned by a consortium of chamber wind ensembles, co-lead by MidAmerica Nazarene University, Luke D. Johnson, Director of Bands, and the University of Kansas, Paul W. Popiel, Director of Bands

Winter Ricercar

Kevin M. Walczyk

tranquil ♩= 72

rit. . . . . a tempo

1
2 Flutes
2nd doubles Piccolo
2
B♭ Clarinet
Bassoon
E♭ Alto
Saxophones
B♭ Tenor
B♭ Cornet
F Horn
Trombone
Euphonium
1
Percussion
2
Contrabass

vibes 2 med. wound mallets
mar. 2 med. wound mallets
Ped.
solo
end solo
mute
open

1 2 3 4 5 6 7 8

rit. . . **broad** ♩= 63

poco accel.

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

sus. cym. (2 med. wound mallets)
vibes
1/2 Ped.
arco

9 10 11 12 13 14

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-- ♩= 76

molto rit. --- tempo I ♩= 72

20 **fluid, playful** ♩. = 72

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

st. mute
st. mute
2 med. rubber mallets
Ped. *ad lib.*
glock. *2 metal glock sticks*
pizz.
mute
mute
sus. cym.

15 16 17 18 19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34 35 36 37 38 39 40

41 festive ♩. = ♩ = 72

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

pic.
triangle
tri. beater
tambourine
wood sticks
sus. cym.
2 med. hard wound mallets
bs. dr.
2 felt timp. sticks
do not dampen
arco
pizz.
arco
spic.
legato

41 42 43 44 45 46 47 48 49 58

50 51 52 53 54 55 56 57 58 59 60

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

choke
tamb.
wood sticks
triangle
tri. beater
mar. 2 med. rubber mallets

61 62 63 64 65 66 67 68 69 70

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

open
sus. cym.
2 med. wound mallets
stac.
spic.
ord.

71 72 73 74 75 76 77 78 79 80 81

82 ♩. = 72

86 ♩ = 72

90 ♩. = 72

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

pic.
tri. tri. beater
4 med. rubber mallets
pizz.
arco

82 83 84 85 86 87 88 89 90 91 92

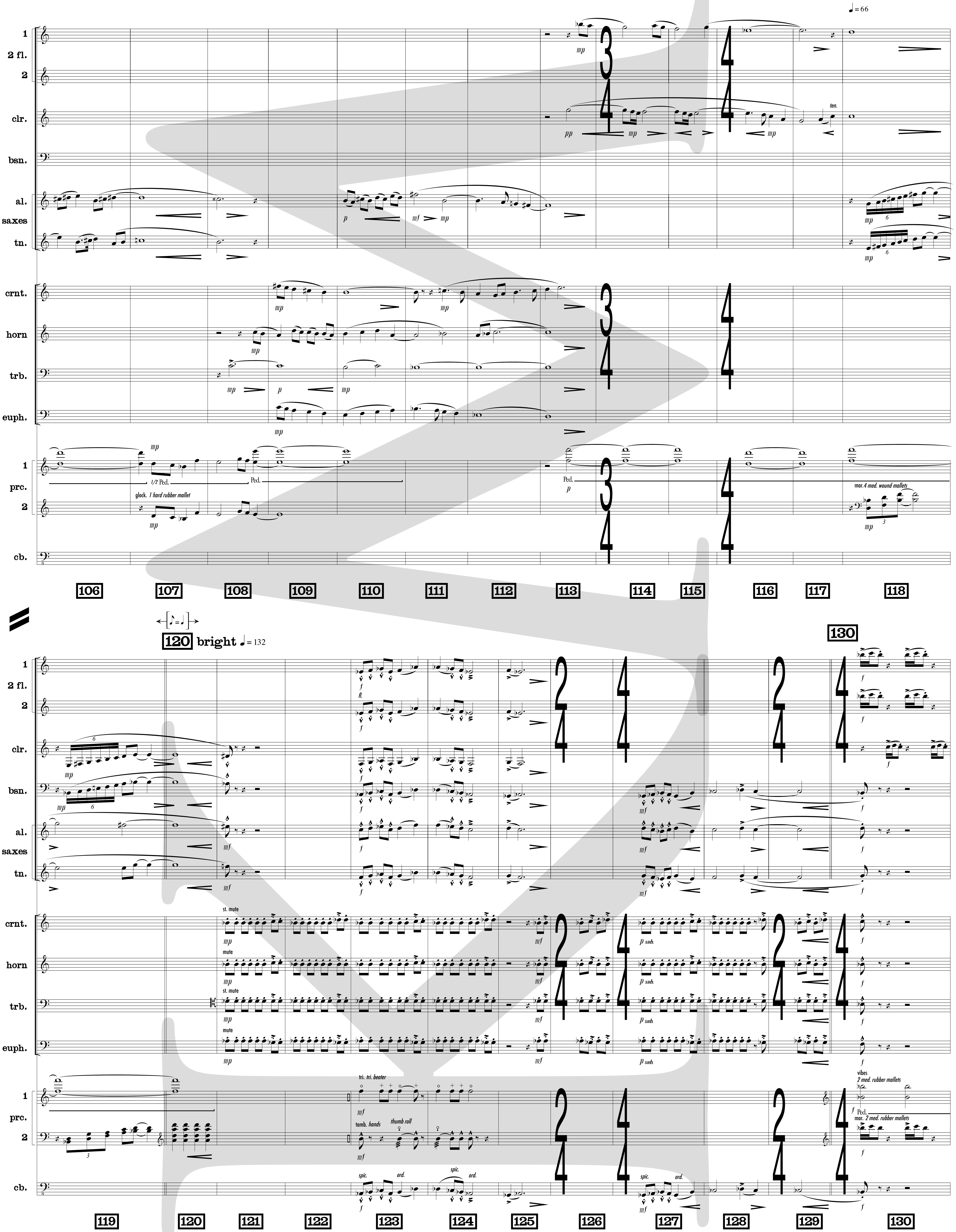
94 ♩ = 108

rit. 101 expressive ♩ = 54

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

solo
vibes 2 med. rubber mallets
mar. 4 med. wound mallets
take bow
Ped.
tamb. wood sticks
pizz.
arco
2 med. rubber mallets

93 94 95 96 97 98 99 100 101 102 103 104 105


♩= 66
1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.
ten.
1/2 Ped.
Ped.
glock. 1 hard rubber mallet
mar. 4 med. wound mallets
106
107
108
109
110
111
112
113
114
115
116
117
118
120 bright ♩= 132
130
fl.
st. mute
mute
p sub.
tri. tri. beater
tamb. hands
thumb roll
vibes
2 med. rubber mallets
mar. 2 med. rubber mallets
spic.
ord.
119
120
121
122
123
124
125
126
127
128
129
130

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.
131
132
133
134
135
136
137
138
139
146
1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.
140
141
142
143
144
145
146
147
148
149
150
open
Ped.
xylo.
2 med. rubber mallets
sus. cym.
2 med. rubber mallets
choke
bs. dr.
2 felt timp. sticks
vibes
2 med. rubber mallets
glock.
2 metal glock sticks

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

pic.
solo
end solo
mar.
Ped.
4 med. rubber mallets
pizz.
arco
spic.
ord.
sn. dr. snares off
wood sticks
st. mute
mute
open

151 152 153 154 155 156 157 158 159 160 161

162

rit. .....

162 163 164 165 166 167 168 169 170 171 172 173

175 deliberate ♩= 108

rit. a tempo

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

sus. cym. 2 med. rubber mallets
vibes 2 med. rubber mallets
glock. 2 hard rubber mallets
open
mute
st. mute
solo
end solo
stac.
ord.
Ped.

174 175 176 177 178 179 180 181 182 183 184 185

rit. 188 gentle ♩= 63

194 expressive ♩= 69

rit.

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

mar. p 2 med. wound mallets
(no cresc.)

186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201

202 ♩= 76 accel. ♩= 88 rit. ♩= 76 accel. ♩= 84 rit. ♩= 76 accel. ♩= 120 accel.

1
2 fl.
2
clr.
bsn.
al.
saxes
tn.
crnt.
horn
trb.
euph.
1
prc.
2
cb.

202 203 204 205 206 207 208 209 210 211

212 lively ♩= 160 molto rit. 219 lively ♩= 160

fine