Title: Creating New Repertoire for a New UWP Faculty Ensemble

Type of Project: Scholarly Activity & Creative Project

Report:

I was awarded only $3000 for this $4000 SAIF grant and therefore had to adjust the overall scope of the project to better reflect the funding. The project did indeed yield a new arrangement of the “Trout” quintet for Ensemble Nouveau and we are slated to perform this massive arrangement (some 40 minutes of music) on the “Live from the Chazen” radio broadcast in the 2012-2013 season.

In lieu of the work for Ensemble Nouveau and Wind Ensemble (a composition that I am continuing to work on currently outside of the SAIF Grant parameters—this new work will be premiered by the UWP Wind Ensemble in April 2012), I decided to arrange a number of other new works to help bolster Ensemble Nouveau’s thin repertoire. This outcome was more fitting to the budget reduction and, in turn, gave me the freedom to spend more time creating the larger work for Symphony Wind Ensemble and Ensemble Nouveau. I therefore created the following new arrangements for Ensemble Nouveau: “Ars Moriendi” by Mr. Bungle, “Concerto” by Antonio Vivaldi and J.S. Bach, and “Fireworks” by G. F. Handel.

Ensemble Nouveau premiered these new arrangements along with portions of the Schubert “Trout” quintet on the “Poster Day” celebration in UWP’s Velzy Commons at 11 AM on Tuesday, March 22, 2011. We were the only musical group at the event, and the new works were very well received by an extremely grateful audience. Scores of these new works for Ensemble Nouveau may be made available upon request.

Abstract
Ensemble Nouveau is a new faculty quartet in residence at the UWP Department of Music. I co-founded this group with three other colleagues this past fall when I joined the faculty. The group is comprised of the following instrumentation: trumpet, saxophone, horn, and tuba. Upon its inception, it was determined that the mission of the group would be to promote the quartet and its musicians through scholarly research (e.g. informed performances and educational clinics), community outreach events, and high school recruiting tours. I have already penned ten new works for us, but in order to accomplish our mission, we must continue to find new repertoire for this eclectic, non-traditional quartet.

This Scholarly Activity/Creative Endeavor proposal seeks a $4000 salary so that I may create and engrave two new substantial pieces for our repertoire. I intend to compose a new work (Consort Concerto) for this ensemble with band accompaniment that will be premiered in collaboration with UWP students in the Symphonic Wind Ensemble on its recruiting tour. Additionally, I would like to arrange the Piano Quintet in A Major—a large work by Romantic composer, Franz Schubert—called the “Trout Quintet” for Ensemble Nouveau. We aim to premiere this new arrangement in collaboration with UWP Faculty Pianist, Eugene Alcalay live on the WPR radio broadcast. The works will then be submitted for publishing by any one of a number of publishers with whom the I have worked with in the past.

**Introductions:**

**Objective:**
Four relatively new members of the music department at UWP have banded together this past academic year and formed a new, unique chamber ensemble called, *Ensemble Nouveau* (*EN*). As a member of this quartet, I can honestly say that I have never belonged to an ensemble with more musical and personal chemistry than this quartet. Perhaps what is most intriguing about this ensemble is its variation and adaptability; each member can play in a variety of musical styles and on a number of different instruments. Pioneering this new musical genre is a musical challenge, but the greatest problem is that a group of this unique instrumentation has literally no works in its repertoire.

The quartet has already visited a number of high schools on recruiting tours and plans to visit more in the future. It has also been scheduling a number of summer community concerts in the Platteville region (specifically one in Galena, Illinois). Lastly, *EN* is slated for a performance on Wisconsin Public Radio’s “Live from the Chazen” series in the fall of 2010. In order to accomplish our mission, and to perform dutifully in these and future venues, *EN*, which has a non-standard instrumentation, needs to develop a repertoire. The objective of this proposal is to arrange the Piano Quintet in A Major, “The Trout” for *EN* and to compose a larger work for quartet with band accompaniment entitled “Consort Concerto.” The latter work will be premiered during the annual UWP Symphony Wind Ensemble high school recruiting tour (Spring 2011) allowing for *EN* to perform a new work alongside current UWP students.

**Background:**
Currently, I am serving my first year on the music faculty at UWP as the head of the music theory department. My research as a theorist has mostly been in the realm of creative endeavors as a composer.

Background Highlights:

- over 45 works from solo to large ensemble compositions
- published over 20 such original works and over 40 arrangements
- Publishers:
  1) Carl Fischer (NY)
  2) Editions BIM (Switzerland)
  3) Kendor Music (NY)
  4) Cimarron Music (CT)
  5) Music Express (PA)
  6) Tuba-Euphonium Press (MD)
  7) TubaQuartet.Com (WI)
- Honors & Awards:
  1) 2006 “Harvey Philips Award” for best composition for tuba awarded by the International Tuba/Euphonium Association
  2) U.S. Army Commendation Medal for Outstanding Writing for U.S. Army Band Elements including the U.S. Army Concert Band

In 2006, I was selected by Carl Fischer to join its select team of writers who compose works for middle school and high school band and orchestra. I also am the low brass specialist for Kendor Music where I have recently published new original works for solo tuba and solo baritone as well a two new arrangements for tuba and trombone quartets.

Description:

The Piano Quintet in A Major by Franz Schubert is a work originally scored for violin, viola, cello, bass, and piano. It is my objective to arrange this work for Ensemble Nouveau; essentially re-working the musical material from the string parts into parts for trumpet, saxophone, horn, and tuba. I will leave the piano part in its original state and keep the key of the work in A Major.
This way, the quartet may perform the work with other pianists who may have performed this work in the past with the original instrumentation. This is a large work, approximately thirty minutes in length, and will take a considerable amount of time to both arrange and engrave the work into Finale (a music notation program). Fortunately, one of the courses I teach at UWP is “Computer Applications in Music” so in many ways this project also serves a scholarly activity in that regard. To clarify, “engraving” means to layout the notation of a work in a clear and readable manner. In the past I have done engraving projects for the Chicago Symphony, the U.S. Army Band, and The National Symphony. Professionally Engraving a work such as the “Trout Quintet” would cost approximately $2500, and that does not include any arranging attributes. It takes a great deal of knowledge and experience in understanding timbre (tone color), and each instrument’s range and musical capabilities and limitations. As an experienced composer and wind arranger, I feel that I possess the skills needed to perform such a task and greatly look forward to the challenge.

Similarly, creating a large original work for quartet and symphonic wind ensemble requires compositional creativity and experience as well as an in depth knowledge of orchestration and scoring. Having written a good number of works for band and for my other professional quartet, Sotto Voce, I feel that I can create something for EN that is not only fitting to our musical personalities, but suitably unique to our situation. While we house a trumpet, sax, horn, and tuba as our primary instrumentation, each of the four members can perform on four other closely related instruments. For example, the saxophonist can perform on soprano, alto, tenor, and baritone saxophone. I strongly feel that no other composer could weave a unique musical fabric so intensely fitting to our individual situation except for someone who is a playing member of our group.
This substantial work for band and quartet will also have an important collaborative student component as well. The students that are members of the UWP Symphonic Wind Ensemble will gain first hand knowledge of the compositional and editorial process as we tailor fit this new work to our specific ensemble on campus. The students will get a first hand look at what goes into the professional production of a collaboration such as this, and be real partners in creating new chamber music together along side their faculty mentors.

**Samples:**

Sample scores of some of the other works that I have already penned for Ensemble Nouveau have been included with this proposal. Sound recordings could be made available upon request.

**Description of Methodology:**

This proposal breaks down clearly into two parts: 1) arranging the Schubert work and 2) creating the original composition for quartet and band. It is my plan to approach the arrangement first, while sketching musical ideas for the composition as they come along. The arrangement will be greatly time consuming in terms of engraving, and it is important to begin with that concrete element directly. The larger original work will begin to take focus by early July, and by that time, I plan to have the arrangement completed.

In addition to compositional creativity, I do intend to study the concerto grosso scores from Vivaldi and Bach’s Brandenburg Concerti. I live in Mount Horeb, and intend to make a number of trip to Mills Music Library at the University of Wisconsin-Madison where there are ample scores and sound recordings for examination and inspiration. By understanding how the great composers compared and contrasted smaller ensembles against the larger accompanying forces, I hope to glean a greater understanding of the mechanical and artistic task at hand.
I plan to compose the quartet work with a simple piano or four voice accompaniment initially and then orchestrate the band parts to tailor fit it the instrumentation of our ensemble on campus. By late July, I hope to have the composition completed, and have the remainder of August available for orchestration.

**References:**


Bach, J.S. Brandenburg Concerti 1-6

**Potential Benefits:**

It is a part of the mission of *Ensemble Nouveau* to be the face of the music faculty in terms of national performance spotlights as well as local community and recruiting tours. When this ensemble has support for its endeavors, it can accomplish its mission and bring visibility and notoriety to the Department of Music, and the University of Wisconsin-Platteville. This quartet, as a recruiting tool, has the potential to be the most influential medium for high school musicians deciding to attending UWP. Furthermore, when *EN* has substantial repertoire created by one of its own and published internationally, UWP and its faculty gain greater recognition on the world stage, which, in turn attracts more faculty and students to our university.

**Potential for future outside support:**

None at this time, but upon successful completion of this project, future publishers may be interested in supporting future works to help this grow this new musical genre.

**Shared Results:**

Upon completion of these new works for *Ensemble Nouveau*, the quartet will premiere the Schubert arrangement on Wisconsin Public Radio’s “Live from the Chazen” broadcast in the Fall of 2010. The original composition for quartet and band will be premiered on campus and on
recruiting tours in April 2011. Notice will be given to the music department faculty if and when the works are selected for publishing.

The Principal investigator has never received any previous SAIF grants.

**BUDGET:**

- a) Salaries: $3860
- b) Student help: $0
- c) Supplies: $100
- d) Travel: $40
- e) Other: $0
- f) **TOTAL SAIF REQUEST:** $4000
- g) support from other sources: $0
- h) **TOTAL COST:** $4000

**Budget Justification:**

In the past, I have received composition commissions up to amounts of $4500 from directors and solo artists for larger symphonic works. I am asking for $3860 for salary for the creative endeavor of composing “Concerto Consort” for the UWP Symphonic Wind Ensemble and Faculty Quartet “Ensemble Nouveau” and for arranging the large “Trout Quintet” also for Ensemble Nouveau. I will engrave these works at no charge, even though the professional engraving fees would be in the order of $5000 for both projects combined.

In order to research and examine additional musical scores and the Mills Music Library in Madison, WI, I am request $40 in gas money for the multiple trips that I will be making. Lastly, I am asking for $100 in copying, binding, and printing fees of the scores and parts to these two projects.

**Report:**

I was awarded only $3000 for this $4000 SAIF grant and therefore had to adjust the overall scope of the project to better reflect the funding. The project did indeed yield a new
arrangement of the “Trout” quintet for Ensemble Nouveau and we are slated to perform this massive arrangement (some 40 minutes of music) on the “Live from the Chazen” radio broadcast in the 2012-2013 season.

In lieu of the work for Ensemble Nouveau and Wind Ensemble (a composition that I am continuing to work on currently outside of the SAIF Grant parameters—this new work will be premiered by the UWP Wind Ensemble in April 2012), I decided to arrange a number of other new works to help bolster Ensemble Nouveau’s thin repertoire. This outcome was more fitting to the budget reduction and, in turn, gave me the freedom to spend more time creating the larger work for Symphony Wind Ensemble and Ensemble Nouveau. I therefore created the following new arrangements for Ensemble Nouveau: “Ars Moriendi” by Mr. Bungle, “Concerto” by Antonio Vivaldi and J.S. Bach, and “Fireworks” by G. F. Handel.

Ensemble Nouveau premiered these new arrangements along with portions of the Schubert “Trout” quintet on the “Poster Day” celebration in UWP’s Velzy Commons at 11 AM on Tuesday, March 22, 2011. We were the only musical group at the event, and the new works were very well received by an extremely grateful audience. Scores of these new works for Ensemble Nouveau may be made available upon request.