

Stephen Hill

Harmelodic
Configurations

III. Sturm and Drang

Concert Band

(Grade 4)


SARAHTIM Music Publishing


Instrumentation

Piccolo

Flute 1-2

Oboe

Bb Clarinet 1-3

Bb Bass Clarinet

Bb Contra Bass Clarinet

Bassoon

Eb Alto Saxophone 1-2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1-3

French Horn 1-4

Trombone 1-3

Euphonium

Tuba

String Bass

Timpani

Percussion

(S.D., B.D., 3 Toms, Brake Drum, Triangle, Wind Chimes, Cymbals, Gong)

Mallets

(Chimes, Vibraphone, Marimba, Glockenspiel)

Piano

Duration - ca. 2:00



SARAHTIM Music Publishing



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(562) 412-0906

About the Work... (Notes by the composer and by Dr. John Burdett, Azusa Pacific University)

In the spring of 2006, influential music educator Gary Scudder asked if I would consider writing a piece for his band that somehow included the tones CBDAAG derived from the acronym CBDA (California Band Directors Association). The additional A and G were added as it was the 'Anniversary Golden', the 50th anniversary, of the organization's conference. The work began in late June 2006, with sketches of harmonic and melodic configurations of the tones. The entire work being performed today originated in this initial request.

The sketching continued while my wife and I were on our annual camping and fishing trip. Sketches were worked out in Yellowstone National Park, Wyoming, in a motel room in Missoula, Montana, while fly fishing the Lochsa River in Idaho and at a campground at the base of Mt. Hood in Oregon. The actual writing took place in July and was finished in late August. Each movement reflects the musical influence of my teachers and the composers I was studying at the time.

The title **Harmelodic Configurations** is a reference to composer Howard Hanson (1896-1981) and his book, *Harmonic Materials of Modern Music*. In the preface, Hanson writes, "If consistency of harmonic- melodic expression is important in musical creation, this theory should bear the most intensive study, for it sets up a basis for the logical expansion of tonal ideas once the germinating concept has been decided upon in the mind of the composer." For the title, I combined the two words harmonic and melodic into one made-up word, **Harmelodic**. By adding the word, configuration (noun - an arrangement of parts or elements; "the outcome depends on the configuration of influences at the time"), I completed the concept in the "mind of the composer" as Hanson proposed.

I. Fanfare and Canon (Con Slancio)

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II. Idyll: The Eastern Sierras (Reflectively, with Ebb and Flow)

This is a musical reflection of my "Spring Break" trips to the Eastern Sierras to do a little Fly Fishing. They are certainly a majestic mountain range in the middle of California. The opening section recalls the "Quintal" Chord and pulsing timpani part I discovered when McBeth brought his copy of the score of Howard Hanson's "Lament for Beowulf" to class and handed it to me to study.

III. Sturm and Drang: Angst (Pesante, Slancio)

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This movement is a reflection of the expansive influence my composition teacher Dr. Byong Kon Kim, had during my graduate studies at California State University, Los Angeles.

IV. Valse: Political Circus (Seriously, but not too seriously)

Valse: Political Circus intended as witty musical commentary. This movement is a mixture of the musical influences of *La Valse* by Maurice Ravel (1875-1937) and the middle waltz section of *Blue Lake Overture* by John Barnes Chance.

V. Toccata: Driving the 5 (With Drama, Faster)

The phrases "Take the 5", "Driving the 5", "Get on the 5", and many others like them are all clearly understood by those who drive in California.

This movement begins with the gentle sounds of wind chimes, a sound I would often hear outside my studio when the breeze would begin to move the small wind chimes my wife had placed in the patio breezeway. The gentle chiming soon turns into a loud clash of clustered sounds that declare the day has begun and it is time to get on the "5" and make the mad dash to your destination. Whether going North or South, you are bound to encounter the hectic driving habits of Californians weaving in and out of lanes

while "Driving the 5". The closing section recalls the frantic action it may take to change lanes in time to catch your exit off of the "5".

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The composer Howard Hanson, a native of Nebraska and the first Director of the Eastman School of Music, began teaching at age 19 at The College of the Pacific in San Jose, California. In the early 1970s, I discovered a copy of Song of Democracy in the piano bench of our family piano. Not being a piano player, I struggled through it trying to play the melodies and harmonies. It left a strong impression on me and I am fortunate to have been further exposed to the musical influence of Howard Hanson through my teacher Francis McBeth who was one of Hanson's students.

VII. Fanfare, Canon, and Flourishes (Con Slancio, Heroic)

This 7th and final movement was patterned after the form utilized in Janacek's Sinfonietta by restating the opening Fanfare and Canon of the 1st Movement before venturing into an extended Flourish on the Tones CBDAAG. The movement is one of bravura with a grand G Major cadence in a bit of a film score-like ending.

About the Composer...

Stephen Hill (b.1958) was born and raised in Southern California. His compositional lineage includes the likes of Roy Harris, Ingolf Dahl, Clifton Williams, Bernard Rogers, and Howard Hanson through study with Philip Westin (Cerritos College, 1976-1978) and most notably with W. Francis McBeth at Ouachita Baptist University in Arkadelphia, Arkansas (1978-1980). Stephen continued with graduate work at California State University, Los Angeles (1980-83) with composers Dr. Byong Kon Kim and William Hill. He composes for the simple joy of it.

For over 40 years, Stephen taught K-12 instrumental music concurrently in both the Private Christian School (Whittier Christian) and Public School (California High School) settings. Though semi-retired, Stephen still works with students by continuing to teach part-time at California High School and maintaining his private music studio, where he plays and teaches Woodwinds, Brass, Strings, and Piano. Stephen also plays with the church orchestra at Calvary Chapel, La Habra, CA. where he attends. When teaching full-time, he was primarily a "summer" composer. No longer teaching full-time, Stephen has the privilege to compose beyond just the summer months and publishes through his company, SARAHTIM—a title which comes from simply combining the name of his daughter Sarah and son Timothy. (*Notes by Dr. John Burdett, Azusa Pacific University*)

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“The Lord is my shepherd...” (Psalm 23)

*“Before the mountains were born, before you gave birth to the earth and the world,
from eternity to eternity, you are God” (Psalm 90:2)*

Harmelodic Configurations

Pesante ♩=130
molto accel.

3. Sturm and Drang

Stephen Hill (ASCAP)

A ♩=160 **Slancio**

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

Tom-t.

Tri., Cym.

W.C., Gong

Brake Drum

Bells

Vib.

Chimes

Mar.

Pno.

fff

sfz

sffz

f

ff

Sus. C.

9 10 11 12 13 14 15 16

PERUSAL SCORE

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

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Hn. 1,2

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Timp.

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B.D.

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W.C., Gong

Brake Drum

Bells

Vib.

Chimes

Mar.

Pno.

17 18 19 20 21 22 23 24

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Wind Ensemble

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Bb Bass Clarinet

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Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1,2

Hn. 3,4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

St. Bass

Timp.

S. D.

B. D.

Tom-t.

Tri., Cym.
W.C., Gong
Brake Drum

Bells

Vib.
Chimes

Mar.

Pno.

PERUSAL SCORE

C

sfz

ff

gliss.

a2

Bells Up

Bells Up

Sus. C.

Brk. D.

25 26 27 28 29 30 31 32

The image displays a page of a musical score for a symphony orchestra. The score is written for measures 33 through 40. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1, 2 and 3, 4, Trombones 1, 2, and 3, Euphonium, Tuba, St. Bass, Timpani, Snare Drum (S. D.), Bass Drum (B. D.), Tom-toms (Tom-t.), Triangle, Cymbals, Gong, and Brake Drum (Brk. D.), Bells, Vibraphone (Vib.), Chimes, Maracas (Mar.), and Piano (Pno.). The score features various musical notations such as notes, rests, and dynamic markings like *ff* and *sfz*. A large, diagonal watermark reading "PERUSAL" is overlaid across the entire page. The page number "5" is located in the top right corner.

D

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn.

Alto Sax. 1

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Ten. Sax.

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Tpt. 1

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S. D.

B. D.

Tom-t.

Tri., Cym.

W.C., Gong

Brake Drum

Bells

Vib.

Chime

Mar.

Pno.

Bells Up

1st Hn cue

Hn cues

1st Hn cue

Chimes

41 42 43 44 45 46 47 48