The WindWorks Renaissance Series

Aria della battaglia by Andrea Gabrieli is part of a series of multi–voiced and single– to multi–choir compositions edited for various instrumental ensembles. It encompasses a philosophy of rediscovering, editing and utilizing early music as a flexible and timeless resource of modern performance potentiality. This work is a wonderful example of the wide range of wind orchestrations that help in defining the modern wind band with its various chamber–through–full resources that reside under the complete wind band umbrella.

The editor's goal is to present not only brass performance possibilities with these works but also many various instrumental groupings that may fit and complement an already existing instrumental pool of players—your current ensemble forces. In the spirit from which this music was conceived, each work includes various C, B♭, F and E♭ transpositions (analogous to the manner in which Renaissance composers used clefs—some of their manuscripts involved up to six different clefs!). During the late sixteenth and early seventeenth centuries, depending on which instrumentalists were employed for a performance, an instrumental rehearsal probably involved not only determining what instrument could play which part (depending on the tessitura of each individual line in the music), but also what dynamic changes and articulations should be used—this depended greatly on the mixture of timbres (brass vs. reeds or strings, etc.).

We have designed this edition with an array of transpositions that is a flexible instrumental source for all groups with the hopes that this music may work itself back into a core compositional curriculum for all instrumental ensembles. Performances can include not only single family groups of cylindrical and conical brass, double reeds and single reeds, but also mixed settings of brass and woodwinds (the "C" parts also create many string instrument possibilities and combinations). This work is also edited to encourage experimentation in rehearsal with suggested tempi marked in the score, plus a guide to suggested articulation included with each set. Implementing an authentically adaptable approach towards instrumentation, dynamics and articulation has become one of the main challenges in this series for modern instruments and represents an attempt at bringing "back to the future" this interactive, flexible and adjustable performance practice.

A "C" score has been provided along with various transposed instrumentations listed in the Transpositions and Ranges section to serve as a guide for determining those instrumentations that best balance together with an available pool of instruments and players to serve as convenient access to many various performance and rehearsal possibilities. It provides for experimenting not only with instrumentation and balance, but also dynamics, articulation, tempo, seating, etc. The parts are clean and intended to be marked differently with each performance situation. For example, instead of erasing previous markings made by a brass ensemble or scratching out permanent directions, a woodwind group may choose to print out new, clear parts, ready to mark in their own edits that they determine together in rehearsal. Starting with the notes first, without any other outside influence or prejudice can lead to a very creative rehearsal process and a refreshing and unique performance experience.

Because the score and parts have also not been marked with the customary array of articulations, the composer's original intent of interpretive flexibility can be preserved. Slurring and legato passages were rare and were, in fact, frowned upon. Articulation practices of the time were based on very elaborate and advanced methods (see Performance Practice Guide). Dynamics are left to the performance situation (i.e., all brass, combination of winds and brass, etc.) so that you can determine correct balances. For instance, if you decide to perform the work with an alternation of woodwinds and brass, your dynamics will be very different than if you perform the work with all brass (woodwind sections will probably have to be played louder to balance the brass but can still retain the timbral and dynamic contrast). Score tempo markings and metronomic modulations are essentially editorial determinations—as usual for the time, these original scores included absolutely no performance markings whatsoever.

Andrea Gabrieli's *Battle Aria* was originally an eight–voice instrumental work. This sixteen–voice version takes advantage of the obvious antiphonal and timbral style. This timbral combination/contrast between the two instrumental groups can be accentuated by alternating the forte and piano sections. For instance, this work lends itself to such dynamic/timbral possibilities as brass/forte – double reeds/piano, tutti/forte – brass or double reeds/piano, etc. Of course, using two brass choirs or mixed groups is always possible with contrasting dynamics increased by spatial seating (forte group right, piano group left, etc.). The acoustics and size of the hall and stage may contribute to the effect and balances. Informed and careful experimentation can provide for creative rehearsals and unique performances. Whatever the instruments and dynamics are employed, experiment with the flexibility. Again, the key is to experiment, taking full advantage of the freedom this music offers. The possibilities are endless, and considering the amount of music available from this era, it is conceivable that one could include "new" Renaissance works during a concert season every year.

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The Composer

Sixteenth–century Italy witnessed one of the great outbursts of instrumental music in Western culture. By 1550, Italy had become the leading center in the production of instrumental music, including that for lute, keyboard and instrumental ensemble. Andrea Gabrieli (1510–1586), a prolific organist and composer, was one of the most accessible and utilitarian composers of any musical era. Best recognized as the uncle of Giovanni Gabrieli, almost nothing is known of his life before 1557, when he became organist at St. Mark's Cathedral, Venice, following Claudio Merulo. A pupil of Adrian Willaert, his influence in the later 16th century was considerable, especially in Italy but also in Germany. His works are among the first by a native Venetian to escape the dominance of the Franco–Flemish style. Innovative techniques are found particularly in the ceremonial music which tends to be homophonic, largely syllabic, polychoral and very sonorous. His many compositions utilized nearly every genre known at the time and include sacred vocal pieces (masses, psalms, motets, concerti), madrigals (eight books and many independent pieces), other secular vocal works of various types, and many instrumental compositions (canzonas, ricercars, intonationi and toccatas). Many of his works were first published posthumously, edited by Giovanni Gabrieli. Andrea Gabrieli is also remembered as the main teacher of Sweelinck.

The current edition of Gabrieli's *Aria della battaglia* was transcribed for the modern orchestra wind section from the *Canto Dialoghi Musicali de Diversi Eccelentissimi Autori*: Venice 1590. The work is subtitled "per sonare d'instrumenti da fiato" ("to be played by wind instruments") and is one in a long line of such descriptive works dating from the sixteenth century with no instrumental designation whatsoever. While examples of programmatic compositions appeared as early as the fourteenth century, the concept first gained momentum with the publication of Janequin's programmatic chansons, such as La Guerre from 1529, which depicted the Battle of Marignan in 1515 in which the French, under the leadership of King Francis I, were victorious. This chanson, which extolled the valorous feats of the victors on the battlefield with its various onomatopoeic sounds of battle, was immediately to the liking of Renaissance courtiers. This may be witnessed by the scores of "battle pieces," both vocal and instrumental, which were subsequently written during the same century by composers such as Isaac, Padovano, Guami and Vecchi, along with Gabrieli. The popularity of this genre, however, did not fade with the close of the Renaissance. Rather, a rich development continued into the nineteenth century with Beethoven's *Wellington's Victory*, the so–called "Battle Symphony," being a latter–day example.

Instrumental Ensemble Possibilities

Sixteen–voice, Double Choir Work: Andrea Gabrieli's *Aria della battaglia per sonare d'Instrumenti da Fiato* (from 1567, originally an eight–voice single choir work).

The edition of this work provides for the following instrumental possibilities:

- **Orchestra Wind Section**
  ex.: 2 Flutes, Oboe, English horn or Clarinet, 2 Bass Clarinets, 2 Bassoons, 3 Trumpets, 2 Horns and 3 Trombones

- **Double Reeds and Brass** (suggested instrumentation)
  ex.: 2 Oboes, 2 English horns, 4 Bassoons, 3 Trumpets and 5 Trombones

- **Double Brass Ensemble**
  ex.: conical vs. cylindrical brass — 3 Flugelhorns, 3 Horns, 2 Euphoniums, 3 Trumpets, 5 Trombones

- **Mixed Wind Ensemble**
  ex.: Flute, Oboe, English horn, Clarinet, Bass Clarinet, 2 Bassoons, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba

- **Saxophones and Brass**
  ex.: 2 Soprano Saxes, 2 Alto Saxes, 2 Tenor Saxes, 2 Bari Saxes, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba

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Transpositions and Ranges

(Ranges: middle C = c^1)

Voice	Range	Instrumental Options	Transpositions*
1	f^1–a^2	Flute, Oboe, Clarinet, Soprano Sax, Trumpet	C, B♭
2	c^1–d^2	Flute, Oboe, Clarinet,Soprano Sax, Trumpet	C, B♭
3	g–c^2	English horn, Clarinet, Alto Sax, Trumpet	C, B♭, F, E♭
4	f–a^1	English horn, Clarinet, Alto Sax, Horn, Trumpet	C, B♭, F, E♭
5	c–d^1	Bass Clarinet, Bassoon, Tenor Sax, Horn, Trombone	C, B♭, F (WP E♭ Treble Clef, WP B♭ Bass Clef, WP B♭ Treble Clef)
6	c–d^1	Bass Clarinet, Bassoon, Tenor Sax, Trombone, Horn	C, B♭, F (WP B♭ Bass Clef)
7	c–c^1	Bassoon, Bass Clarinet, Bari Sax, Horn, Trombone, Euph.	C, B♭, E♭ (WP B♭ Bass Clef)
8	f–b♭	Bassoon, Bass Clarinet, Bari Sax, Trombone, Euphonium	C, B♭, E♭ (WP B♭ Bass Clef)
9	e^1–a^2	Trumpet	C, B♭
10	b♭–d^2	Trumpet	C, B♭
11	c^1–d^2	Trumpet	C, B♭
12	f–a^1	Horn, Trombone	C, F (WP E♭ Treble Clef, WP B♭ Bass Clef)
13	c–d^1	Horn, Trombone	C, F (WP E♭ Treble Clef, WP B♭ Bass Clef)
14	c–f^1	Horn, Trombone	C, F (WP E♭ Treble Clef, WP B♭ Bass Clef)
15	f–d^1	Trombone, Euphonium	C (WP B♭ Bass Clef)
16	f–g	Trombone, Euphonium, Tuba	C (WP B♭ Bass Clef, WB E♭ Bass Clef, WP E♭ Treble Clef)

*All World Parts are denoted with the prefix WP and available for download from www.alfred.com/worldparts

Please note: Our band and orchestra music is now being collated by an automatic high–speed system. The enclosed parts are now sorted by page count, rather than score order.

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Tempo Suggestions

This score is written in modem notation (meter, bar lines and rhythmic units), but the characteristic rhythmic beaming of notes of the High renaissance has been maintained. Any rules of tempo, however, were still in transition during the Gabrieli's time and the metronome was not to be invented for over two hundred more years. Determinations such as the human heart beat and the "physiological motor unit" (Praetorius, 1619) with metric proportions (such as 2:1, 3:2, etc.) were still deciding factors in the late sixteenth century. The following tempo ranges for each section are meant as guides and the ranges of tempo are flexible. They should reflect the flow and connection of the Renaissance style of rhythmic devices that are based on the relationship of the long and short (see Performance Practice Guide). In contrast to modem practice, the Renaissance metronomic modulations function in reverse (i.e., the quarter note in common time is slower than the half note in alla breve and 3/2). This is mostly due to how mensural notation translates into modem notation but also relates to style and articulation.

Part I:

Measure 1: quarter note=100–116
Measure 62: half note=126–144
Measure 102: quarter note=100–116
Measure 118: half note=126–144

Part II:

Measure 1: quarter note=120–132
Measure 38: half note=120–132
Measure 40: quarter note=120–132
Measure 94: half note=72–80
Measure 130: quarter note=120–132
Measure 161: half note=120–132
Measure 181: quarter note=120– 132

Performance Practice Guide

A performer has the use of varying articulations, tempi, phrasing, tone/timbre and dynamics when deciding how to interpret a phrase or a entire work within the composer's original intentions or desires. When a phrase or an entire work requires an energetic or pensive spirit, selected articulations, tempi, phrasing, tone/timbre, and dynamics should express this quality. Expressive music of the sixteenth century stemmed from the freedom of the Renaissance performer to choose from the immense amount of available techniques of musical expression. With all of this in mind, the following editorial suggestions are some of the most agreed upon (including Ganassi, Mersenne, Castellani/Durant, Dalla Casa, Artusi, Kottick) and common practices of the time:

1. Long notes should be emphasized and short notes unemphasized. A slight separation of notes of rhythmic subdivision (eighth and sixteenths in duple meters, half and quarter notes in triple meters) is recommended. These pitches should not be played short, but rather tenuto with space. Un-subdivided note values should be given full value, i.e., whole through quarter notes in duple time and dotted-whole through dotted-half notes in triple time.
2. Accents are not produced by hard tongues or loud volumes. Accented notes should involve subtle emphasis and be proceeded by space. Normally, the first note of a phrase should receive this refined accent.
3. Within individual voice lines, an intermediate phrase ending should be played with a decrescendo and receive no accent. Though there is little evidence of gradual dynamic changes before the seventeenth century, it is generally agreed upon that a long note at the end of an individual choir's cadence should diminuendo slightly for balance (especially when overlapping with another entering choir). All other dynamic gradations should be performed with level planes of volume, with the beginnings of phrases understood as starting subito in nature (no obvious crescendi), and limited to either piano or forte.
4. A slight separation between leaps and long notes is recommended. Also, in the triple meter sections, slightly separate long tones from a following tone of shorter value (i.e., whole note—[very slight space]—half note) creating a lilt forward.
5. Since bar line accent did not exist in the Renaissance, neither did the rhythmic device of syncopation. Try not to emphasize this rhythmic device.
6. The melodic nature of a line determines the length style of its notes. More melodic—more length, less melodic—more detached.
7. Long passages of legato are uncommon, though slurring short groups of rapid pitches seems to have been accepted depending on the performer's technique (Mersenne in 1636 indicated two-note slurs). Very little is written in the early treatises about slurring however performers who slurred fast passages because they had not mastered the light, double-tongue technique (le-re-le-re, te-re-le-re) were subject to disapproval. There are few passages in sixteenth century instrumental music which might suggest any slurring. Connection of fast-note runs should be accompanied by the tongue creating 'tongued slurs' and the desired tenuto effect.

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Mark Davis Scatterday

Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester's Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty–plus years of the famed ensemble: Donald Hunsberger, A. Clyde Roller and Frederick Fennell. In 2004, he led the EWE in their return tour of Japan, as well as Taiwan and Macao. In 2005, Scatterday led the Eastman Wind Ensemble in a highly acclaimed performance at Carnegie Hall and also conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joined by members of the Tokyo Philharmonic. Recently, the EWE and Scatterday have just finished recording a new CD with the Canadian Brass featuring the music of Bernstein, Rayburn Wright, Bramwell Tovey and Jeff Tyzik. It is due to be released in 2008 on Opening Day Records.

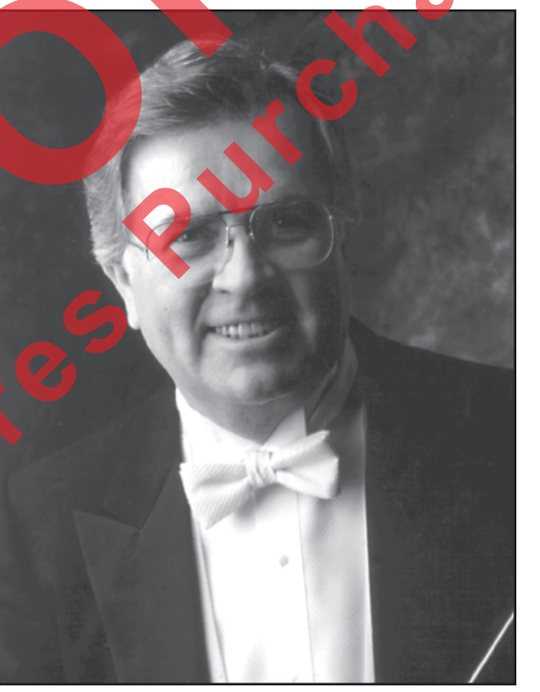
Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Dr. Scatterday also conducts the Eastman Wind Orchestra, teaches undergraduate conducting classes and supervises doctoral conducting students. Prior to his appointment at Eastman, Dr. Scatterday was Professor of Music and Chair of the Department

of Music at Cornell University. While at Cornell, he was one of the principal conductors of the professional new music group Ensemble X, which performed at Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Chamber Winds, a professional chamber winds ensemble in Ithaca, New York.

Professor Scatterday maintains an active guest conducting schedule as well as researching and writing articles involving score analysis, performance practices and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, *College Band Director's National Association Journal*, and *Band Director's Guide*.

An advocate of contemporary music, especially the music of Husa and Roberto Sierra, Scatterday has commissioned and premiered over 25 works including Sierra's *Diferencias* (1997), *Fanfarria* (2000) and *Octeto* (2003) and his transcription of *Fandangos* (2004). He recently conducted the premiere recording of Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir's *Concerto for Piano* and *Musicians Wrestling Everywhere* with Ensemble X on Albany Records (2005), and *Danzante* with James Thompson and the Eastman Wind Ensemble on Summit Records (2006).

Donald Hunsberger



Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three–CD set (the Eastman Wind Ensemble at 50–DHWL 001CD–WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.

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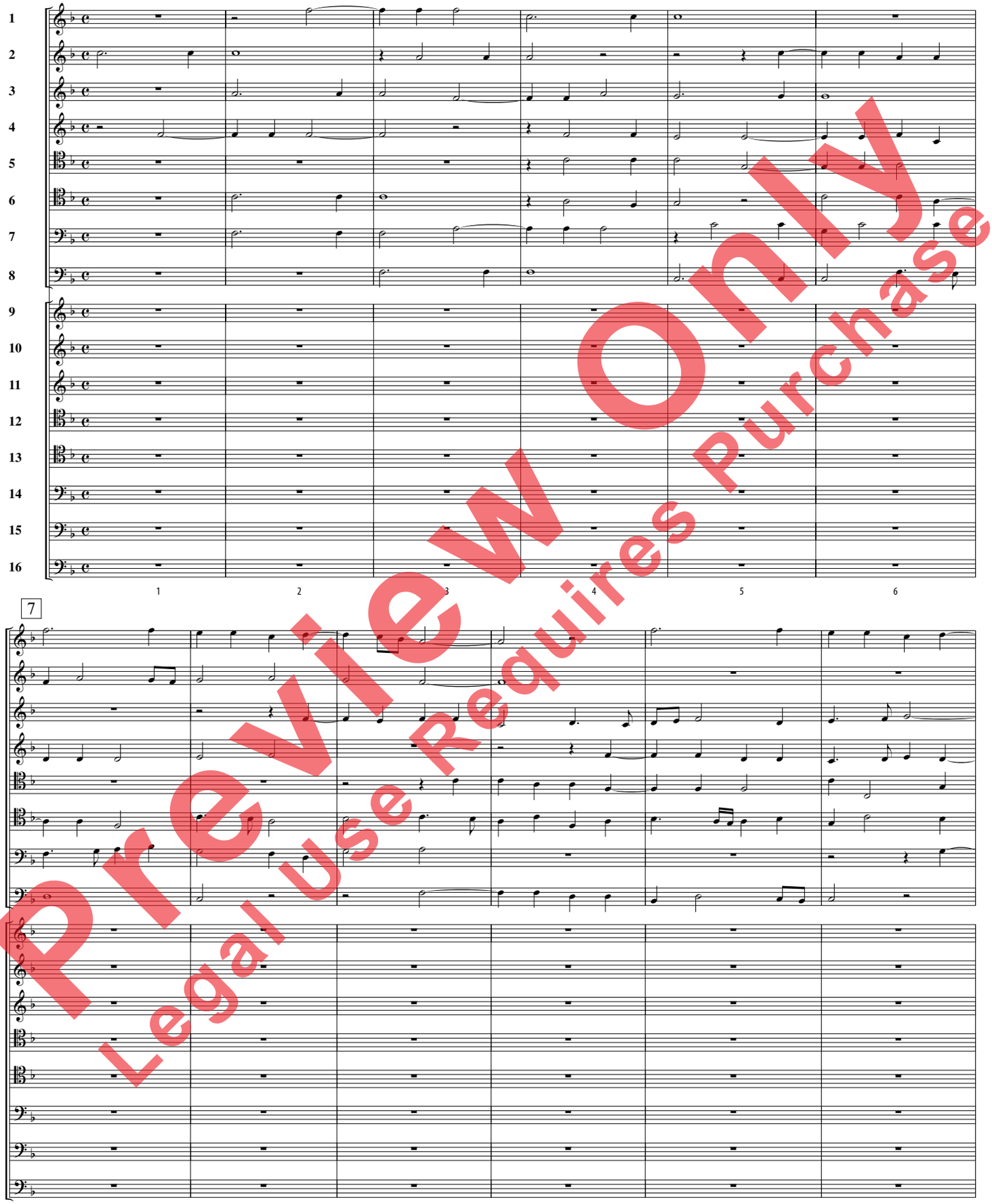
ARIA DELLA BATTAGLIA

Part I

Andrea Gabrieli
Edited by Mark Davis Scatterday



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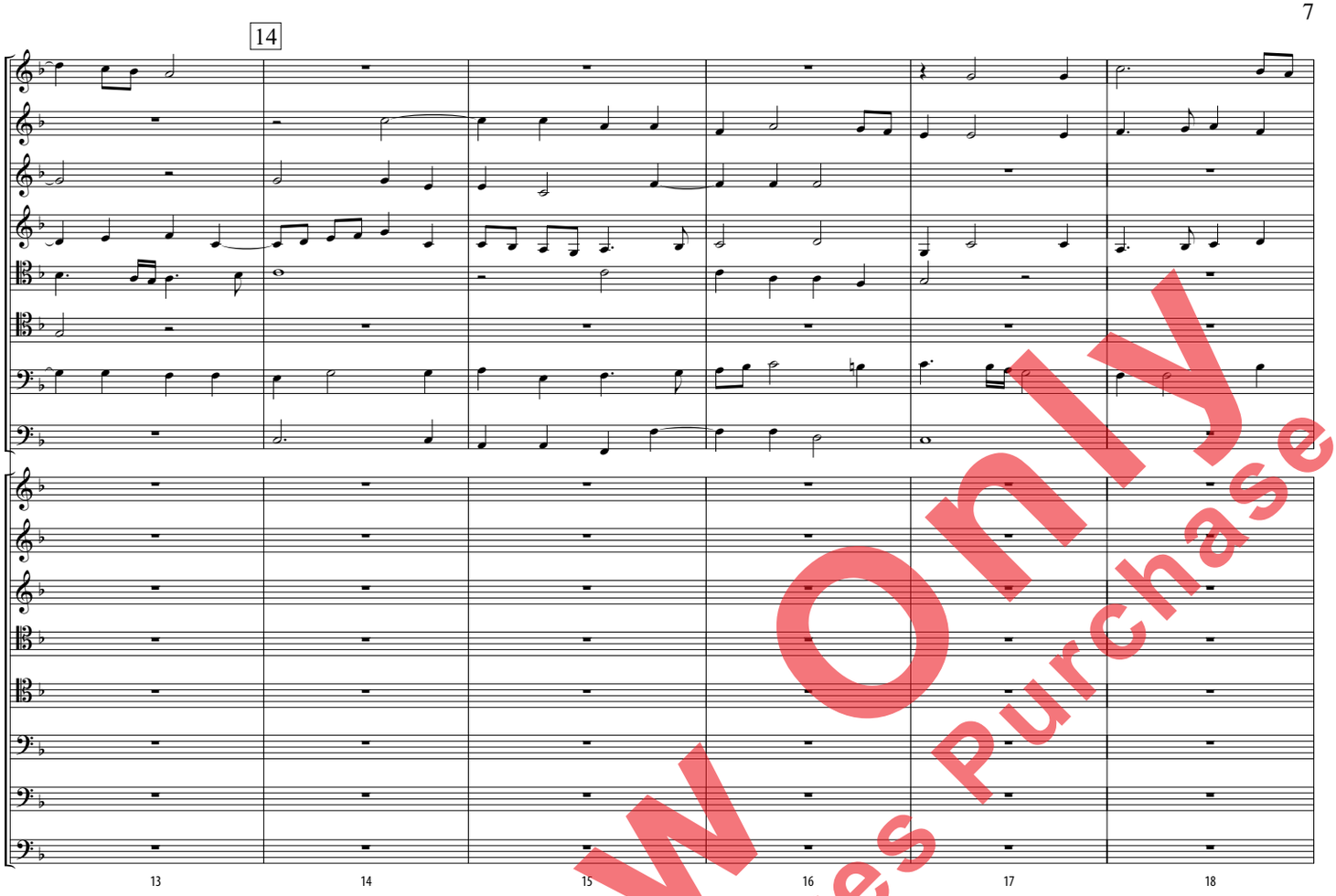

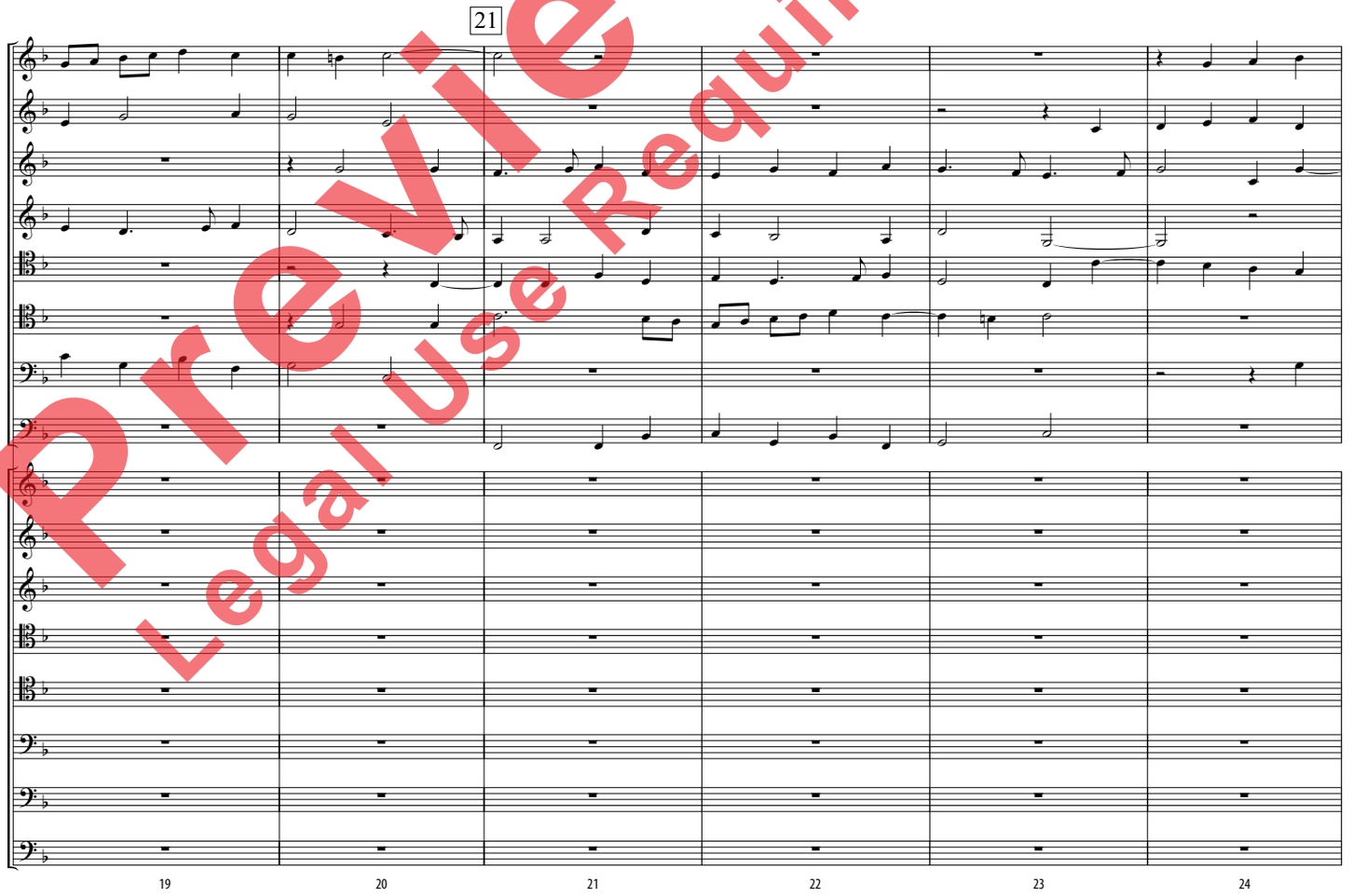

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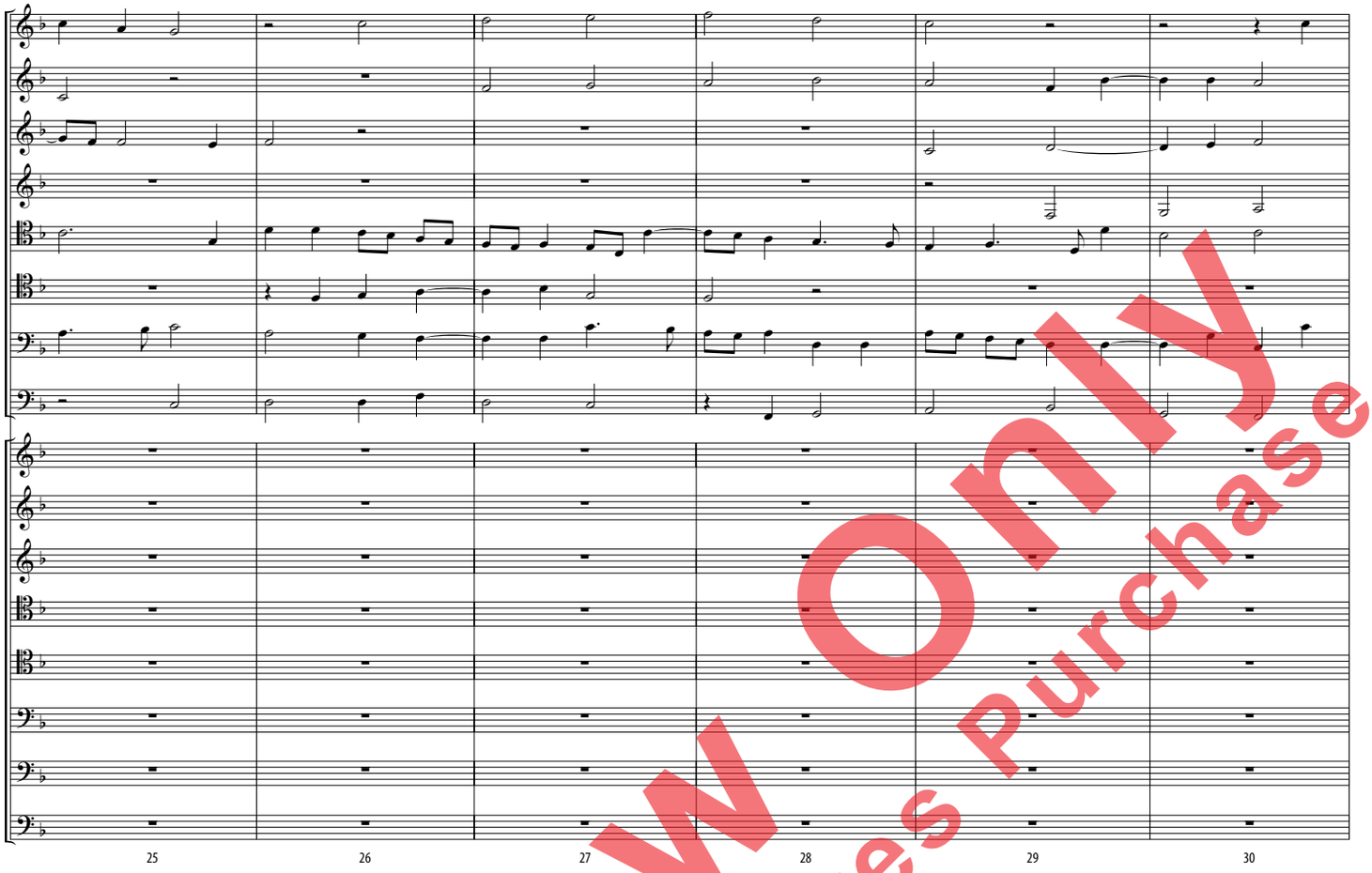

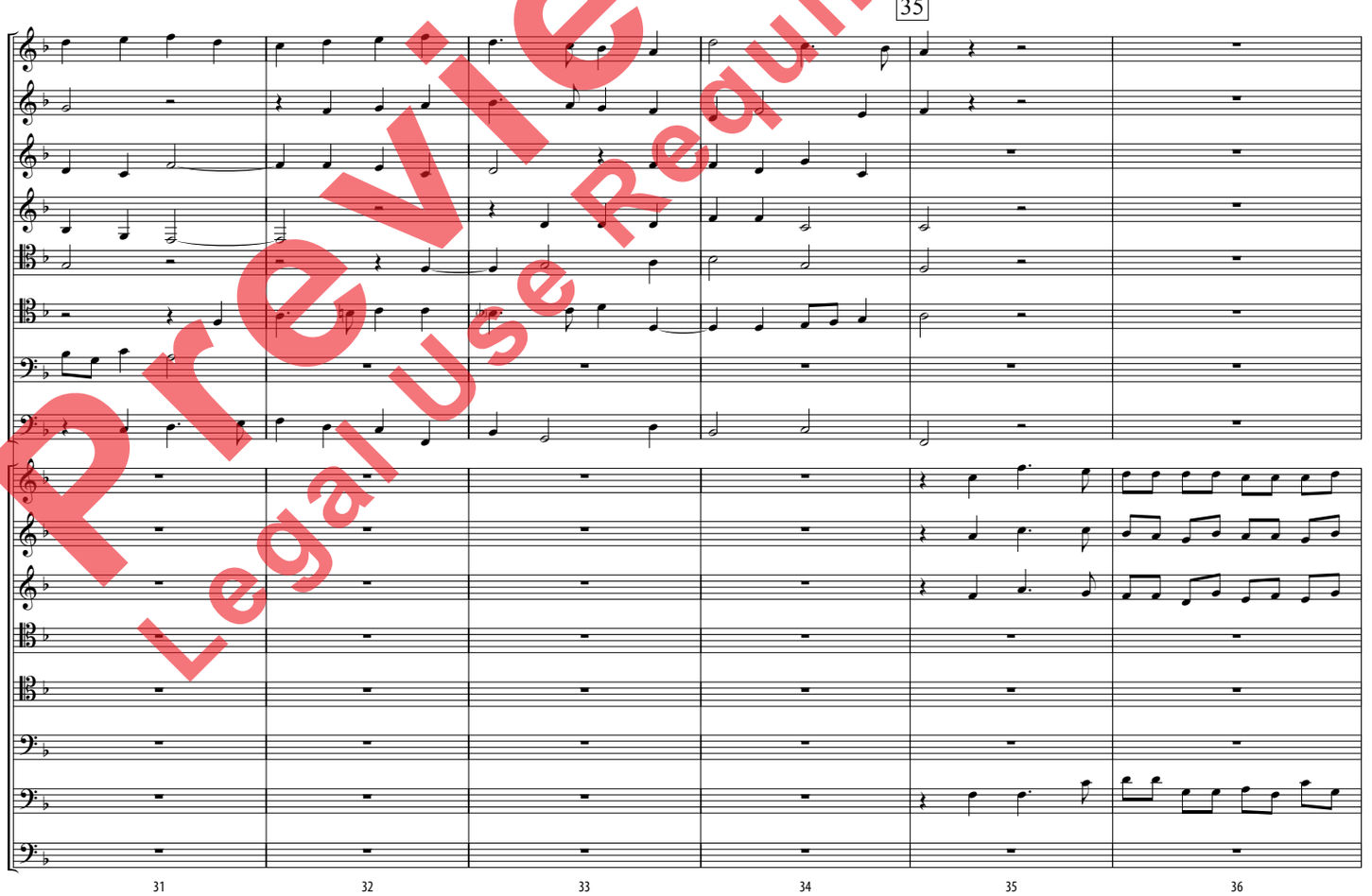

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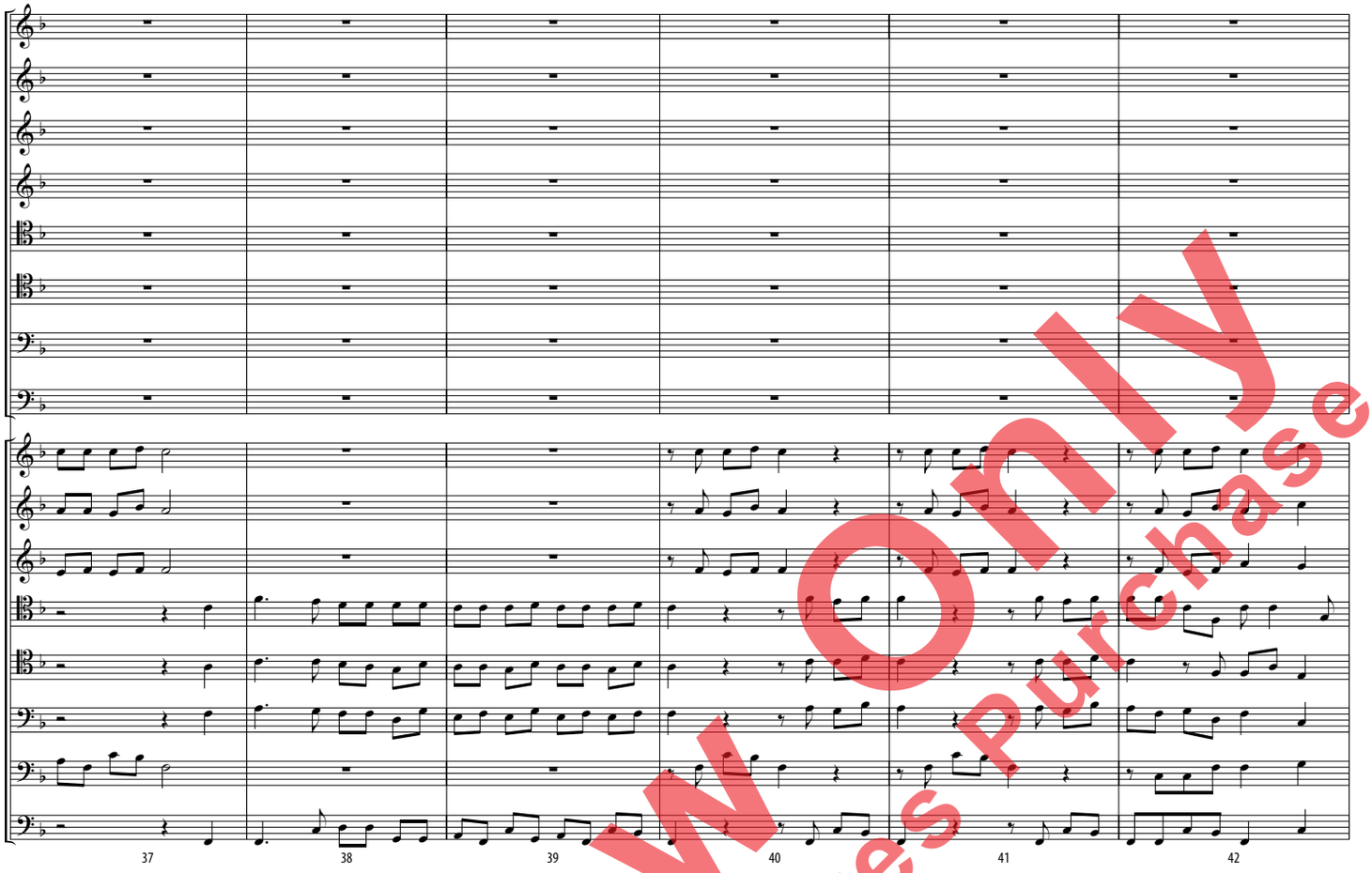

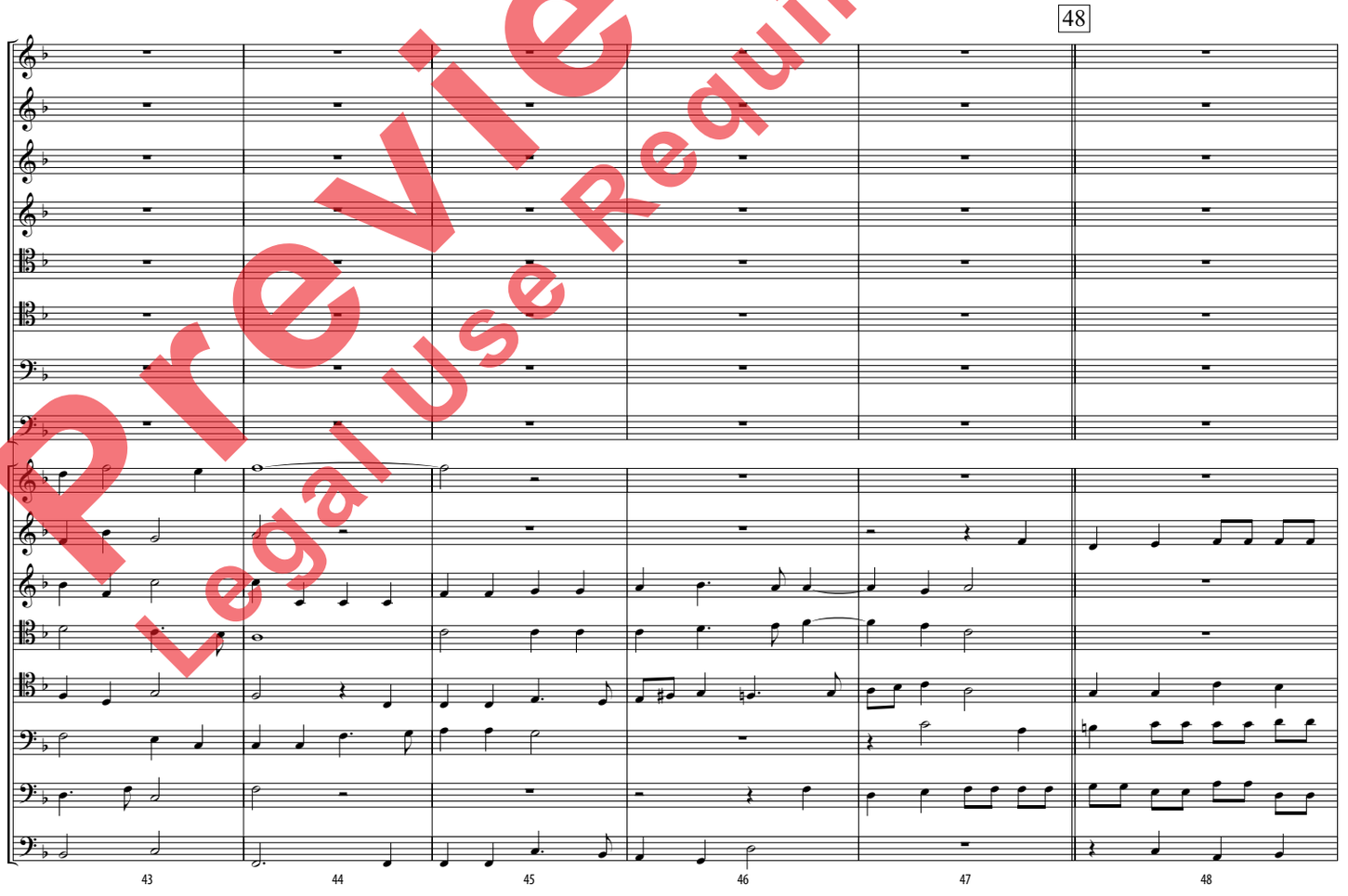

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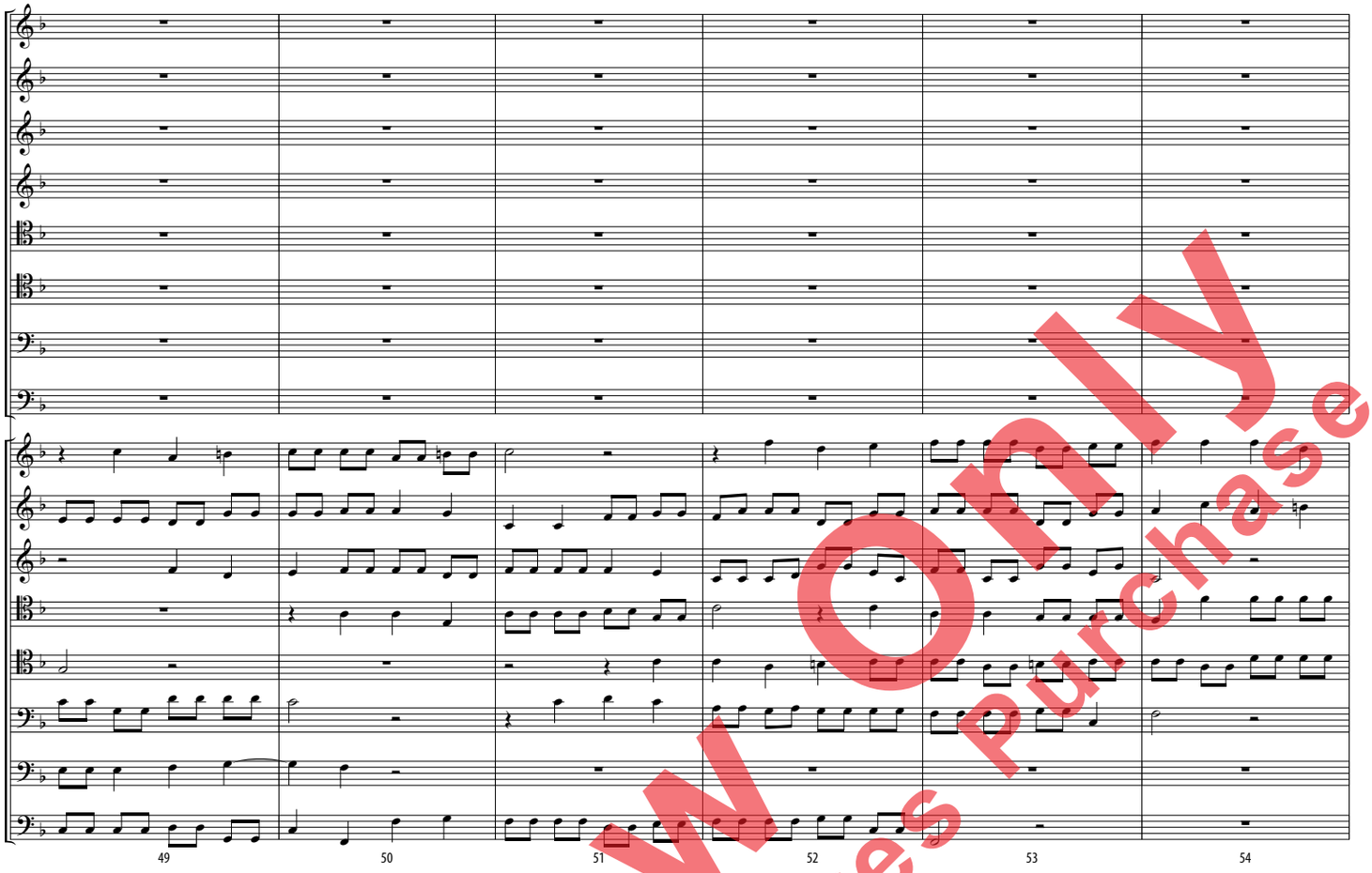

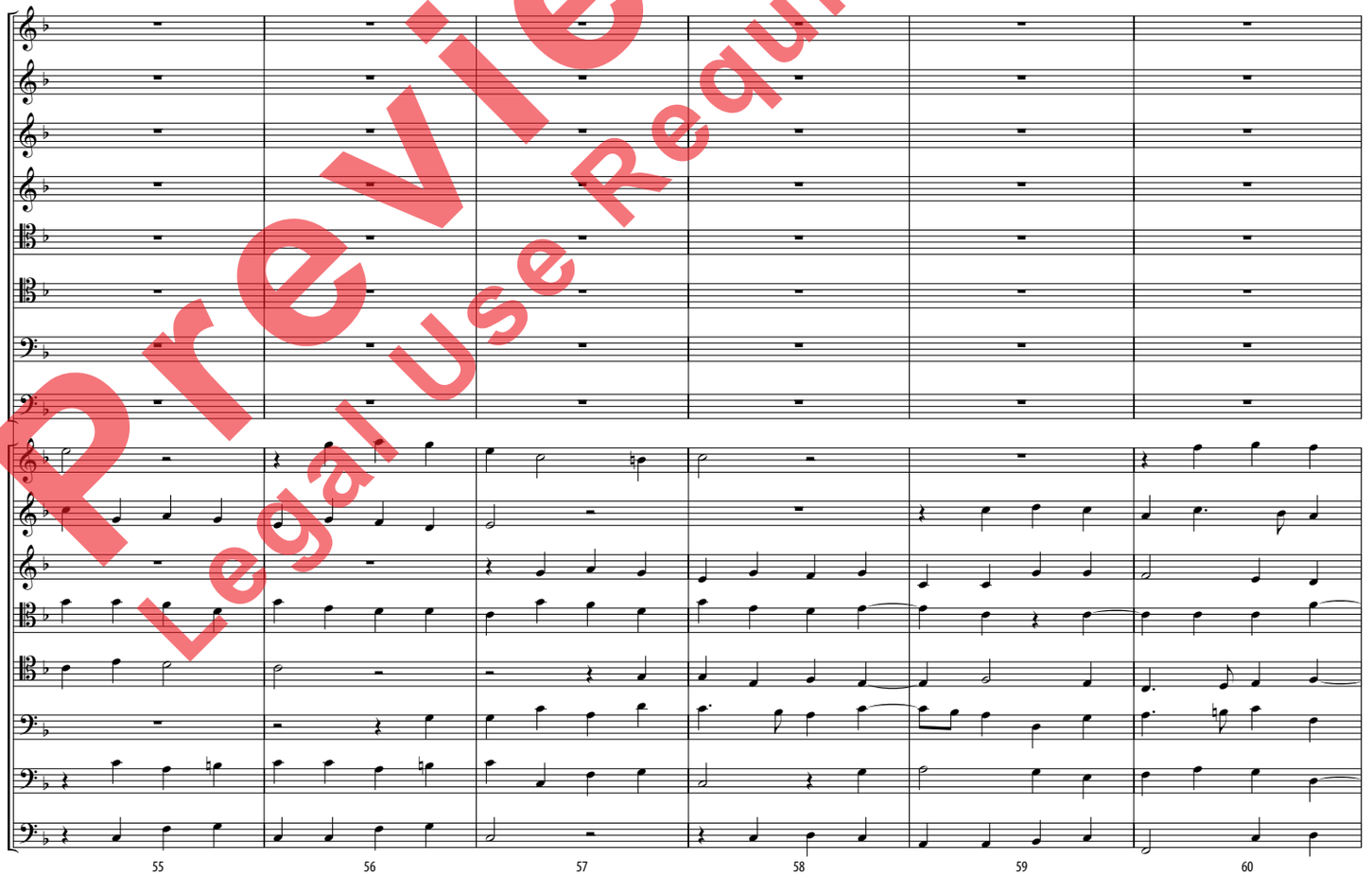

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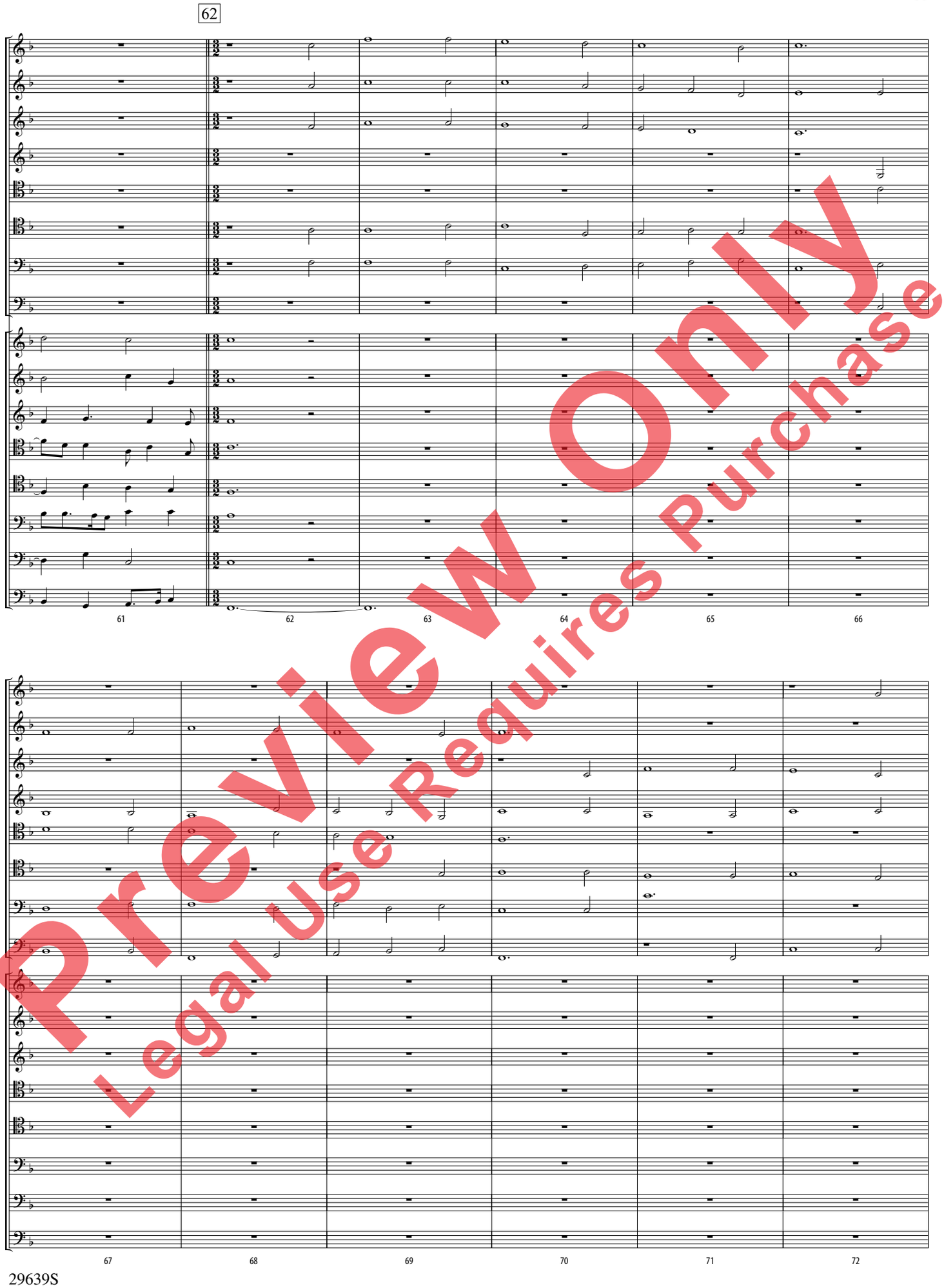

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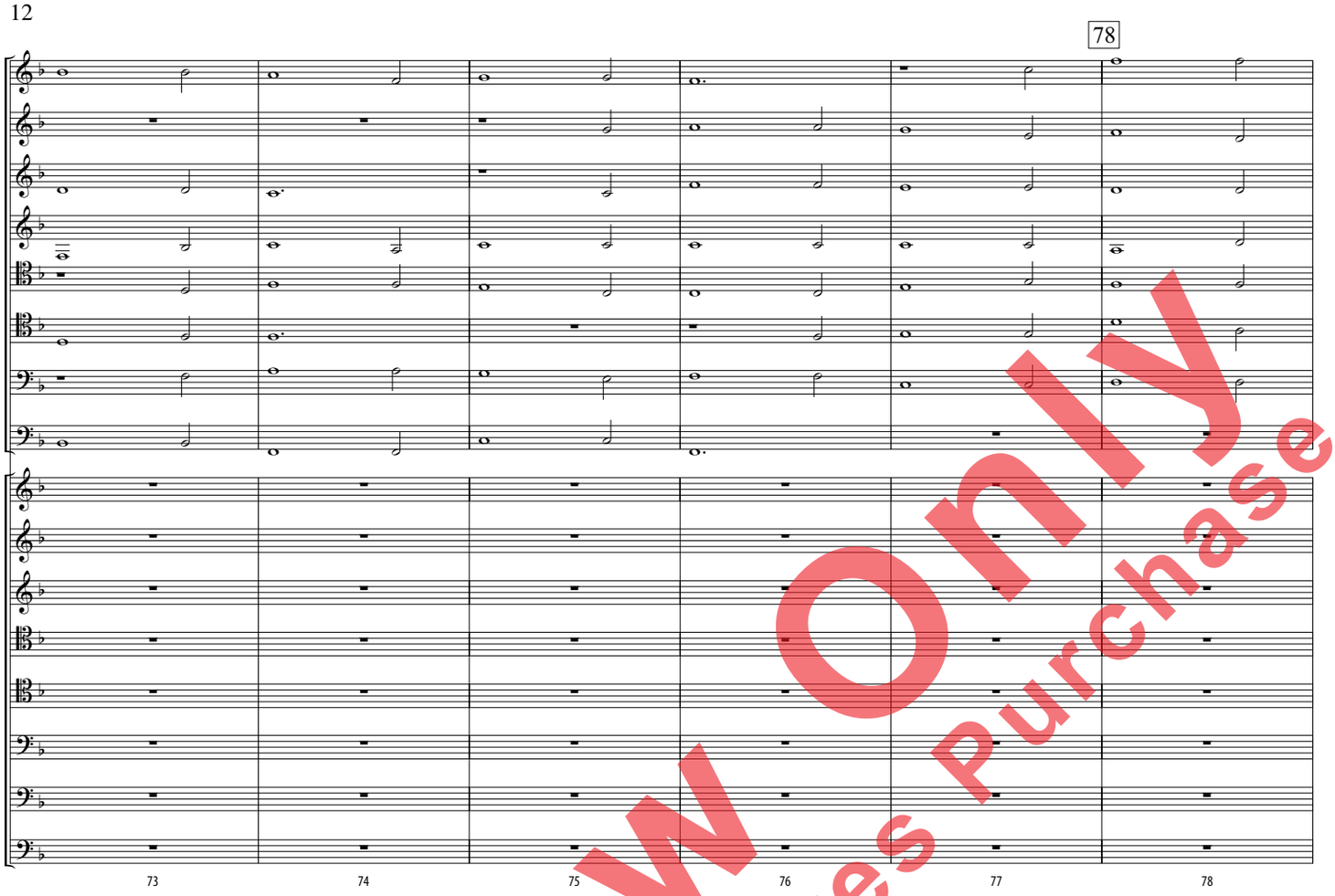

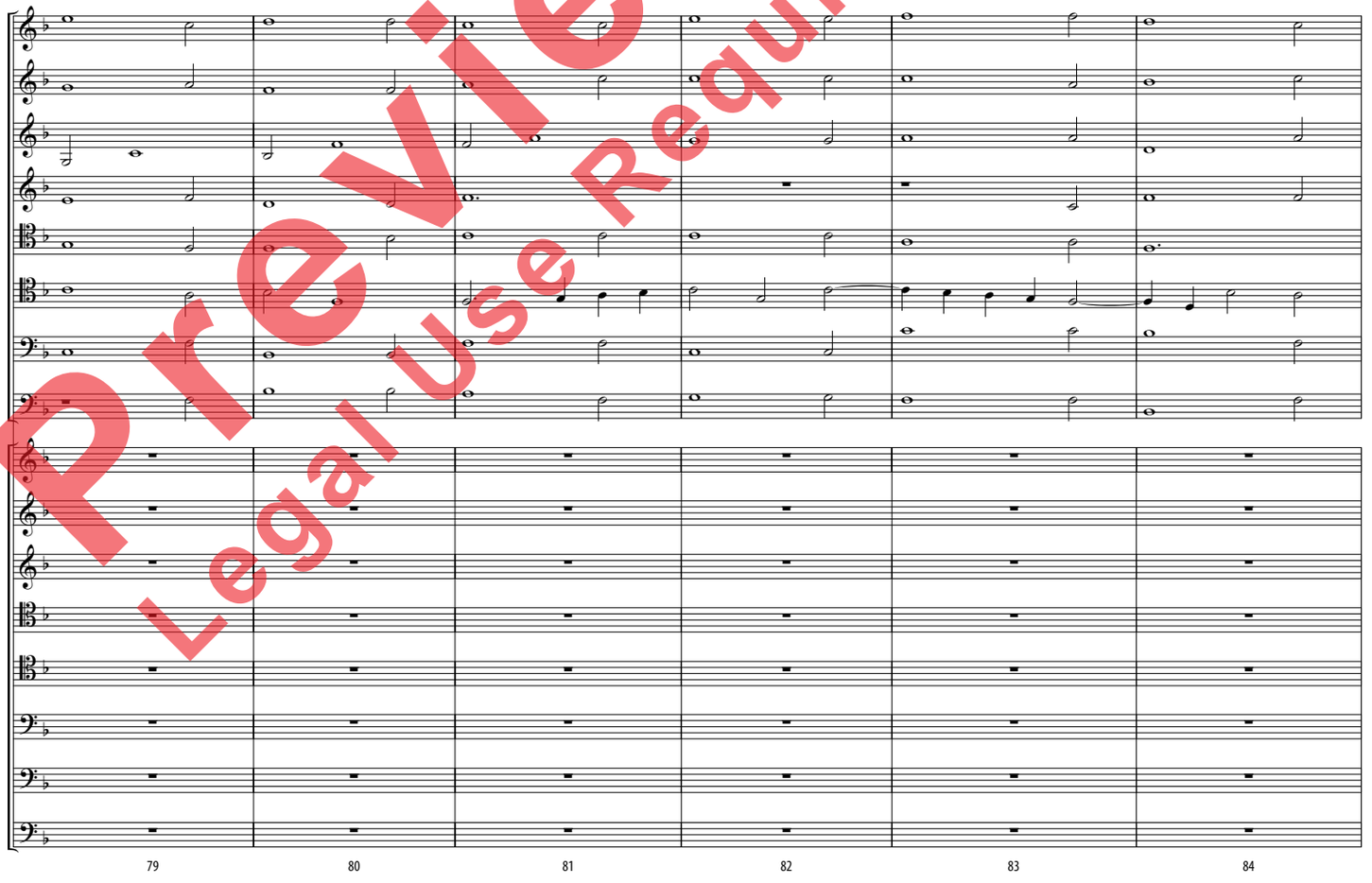

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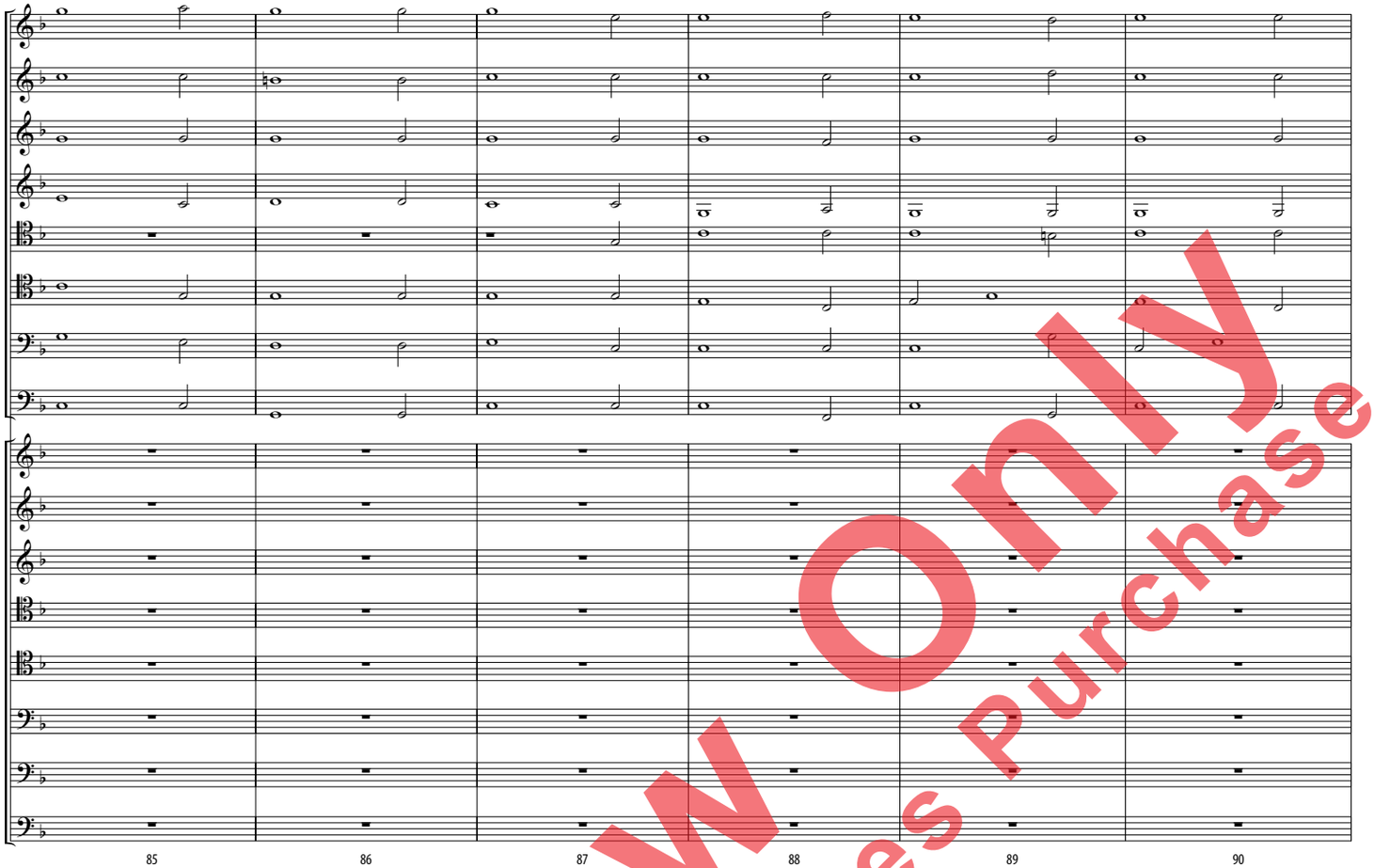

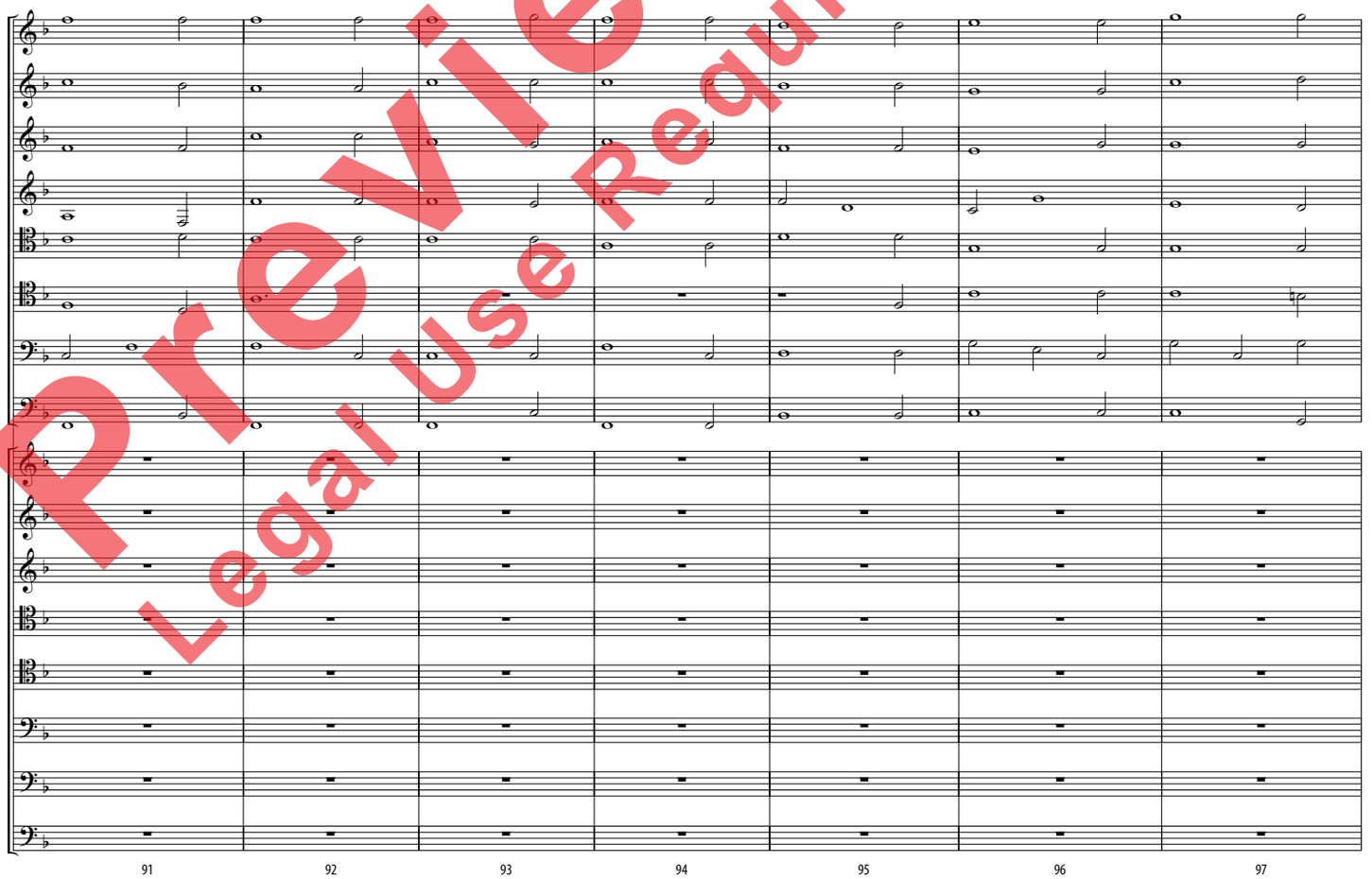

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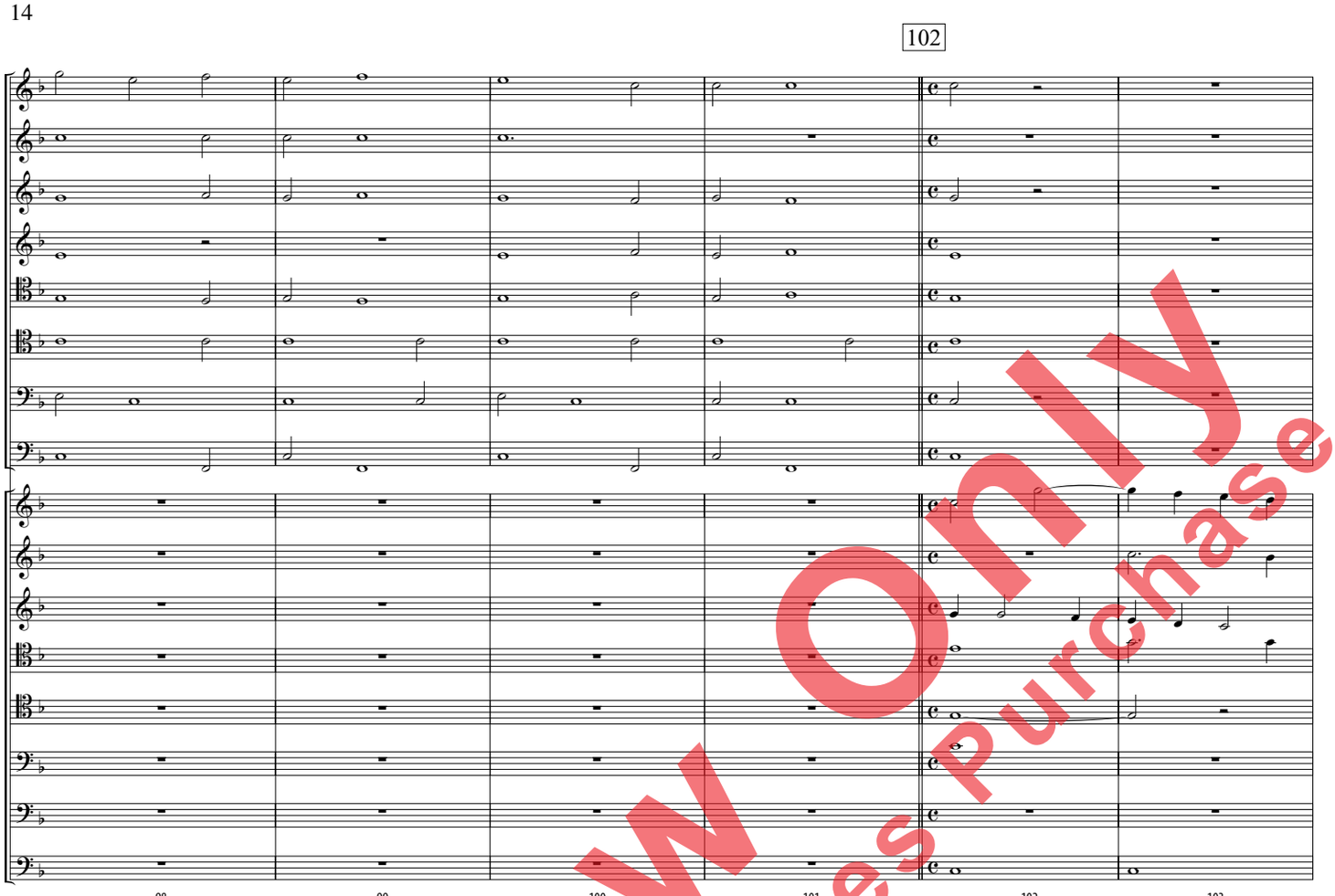

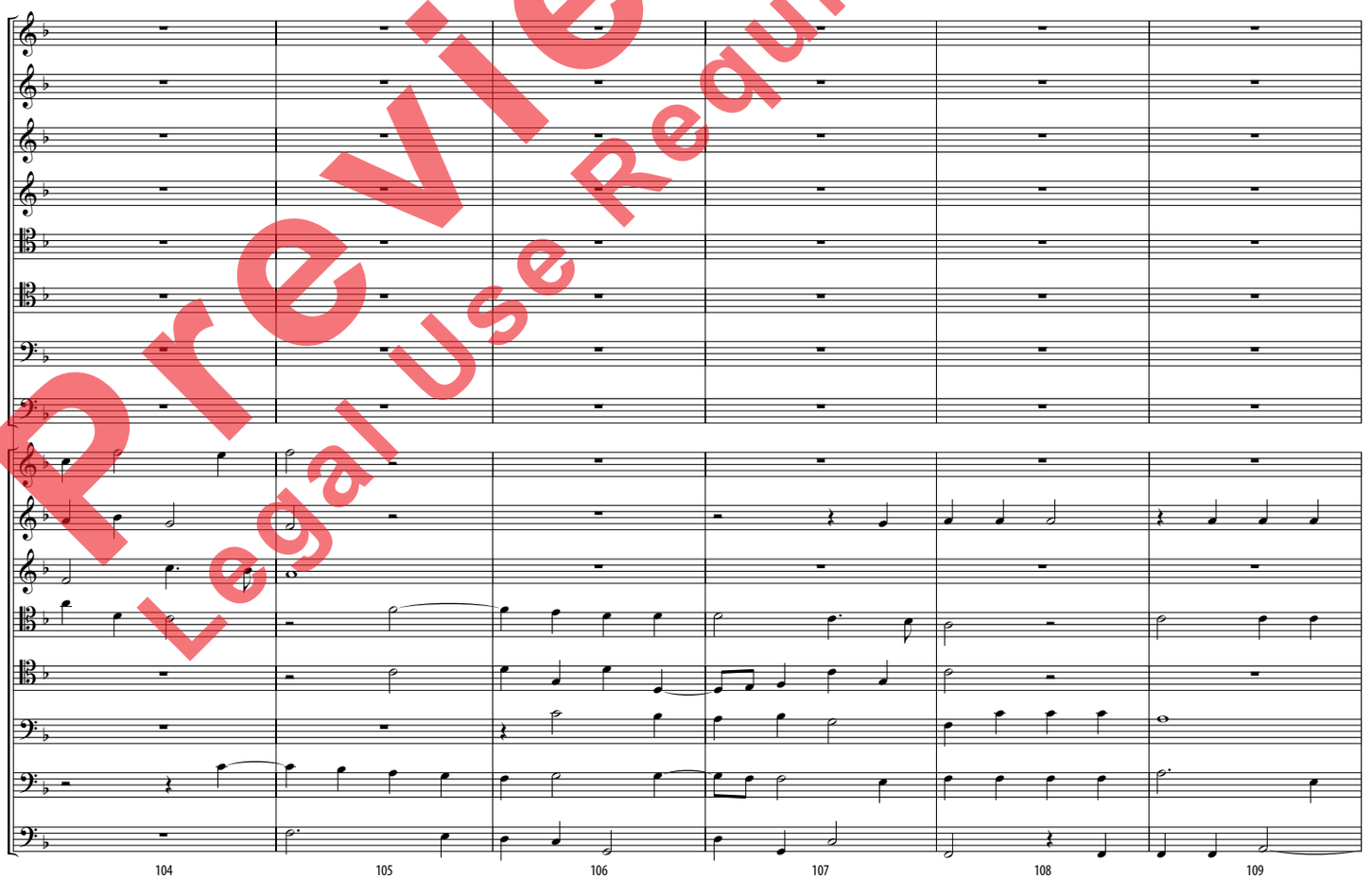

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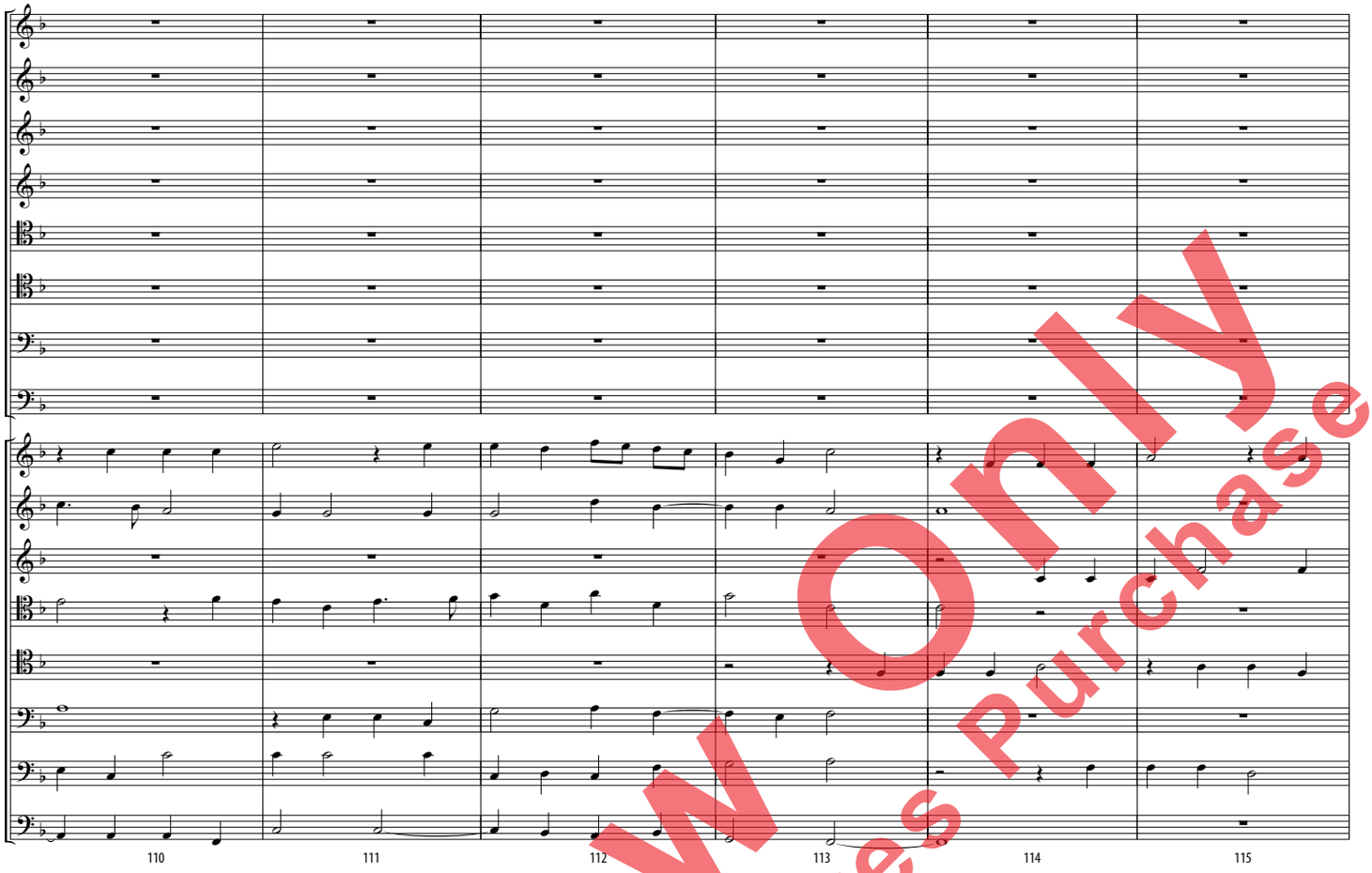

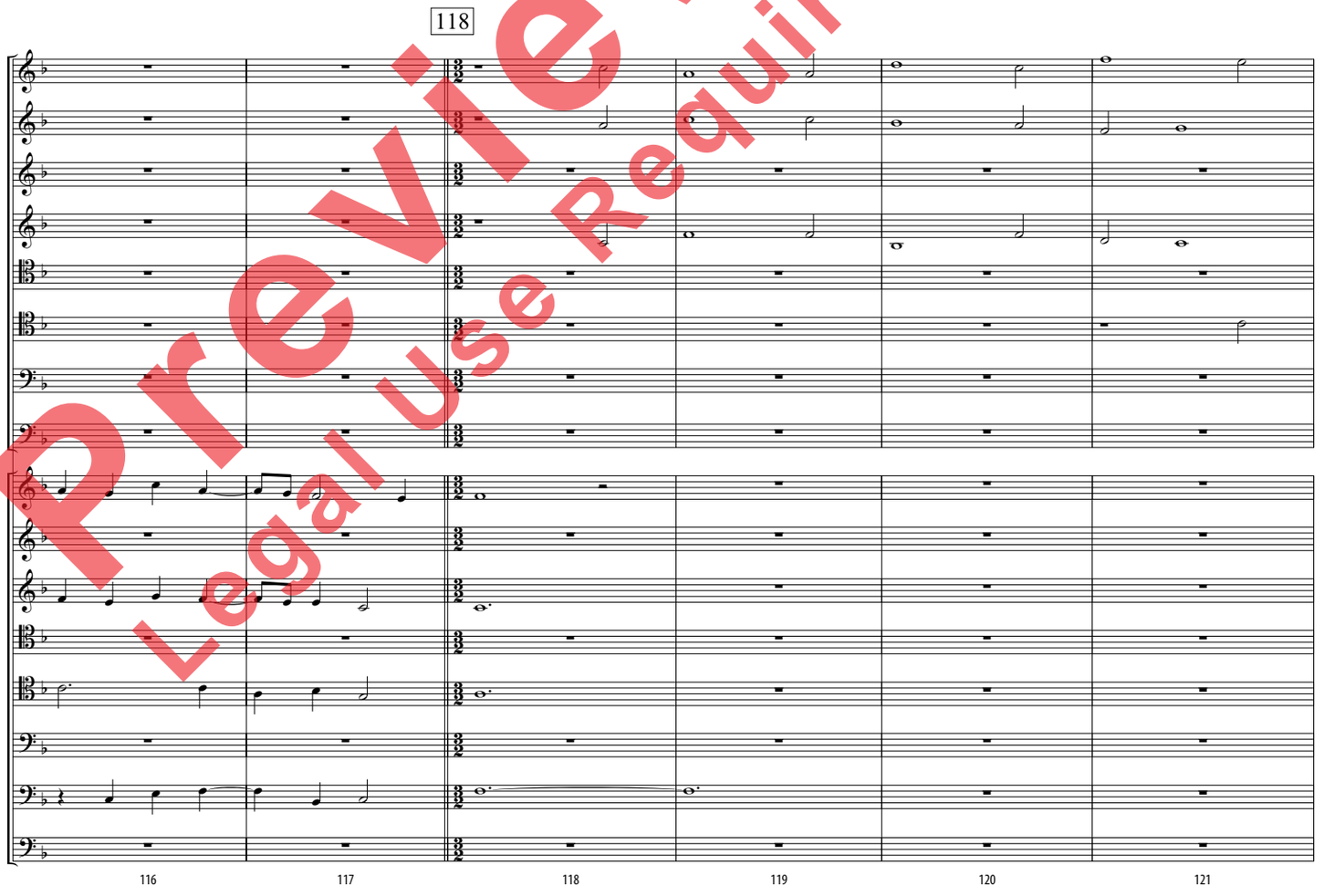

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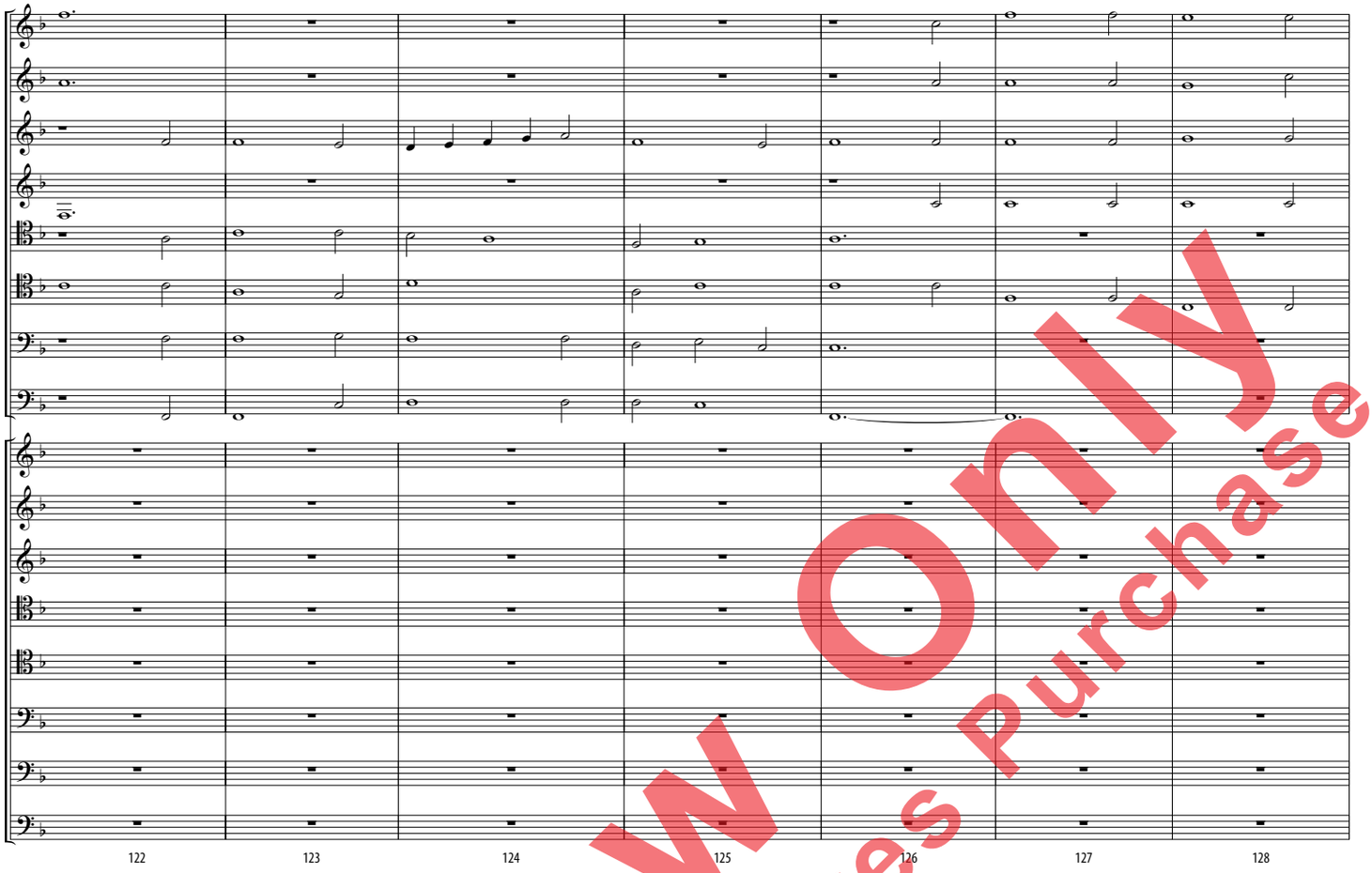

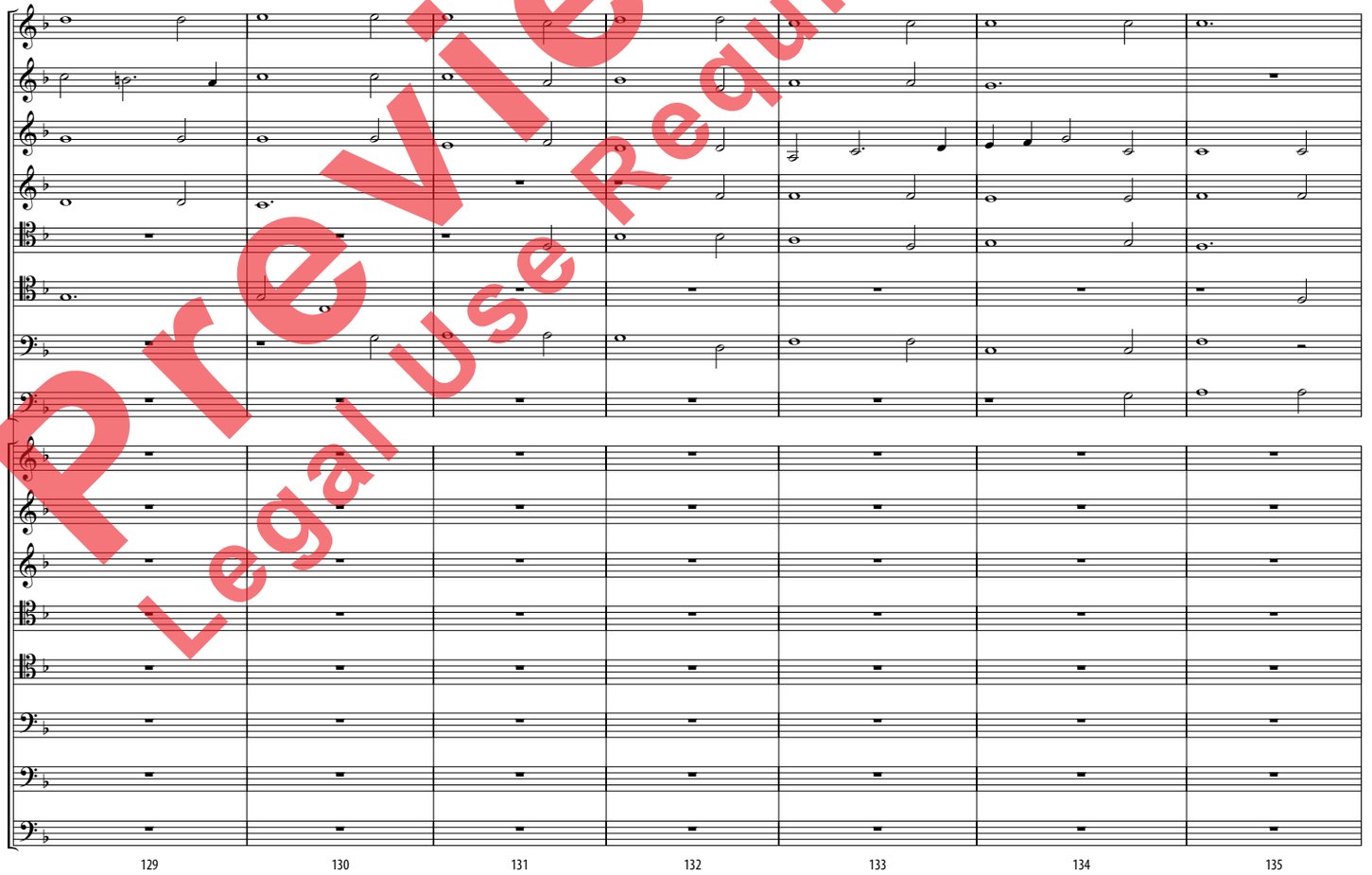

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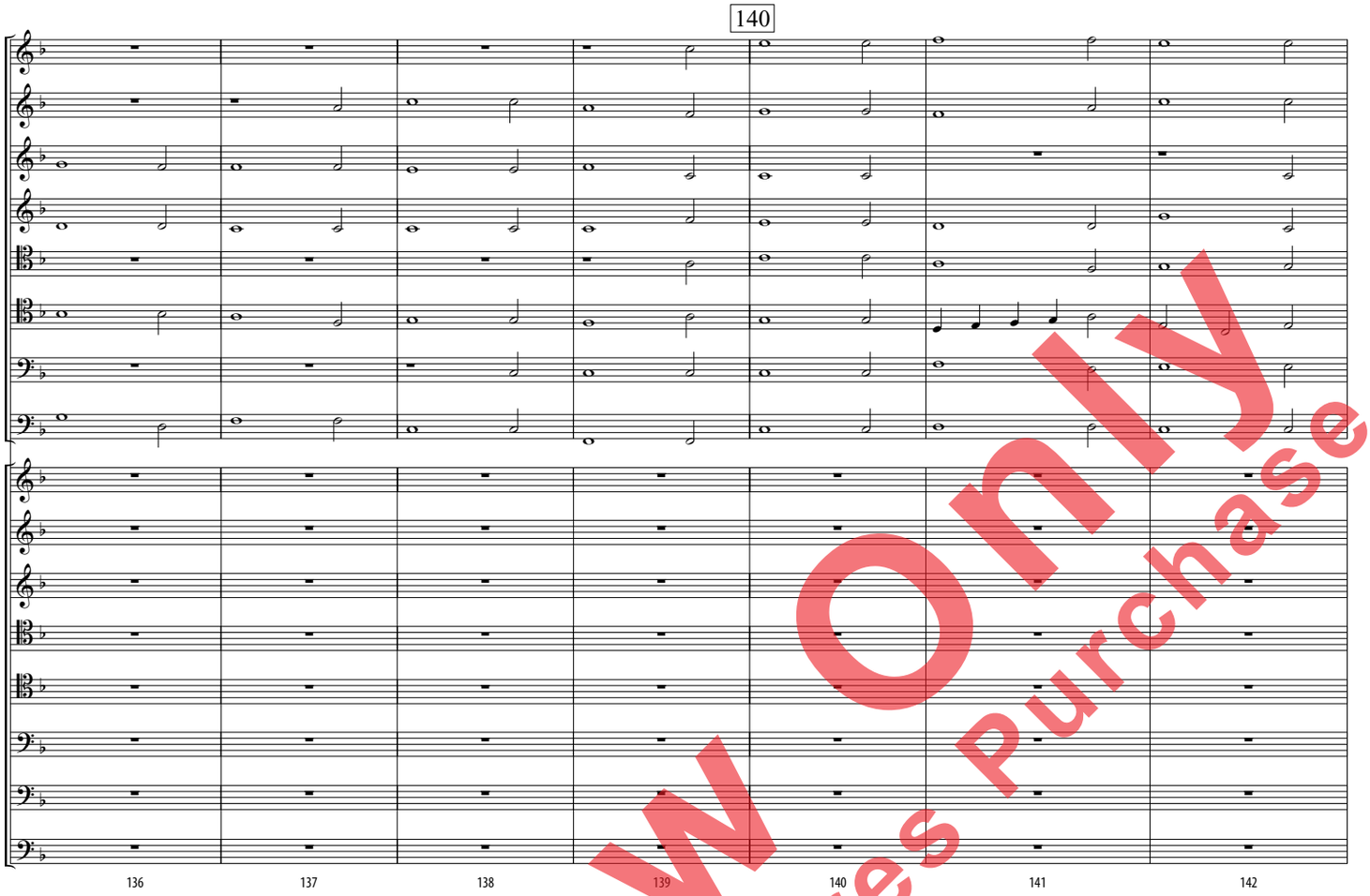

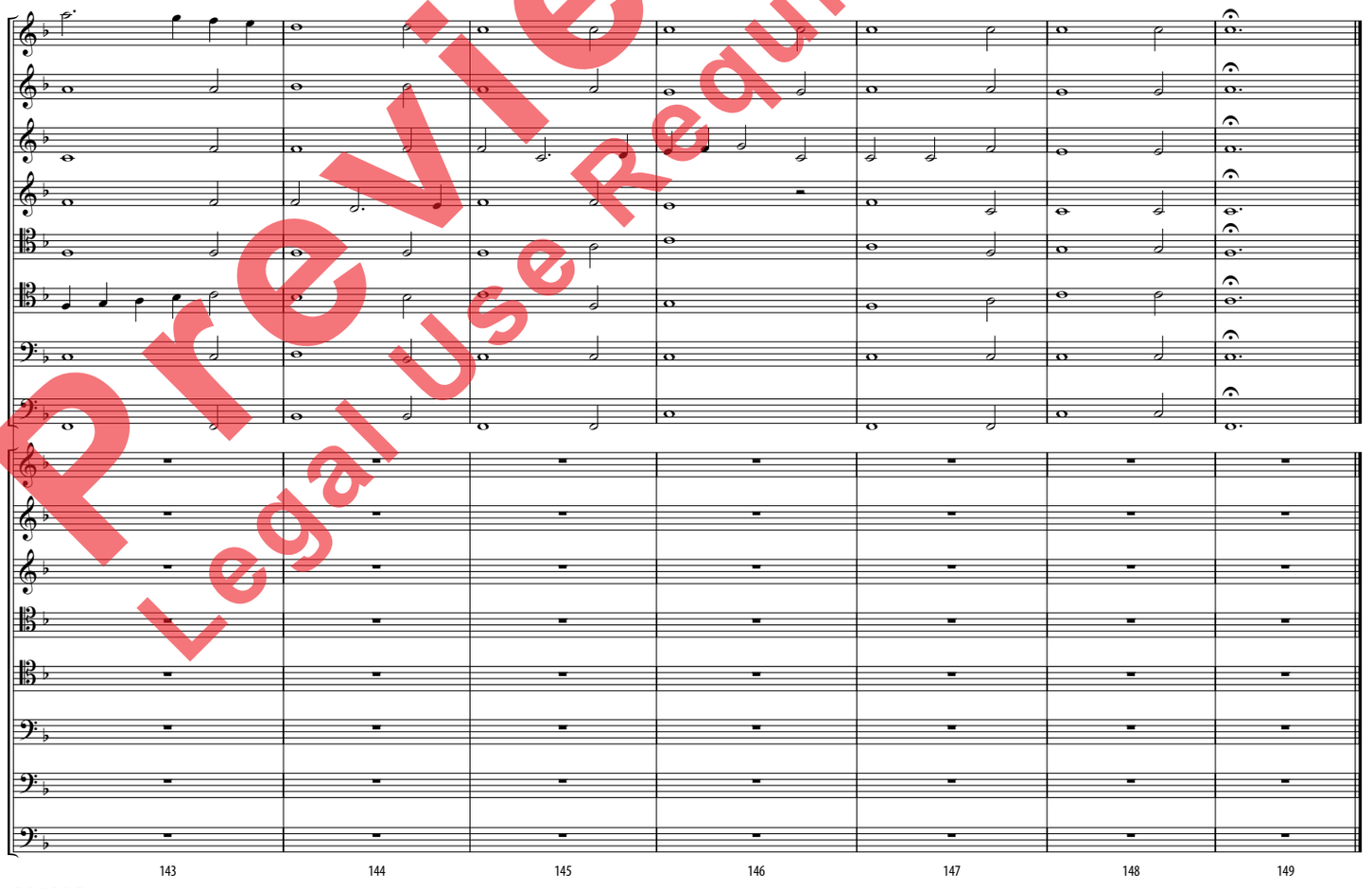

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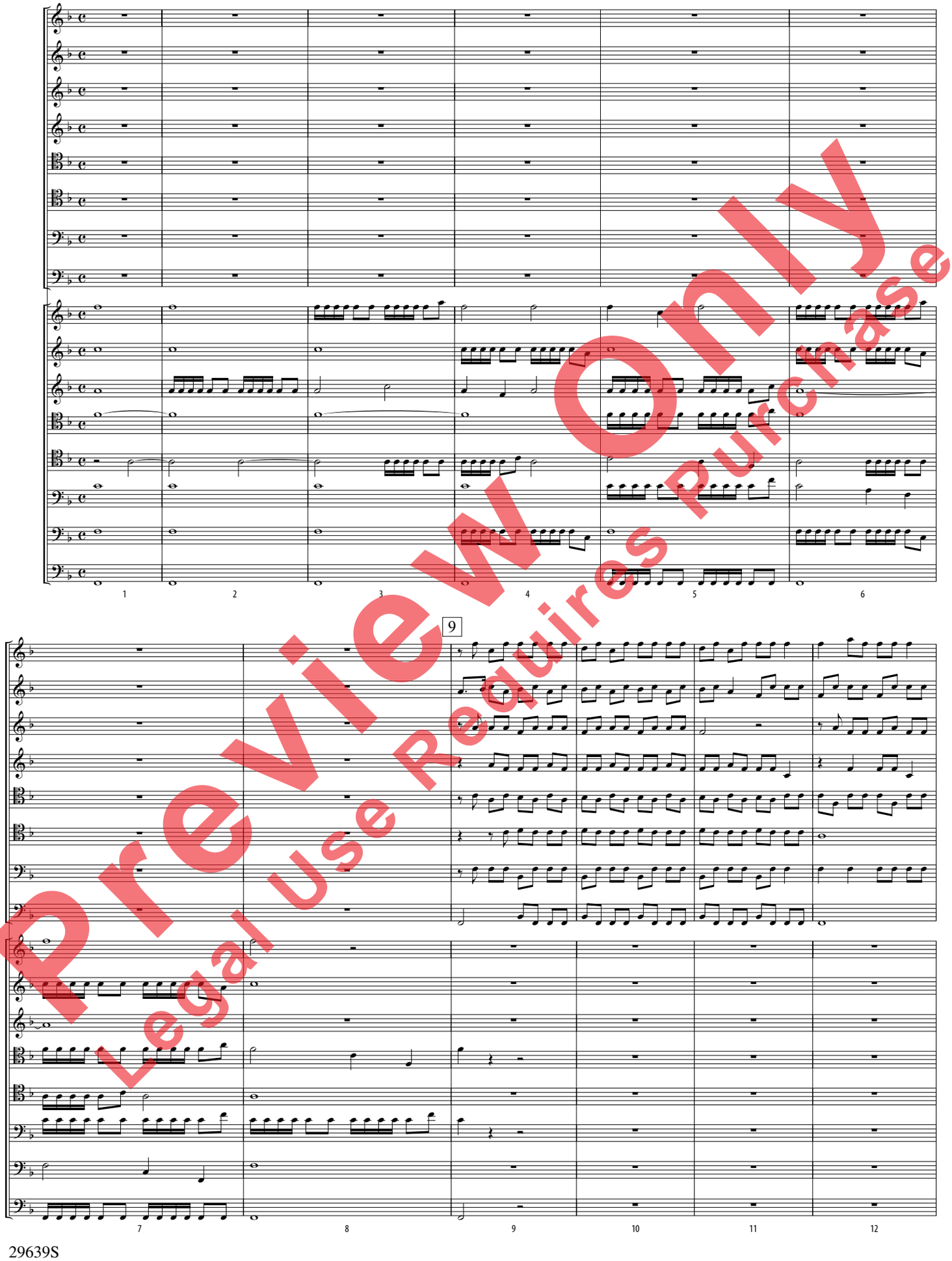
Part II



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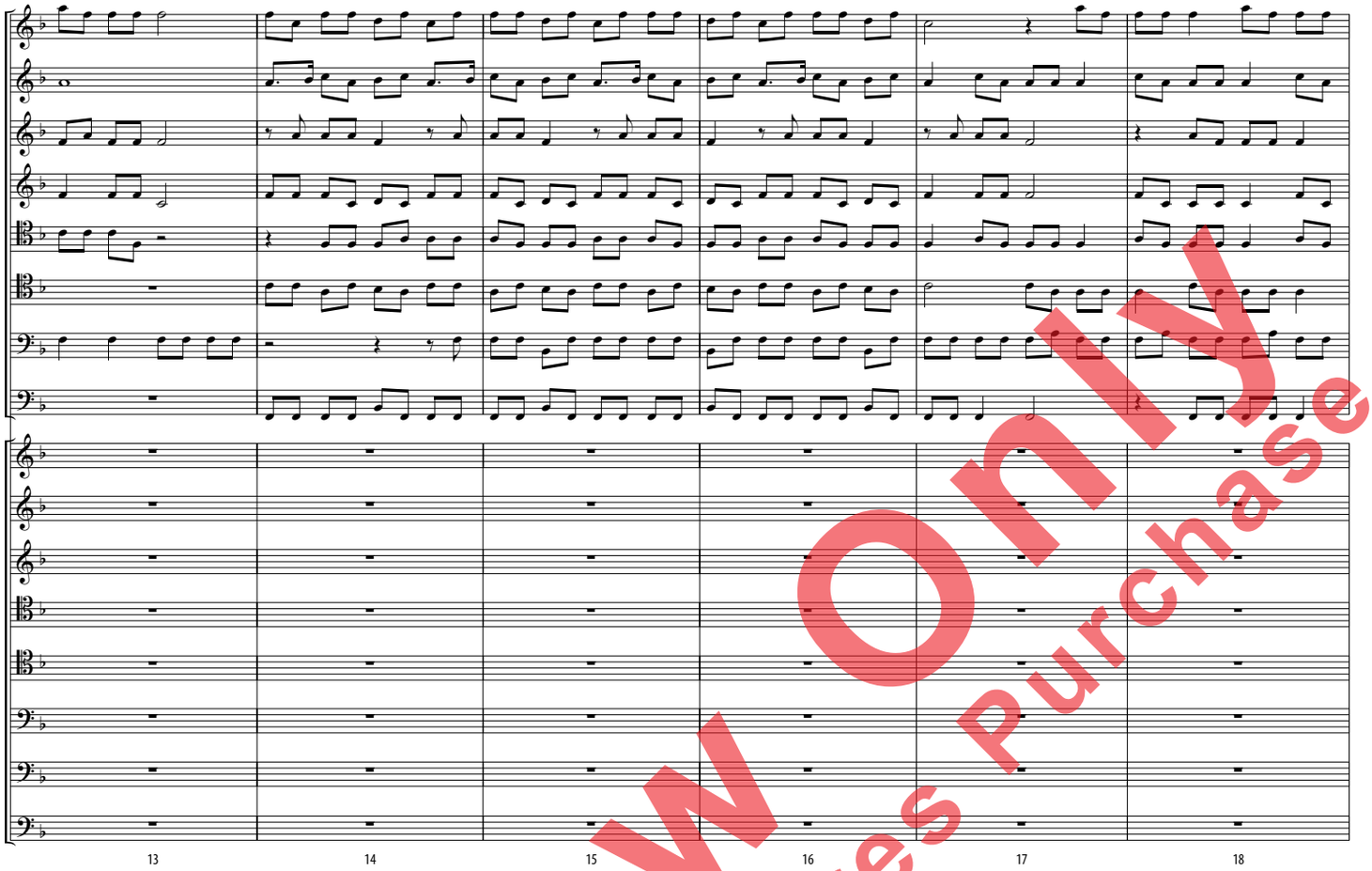

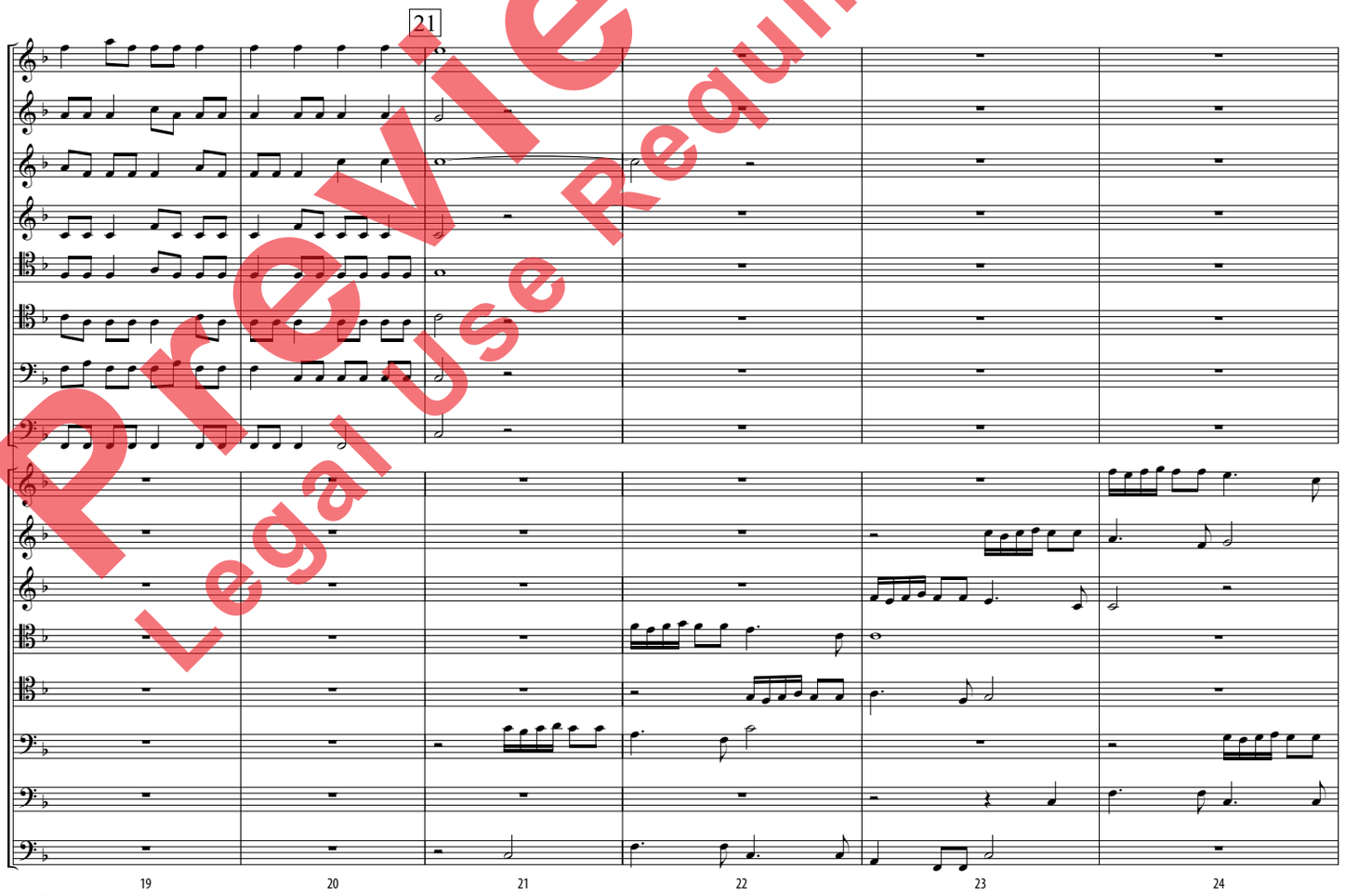

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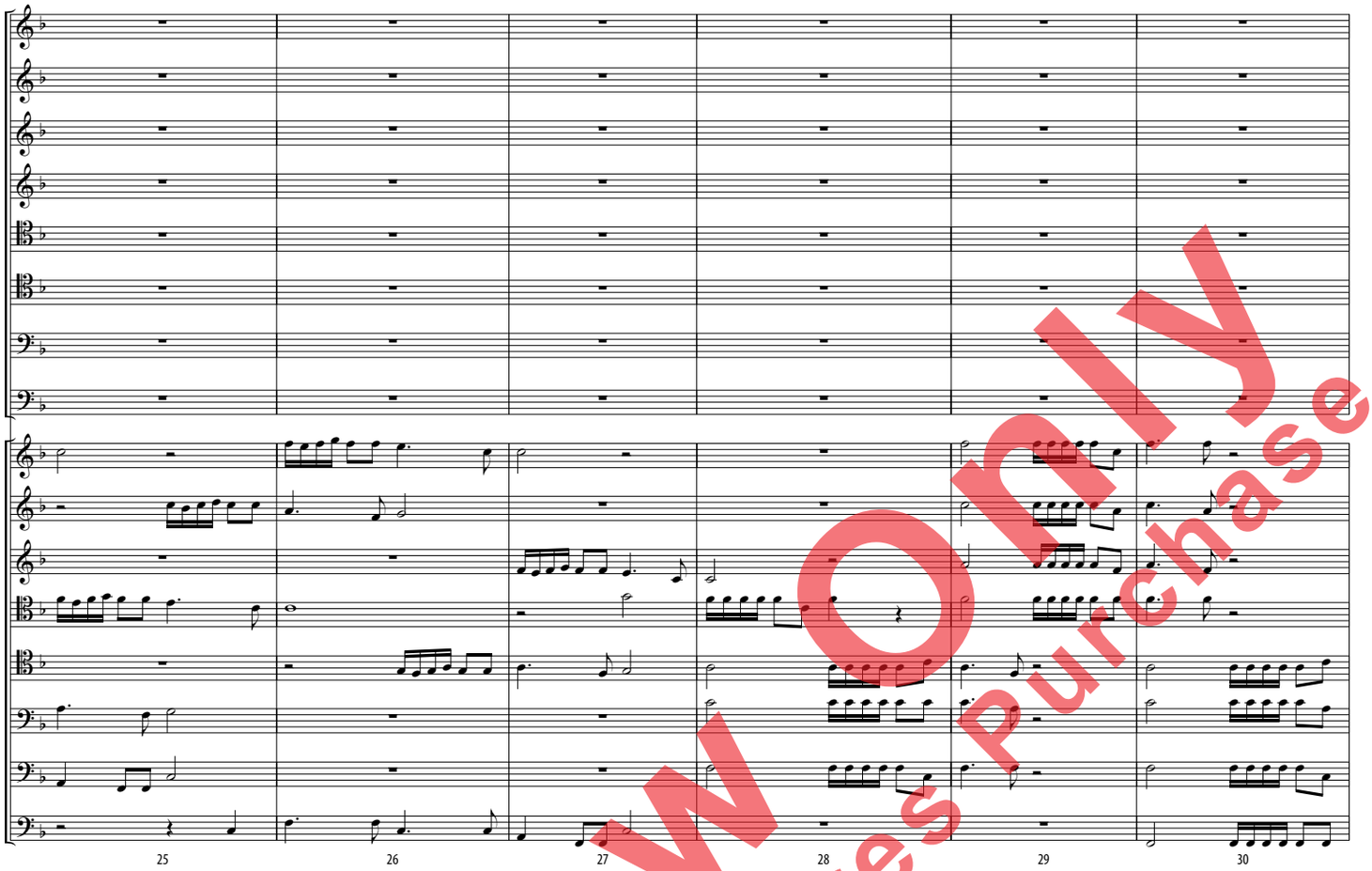

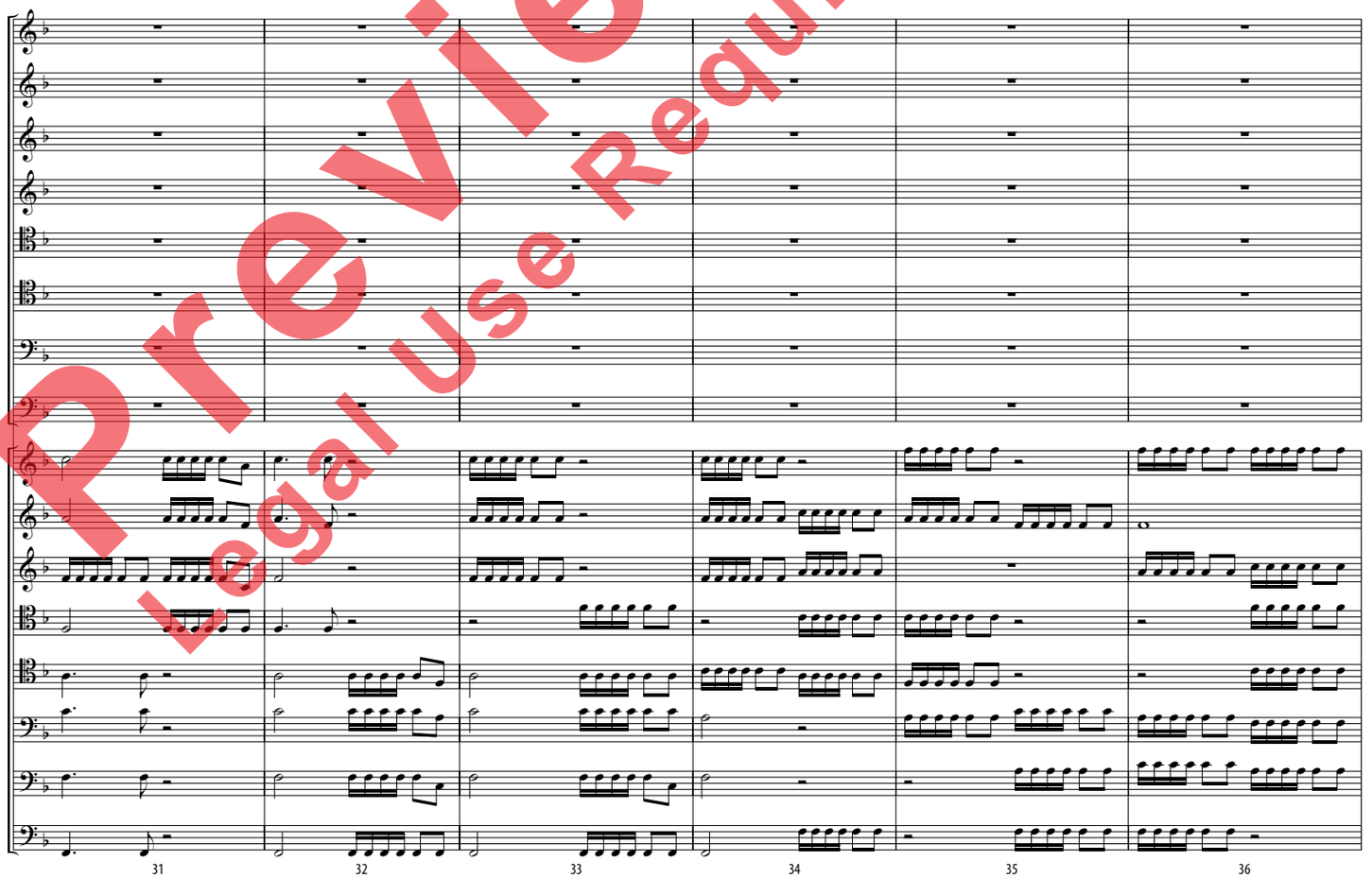

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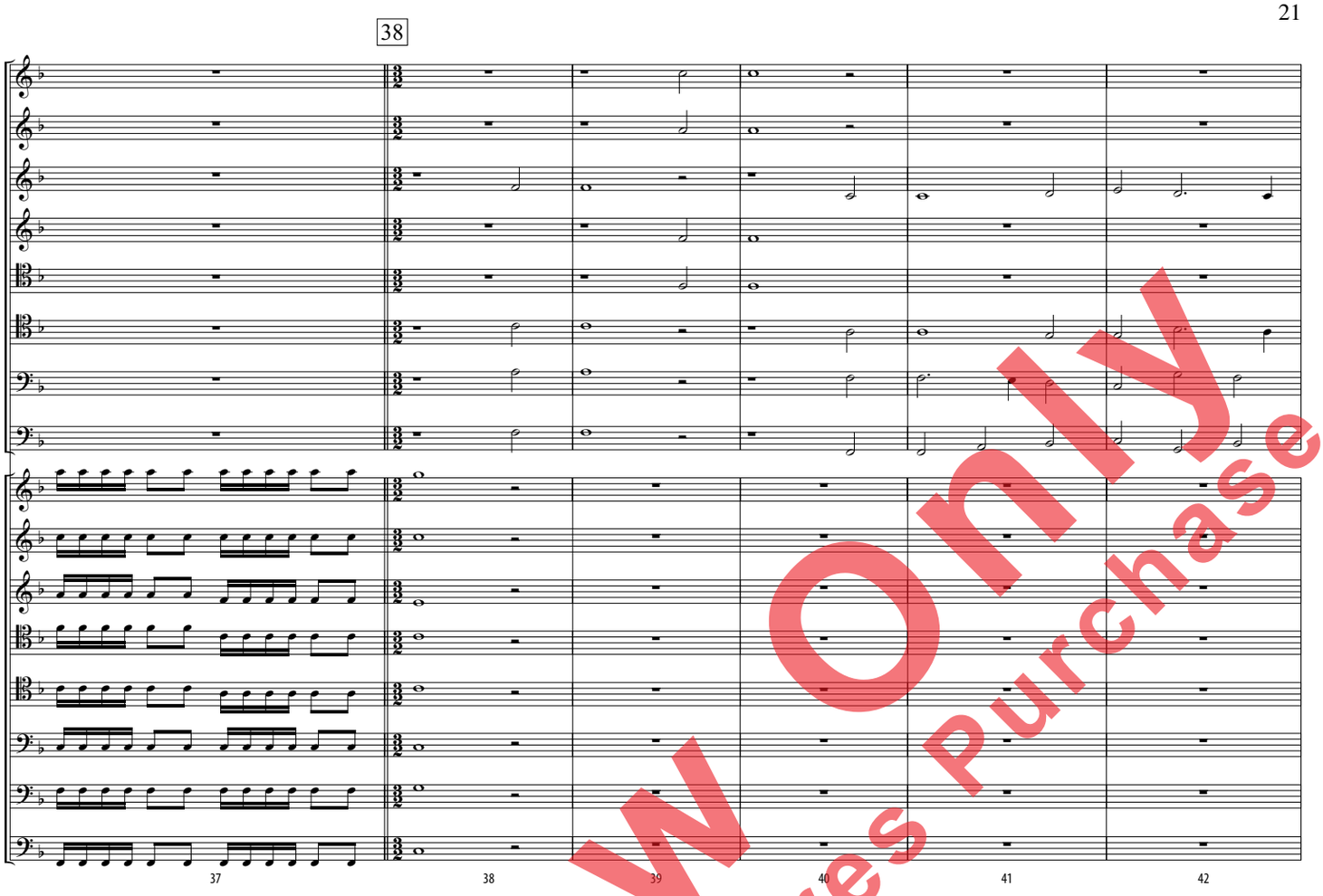

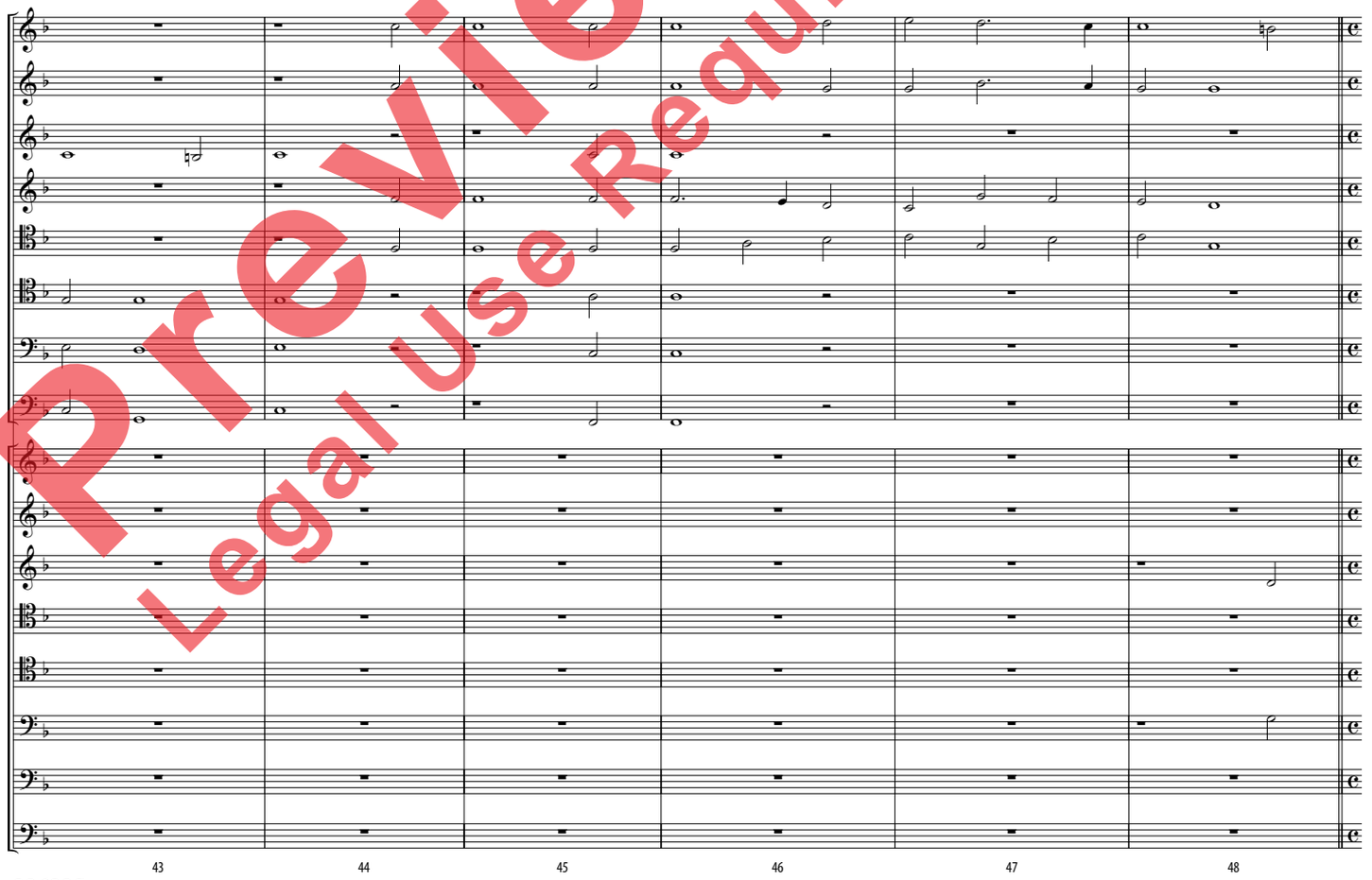

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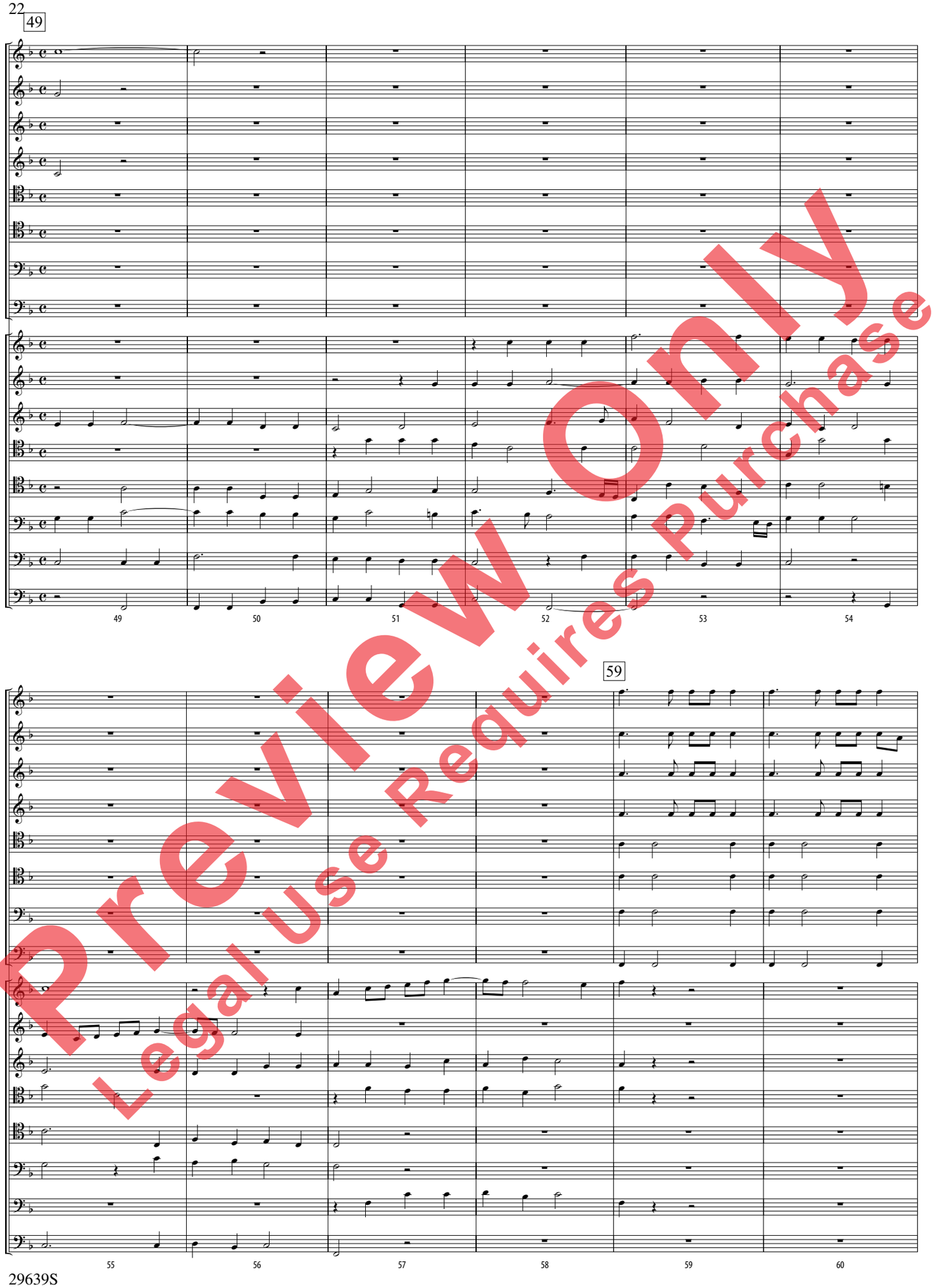

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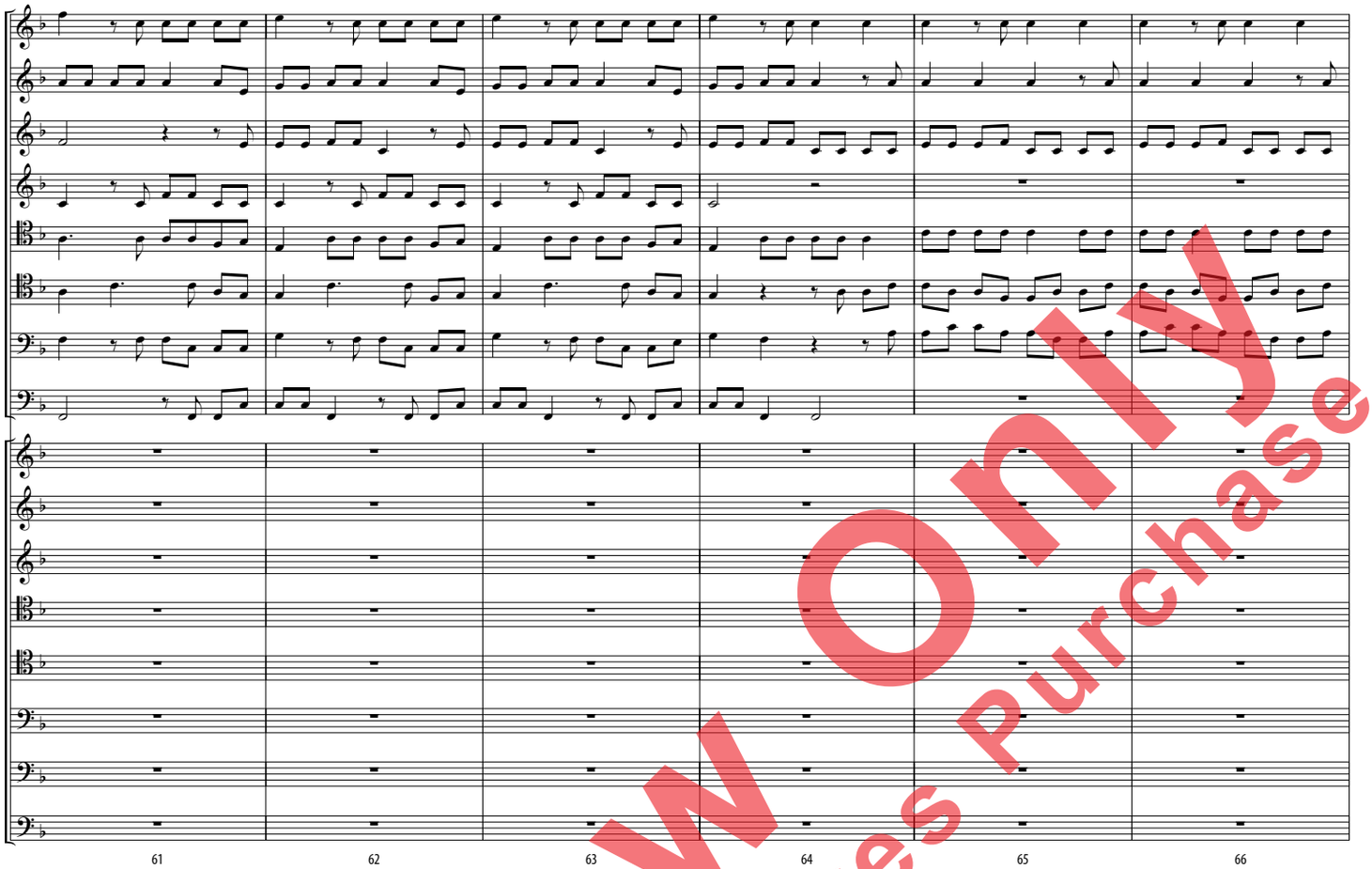

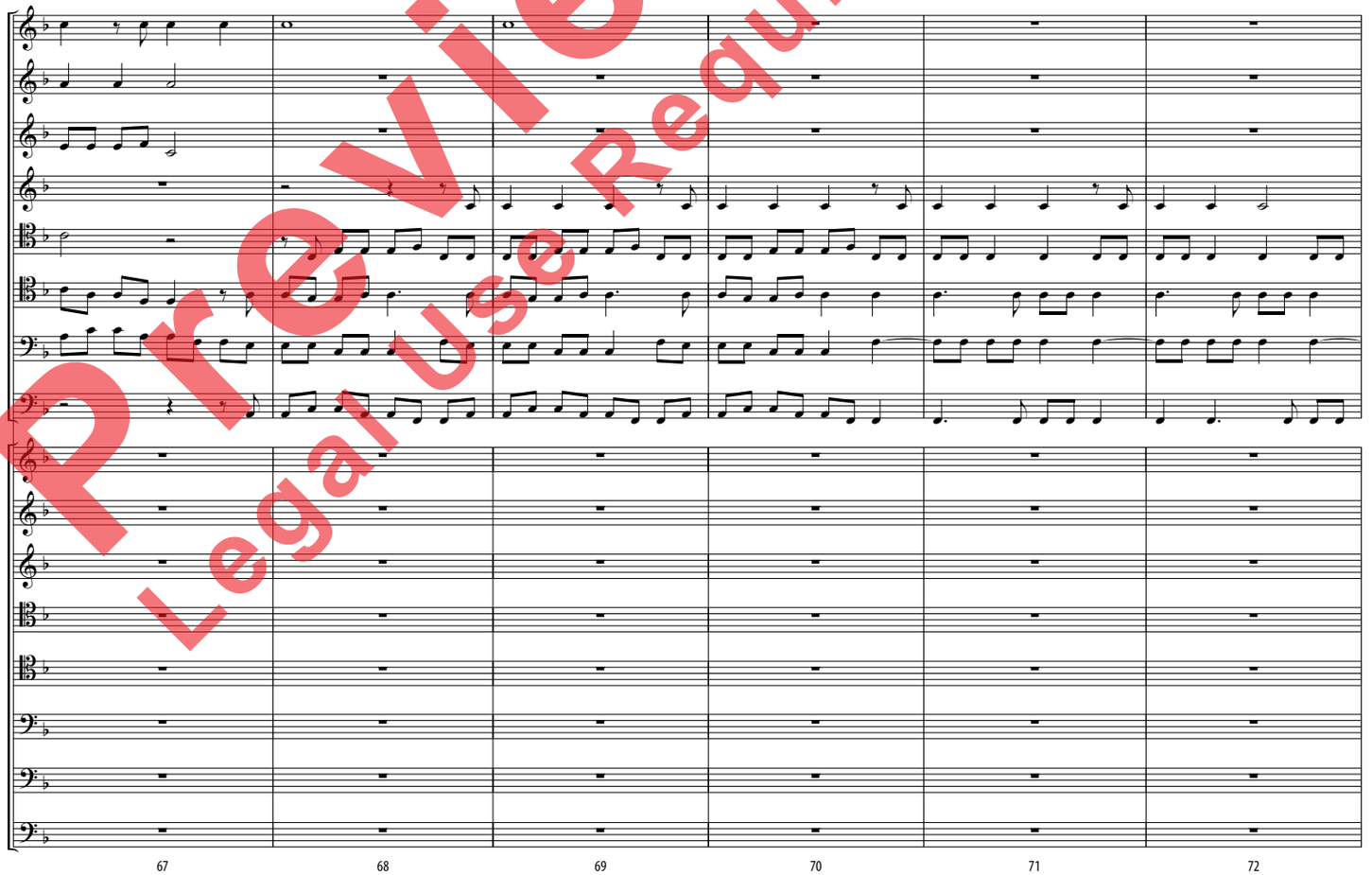

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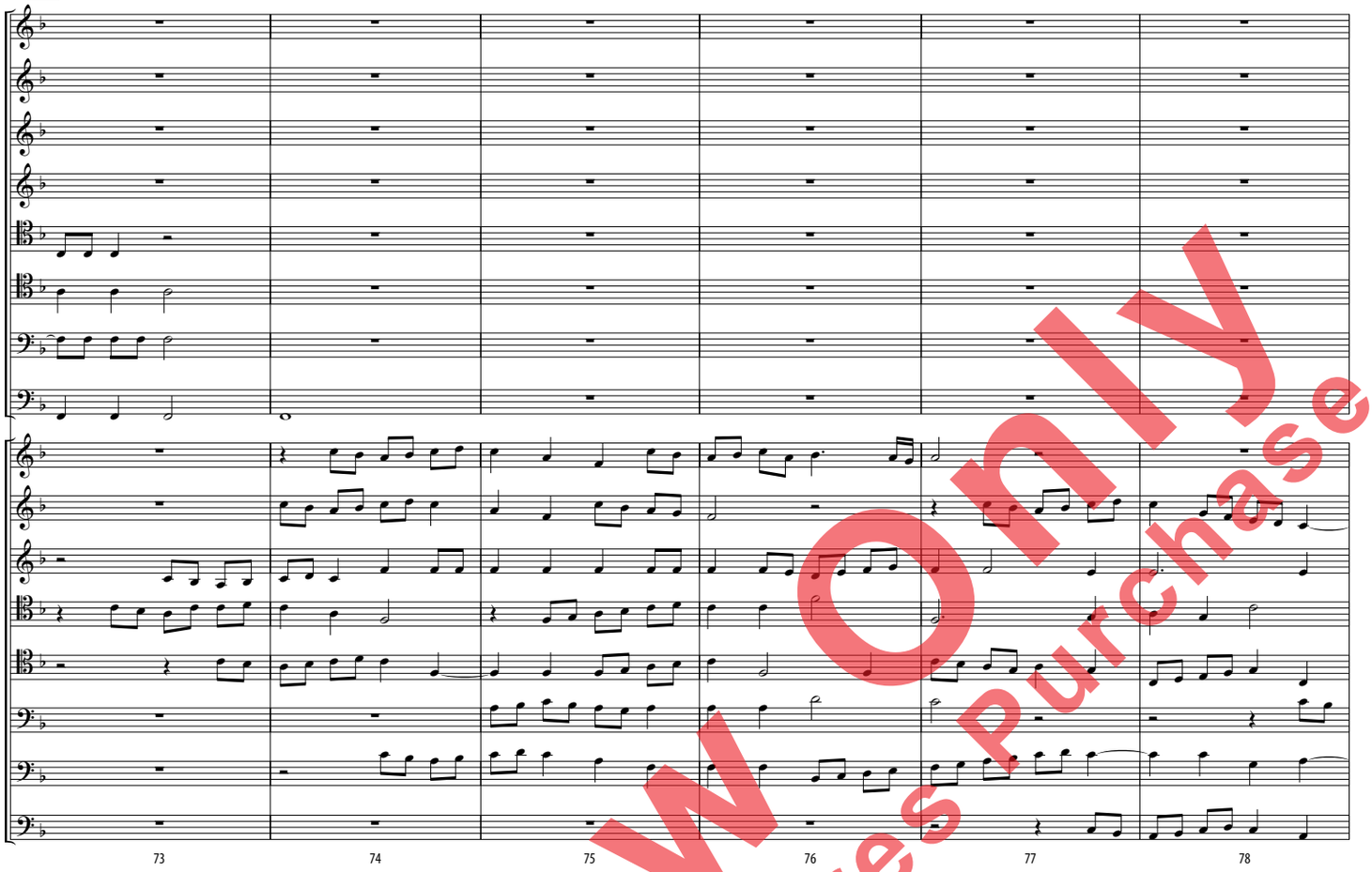

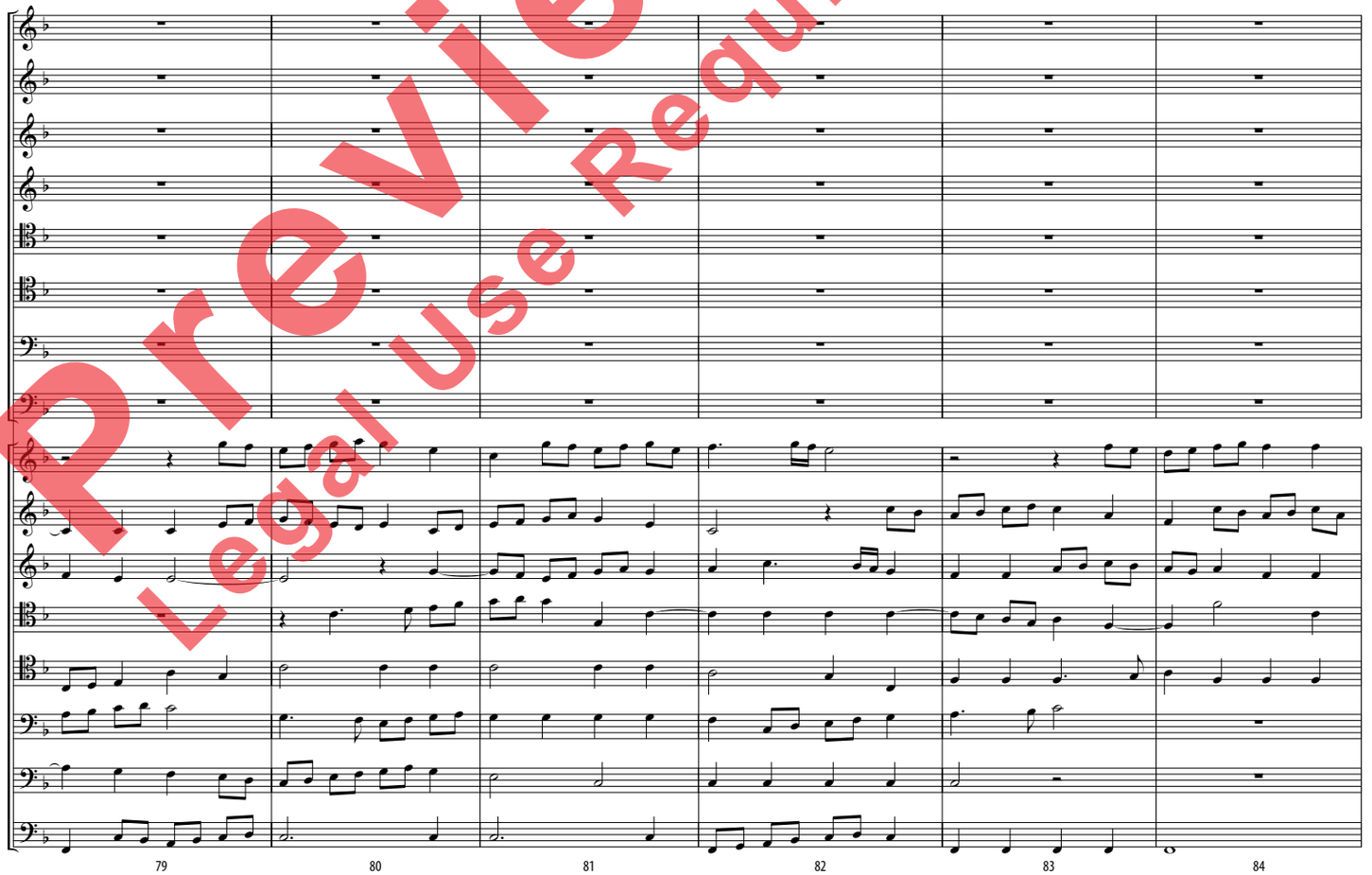

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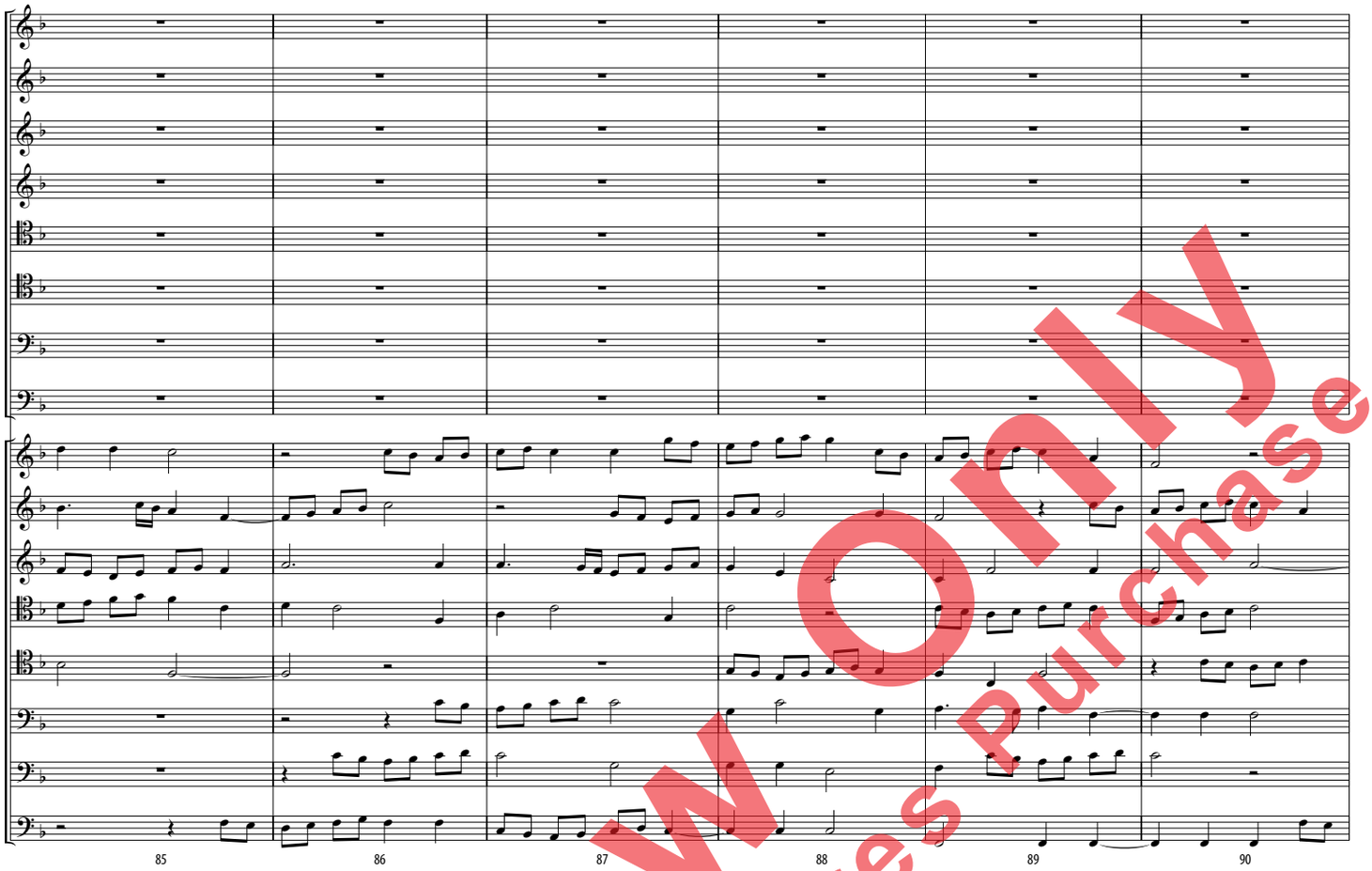

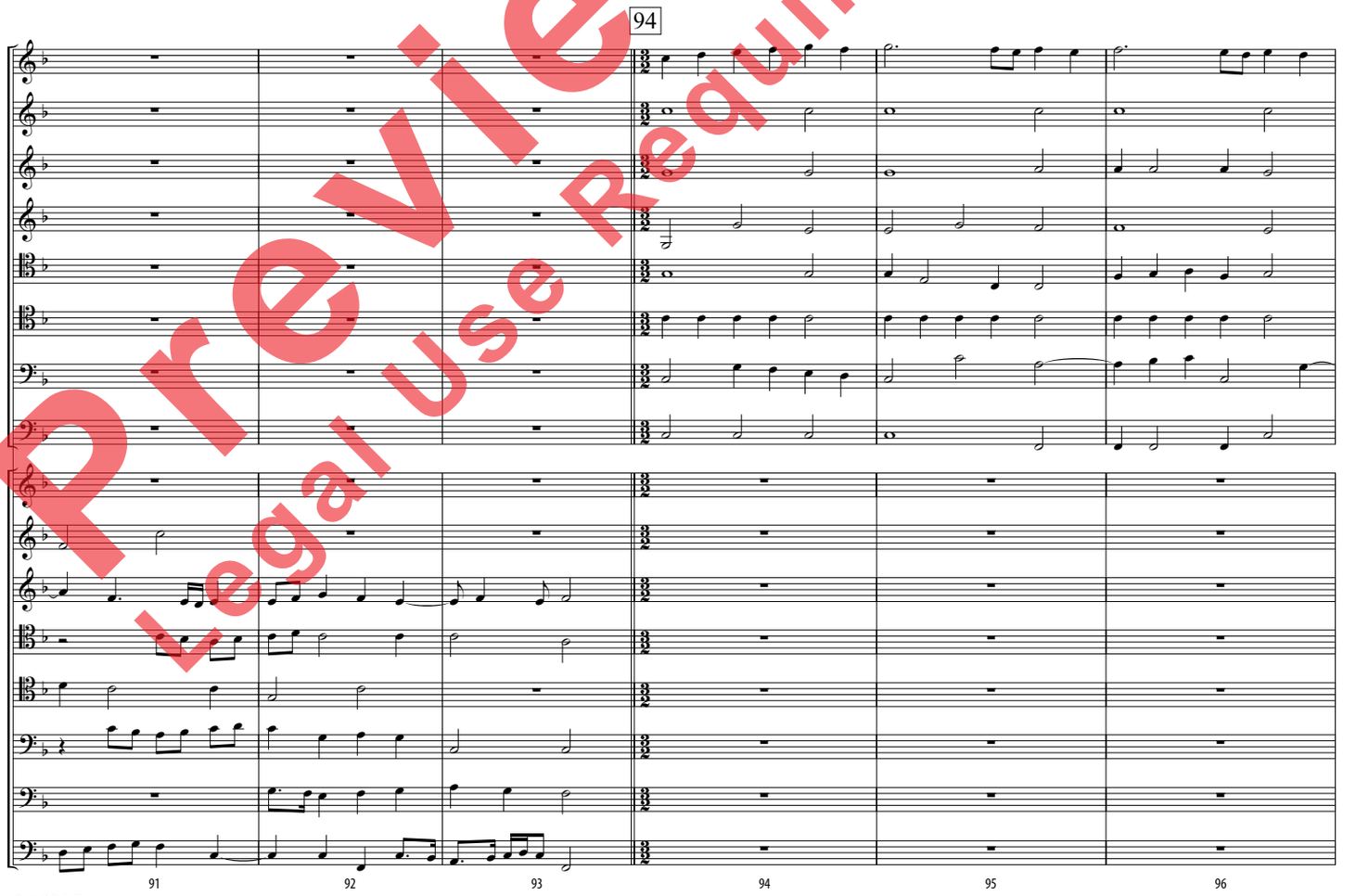

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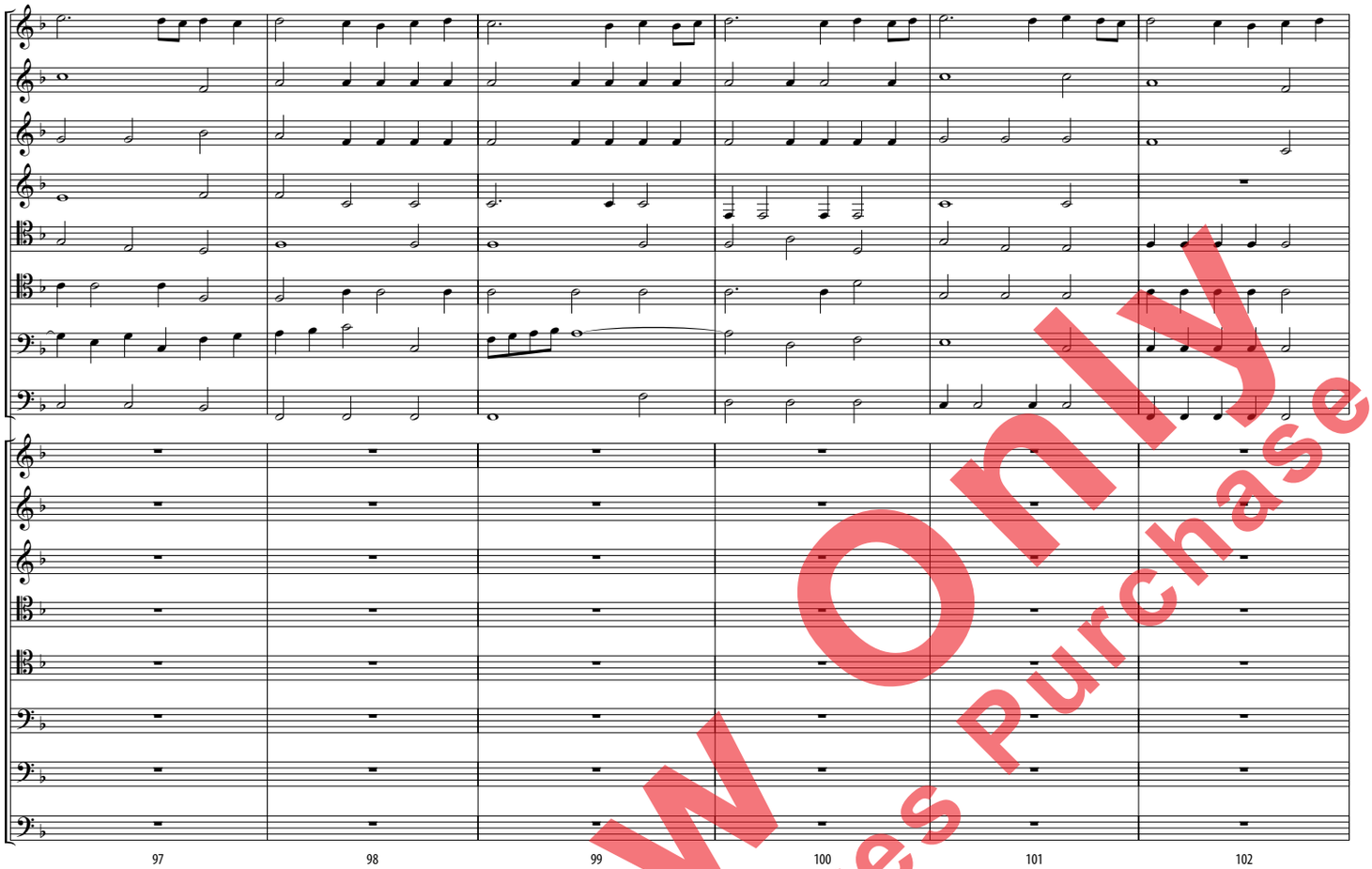

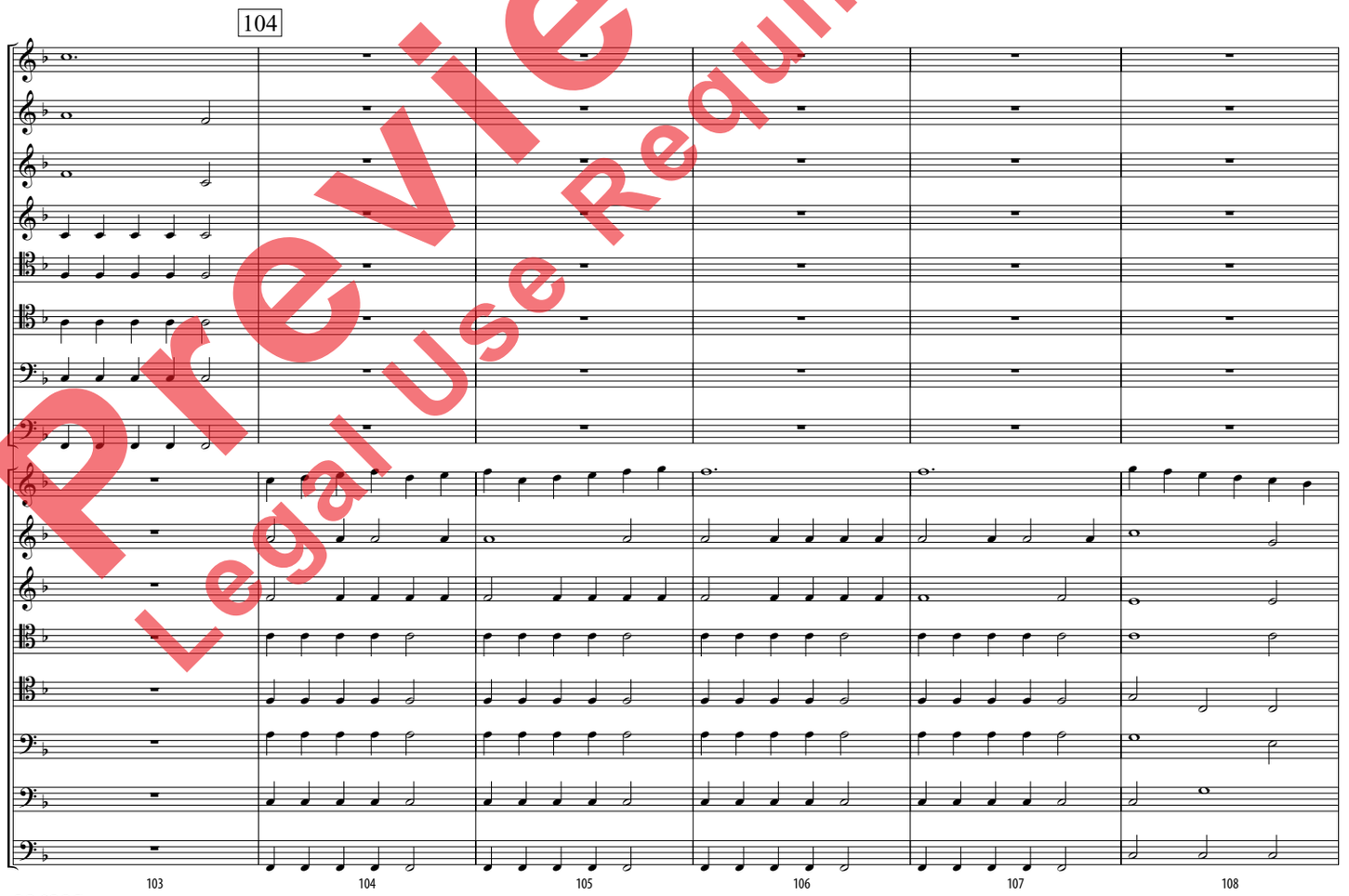

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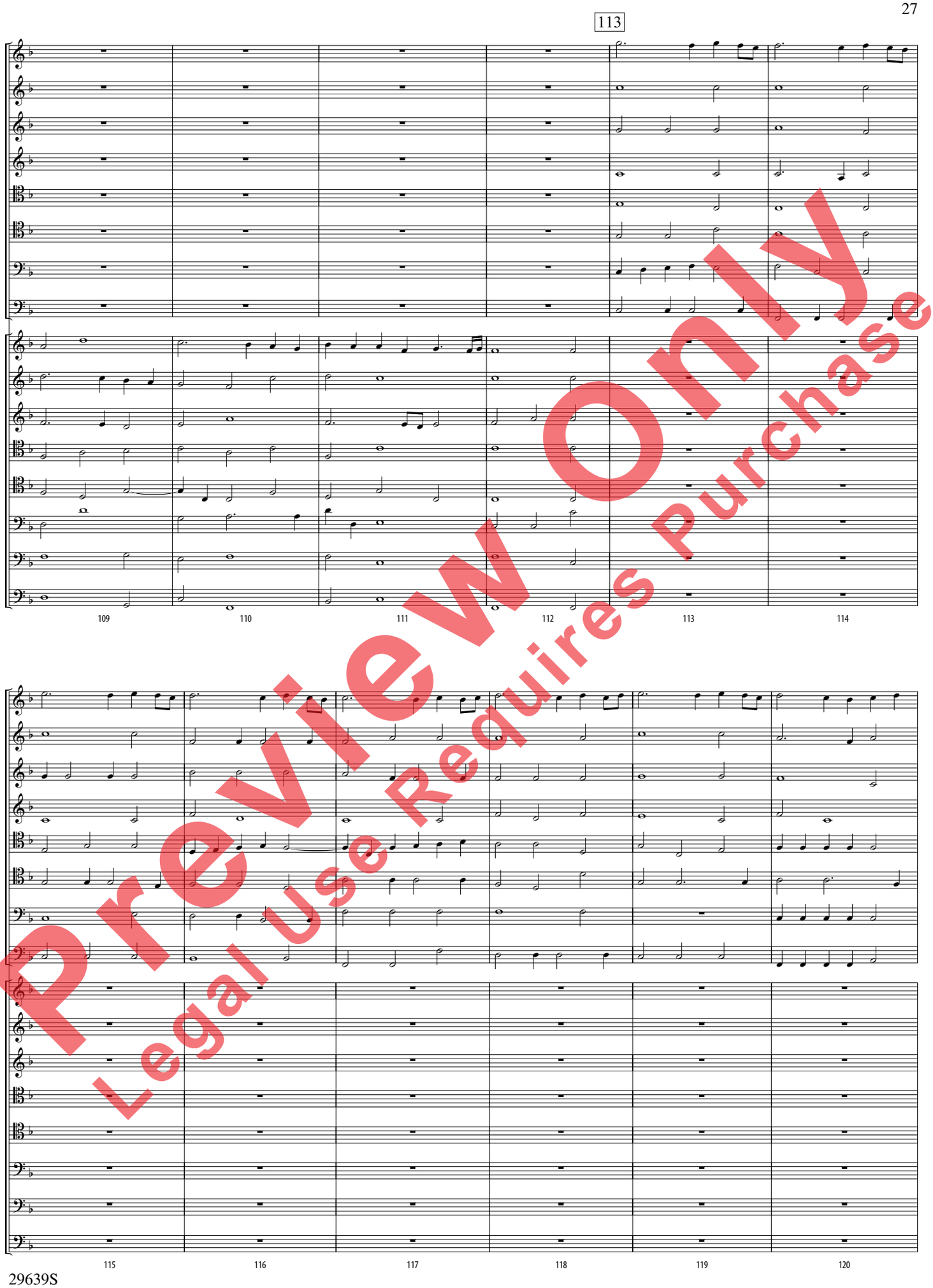

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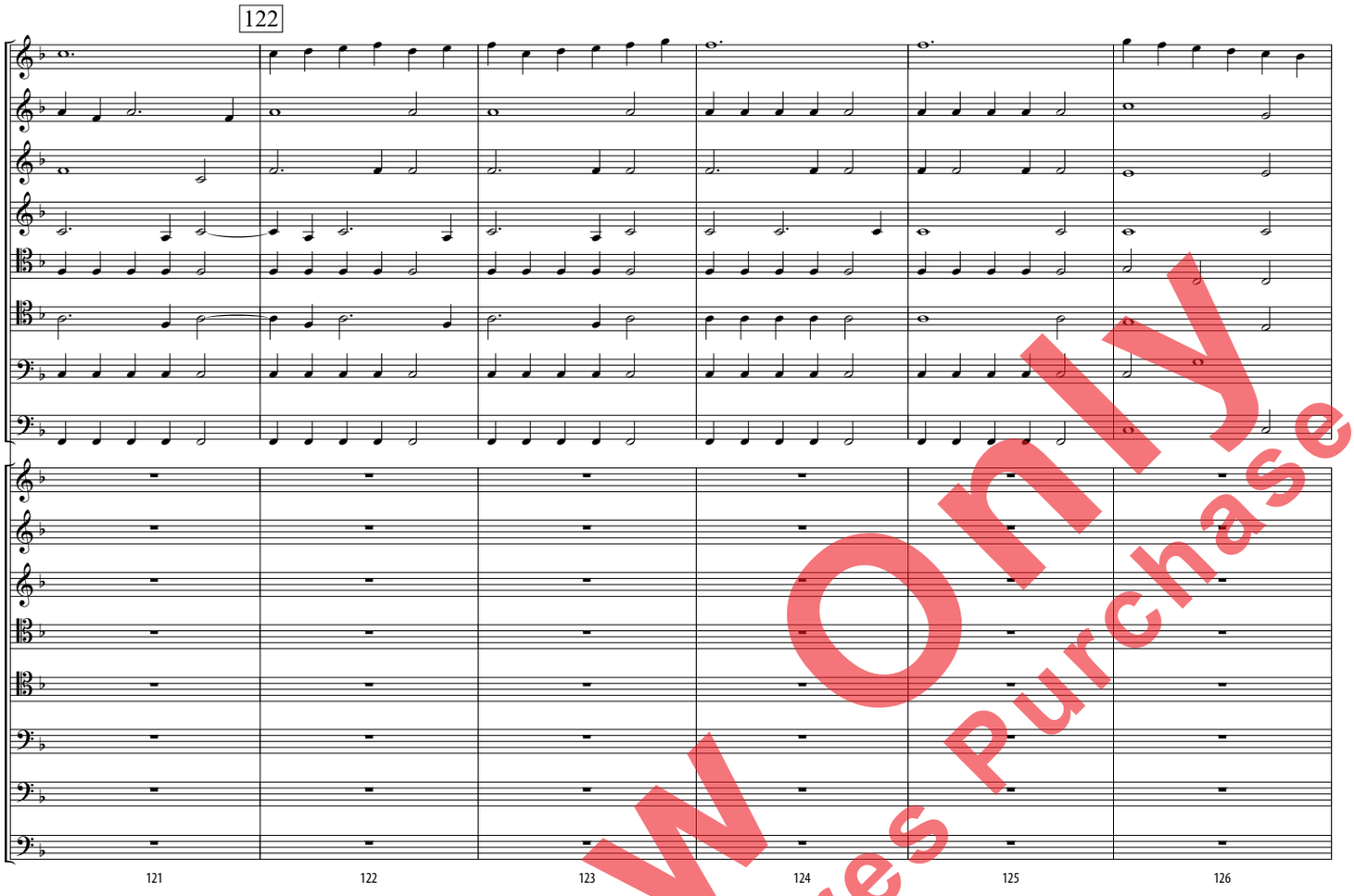

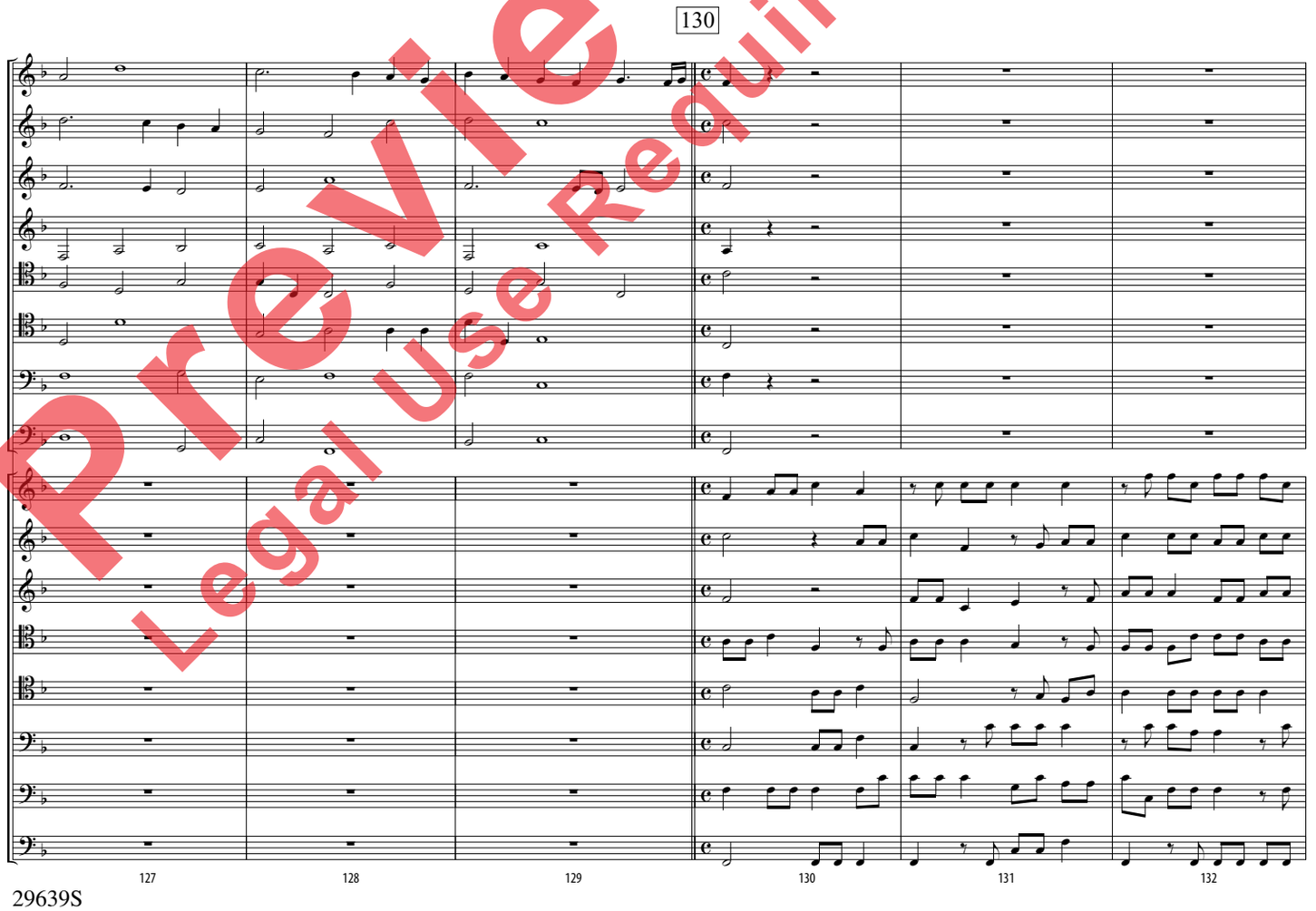

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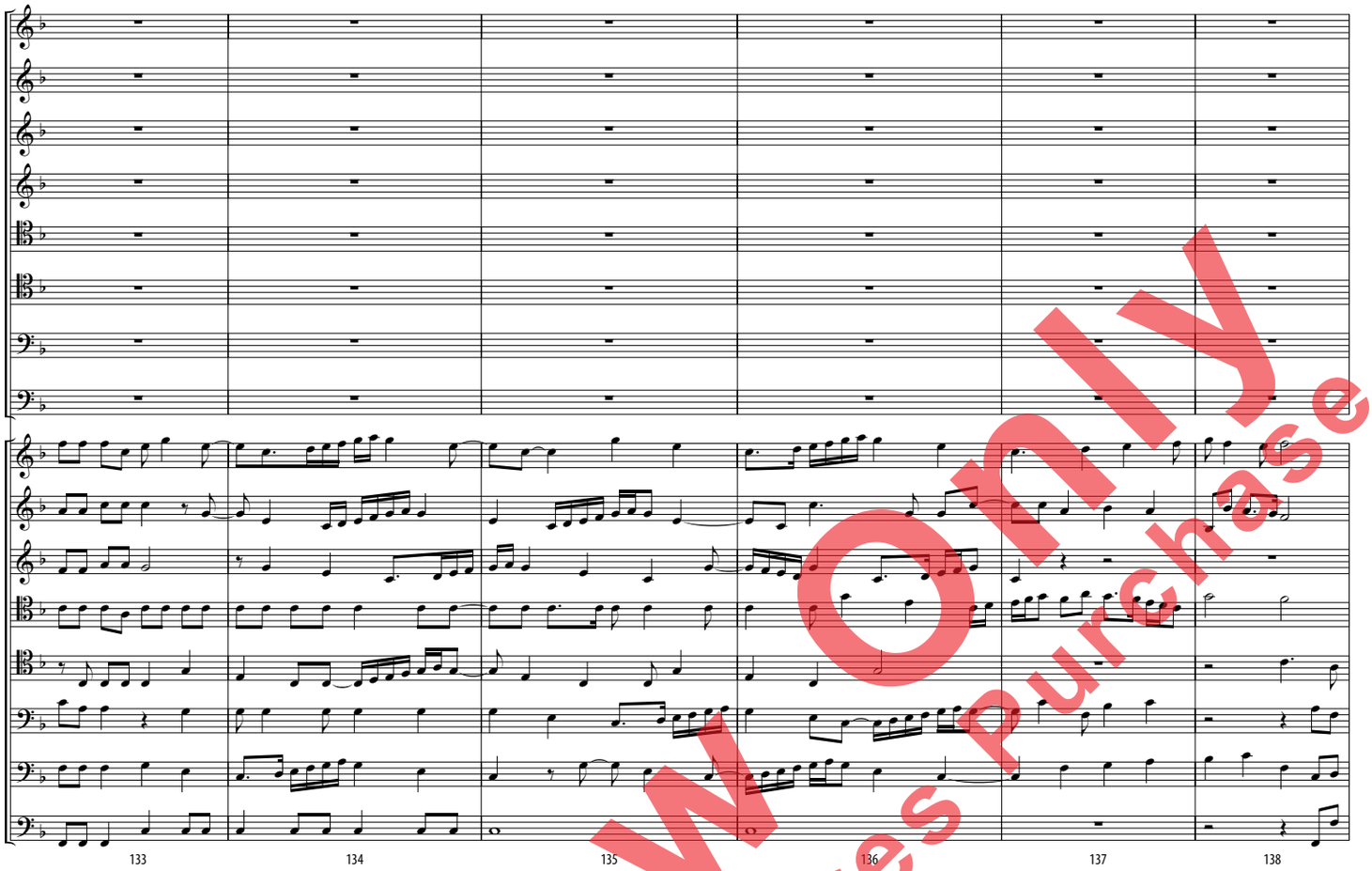

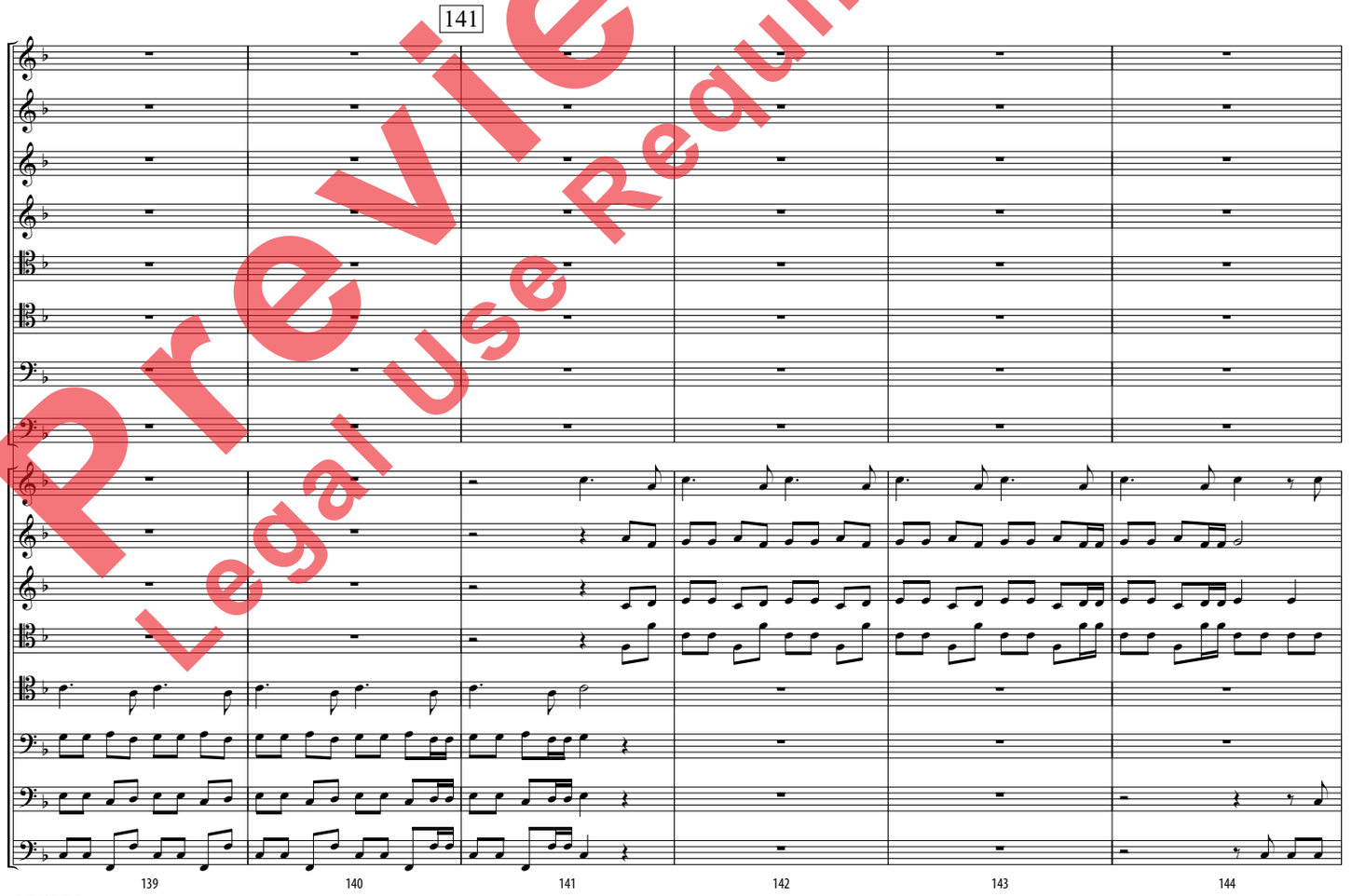

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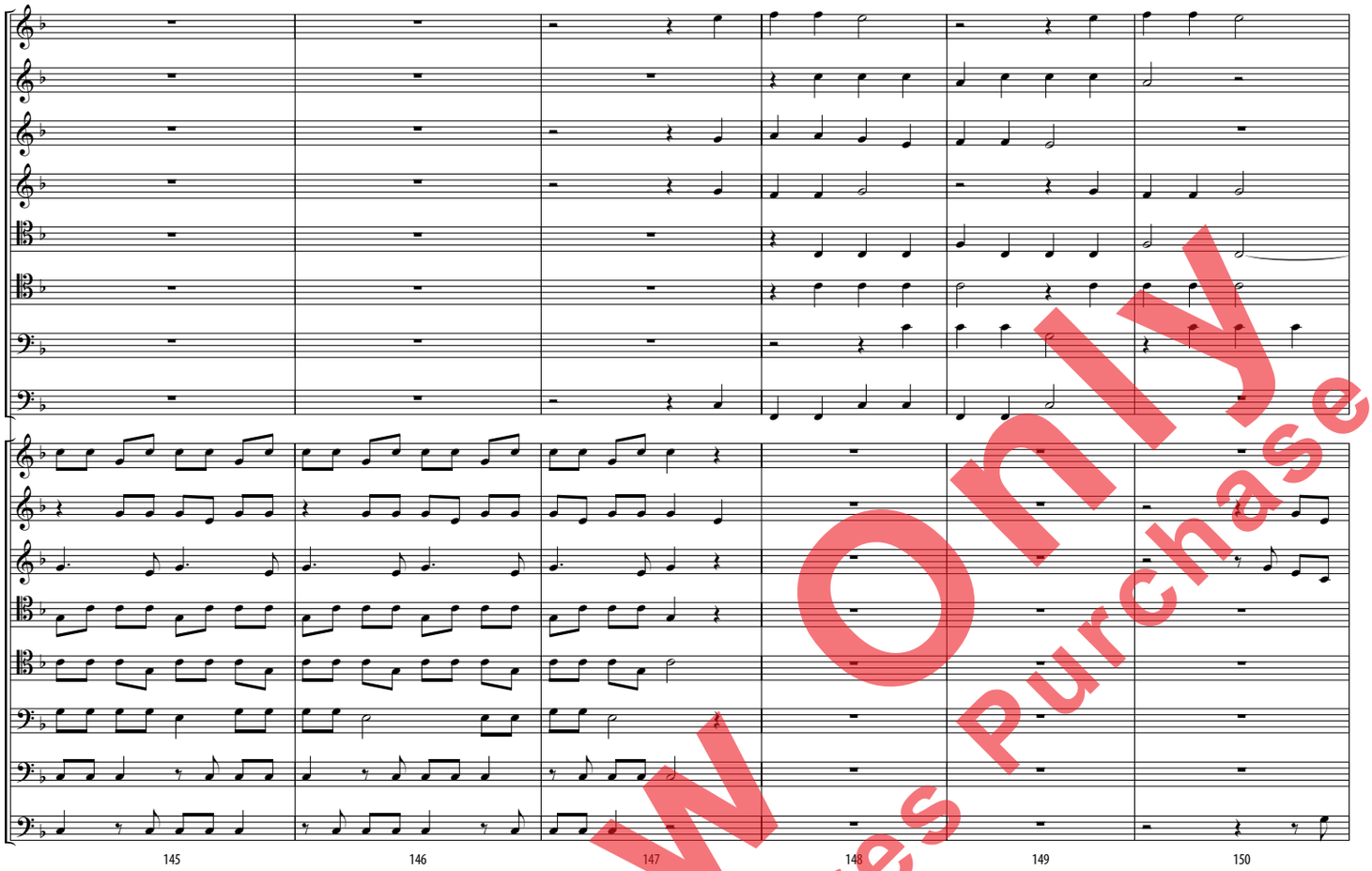

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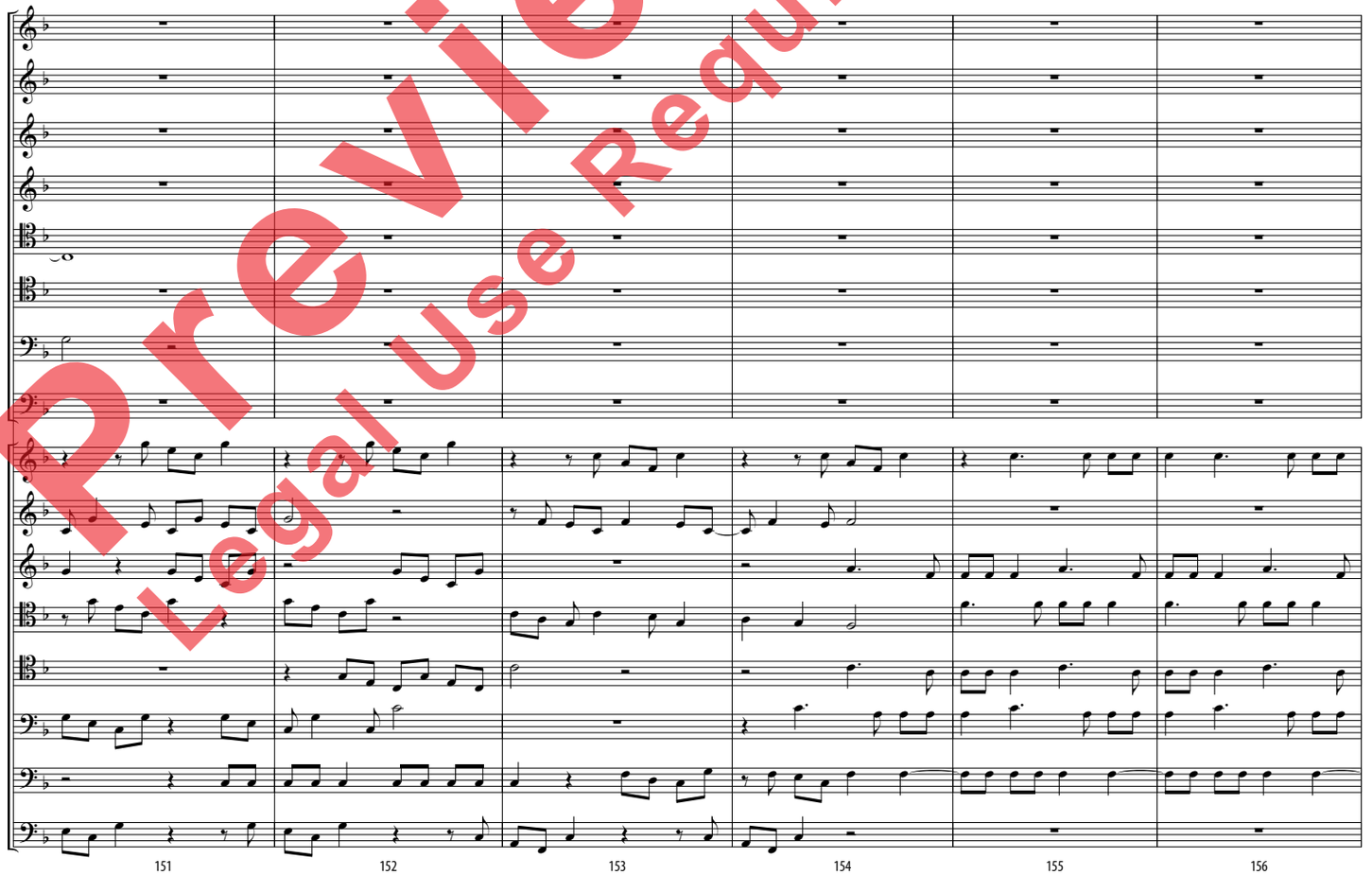

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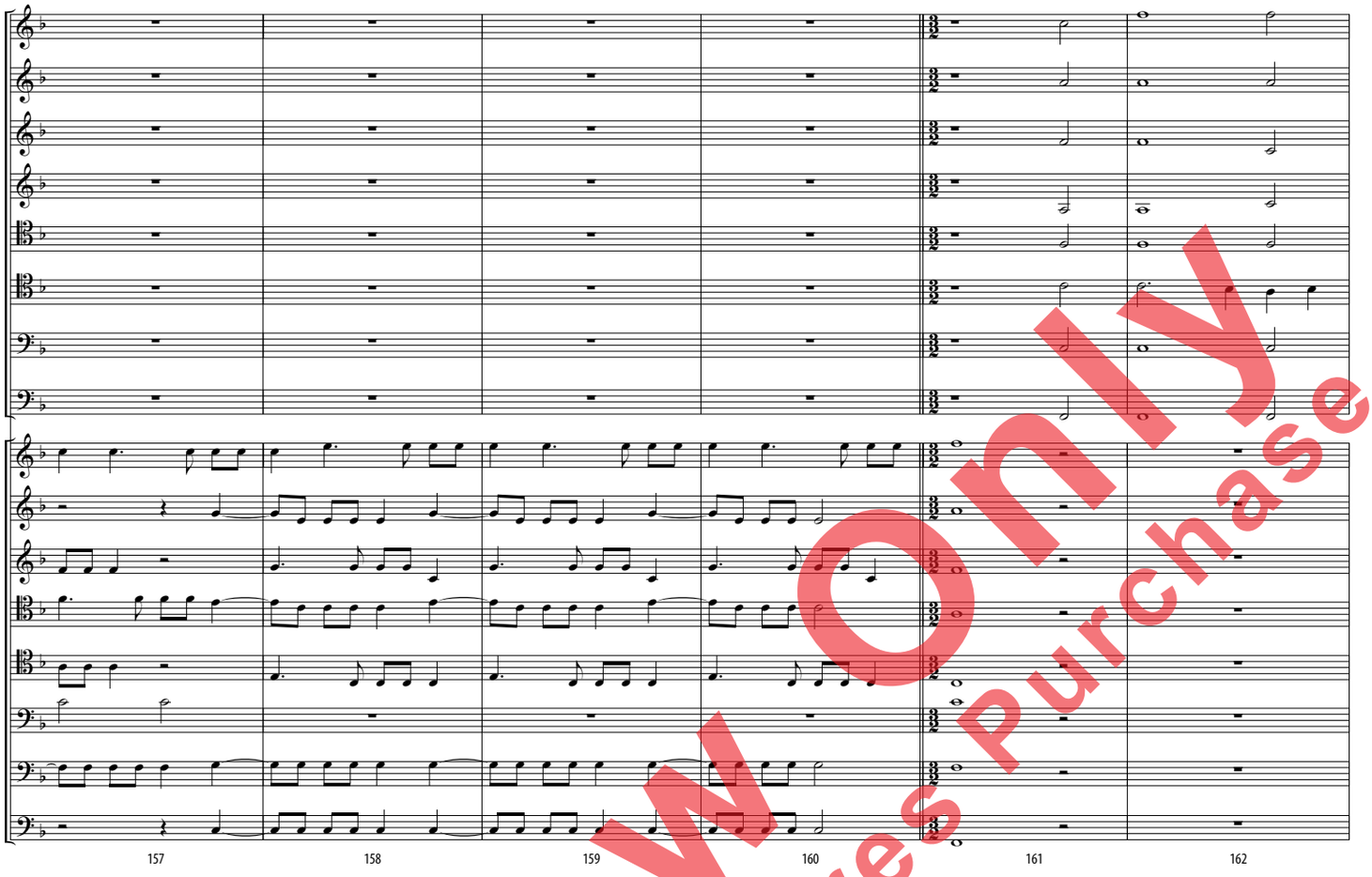

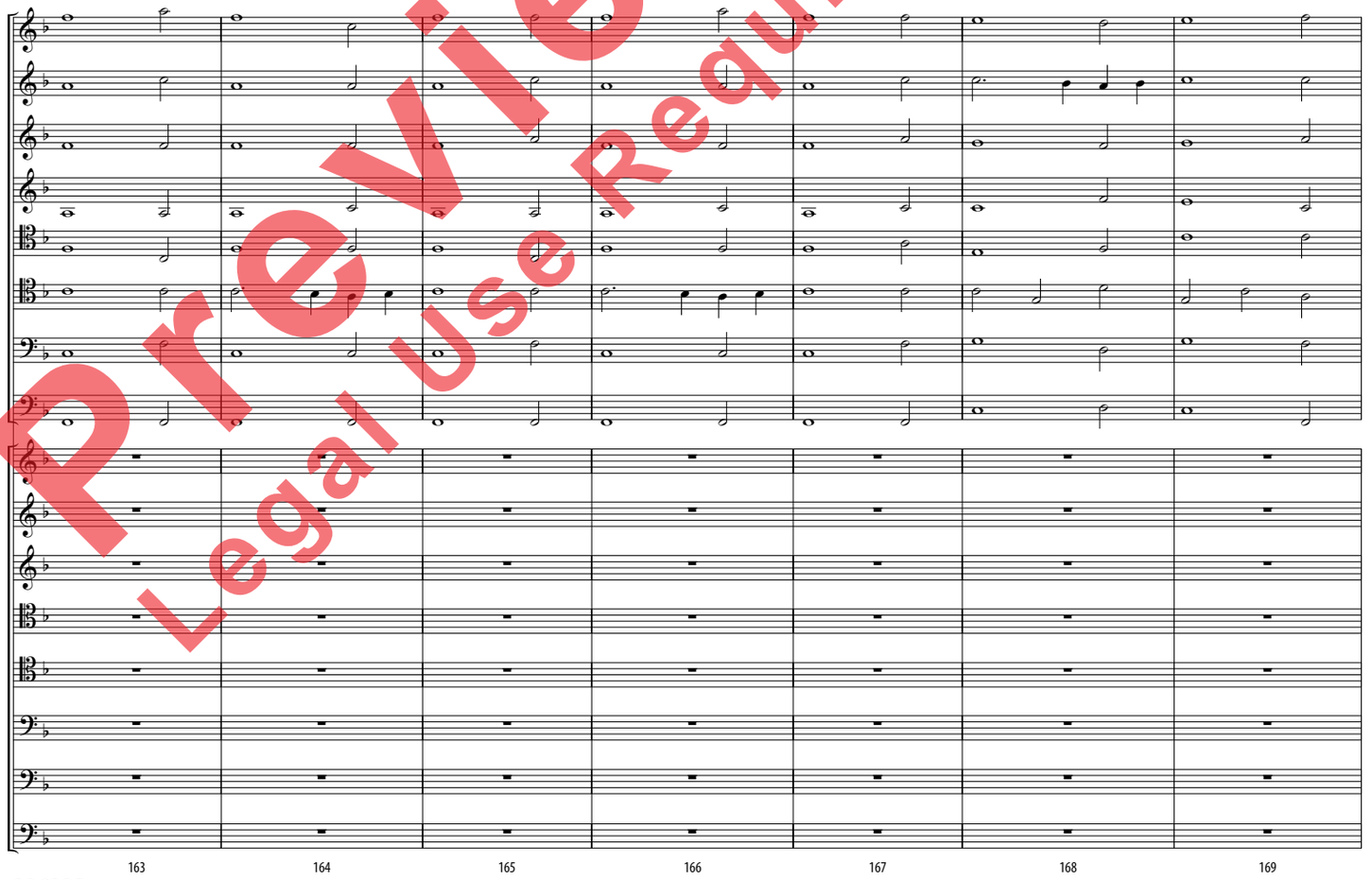

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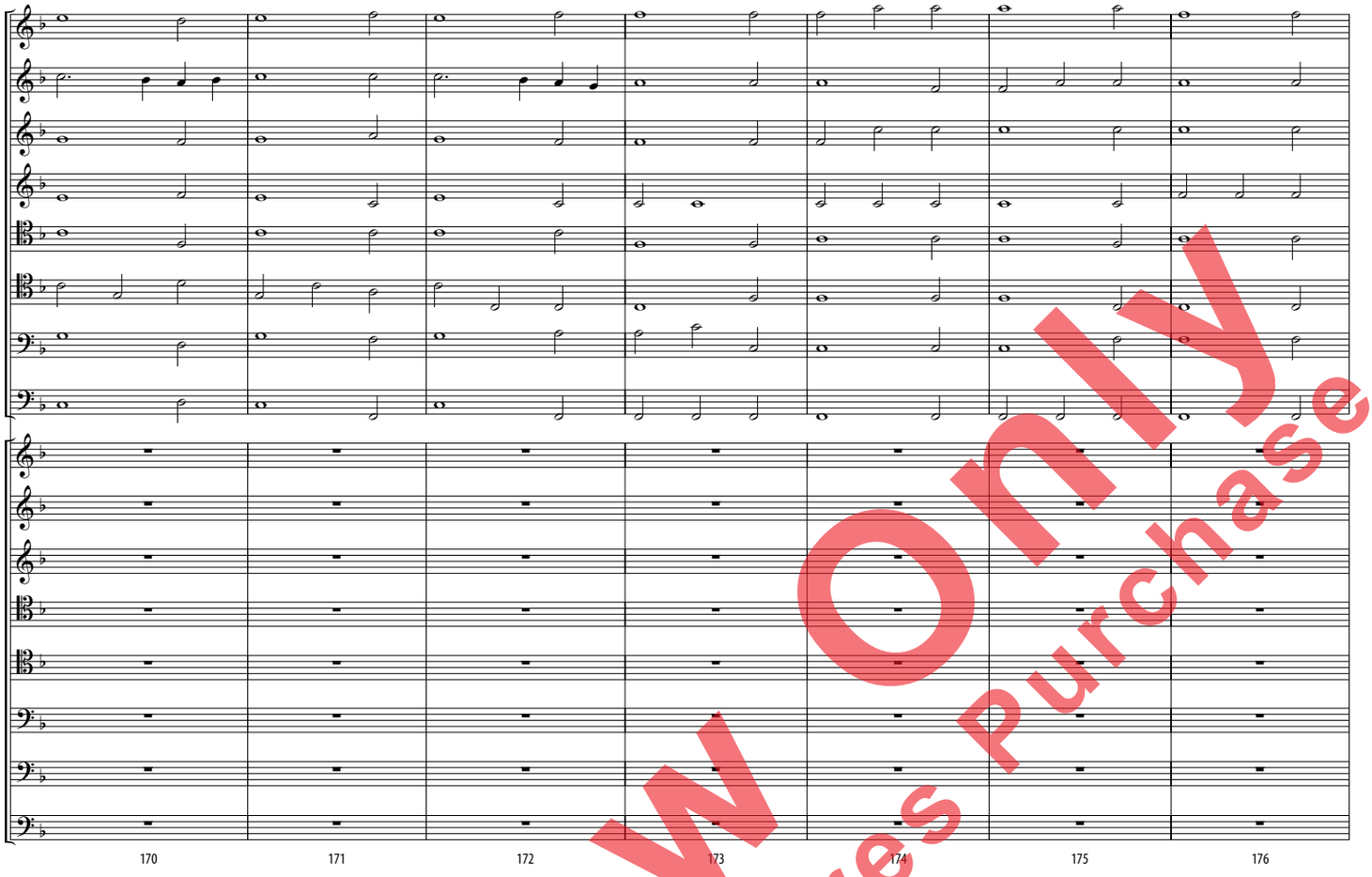

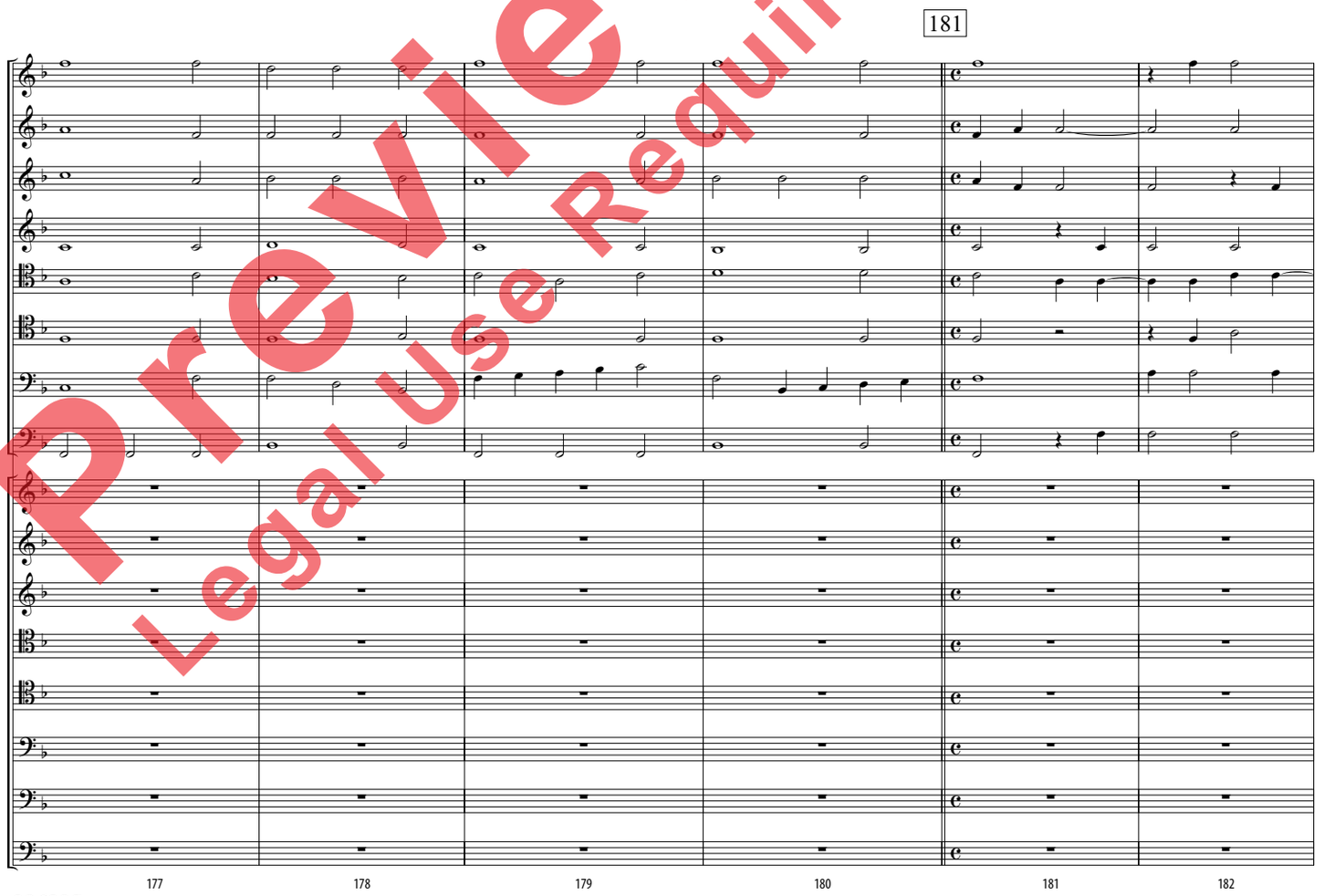

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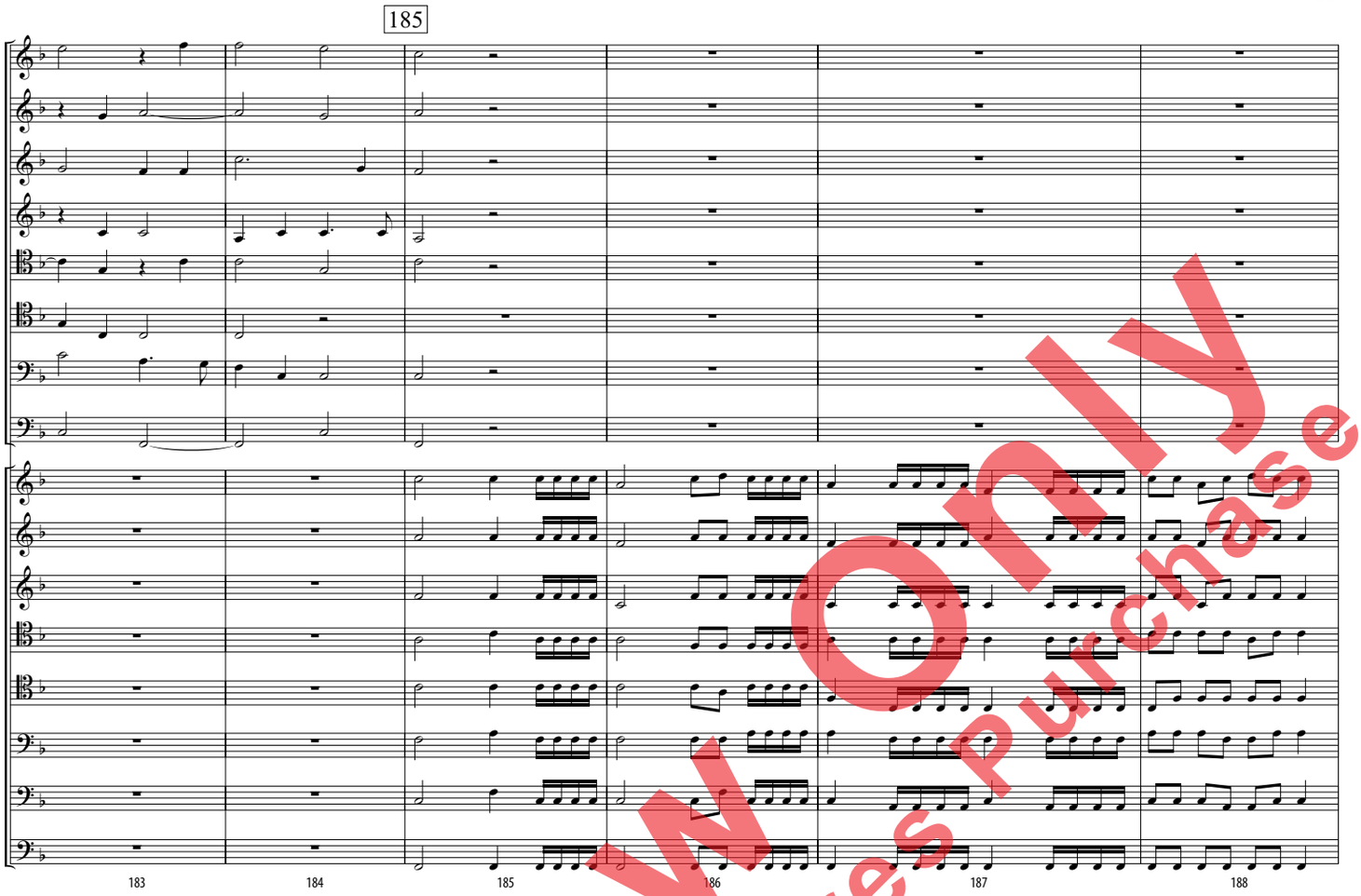

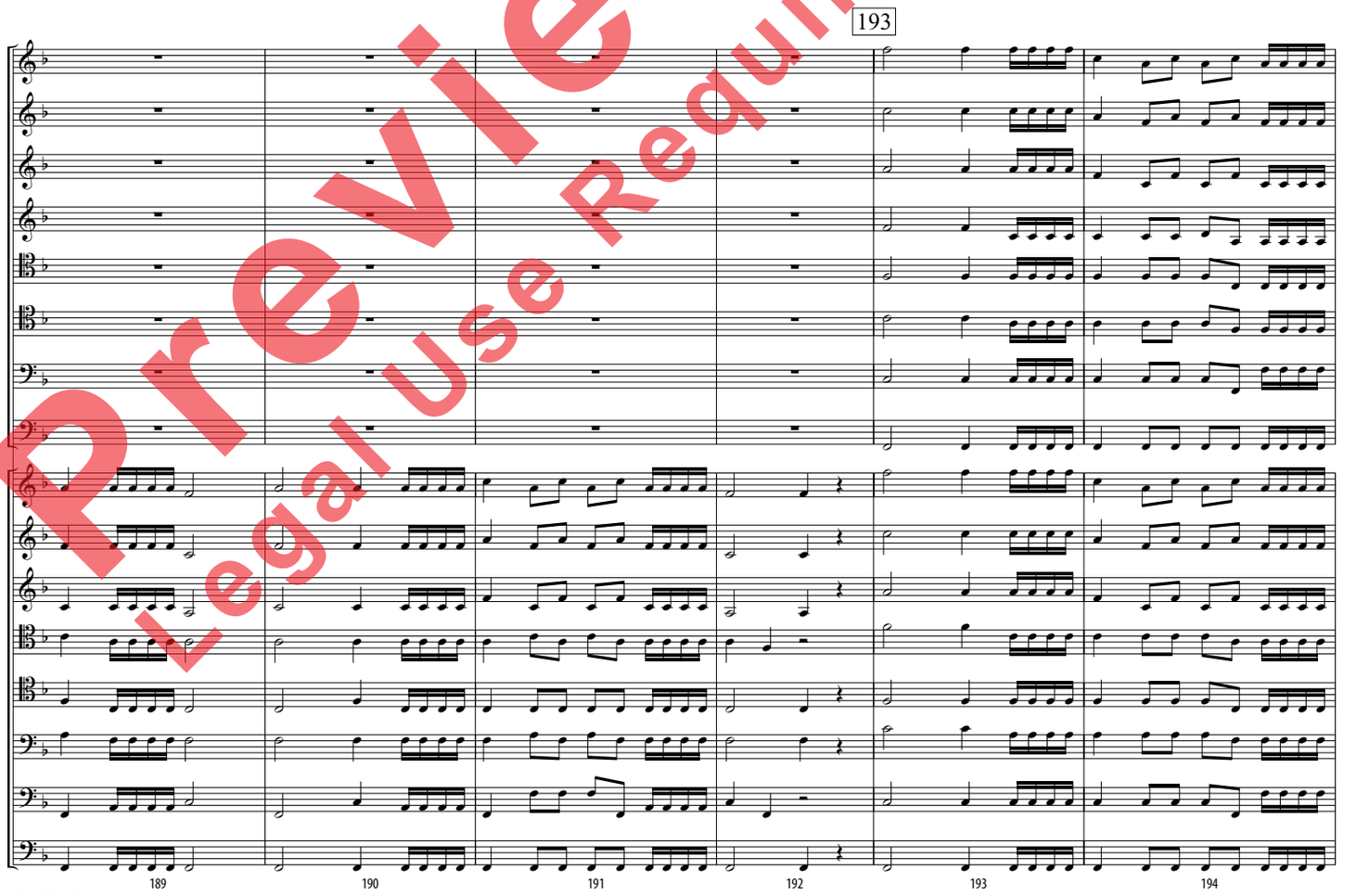

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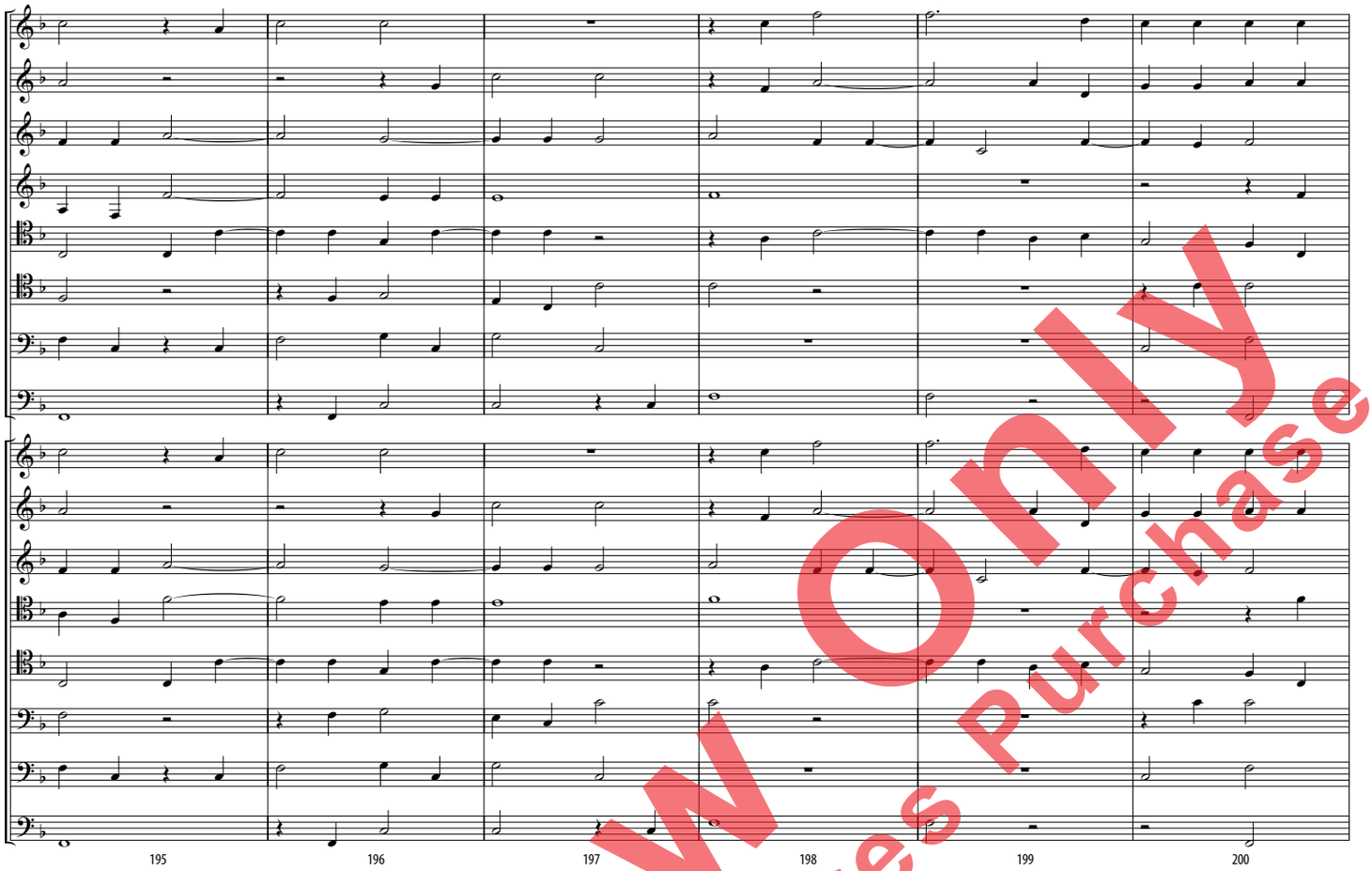

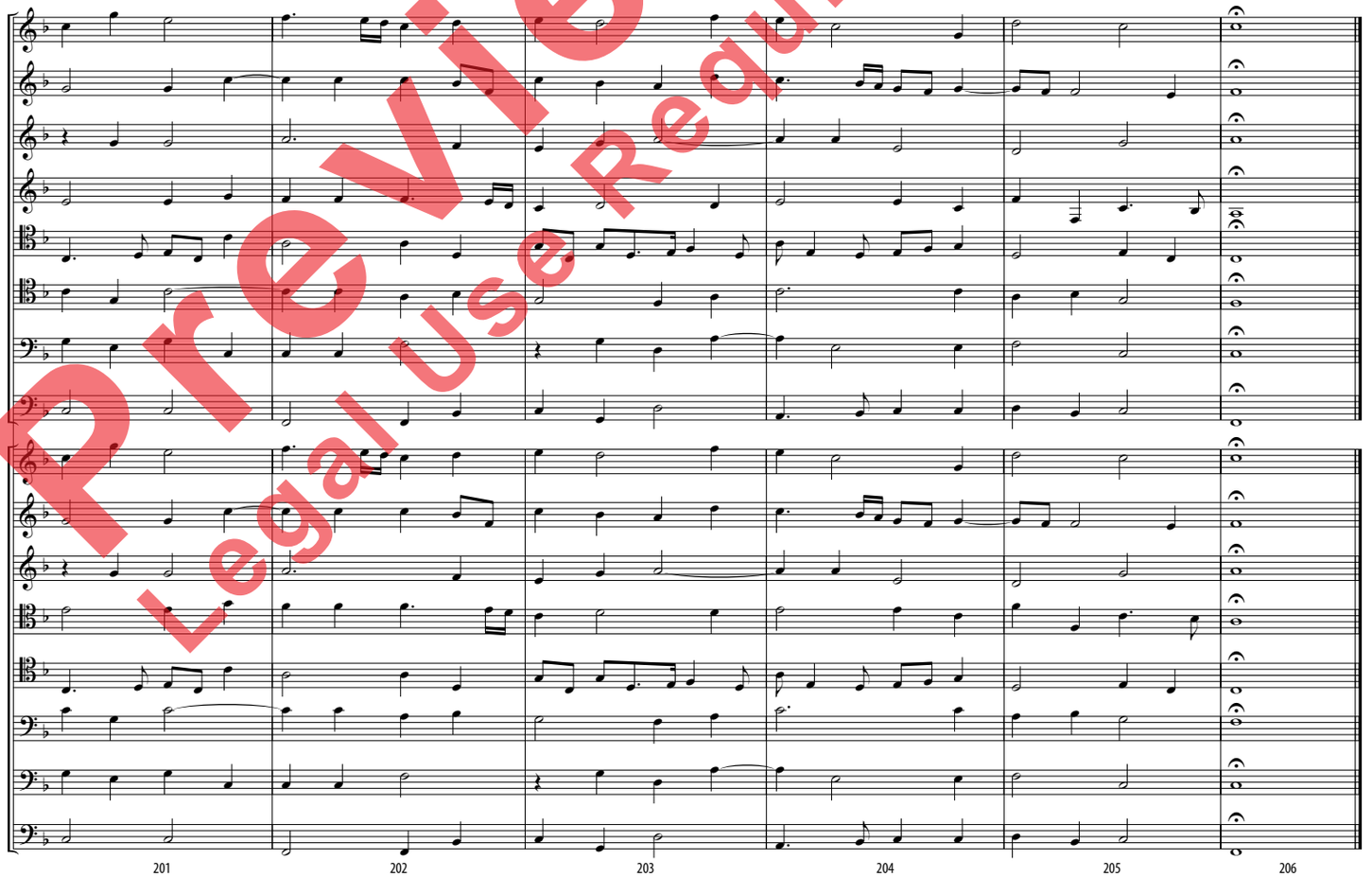

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