

FOR THE PORTIA WIND ENSEMBLE

SEASCAPE, OP. 53

FOR DOUBLE WOODWIND QUINTET WITH OPTIONAL STRING BASS

RUTH GIPPS

EDITED BY RODNEY WINTHER

INSTRUMENTATION

- 1 - Conductor
- 1 - 1st C Flute
- 1 - 2nd C Flute
- 1 - Oboe
- 1 - English Horn
- 1 - 1st A Clarinet
- 1 - 2nd A Clarinet
- 1 - 1st Bassoon
- 1 - 2nd Bassoon
- 1 - 1st Horn in F
- 1 - 2nd Horn in F
- 1 - String Bass (Optional)

PROGRAM NOTES



photo courtesy of Dr. David C. F. Wright

RUTH GIPPS

In the long and distinguished history of music making in England, one aspect concerning twentieth-century British composition is especially intriguing—the importance of women composers in their musical society. As wind band conductors, we have become familiar with several of these women and their works. Thea Musgrave's beautiful *Journey Through a Japanese Landscape* is surely one of the most significant marimba concertos written for that instrument, while Elizabeth Maconchy's *Music for Woodwind and Brass* is equally important in its own way. Elisabeth Lutyens, better known in some circles as "Twelve-Note Lizzy," composed several works for wind ensemble, including *Music for Wind*, Opus 60, for double wind quintet, and *Rape of the Moone* for wind octet. She also wrote a concerto titled *Kareniana*, Opus 99, for solo viola with mixed wind and percussion accompaniment.

Perhaps the most fascinating woman of all was Ruth Gipps. While almost completely unknown in the United States, she was a pioneer in England with accomplishments (for their time) that were quite extraordinary. Just think: A woman, who—in the midst of a male-dominated, brass band and military band musical culture—founded and conducted a wind ensemble in the 1950s

that was comprised entirely of women. This organization, named the Portia Wind Ensemble, featured Thea King as principal clarinet and remained an important part of the British musical scene for many years. The list of premieres by this ensemble is long and illustrious and includes works by Gordon Jacob, Peter Maxwell Davies, Harrison Birtwistle, Alan Hoddinott, Wilfred Josephs, and John McCabe.

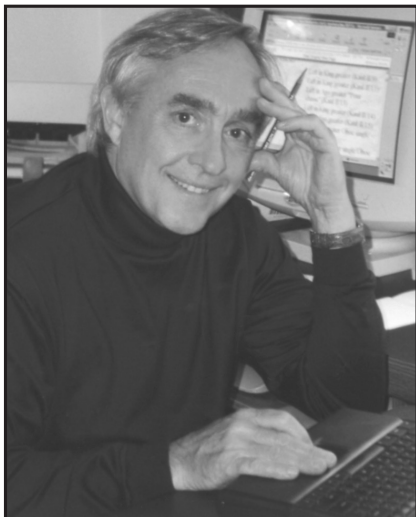
Ms. Gipps was born in 1921 and began her formal musical studies when she was four at the Bexhill School of Music, where her mother served as director. Her university studies included the Royal College of Music, where she studied with Gordon Jacob and Ralph Vaughan Williams, and concluded with her being awarded the doctor of music degree by Durham University in 1948. Dr. Gipps was not a prolific composer, but her output still included five symphonies and numerous concerti, chamber works, and music for voice. She was perhaps better known for her conducting than for her compositions, having founded both the Chanticleer Orchestra in London as well as the London Repertoire Orchestra, of which she served as music director for more than 30 years. Dr. Gipps' contributions were ultimately recognized when she was awarded the MBE (Member of the British Empire) in 1981. She remained musically and socially active throughout her life until her death in 1999.

SEASCAPE

Seascape, Opus 53, was composed for the Portia Wind Ensemble around 1960 and written for double wind quintet. It is composed in a neo-impressionistic style, which considering the dearth of works for wind ensemble from that period, makes it all the more important to us today. The orchestration is very accessible with a wide variety of performers and includes parts for English horn and clarinets in A. The music begins with soft undulating arpeggios in the flutes and clarinets, which gradually give way to a hauntingly beautiful solo line in the 1st oboe part. Numerous solos follow for the other principal players as the impressionistic emphasis on color takes over. The middle section is a small, halting march featuring the English horn. Quasi-cadenza figures eventually take the music to a serene middle section, which then segues back to a reprise of the march section. This section is followed by a recapitulation of the opening and a short coda, which brings the whole piece to a logical and satisfying conclusion.

This work will prove to be rewarding for players in concert performance; the level of difficulty is from advanced high school through college (IV–V.) It is a great teaching piece as well, due to an emphasis on solo colors and the lack of tutti writing. The formal structure is clearly defined without being overly predictable, and the players will benefit from being exposed to a style of composition that requires them to make interpretive musical decisions. The use of a conductor might be advantageous in the beginning stages of rehearsal, although, ultimately, it is a work that should be led from within the ensemble. This edition has an optional double bass part added, which gives the full ensemble sections more depth and color.

—Rodney Winther
University of Cincinnati
College-Conservatory of Music



RODNEY WINTHER

Rodney Winther is currently in his eighth year as director of wind studies and professor of music at the University of Cincinnati College-Conservatory of Music. His duties at CCM include conducting the Wind Symphony, Chamber Winds, and the CCM Chamber Players while also teaching masters and doctoral students in wind conducting. Mr. Winther's frequent appearances as guest conductor and clinician have taken him across the United States and abroad, including England, Ireland, the Republic of Malaysia, Taiwan, Venezuela, and Canada. He has been invited to conduct many of the world's finest ensembles, including the Eastman Wind Ensemble, Summit Brass, U.S. Navy Band, Taiwan National Symphony Orchestra Wind Ensemble, Kent Youth Wind Orchestra (England), and Taller Para Bandas del Tachira (Venezuela). His conducting workshops, both in the United States and abroad, have been critically acclaimed, helping young conductors around the world for the past 20 years. His workshops and concerts in Venezuela were recognized in 2003 when he was awarded the *Otorga Botón Honor al Mérito* by the Governor of the State of Tachira—the first American to receive this honor.

He has been a leader in the commissioning and performing of new works for the wind band, including premiere performances and recordings by such distinguished composers as Karel Husa, Joseph Schwantner, Warren Benson, Samuel Adler, Dana Wilson, David Amram, and Adam Gorb, among numerous others. His two recordings with the CCM Wind Symphony on the Naxos label feature world premieres of works by Bruce Adolphe and Samuel Adler and have been met with great enthusiasm. Equally impressive reviews have been written about his two-CD set of Karel Husa's works on Mark Records with the Ithaca College Wind Ensemble. He has been invited to conduct at numerous conventions, including several times at the Midwest Band and Orchestra Clinic, as well as the International Women's Brass Conference, the Rafael Mendez Brass Institute, the International Saxophone Convention (Montreal), the International Saxophone Symposium of the U.S. Navy Band, the National Saxophone Alliance, the National Trumpet Guild, the Eastern Trombone Workshop of the U.S. Army Band, and the 1995 and 1997 BASBWE conventions in England.

His book—*An Annotated Guide to Wind Chamber Music*—has already been hailed as a much-needed and valuable resource in this ever-growing area. Both this book and his new edition of Ruth Gipps' *Seascape* have been published by Warner Bros. Publications as part of *The Donald Hunsberger Wind Library*. Future volumes by Mr. Winther will include his *An Annotated Guide to Mixed Wind, String and Percussion Chamber Music* as well as his *Annotated Guide to Music for the Wind Ensemble/Wind Orchestra*. His reputation and experience recently resulted in his being selected for inclusion in *Who's Who in Fine Arts Higher Education*.

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 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 category. His most recent recording project with the EWE is a three-CD set (*The Eastman Wind Ensemble at 50*—DHWL001CD-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 more than 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Publications), *The Art of Conducting* (with Roy Ernst, Random House), *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, and 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.

In the orchestral world he has created and conducted performances of orchestral accompaniments to more than 18 silent films with 50 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.



CONDUCTOR

For the Portia Wind Ensemble

SEASCAPE, Op. 53

For Double Woodwind Quintet with Optional String Bass

By RUTH GIPPS

Edited by RODNEY WINTHER

Andante ♩ = 76-80

4/4

C Flutes 1 *p* *pp simile*

C Flutes 2 *p* *pp simile*

Oboe Solo *p espressivo*

English Horn

Clarinets in A 1 *p* *pp simile*

Clarinets in A 2 *p* *pp simile*

Bassoons 1

Bassoons 2

Horns in F 1

Horns in F 2

String Bass (Optional)

1 2 3

crescendo poco a poco

Fs. 1 *cresc. poco a poco*

Fs. 2 *cresc. poco a poco*

Ob. *cresc.*

E. H.

Cls. 1 *cresc. poco a poco*

Cls. 2 *cresc. poco a poco*

Bsns. 1

Bsns. 2 *p* *mp*

Hns. 1 Solo *mp*

Hns. 2

Str. Bass *arco* *p* *mp*

4 5 6

1 Fls. *mp* *mf*

2 Fls. *mp* *mf*

Ob. *f*

E. H.

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

1 Bsns. *mp* *mf*

2 Bsns. *mp* *mf*

1 Hns. *mp* *mf*

2 Hns. *mp* *mf*

Str. Bass *mf* 7 8 9 *f*

1 Fls. *f*

2 Fls. *f*

Ob. *f*

E. H. *f* *mp*

1 Cls. *f*

2 Cls. *f*

1 Bsns. *f*

2 Bsns. *f*

1 Hns. *f*

2 Hns. *f*

Str. Bass *f* 10 11 12

13

1 Fls. *p*

2 Fls. *p*

Ob.

E. H.

1 Cls. *p* Solo *p languido*

2 Cls. *p*

1 Bsns. *p* *pp* *simile*

2 Bsns. *p* *pp* *simile*

1 Hns. *p* *pp* *simile*

2 Hns. *p* *pp* *simile*

Str. Bass *p* *pp* Cue: Bsn. 2

13 14 15



1 Fls. Solo *p*

2 Fls.

Ob.

E. H.

1 Cls. *p*

2 Cls.

1 Bsns. *p*

2 Bsns. *p*

1 Hns. *p*

2 Hns. *p*

Str. Bass *p*

16 17 18

20

Fls. 1 *p*

Fls. 2 *p*

Ob. Solo *mp* *espressivo*

E. H. *p*

Cls. 1 *p* Solo *mf*

Cls. 2 *p*

Bsns. 1 *p*

Bsns. 2 *p*

Hns. 1 *p* Solo *mp marcato*

Hns. 2 *p*

Str. Bass *p*

19 20 21

2/4

2/4

||

Fls. 1 *p* *mf*

Fls. 2 *p* *mf*

Ob. *mf*

E. H. *p*

Cls. 1 *p* *mf*

Cls. 2 *p* *mf*

Bsns. 1 *p* *mf*

Bsns. 2 *p* *mf*

Hns. 1 *p* *mf*

Hns. 2 *p* *mf*

Str. Bass *p* *mf* Play *mf*

22 23 24

2/4

4/4

2/4

4/4

1 Fls.
2 Fls.
Ob.
E. H.
1 Cls. *mf espressivo*
2 Cls.
1 Bsns.
2 Bsns.
1 Hns. *espressivo*
2 Hns.
Str. Bass

25 26 27

28 *accelerando* *a tempo* *accelerando* *ritardando*

1 Fls. *accel.* *a tempo* *accel.* *rit.*
2 Fls. *accel.* *a tempo* *accel.* *rit.*
Ob. *accel.* *a tempo* *accel.* *rit.*
E. H. *Solo* *p (ad lib.)* *accel.* *p a tempo* *accel.* *rit.*
1 Cls. *accel.* *a tempo* *accel.* *rit.*
2 Cls. *accel.* *a tempo* *accel.* *rit.*
1 Bsns. *accel.* *a tempo* *accel.* *rit.*
2 Bsns. *accel.* *a tempo* *accel.* *rit.*
1 Hns. *accel.* *a tempo* *accel.* *rit.*
2 Hns. *accel.* *a tempo* *accel.* *rit.*
Str. Bass *accel.* *a tempo* *accel.* *rit.*

28 29 30

accelerando

Fls. 1 *pp* *accel.*

Fls. 2 *accel.*

Ob. *mp* *accel.*

E. H. *pp* *p* *freely - as before* *p* *accel.*

Cls. 1 *accel.*

Cls. 2 *accel.*

Bsns. 1 *Solo pp* *accel.*

Bsns. 2 *pp* *accel.*

Hns. 1 *accel.*

Hns. 2 *accel.*

Str. Bass *Cue: Bsn. 2 pp* *accel.*

31 32 33

34 Allegro moderato ♩ = 100

Fls. 1

Fls. 2

Ob.

E. H. *mf* *mf* *(9) Solo mf marcato*

Cls. 1 *mf stacc. sempre mp* *mf* *mp subito simile*

Cls. 2 *mf stacc. sempre mp* *mf* *mp subito simile*

Bsns. 1 *mf stacc. sempre mp* *mf* *mp subito simile*

Bsns. 2 *mf stacc. sempre mp* *mf* *mp subito simile*

Hns. 1

Hns. 2

Str. Bass *Play pizz. mp* *34 p* *mp* *35 p* *p subito* *36 simile*

1 Fls.
2 Fls.
Ob.
E. H.
1 Cls.
2 Cls.
1 Bsns.
2 Bsns.
1 Hns.
2 Hns.
Str. Bass

37 38 39

40
1 Fls.
2 Fls.
Ob.
E. H.
1 Cls.
2 Cls.
1 Bsns.
2 Bsns.
1 Hns.
2 Hns.
Str. Bass

40 41 42

1 Fls.

2 Fls.

Ob.

E. H.

1 Cls.

2 Cls.

1 Bsns.

2 Bsns.

1 Hns.

2 Hns.

Str. Bass

43 44 45 46

f

mp (ad lib.)

Solo

mf

mf

mf



Quasi Cadenza

1 Fls.

2 Fls.

Ob.

E. H.

1 Cls.

2 Cls.

1 Bsns.

2 Bsns.

1 Hns.

2 Hns.

Str. Bass

47 48 49 50

pp freely - quasi cadenza

pp

mp

p

51 Andante doloroso $\text{♩} = 60$

1 Fls. *pp* *mp*

2 Fls. *pp* *mp*

Ob. Solo *p molto espressivo* *mf*

E. H.

1 Cls. *pp* *mp*

2 Cls. *pp* *mp*

1 Bsns. *pp* *mp*

2 Bsns. *pp* *mp*

1 Hns. Solo *p* *mf*

2 Hns. Solo *mf*

Str. Bass

51 52 53 54 55

2/4

2/4

57

1 Fls. *p*

2 Fls. *p*

Ob.

E. H. Solo *mp espressivo*

1 Cls. *p*

2 Cls. *p*

1 Bsns. *p*

2 Bsns. *p* *mp* *p*

1 Hns. *p*

2 Hns. *p*

Str. Bass *arco* *p* *mp* *p*

56 57 58 59

2/4

4/4

5/4

5/4

rallentando

62 Allegro moderato ♩ = 100

1 Fls. **5/4** **4/4** *rall.*

2 Fls. **5/4** **4/4** *rall.*

Ob. *rall.* *mf*

E. H. *rall.*

1 Cls. *rall.* *mf stacc.* *mp*

2 Cls. *rall.* *mf stacc.* *mp*

1 Bsns. *rall.* *mf* *mp*

2 Bsns. *rall.* *mf* *mp*

1 Hns. **5/4** **4/4** *rall.*

2 Hns. **5/4** **4/4** *rall.*

Str. Bass *rall.* *mf* *pizz.* *mp*

60 61 62 63

1 Fls. *f* Solo *f*

2 Fls. *f*

Ob. Solo *f*

E. H.

1 Cls. *mp simile* *mf*

2 Cls. *mp simile* *mf*

1 Bsns. *mp simile* *mf*

2 Bsns. *mp simile* *mf*

1 Hns. Solo *mf* *f*

2 Hns.

Str. Bass *p simile* *mp*

64 65 66 67

crescendo poco a poco

1 Fls. *mf*

2 Fls.

Ob. *f* *mf espr. e cresc. poco a poco*

E. H.

1 Cls. *mf cresc.*

2 Cls. *mp cresc. poco a poco* *simile*

1 Bsns. *mp cresc. poco a poco*

2 Bsns. *mp cresc. poco a poco*

1 Hns. *mp cresc. poco a poco* *simile*

2 Hns. *mp cresc. poco a poco* *simile*

Str. Bass *p cresc. poco a poco* *simile*

68 69 70

1 Fls. *(cresc.)* *f* *ff*

2 Fls.

Ob. *(cresc.)* *f* *ff*

E. H. *ff*

1 Cls. *(cresc.)* *f* *ff*

2 Cls. *(cresc.)* *f* *ff*

1 Bsns. *(cresc.)* *f* *ff*

2 Bsns. *(cresc.)* *f* *ff*

1 Hns. *(cresc.)* *f* *ff*

2 Hns. *(cresc.)* *f* *ff*

Str. Bass *(cresc.)* *mf* *f*

71 72 73

Quasi Cadenza

Musical score for measures 74-77. The score includes parts for Flutes (Fls.), Oboes (Ob.), English Horns (E. H.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), and String Bass (Str. Bass). The Flute part features a melodic line with dynamics *mp (ad lib.)*, *mp*, and *mp*. A large red watermark "Preview Only" is overlaid on the score.

78 Andante doloroso $\text{♩} = 60$

Musical score for measures 78-82. The score includes parts for Flutes (Fls.), Oboes (Ob.), English Horns (E. H.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), and String Bass (Str. Bass). The Flute part features a melodic line with dynamics *p* and *simile*. The Bassoon and Horn parts have *Solo mp espressivo* markings. A large red watermark "Preview Only" is overlaid on the score.

85 Tempo I ♩ = 76-80

1 Fls. *ppp* *p* (as in the beginning) *simile*

2 Fls. *ppp* *p* (as in the beginning) *simile*

Ob. *pp* Solo *p espressivo*

E. H. *ppp*

1 Cls. *ppp* *p* (as in the beginning) *simile*

2 Cls. *ppp* *p* (as in the beginning) *simile*

1 Bsns. *mf* *p*

2 Bsns. *p*

1 Hns. Mute *mp*

2 Hns. *p*

Str. Bass

83 84 85 86

1 Fls. *pp* *cresc. poco a poco*

2 Fls. *pp* *cresc. poco a poco*

Ob. *cresc. poco a poco*

E. H. *cresc. poco a poco*

1 Cls. *pp* *cresc. poco a poco*

2 Cls. *pp* *cresc. poco a poco*

1 Bsns. *pp* *cresc. poco a poco*

2 Bsns. *pp* *cresc. poco a poco*

1 Hns. *pp* *cresc. poco a poco* Open *mp*

2 Hns. *pp* *cresc. poco a poco*

Str. Bass *arco* *pp cresc. poco a poco*

87 88 89

1 Fls. (cresc.) mp

2 Fls. (cresc.) mp

Ob. (cresc.) mf

E. H. (cresc.) mp

1 Cls. (cresc.) mp

2 Cls. (cresc.) mp

1 Bsns. (cresc.) mp

2 Bsns. (cresc.) mp

1 Hns. (cresc.) mp

2 Hns. (cresc.) mp

Str. Bass (cresc.) mp

90 91 92

1 Fls. mf f

2 Fls. mf f

Ob. f ff

E. H. f

1 Cls. mf f

2 Cls. mf f

1 Bsns. mf f

2 Bsns. mf f

1 Hns. mf f

2 Hns. mf f

Str. Bass mf f

93 94 95

1 Fls. 2 Fls. Ob. E. H. Cls. 1 Cls. 2 Cls. Bsns. 1 Bsns. 2 Bsns. Hns. 1 Hns. 2 Hns. Str. Bass

102 103 104

Fls. 1 Fls. 2 Fls. Ob. E. H. Cls. 1 Cls. 2 Cls. Bsns. 1 Bsns. 2 Bsns. Hns. 1 Hns. 2 Hns. Str. Bass

105 106 107

ritardando

Fls. 1 *mf* *rit.*

Fls. 2 *mf* *rit.*

Ob. *mf* *rit.*

E. H. *rit.*

Cls. 1 *mf espressivo* *rit.*

Cls. 2 *mp* *rit.*

Bsns. 1 *mp* *p* *rit.*

Bsns. 2 *mf* *p* *rit.*

Hns. 1 *mp* *mf espressivo* *rit.*

Hns. 2 *mp* *p* *rit.*

Str. Bass *Play* *mp* *p* *rit.*

108 109 110 111

112 *allargando* *a tempo*

Fls. 1 *allargando* *f a tempo*

Fls. 2 *allargando* *f a tempo*

Ob. *allargando* *f a tempo*

E. H. *Solo* *p espressivo* *mf allargando* *f a tempo*

Cls. 1 *allargando* *mp* *f a tempo*

Cls. 2 *p* *mp* *f a tempo*

Bsns. 1 *p* *mp* *f a tempo*

Bsns. 2 *p* *mp* *f a tempo*

Hns. 1 *mp* *allargando* *f a tempo*

Hns. 2 *mp* *allargando* *f a tempo*

Str. Bass *p* *mp* *f a tempo* *pizz.*

112 113 114 115 116