

1861, Jonathan Newman, OK Feel Good Music. music@jonathanneyman.com

1861 is a lyric hymn-fantasia for concert band and based on the beautiful 19th-century Anglican Hymn *Lead Me, Lord* written in 1861 by Charles Sebastian Wesley. The work is dedicated to the commissioner, Amy M. Knopps and Center High School of Kansas City, Missouri, currently UM Columbia.

Recording: <https://jonathanneyman.com/music/1861>

I have used this piece several times. It works with ensembles at various levels. A must play! The crescendo in meas. 1&2 intensifies the harmony. Do not rush. I balance these two measures to the vibes.

Subito mp meas. 3.

Composer gives the indication of “con molto rubato” let the harmony guide your musical decisions. I add a slight ritard in meas. 7.

Great use of mallet percussion throughout! Calls for 5 players. Four need to be comfortable with mallet parts. Balance so the mallet timbre is always present.

Meas. 13, I interpret these accents as weighted with air stress.

Meas. 15-17, is super cool! Dense harmony. Take time to adjust and balance of the crescendo, every note is important. Beat 2, meas. 17 has all notes of the E flat major scale but D, beat 3 adds the D. Hold back the time.

Subito p at meas. 18.

I increased the dynamic in the mallets to mf to achieve a good mix of their timbre with WW.

Meas. 24, the crescendo in bass drum and trombone is so effective.

Meas. 27-34, I had to remind clarinets, flutes, oboe to avoid any feel or sense of rhythm.

Triangle entrance in meas. 29 adds a whole new layer of interest. I had the percussion elevate these as much as possible to follow the rule of aux perc.....”if we can’t see it, we can’t hear it!”

Once again balance the flute, oboe, vibe trio at letter D.

Letter E, the 16ths must be in time.

Meas. 50 snare and timp roll p – f! Mallets forte with E flat, A flat, G, from horn and tenor in meas. 49.

Adhere to the composers request of “cresc. poco a poco” till letter G. This has a long way to go!

Letter G needs to be only forte! Balance is critical to hear the close harmony. Hold back the time!! I give beat four in meas. 65 and make it long. Meas. 66 is such a wonderful arrival!!

This is one of those absolutely brilliant moments in wind band compositions! BRAVO! Mr. Newman!

At letter H the melody is in oboe, clar. 2, AS, so balance to the melody but it needs to be full.

Meas. 75, accents are weighted, notes are broad.

Meas. 76, melody is in Trumpet.

Do not miss the bass drum roll and cymbal in meas. 77!

Meas. 78-80 is a return of material from 15-17, similar.

Letter K is similar to letter C as well with the addition of voices humming. Which when realized is again a brilliant moment. Clarinets only p so we hear the voice.

Meas. 95&96 is similar to Meas. 1&2 only resolving to trumpet/horn E flat major triad.

Letter L to the end encourage players to be patient! Work out the cues so releases are accurate. I ask the vibes to be a little more prominent than p for the last three bars. Great close!

I am sure you will enjoy this piece as much or more than I do! Play this every four years with your ensembles.
GWB