

# An American Elegy, Frank Ticheli, Manhattan Beach Music

## References:

Miles, Richard. Teaching Music Through Performance in Band, Vol. 4, pages 444-449. GIA Publications. 2010.

Recording: . Allan McMurray, Conducting for the Inside Out, with Frank Ticheli. DVD Manhattan Beach Music. 2004.

My interpretation below is based on the recording listed above. This was a collaboration between Allan McMurray and Frank Ticheli.

Do not rush the intro. The quarter on beat four is tenuto, leading to beat 1.

I like more ritardando in meas. 8 than indicated. Crescendo is important so meas. 9 is an arrival.

I bring out the counter line in trombone 1, horn 2, tenor and alto 2.

The musical phrasing of “low searches for high” and “short searches for long” has never been more critical than in the melody in Horns at 15. (see scan of my score meas. 15-20) The down arrow on my score indicates the stressed note in the phrase.

I add a ritard on beat 3&4 in meas. 22.

The mfz in meas. 25, is a breath weight push. Take your time here.

Meas. 31, I accel beats 1&2 slight ritard beats 3&4. Same in meas. 32 and 33. Same in 35 & 36. Not 37, time, add ritard to beat 4.

Meas. 42, I add a fermata on beat 3, complete caesura/breath, then meas. 43 in tempo.

Meas. 47 main theme in flute, clarinet 2, horn 1, same phrasing as meas. 15.

Meas. 63, tempo is MM=96. By this time, we need a change in tempo.

Meas. 71, have tuba play contra Clarinet cue. The B flat pedal point is needed. Oboe solo should sing out.... espressivo!!

I continue to push the tempo a little at meas. 79. The tonal center moves to D flat. This feels like confusion, searching, maybe anger. The alto solo in meas. 87 is release, calm reassurance.

Meas. 87, clarinets shadow the alto solo. Alto...Dolce!

I like meas. 91-95, but it is difficult to make happen. It is all about color shift.

Meas. 97 is a 4-part canon. This section needs to build in intensity leading to meas. 111. Think of it as a conversation.... each statement is an unanswered question.

Meas. 110, molto ritardando. Molto crescendo.

Meas. 111, huge arrival. This is the Columbine High School alma mater. (two measures of it).

Meas. 114, alto solo returns this time with the main theme. Espressivo!

Meas. 118, off stage trumpet must be out of sight but able to see you. Do not conduct. Cue clarinet 3 and flute at 119.

Begin conducting pick up to 120. Let trumpet dictate phrase meas. 120 – 127.

Meas. 127, oboe starts pp and crescendos as trumpet decrescendo. Oboe takes over line.

Meas. 132 is a return to similar intro material.

Meas. 138, starts build to arrival of meas. 146.

I add a moto ritard in meas. 145 to increase the emotional arrival of 146. Meas. 146, beat two low brass, low reeds and percussion, should enter at least ff.

I add another fermata on dotted half in meas. 152, with a complete release. This is a g minor chord and serves as a deceptive cadence.

Pause after release.....give horn pick up. Clarinets have the last little fragment of the theme.  
Take you time to the end. It is absolutely wonderful!!