

Handel in the Strand, Percy Aldridge Grainger, arr. Goldman, Galaxy Music Corp.

Reference:

Miles, Richard, Teaching Music through Performance in Band, Symphonic Dance No. 3, Vol. 4, page 487. GIA Publications. 2010.

Recording:

North Texas Wind Symphony

Handel in the Strand (Arr. for Wind Band) · North Texas Wind Symphony Composer's

Collection: Percy Aldridge Grainger © 2006 GIA WindWorks Released on: 2006-01-01

Conductor: Eugene Migliaro Corporon Orchestra: North Texas Wind Symphony Composer:

Percy Grainger

<https://www.youtube.com/watch?v=cGCV8zCjUNI>

There are many papers on the analysis of this piece. So, I will just give my thoughts on interpretation. I have included my rehearsal notes from the last time I rehearsed this with the St. Louis Wind Symphony.

There are so many independent lines and layers of music here. Every line is melodic in quality and nature. The challenge is preparing each melodically and adjusting dynamics for balance, so the lines are all heard.

There are many dynamic changes as well. I have charted the overall dynamic graph on my scanned notes.

The eighth note vamp at the beginning should be played detached but not as “shortish” as indicated. It sounds too dry.

The horn entrance in meas. 5, must come from nothing and then follow the shape indicated. Oboe melody in meas. 11, same character and shape as horn.

Letter A WW and Tuba need to be pp, so the counter line is heard in Horn Euph and cornet. Meas. 20,21,22,23 there are 3 different melodic lines over the vamp. Balance all as best as possible.

Letter B, YAY! We finally get the A theme.

It is important to note that the articulation changes each time the theme appears. Check my scanned notes for the variations.

The wood block is a great timbre addition, up the dynamic and use a mallet with more articulation.

This whole section has so many layers it is really busy! Polyphonic in structure.

Letter C, A theme, check the articulation. 3 octaves of melody!

Meas. 38, beat 4, sixteenth note in trombone and tuba need to be played forte!

Meas. 41(D) broad quarter notes. Constant eighth note. The 5/8 bar is 3+2. This is an interlude. Observe the dynamic contrast closely letter E to F.

I add a ritard in meas. 59 and 60.

Subito pp at meas. 61! A theme returns. Notice changes in articulation.

New counter melody at letter G.

Balance to flute solo in meas. 72.

I add another slight ritard the bar before H.

Vamp returns at H, p. This is the same as beginning but no oboe melody.

Lots of ritardando at meas. 97 and 98.

I add a complete caesura after the first fermata on beat 4 in meas. 98. This fermata is short. No release on the second fermata this fermata is longer.

Notice change of articulation and rhythm of A theme.

I start a ritard in meas. 108 on beat 3. Gradual slow down to end. I subdivide beat 2 of last measure. Basically, giving each eighth note.