In Memory of Frederick Fennell

“...with honors...”

For the Morton High School (IL)
Symphonic Winds, Jeff Neavor, Director

by

Craig Andrew Fitzpatrick
(ASCAP)

Complete Band Instrumentation

1 - Full Score
7 - Flute 1, 2
2 - Oboe
3 - Clarinet in B♭ 1
4 - Clarinet in B♭ 2
4 - Clarinet in B♭ 3
2 - B♭ Bass Clarinet
2 - Bassoon
2 - Alto Saxophone 1
2 - Alto Saxophone 2
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
2 - Horns in F 1, 2
2 - Horns in F 3, 4
6 - Trumpet in B♭ 1, 2
3 - Trumpet in B♭ 3
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3 / Bass Trombone
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Percussion 1
Crotales, Chimes, Xylophone
1 - Percussion 2
Vibraphone
1 - Percussion 3
Marimba
2 - Percussion 4
Snare Drum, Bass Drum
2 - Percussion 5
Crash Cymbals, Suspended Cymbal
1 - Timpani

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Program Notes - - -

In June of 2004, master conductor and musical pioneer Frederick Fennell stood before a group of music educators doing what he had done all his life, making music. He had come to the Bands of America Summer Symposium to share his knowledge and love of music with hundreds of teachers from across the globe. During his visit, he gave an emotional master class on *Lincolnshire Posy* by Percy Aldridge Grainger. It was quite clear that “Posy” was more than a mere piece of music to Fennell. It held a special place in his life and his heart. He would often bring his hands softly onto his heart when he sighed her name, “Posy,” as if speaking the name of long lost love. Days before his 90th birthday, Fennell conducted the Summer Symposium Director’s Band. While the octogenarian’s walk to the podium was slow and his climb to the top of the podium was labored, when he raised his baton, he came alive with the music. With the fire and humor that burned brightly throughout his life Fennell instructed the group to pay close attention, as he would give them his best “Eastman with Honors downbeat.” None of us knew that this would be one of our last encounters with Frederick Fennell. He passed away six months later on December 7, 2004. His contributions to the world of wind music will never be forgotten.

It is from this event that composer Craig Andrew Fitzpatrick paints his musical tribute to Frederick Fennell, “.with Honors.” Drawing from motifs of Fennell’s dear *Lincolnshire Posy*, Fitzpatrick has created a work that is not only a reflection of that day, but also of the life of Frederick Fennell. Its beautifully soft and subtle beginning comes alive with the motifs of *Posy* and continues to build to a dramatic conclusion, full of vibrancy and energy until the very last note.

Notes to the Conductor - - -

The shifts of timbral color throughout this piece are as important as the melodies in this work. Close attention should be paid to each and every crescendo and decrescendo throughout the piece. Remember to hold all notes for their full value on decrescendos to ensure the proper fade from color to color. It may be helpful to double the marimba part for a better blend with larger ensembles. The horn and euphonium solos in the first 29 measures should be clearly heard with careful attention to pitch in the euphonium. The stopped horn effect in measures 9-10 should continue to swell until beat 3 of measure 10 before fading away. The saxophone parts in 11-13 are rhythmically independent and should be played with confidence. Make note of the change of the rhythmic notation for the “Harkstow Grange” motif beginning in measure 31 with the oboe and measure 41 in the alto saxophone. The bass line beginning in measure 46 should be played with control and accuracy to prevent the rushing of the upbeats. The presentation of the woodwind melody beginning in 52 should be kept light and true to the written articulations. The style should be consistent from section to section of the woodwinds. The minor seconds first presented in the horns and trombones in measure 61 should be carefully balanced within the chords. Also releases in the brass should be accurately subdivided throughout this section. The introduction of the trombone 2/euphonium line in measure 88 should be soft and staccato, but be clearly heard. The entrance of the alto saxophones, trombone 1, and bass trombone in the measures following 91 should also be clearly heard, and the bass trombone legato should contrast the other staccato lines. The entrance of the horns in 107 should be brought out, with each entrance building in crescendo until measure 118. The following build into measure 129 should be supported until a release on beat 1, leaving a sudden change in color and volume with the soft tremolo of the mallets ringing on. The crotales will help solidify the meter change at measure 142 and should be steady. The crotales will also be essential to the accellerando from measure 171 to 175. The bass line should begin piano at measure 182 and gradually grow with the half note entrances beginning in the horns clearly stated and building until the fortissimo in measure 197. Accentuate the forte piano and use all the counts from measure 200-204 to build back up to the fortissimo volume. Horns should soar above the ensemble from measure 204 to 208. An ensemble release on beat 4 of measure 204 can help solidify the final three bars, which should be accurately articulated to the final long accented note.

About the Composer - - -

**Craig Fitzpatrick** holds a Bachelor of Music degree in composition from Bradley University in Peoria, Illinois, where he studied composition with Stephen Heinemann. He obtained his Masters in Music Composition in 2003 from the University of Illinois in Champaign. While there, he studied composition under Stephen Taylor and Rick Taube and also served as a teaching assistant, instructing undergraduate theory and ear-training courses.

In 2001, Craig won the Creative Division of the Bradley University Research and Creative Achievement Exhibition with Subliminal Designs, a composition designed using music notation through alternative visual representations. Craig was also a finalist in the ASCAP Foundation Morton Gould Young Composer Awards in 2001 and 2003. In 2005, he was chosen as a participant in the National Band Association’s Young Composer Mentor Project sponsored by Bands of America.

Craig has been commissioned to write concert band literature for various jr. high, high school, and community professional bands. His compositions for orchestra, choir, soloists, and small ensembles have been performed across the Midwest. Additionally, Craig composes original music, arranges, and writes drill for competitive marching bands.

Craig marched with the Cavaliers Drum and Bugle Corps baritone line in 1998. He also maintains an extensive private brass studio, teaching trumpet, French horn, trombone, baritone, and tuba lessons to students of all ages. Craig is the brass instructor and arranger for the class 2a state champion Morton High School marching band. He is also an affiliate instructor of music theory and ear-training at Bradley University in Peoria, Illinois.
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