SINFONIETTA

FOR WIND ENSEMBLE AUGMENTED WITH STRING QUARTET

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by

DANIEL ADAM EICHENBAUM

M.M., University of Michigan, 2001
B.M., The Pennsylvania State University, 1999

Kansas City, Missouri
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SINFONIETTA
FOR WIND ENSEMBLE AUGMENTED WITH STRING QUARTET

Daniel Adam Eichenbaum, Candidate for the Doctor of Musical Arts Degree
University of Missouri-Kansas City, 2011

ABSTRACT

A small consort of strings joins a full-sized wind ensemble in Sinfonietta. Although it is not a concerto, Sinfonietta flips the classical notion of an orchestra on its head. Whereas the Classical orchestra represented a string ensemble with wind and brass coloration, Sinfonietta takes a full wind ensemble and adds strings for coloration, blending and melding the string timbre with the wind ensemble medium.

As this work is not a concerto, balancing the relatively weak quartet of strings with the full wind ensemble creates challenges, which Sinfonietta addresses in four ways. It uses the strings as individual and string tutti soloists with sparse accompaniment. It creates windows inside heavy textures to allow the strings to appear. It doubles the strings with instruments of similar timbre to add strength in fuller tutti sections. Finally, it uses the disparity of acoustical power between the strings and full wind ensemble to create dramatic tension.

Sinfonietta relies upon American folk music as a point of departure along with the unique sound combinations available with this instrumentation. The pentatonic melodies, open harmonic intervals, and regular phrase structure serve as building blocks for the music. The sound of the human voice, integral to the singing of folk tunes, is embraced in the
ornamentation of the solo lines. Along with this mimicry is a moment of actual singing by members of the ensemble. Since wind players, brass players, and vocalists all require a breath to make their music, *Sinfonietta* also celebrates the sound of the human breath.

Written into the score are instructions for the whole ensemble to breathe audibly together. This airy, musical sound is integral to both the sound of the human voice as well as the sound of a pipe organ, the timbre of which is emulated at the piece's final climax.
The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “Sinfonietta, for wind ensemble augmented with string quartet” presented by Daniel Adam Eichenbaum, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

James Mobberley, DMA, Committee Chair
Conservatory of Music

Chen Yi, DMA
Conservatory of Music

Steven Davis, MM
Conservatory of Music

Carter Enyeart, MM
Conservatory of Music

Zhou Long, DMA
Conservatory of Music
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Professor Steven Davis and the UMKC Wind Symphony for their dedication to new music.

My dissertation committee members, Dr. James Mobberley, Dr. Chen Yi, Dr. Zhou Long, Professor Carter Enyeart, and Professor Steven Davis for their support and help.

The 2010-2011 UMKC Graduate Fellowship String Quartet for joining in the premiere performance: Christian Fatu, Trisha McGovern, Shih-Hsun Pan, and Alice Huang.

My parents, Arleen and Bernard Eichenbaum, the greatest patrons of my Art.
INSTRUMENTATION

4 Flutes (3. doubles picc., 4. doubles alto flute)
   2 Oboes
   English Horn in F
   Eb Clarinet
   3 Bb Clarinets
   Bass Clarinet
   2 Bassoons
   Contrabassoon
   Soprano Saxophone
   Alto Saxophone
   Tenor Saxophone
   Baritone Saxophone
2 Violins (no doublings)
   Viola (no doublings)
   Cello (no doublings)
   4 Horns in F
   3 Bb Trumpets
2 Tenor Trombones
   Bass Trombone
   Euphonium
   Tuba
   Piano
   Timpani
Percussion (2 players):
   (Crotales, Marimba, Triangle, Vibraphone, Snare Drum, Bass Drum, Glockenspiel
   Tam-Tam, Tubular Bells)
PERFORMANCE NOTES

-This work is not a concerto. The strings are an augmentation to the wind ensemble color palette and should be sat in the middle of the front row. They should not be visually featured on stage as a concertino group.

-The symbol ▲ applied to a note means to create an audible *inhale* sound for the duration of the given note. Conversely, the symbol ▼ applied to a note means to create an audible *exhale* sound for the duration of the given note. The sound should be made with the mouth of the performer only and not through the instrument. The breathing sound should be as loud as possible and, hence, no dynamics are marked for this symbol in the score.

-The quarter-tone bends in the winds at the beginning and the half-tone bends in the string parts starting in measure 21 should create a continuous, oscillating sound. Intonation is not important for these effects.

-The feathered-notation in Flute 1 (m. 2) and Alto Flute (m. 6) indicate overtones based upon the lowest written pitch and the fingering should not change for the upper notes. The effect should be a breathy, slightly-pitched air sound similar to the sound of a person blowing on a bottle. The change in pitch should sound like a response to the change in airflow and the notation is approximate.

-The sung pitches in measures 279 - 287 are notated in concert pitch. The performers should choose one of the pitches in whatever octave is most comfortable for them and sing using the syllable "ahh." There should be an even balance of pitches creating a homogenous choir sound.

-In measures 362-365, the balance of the ensemble is heavily favored against the strings, saxophones, piano, and percussion. This is an intentional effect in which these instruments struggle to be heard.

-In general, the dynamics marked for the string parts are to be considered soloist dynamics.

-Tempo markings are approximate.

-Accidentals apply only to the octave in which they are applied. Accidentals cancel at the end of the measure. Courtesy reminders have been supplied throughout the score.
Sinfonietta
for Steven Davis and the UMKC Conservatory Wind Symphony

Transposed Score

Daniel Eichenbaum

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Eichenbaum *Sinfonietta*

![Musical notation](image-url)
Eichenbaum Sinfonietta

accel. \( \frac{117}{4} = 144 \) Volatile

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
E. Hn.
E-Cr.
Bb-Cl. 1
Bb-Cl. 2
Bb-Cl. 3
B. Cl.
Bus. 1
Bus. 2
C. Bsn.
S. Ss.
A. Ss.
T. Ss.
B. Ss.

Vln. 1
Vln. 2
Vla.
Vc.
Hn. 1&2
Hn. 3&4
Bb. Tpt. 1
Bb. Tpt. 2
Bb. Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba

Pno.

Timp.

Perc. 1
Perc. 2

with the tip of the bow

triangle beater

accel. \( \frac{117}{4} = 144 \) Volatile

Volatile

\( \theta = 1 \)
**Hold these notes for full duration with a slight taper at the end. All instruments that play this melody perform it this way.**

*These given sung pitches in measures 279 - 287 are in concert pitch. They should be sung using the syllable “ahh” in any octave that is comfortable for the performers. There should be an even balance of pitches from homogenous choir sound.*

**Hold these notes for full duration with a slight taper at the end. All instruments that play this melody perform it this way.**
Eichenbaum Sinfonietta

Flh. 1
Flh. 2
Flh. 3
Flh. 4
Ob. 1
Ob. 2
E. Hn.
E-Ci.
Bb. Cl.
Bb. Cl.
Bb. Cl.
Bb. Cl.
Bsn. 1
Bsn. 2
A. Sx.
A. Sx.
T. Sx.
T. Sx.
Vln. 1
Vln. 2
Vln.
Vln.
Hn. 1&2
Hn. 3&4
Bb. Tpt. 1
Bb. Tpt. 2
Bb. Tpt. 3
T. Thn. 1
T. Thn. 2
Bb. Thn.
Euph.
Tuba
Pno.
Vlc.
Vla.
B. Cl.
Cl.
Cl.
Cl.
Flt.
Flt.
Flt.
Flt.
Ob.
Ob.
Ob.
Ob.
S. Cl.
S. Cl.
S. Cl.
S. Cl.
Euph.
S. Sx.
S. Sx.
S. Sx.
S. Sx.
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S. Sx.
S. Sx.
S. Sx.
S. Sx.
Eichenbaum Sinfonietta
Note: In measures 362 - 365, the balance is heavily against the saxophones, piano, percussion, and strings. This is an intentional effect.
Composer Daniel Eichenbaum’s music has been performed and published throughout the United States, Europe, and Asia. His music combines his love of science and the arts. In 2010, he won an Inspiration Grant from the Metropolitan Arts Council of Kansas City to fund a series of live, electro-acoustic music performances of his music in Kansas City's Arvin Gottlieb Planetarium. These performances, entitled "Dark Matter," combined full-dome visual projection with live music and astronomical presentations to critical praise.

Mr. Eichenbaum enjoys working with performers to create new and exciting repertoire. In 2010, the Kansas City based chamber ensemble Quadrivium commissioned and premiered his work *Orbit* for flute, clarinet, and live electronics. He wrote *Silent Sphere* for flutist Rebecca Ashe in 2008 and the piece has since been performed numerous times. Other ensembles that have performed his works include the Montana State University Orchestra, the University of Arizona Chamber Orchestra, the University of Michigan Concert Band, the University of Warwick Wind Ensemble, and Fünf. His music is published by Southern Music, Reynard Music, and Warwick Brass, and recorded on the Capstone Records label.

Mr. Eichenbaum has a special interest in collaborating with artists across genres. In 2007, he collaborated with Kansas City poet Tim Pettet on a song *Maybe Next Season.* The work was premiered in the spring of 2008. Also in 2008, he collaborated again with Tim Pettet and with Kansas City Art Institute faculty Jamie Gray and Robb Smigielski on *Listen: A Grammar of Being,* featuring live music, live poetry, and projected visuals. Mr. Eichenbaum has also worked with other poets including Cheryl Melfi. Beyond the concert
music world, Mr. Eichenbaum is fostering new performance collaborations with theatre artists. Since 2008, he has been performing and writing for *Boom!: An International Lost and Found Family Marching Band* that combines original music with dance, acting, and storytelling. *Boom!* has toured the Midwest and performed in various venues in the Kansas City metro area. He also co-wrote and co-performed live incidental music for the live theatre piece *L’Histoire D’Amour: A Clown Love Story* which performed at the 2010 New Orleans Fringe Festival.

In addition to his creative output, Mr. Eichenbaum is a devoted teacher of composition and music theory. From 2005 – 2007 Mr. Eichenbaum was Instructor of Theory and Composition at Mahidol University, Thailand. In March of 2007, Mr. Eichenbaum spent a week in Myanmar giving masterclasses at the Gitameit Music Center. Previously, Mr. Eichenbaum was the Project Coordinator for the Tucson Symphony Orchestra’s Young Composers Project, where he helped students aged 9 – 17 create new works for orchestra and then hear them read by the Tucson Symphony Orchestra.