Kristian Lindeman, Chansons Sentimentales: A Wind Orchestra Arrangement with Accompanying Historical Background and Commentary

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KRISTIAN LINDEMAN, CHANSONS SENTIMENTALES:

A WIND ORCHESTRA ARRANGEMENT WITH

ACCOMPANYING HISTORICAL

BACKGROUND AND

COMMENTARY

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ABSTRACT

Kristian Lindeman, *Chansons Sentimentales: A Wind Orchestra Arrangement with Accompanying Historical Background and Commentary*

By

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Thomas G. Leslie, Advisory Committee Chair
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This document includes an arrangement for wind orchestra of a new work, *Chansons Sentimentales*, a suite of French-influenced piano pieces from the score of the recording *Piano Songs*, by Kristian Lindeman, with accompanying historical background and commentary. In doing so, this arrangement will add to the literature for wind orchestra presently available for performance and study.
ACKNOWLEDGEMENTS

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Special thanks to Kathleen W. Osgood for her continued love, encouragement, sacrifice, support and confidence in me.

This work is dedicated to my mother, June S. Garrow, for the roots of music and love that we share. Thank you to the Lord for helping me and my family through the journey of this project.
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CHAPTER ONE

INTRODUCTION AND SCOPE

During the nineteenth century European band repertoire consisted mostly of transcriptions and arrangements of popular, folk and light music, performed for civic or social functions. There was very little original music performed by these wind bands. However, it was not until the publication of Hector Berlioz’ *Treatise on Orchestration* (1843) that composers were provided “with important mechanical and technical information on the instruments of the orchestra, especially wind instruments.” ¹

Since 1843, and up to the period 1968–1975, the wind orchestra relied primarily on transcriptions of the established repertoire of the great western composers, with the exception of composers of original wind band music from 1909–1958: Gustav Holst, Ralph Vaughn Williams, Gordon Jacob, Percy Grainger, Darius Milhaud, Peter Mennin, Vincent Persichetti, Howard Hanson, H. O. Reed, Paul Hindemith and Alan Hovhaness. ²

As a result of the first National Wind Ensemble Conference in 1970, the emphasis shifted to commissions of new works for wind orchestra. However, according to Battisti, controversy still prevails concerning wind band performances of orchestral transcriptions. As there are currently available many original works written for wind band, some have contended that orchestral repertoire should be performed only by orchestras. Despite this controversy, wind orchestras continue to perform orchestral transcriptions, in addition to new commissions. ³

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² Ibid., 83.
This document chronicles the process of creating an arrangement of a new work for wind orchestra, *Chansons Sentimentales*, a suite of French-influenced piano pieces from the score of the recording *Piano Songs*, by Kristian Lindeman, and provides accompanying historical context and commentary.

Identified in this suite are the important melodic, harmonic, rhythmic, and stylistic influences. After identifying these elements, introductions, interludes, transitions and postludes were created, adapting and arranging the original piano score, as necessary, for wind orchestra, per the wishes of the composer.

*Chansons Sentimentales* was chosen for arrangement due to its original melodic and harmonic beauty, aesthetic and sound compositional techniques, and also for its pedagogical applications for the wind orchestra in the areas of tuning, balance, breath control, phrasing, and articulation.

As there is no extant wind orchestra arrangement or recording of this work, this document will be a resource for the wind conductor in the preparation of a performance and add to the literature for wind orchestra presently available for performance, publishing and study.
CHAPTER TWO
HISTORICAL BACKGROUND

Kristian Lindeman was born into a musical family on November 22, 1942. His father and grandfather were both musicians, and his great grandfather, Ludvig Mathias Lindeman, was a famous composer, organist and collector of folk music. Most of Edvard Grieg's compositions are based on themes collected by L. M. Lindeman.4

Lindeman began his musical career as a bass singer in a vocal jazz quartet in the style of The Four Freshmen and The Hi-Lo's, later forming his own vocal quintet, Those Five. In the early 1960s, he wrote songs for this quintet, as well as for other celebrated Norwegian artists. Between 1969 and 1988 he participated seven times in the Norwegian finals of the European Song Contest. His most celebrated song, You Made Me Feel I Could Fly, won the "Grand Prize" at the World Popular Song Composition Competition, Tokyo, 1974. He also received the prize for "Best Song Composition" at the Castlebar International Song Festival in Ireland in 1979.

As a composer, Kristian Lindeman has roots that are deeply entrenched in the classical music tradition. In 1992 his compositions debuted in the recording “Lindeman Light.” Featured on this recording are two of the piano compositions that were honored by the Norwegian Popular Authors (NOPA) as Composition of the Year, Nocturne, 1991 and In My Garden, 1993. In 2004, Lindeman released his second album,

Influences

Mr. Lindeman lists among his eclectic musical influences: Romanticism, French Impressionism, Mediterranean lyricism and American jazz. Specific composers in these genres are: Edvard Grieg, Maurice Ravel, Claude Debussy, and Les Six: Darius Mihaud, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey and Germaine Tailleferre.  

One of Lindeman’s most obvious early influences on his musical life was that of his great grandfather, Ludvig Mathias Lindeman (28 November 1812–11 March 1887) a Norwegian composer and organist. He is most noted for compiling nearly 2000 Norwegian folk songs and his work *Ældre og nyere norske Fjeldmelodier*. was used by Edvard Grieg in such nationalist compositions as *Symphonic Dances, Op. 64* and *Norwegian Peasant Dances and Tunes (17)*, op. 72.  


6 Lindeman letters, August 2010.

7 http://www.snl.no/Ludvig_Mathias_Lindeman
In 1839, L.M. Lindeman succeeded his elder brother, Jacob Andreas Lindeman (1805–1846), as cantor and organist of the Oslo Cathedral. Lindeman was in the position for 48 years until his death in 1887.

In 1841, Lindeman published an arrangement of Norwegian folk melodies. Later he made two collecting trips, in 1851 and 1864. The first trip was to Telemark, Hardanger, Bergen and Hallingdal, and the last to Lillehammer. In all, he collected nearly 3,000 melodies and lyrics. *Ældre og nyere norske Fjeldmelodier* was published in 1840. Between the years 1850-62, he published several collections of Norwegian folk melodies.8

When in 1871, the major new organ in the Royal Albert Hall in London was inaugurated, Lindeman was invited to perform with other noted organists including Anton Bruckner and Camille Saint-Saëns. Between 1871–75, he published *Melodier til Landstads Salmebog*, containing music for use within the Church of Norway. In 1883, together with his son Peter, he started the Organist School in Oslo. The Conservatory was in operation until 1973, when the Norwegian Academy of Music was established. To honor the memory of the Lindeman family the biggest concert hall at the Academy is named the Lindeman Hall. Ludvig Mathias Lindeman died in Oslo at 75 years of age. He was buried at Oslo Cathedral. In 1912, a bust of Lindeman was erected at the church.9

8 Ibid.
9 Ibid.
Below are Kristian Lindeman’s words regarding his own “guiding light” for composing:

...Most importantly for me, whether listening to music or writing my own, is the *harmonization*, the *melodic lines*, and of course the *performance*. These three points have been my “guiding light” through my career of composing; whether writing pop songs in the 60’s, or classical music, which I began composing in 1977. I never really had a deeper meaning with what I wrote than these three “guiding lights.” I never tried to write commercially, though some of my songs did well.

The best songs come from the heart. I have written about one hundred pop songs for well-known Norwegian artists. I also produced several of them and wrote scores for their recordings.

Being completely self taught, (with some piano lessons), I had to depend on my own ears. I grew up in a musical family, my father being a church organist and piano teacher, my mother, a very good pianist. I never came up to their standards nor to the standards of my many musical friends. Some of these friends introduced me to jazz. ¹⁰

In my parental home, I listened to Ravel, Debussy, Grieg, Brahms, Les Six and others. It was from these composers that I developed a good ear for

¹⁰ Lindeman letters to Rod L. Henley, August 2010.
harmonies. After being introduced to jazz, my harmonic “head” was extended even further. The very first jazz record-song I heard was Benny Goodman’s *Stompin’ at the Savoy*. Later, when I was introduced to the Four Freshmen and the Hi-Lo’s vocal quartets, I was completely happy…the more fat chords, the better...¹¹

Lindeman was greatly influenced by the music of Claude Debussy, about which Francois Lesure states: “The stylistic features which are usually advanced to justify this label (veiled, iridescent lines, disintegration of sounds, predominance of color in the orchestration) are the true originality of Debussy’s musical style.” ¹²

Rudolph Réti points out these features of Debussy's music, which established a new concept of tonality in European music, ie.:

1. Glittering passages and webs of figurations which distract from occasional absence of tonality;
2. Frequent use of parallel chords which are "in essence not harmonies at all, but rather 'chordal melodies', enriched unisons";
3. Bitonality, or at least bitonal chords;
4. Use of the whole tone and pentatonic scales;
5. Unprepared modulations, "without any harmonic bridge." ¹³

¹¹ Ibid
When listening to Lindeman’s new work, *Songs for Piano*, all of these influences become very evident. The influence of the Debussyan impressionist school runs well into twentieth century composition, and is at the harmonic roots of the Stan Kenton jazz orchestra in his 1946 recording of Debussy’s *Prelude to the Afternoon of a Faun*, and his 1950s recording of *My Reverie* on Capitol Records, from which Kenton derived and arranged his theme song, *Artistry in Rhythm.*
Overview

Kristian Lindeman’s *Chansons Sentimentales* is a three movement suite of instrumental songs, inspired by the composer’s bicycle tour in France with his wife Else-Marie. In this author’s opinion, Lindeman’s musical originality is characterized by his use of conventional compositional techniques in new contexts and in his refreshing and intriguing harmonic palette. One senses from the piano score the excitement and sensual qualities created by his methods. This wind orchestra arrangement breathes life into these sonorities, which a piano is not capable, by its percussive design.

*Chansons Sentimentales* was written at the turn of the twenty-first century in a rhythmically simple, yet harmonically complex style. Forms that characterize the musical structure of Lindeman’s suite are strophic, binary, and theme and variations.

The composer exhibits inventive arrangements of heterogeneous motivic materials woven into an elegant tapestry of chromaticism. It is Lindeman’s fascinating use of harmonic enchainment of the chordal progressions with melodic line, with smooth transitions finished into a fine silk-like texture, that should intrigue the listener or future conductor of this twenty-first century neo-impressionistic composition.
CHAPTER TWO

THE TRANSCRIPTION PROCESS

Transcription in music means rewriting a piece of music, either solo or ensemble, for a different medium than it was originally intended. Transcription in this sense is sometimes called an arrangement, although strictly speaking transcriptions are faithful adaptations, whereas arrangements change significant aspects of the original piece.\(^{14}\)

Some composers have paid tribute to other composers by creating nearly identical versions of the earlier composers' pieces while adding their own creativity with new sounds appearing from this difference in instrumentation. A well known example of this is Ravel’s arrangement for orchestra of Mussorgsky’s piano piece *Pictures at an Exhibition*. Webern used his transcription for orchestra of the six-part ricercar from Bach’s *Musical Offering* to analyze the structure of the Bach piece, by using different instruments to play different subordinate *motifs* of Bach's themes and melodies.\(^{15}\)

In Mozart’s era, the overtures and songs from his popular operas were transcribed for a small wind ensemble (harmonie) simply because such ensembles were common means of providing popular entertainment in public places. Mozart did this in his opera *Don Giovanni*, transcribing for small wind ensemble several songs from other operas, including one from his own opera, *The Marriage of Figaro*.\(^{16}\)

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\(^{16}\) Ibid.
For Lindeman’s new piano work, *Chansons Sentimentales*, the arrangement transforms the piano score for the wind instrumentation below:

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 Bassoons
- 3 Bb Clarinets
- Bb Bass Clarinet
- 2 Eb Alto Saxophones
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- 4 French Horns in F
- 4 Bb Trumpets/doubling Flugelhorns (optional)
- 2 Tenor Trombones
- Bass Trombone
- Euphonium
- Tuba
- Cello
- Double Bass
- Harp or Piano (optional)
- Timpani
- Percussion II: Vibraphone, Orchestra Bells, Glockenspiel, Chimes
- Percussion I: Triangle, Bell Tree, Suspended Cymbal, Tam-tam, Piatti, Snare, Toms, Bass Drum
Adapting and Arranging the Score

In setting the piano score to full wind orchestra, the first task was to analyze the score, noting form and structure, and identifying the important melodic, harmonic, rhythmic structures and stylistic influences within each movement. Working with these identified elements, introductions, interludes, transitions and postludes were created, adapting and arranging the original piano score as necessary for wind orchestra, per the expressed desires of the composer.

In the following discussion, the original piano score example is shown with its analysis as example x, in addition to the finished wind orchestral treatment of the same example, with an explanation of the decisions made for the orchestration of each section, referencing corresponding treatment to the attached wind orchestra score. The non-corresponding measure numbers are the result of this expansion.

It was desirable to achieve level III–IV classification to serve high school wind orchestras. To accomplish this goal the author enlisted the help of high school wind orchestras in the local area, the Las Vegas Academy, Logan Biles, Director, and Foothill High School, Travis Pardee, Director.

The first reading revealed the differences between high school and college performance levels. When scoring for high school band, it becomes apparent that many instruments must be cross-cued for flexibility and coverage of important voicings and parts. Thinness in the sectional blends, was further remedied by the re-voicing of the orchestra-
To accomplish level III-IV classification, the second revision of the score revealed the need for expanded uses of sectional cross-cuing to make further accommodations relating to ensemble restrictions. Some sections, such as the horns, were unable to demonstrate proficiency (such as a pianissimo), and were cross-cued with saxophones and low harmony clarinets. Cross-cuing of oboe parts to muted trumpet, soprano saxophone, or clarinet was also included in this revision. Further cross-cuing from string bass to tuba, cello to bassoons and harp to piano (optional part) were also necessary.

Lindeman’s original score contains extended harmonies and subtle dissonance. In the wind orchestration, voicings were kept transparent to maintain the composer’s original intent. A third revision of the score was necessary, with further voicing revisions for transparency, which was accomplished by re-voicing the horns’ four parts to more unison and two part writing, for strength.

In movement III, “Au velo,” the piano score ending was problematic for the wind orchestra adaptation (mm.71) with an instrumental climatic fff fermata on an f minor 9 chord. The following band chorus attacca on a C triad, ppp, had no reference pitches to consider the harmonic transition, other than the saxophones. The solution was to add a two-beat rest for the singers and all other instrumental entrances.

*Chansons Sentimentales* seems simple, but the difficulty in the realization of the wind orchestration was revealed in the three readings with the participating high school bands. Rehearsal techniques from conducting classes and professional experience were
used to address tonal resonance and breath support issues for level III–IV high school musicians.

One of the primary components of tonal resonance for young players is breath control. By instructing the high school wind orchestra to breathe in tempo, the *sempre legato* markings for movements I and II (“La Loire” and “Champs-Élysées”) were much easier to achieve. Using the “brick” concept for each tone, the author painted a word picture for the students to think of continual breath support as the “mortar” for a seamless legato, with no space (daylight) between the notes (bricks). By breathing in tempo, there could be less likelihood of high-low tessitura peaks and valleys in dynamics, due to the elimination of rushed or shallow breathing before the ictus. This breathing method works well also for the one small choral section at the end of movement III, “Au Velo”.

Solfége is another rehearsal technique in which young instrumentalists can improve intonation and breath support. Through the singing of the last two rallentando measures (with tied whole notes in 6/4, mm=72), the students should become aware that breath support is imperative for a resonant, mature and professional sound, whether choral or instrumental.

A major issue for the high school percussionist is the ability to perform all of the mallet instruments: vibraphone, orchestra bells, glockenspiel and chimes, which are integral to the orchestration. As these parts sometimes occur simultaneously, the percussion section must have more than one person to perform the mallet parts. It is recommended
for this orchestration that all percussionists be able to perform all of the instruments in
the percussion choir, not just the membranophones.

Additionally, the use of Italian terms for the percussion parts, such as *piatti*, was
of concern to some of the band directors. It was suggested that English be used for all of
the percussion terms. For educational value, the author decided to use a mixture of lan-
guages as is common in contemporary musical scoring.

Readings of drafts one and two revealed that the sharp key of D major in the sec-
ond movement “Champs-Élysées” was problematic for the artistic maturity and technical
facility of the majority of the students. Lindeman’s first movement, “La Loire” in A mi-
nor, was originally intended to segue into the second movement with a V-I dominant-
tonic cadence to D major.

The solution for draft three was to raise the key of D major by one-half step, to
E-flat major. Unfortunately, this resulted in losing the preferable brightness of D major,
as well as the clever transitional key scheme of the composer. The result of this transpo-
sition was an improvement in performance, far outweighing the often cacophonous conse-
quence of young players with little experience erring in the sharp keys. Additionally it
enabled the orchestration to maintain the desired classification of III–IV.
Movement I: “La Loire”

The form of this movement is ternary, (AABA) with the A section subdividing into two sub themes: (1-a, 1b). Theme A (I-a). (Ex. 1, mm. 1–5), rubato poco tranquillo, is aptly shaped with an ebb and flow, ascending and descending melodic line, not unlike the serene current of a river.

Ex. 1. Theme A (1-a), mm. 1–4.

Instrumentation for the opening theme includes flutes, with horns, bassoons, cello and harp in keeping with the “Debussyan” pastoral effect and quiet moodiness of the Lindeman score. The tessitura of the flute has required doubling the octave. Bassoons, cello and harp are used for the original pianistic eight-note arpeggiations.

See attached wind orchestra score: Theme A, mm. 1–5. Flutes, bassoons, cello, harp

Ex. 1-b. Theme A (1-b) mm. 5–7.
Theme [I-b] (Ex. 2, mm. 6–8) is punctuated by accented (>) bell-like quarter notes on the downbeats, and answered on the upbeat by eighth note triads descending chromatically from their secondary dominant chordal roots in a circle of fifths scheme, necessitating an enharmonic modulation from an Esus\(^4\)-9 chord to an Esus\(^4\)-9 chord (ex. 2-b, m.8), back to the tonic key of A minor.

Theme 1-a and 1-b are repeated.

Ex. 2-b. Esus\(^4\)-9 chord, upbeat of beat 4, m. 8.

The wind orchestration (mm. 17–20) uses the 1st and 2nd horns for the accented notes (mm.17–18), accompanied by flutes to close the enharmonic modulation (m.19) for effect. Saxophones, in addition to 3rd and 4th horns were used for the eight-note triads circle of fifths harmonies, due to their like timbre in the lower and middle registers respectively.

Rhythmically, a double time effect is created by using cascading triads (mm.17–18), returning to 4/4 time and the original feel...l'istesso tempo (m. 20). Percussion begins to shape a “latin” rhythm as the piece progresses. (WO, Ex. 2-c. Theme (1-b), mm. 17–20).
An interlude (Ex. 3, mm. 13–20) *a tempo*, is three measures of a static tonic A minor chord in a setting reminiscent of a sudden calm stretch in this musical river.

Ex. 3. Interlude *motif*, mm. 9–12.

The interlude is used as the four measure *introduction* (prelude), as well as a recurring *motif*. The harp doubles the horns, the vibraphone doubles the flutes (for clarity), creating a “pastoral” interlude *motif*. (See wind orchestra score, *motif*, mm. 1–4.)

Theme B (Ex. 4, mm. 21–24), *poco piu mosso*, continues its rising and receding formula, developing descending triads into a crescendo of ascending triads (m. 24), only to recede and introduce theme B to repeat.

Ex. 4. Theme B, mm. 21–24.
Because the movement is a ternary form, themes 1-a and 1-b are repeated. Theme 1-b returns in the second half of the binary form at mm. 41–44, slowing to an eighth-note fermata on the upbeat of four, again enharmonically modulating back to A minor.

To simplify the original pianistic melodic line, the oboe plays Theme B (mm. 21–24), assigning the descending and ascending triads to the woodwinds. This section is repeated adding a *tutti* woodwind crescendo, supported with low brass. See score, Theme B for wind orchestra, mm. 26–29.

A *tutti*, with elongated Theme (1-b) in the wind orchestration, builds a crescendo to double forte (ff), as metric modulation is caused by accents on beat 2 (m. 43), shifting to beat 1 (m. 44), and to beat 3 (mm. 45) with corresponding harmonic II-V scheme respectively, (WO, mm. 43–45).

An *a tempo coda* (Ex. 5, mm. 46–49) ends the piece, paraphrasing the interlude but with a continuously ascending melodic line. *A poco ritardando* (m.47) concludes with a final resolution back to the tonic key of A minor.

Ex. 5. Coda, mm. 46–49.
Movement I concludes (WO mm. 47–50) with soli flutes and pastoral background, paraphrasing the interlude to close with solo flute, bassoon and oboe following each in ascending arpeggios, with a diminuendo from p to ppp.

See WO score: (Coda, instrumental motif, mm. 47–50).

Movement II: “Champs Élysées”

The form of this movement is Double Theme and Variations. Theme I (mm. 1–8) in 3/4 time portrays a lilting legato at a fast tempo. The melody is a repeated using a V-I chordal structure, with Lindeman’s trademark chromaticism in triads, building into a waltz-like tempo.

The wind orchestration begins Movement II (mm. 1–4) with a repeated hesitating waltz figure taken from Lindeman’s (Ex. 6-a, mm. 5–8). This phrase is constructed into a four measure waltz rhythm by the harmonic triads of the clarinets in a waterfall effect. Saxophones and basses transform this figure into a whimsical calliope-like interlude motif used throughout the piece for continuity.

Ex. 6-a. mm. 5–8.
The wind orchestration exposition of Theme 1, (mm. 5–10) utilizes the flutes again with pizzicato bass and harp, clarinets and saxophones playing the waltz-typical 2 and 3 after-beats. Again the calliope *motif* is used, reminiscent of an old paddle-wheel steam calliope. The percussion entrance adds rhythmic pulsation to the lilting dance of the calliope *motif*. See WO score: Hesitating waltz figure, mm. 1–4, Theme 1, mm. 5–8.

Theme I (Ex. 7, mm. 9–12) is paraphrased, except that this time the melodic line ascends, as does the answering rhythmic chromatic triads, waltzing into a *poco ritardando* at m.16.
The wind orchestration combines oboes with the flute soli, mm. 13–16. Linde-
man’s continued descending-ascending waltz motif is in the saxophones, walking down-
ward chromatically to the dominant of F minor at m.19.

Ex. 7.1 mm. 13–16. WO score. mm. 17–20.

![Score image]

Theme II (mm.17–24) continues the lilting mood. The undulating melodic line repeats.

Ex. 8. Theme II, mm. 21–24, on repeat.

![Score image]

In Theme II a tempo, bassoons, clarinets and the vibraphone play twice, with an
almost comical, calliope-like color against the muted trombones on beats 2 and 3.

WO score: Theme II a tempo, mm. 21–25.
Ex. 9. Theme I-b, closing, mm. 25–30.

![Ex. 9](image)

The wind orchestration remains the same through the recapitulation of Theme I, (mm. 33–44) leading to a solo clarinet cadenza (Ex. 9-b, mm. 45-47). Dotted-half note backgrounds in an *ad. lib.* tempo, lead to a fermata on the V of E-flat major.

Ex. 9-b, passage used for solo clarinet cadenza, mm. 41-43. WO, mm. 45–47.

![Ex. 9-b](image)

The interlude returns with its undulating chromatic triads in the tonic key of E-flat major.

Ex. 10. Interlude, piano score, mm. 44–47.

![Ex. 10](image)
Variation I (Ex. 11, mm. 49–53) introduces arpeggiated eighth-note triads in Theme I, culminating in a *poco ritardando* to Variation II in arpeggiated sixteenth-note triads in Ex. 12, (mm. 56–63).

Ex. 11. Variation I, mm. 49–53.

Problems for the wind orchestration arising from the piano score arpeggiations, in Variation I, led to the simplification of this line as eighth-notes, assigned as *obbligato* lines in the bassoon, euphonium, cello and vibraphone. By creating implied eighth-note syncopation, the rhythmic momentum of the waltz builds. WO score: Piano arpeggiations as obbligato, (mm. 52–55).

In Variation II, the wind orchestration expands to a *tutti*, harmonically accenting beat three of each measure with descending augmented ninth chordal glissandos, with accented beat three rhythmic intensity. See WO, mm. 60–63.
Ex. 12. Variation II (mm. 57–59). WO, mm. 60–63.

At letter F (WO, mm. 64–67) a counter melody is created for the horns, doubled by cello, euphonium and bassoons, and juxtaposed against the unison eight-note melodic line in the upper woodwinds. Beats one are rhythmically accented for emphasis.

The recapitulation of Theme II in F minor (Ex. 13, mm. 64–69) is in a more brisk tempo, and develops to a poco ritardando into Variation III (mm. 72–79), with arpeggiated sixteenth-note triads outlining theme I.

Rhythmic momentum develops with an accelerando of the syncopated and harmonized ascending-descending figures opposing the straightforward melodic line on Theme II. The entire section repeats, as the waltz builds to a *tutti fortissimo* climax in the second ending retardation and a grand pause. (WO, mm. 68–85).

Ex. 13. Theme II, mm. 66–69.
Theme I is truncated and supported with dramatic descending chromatic quarter-note chords, ritarding to a fermata on the V chord of E-flat major (m. 85).

At the closing (WO, mm. 86–90) a solo oboe restates the first two measures ad lib. of Theme I (WO, mm. 86–87), answered by tutti woodwinds (WO, mm. 88–89) with a “horn call” solo at the fermata, m. 90.

Ex. 14. Closing, mm. 81–85. WO, mm. 86–90.

The “horn call” fermata at m. 90 leads to the final recapitulation of the hesitating waltz introduction (mm. 1–4), and repeats, adding trumpets with harmon mutes for color. With a ritardando, the calliope-like motif figuratively runs out of steam in the second ending fermata, landing on a surprising V\(^{13}\) chord at m. 95.

The movement ends as a perfect authentic cadence resolving with clarinets, solo flute and low woodwinds, and an eighth-note arpeggiation on E-flat major to end the movement. (Ex. 15. a tempo, mm. 87–91. WO, mm. 91–99).
Ex. 15. *a tempo*, mm. 87–91. WO, mm. 91–99.

Movement III: “Au Velo” (Bicycle Riding)

The form of this movement is first rondo ABABA. Theme I (Ex. 16, mm. 1–4) consists of a reflective rubato melodic line mirrored by the accompanying descending and ascending harmonic dyads. Analysis of Theme I chordal succession is notated in a descending and ascending stair-like pattern.


To make the final movement, “Au Velo,” more dynamic, the arrangement abruptly changes the mood of the piano score with a brass chorale. Theme I (mm. 1–4) is realized as a “horn call” solo, answered by a brass tutti. (WO, mm. 1–4). The percussion is tacet until the D.S. (WO, mm. 17).
Theme I is realized in its entirety in chorale style with trumpets and low brass, building to a climax and modal change with the secondary dominant of D minor (WO, mm. 13–16). Added rhythmic counterpoint is realized with the sixteenth-note figures (mm. 15–16) in the euphonium, cello, and even trumpets III and IV and trombones I and II. (WO, mm. 13–16).

Variations on Theme I continue (mm. 5-16) with a crescendo to the secondary dominant to the D minor interlude a tempo (Ex. 17, mm. 17–19). Theme II utilizes a harmonic circle of fifths in a two measure pattern that is repeated (mm. 20–21) using the same chordal structure as Theme I.


The l’istesso tempo is followed by the poco a poco accelerando, with syncopated rhythm at mm. 22–23. (Ex. 18. Theme II, mm. 20–23. WO, 20–23).

Ex. 18. Theme II, mm. 20–23. WO, 20–23.
The two-measure interlude truncated with the woodwinds (mm.17–18) to Theme II (mm.19–20), with the clarinet choir’s undulating line accelerando to the \textit{l’istesso} tempo at m. 21. (WO, mm. 17–20).

Theme II continues with episodes of sequential sixteenth-note arpeggios adorning the motive at Ex. 19, mm. 26–27 (also at mm. 20–21 and below in mm. 31–32), as the descending bass line of the chordal progression anchors the syncopation.

Ex. 19. Theme II, mm. 26–27. WO, 25–26

The \textit{a tempo} returns as the clarinet choir is assigned the piano’s right hand figures with eighth and two sixteen note broken arpeggios (Ex. 19-b, mm. 25–28. The scoring of Clarinet III rhythmically grounds these figures with syncopation on the up beats.

The mode returns to A minor at the \textit{a tempo}, with elaborate episodes continuing the variations on Theme II (Ex. 20. mm. 31–41). Interlude II (Ex. 21. mm. 42–50) is an harmonic exercise of descending and ascending chromatic 4-3 suspensions to the recapitulation of Theme 1 (m. 48-57), much in the style of Debussy and the Impressionists. Interlude I (mm. 17-21) returns (m.58–60) to introduce Theme II in a sixteenth note arpeggiated variation (Ex. 22. mm. 61–68), as a recapitulation of the original Theme II.
Ex. 20. Theme II, mm. 31–33.

In the wind orchestration (m. 29), the scalar eighth-notes crescendo to a climax, as an introduction to an accelerating episode of “call and response” between the woodwinds and the brass stating Theme II, (WO, mm. 29–33).

Ex. 21. Interlude II, (mm. 43–47).

Ex. 22. Theme II Variations, mm. 61–63.
Interlude II is elaborated by sixteenth notes, with descending and ascending arpeggios. (Ex. 23. mm. 79–81).

Ex. 23. Interlude II, Variation, (mm. 79–81)

All the variations above are introduced in the wind orchestra, as the brass section (Interlude II, mm. 41–49) harmonically descends by half-step from Db7 to the dominant before the recapitulation of Theme I. Syncopations in counter-rhythmic motion to the metric *motif* of Interlude II (WO, mm. 48–51) were assigned as counterpoint.

**Syncopation:**

<table>
<thead>
<tr>
<th>Metric <em>motif</em> (in unison quarter notes):</th>
</tr>
</thead>
<tbody>
<tr>
<td>horns-trombones</td>
</tr>
<tr>
<td>trumpets</td>
</tr>
<tr>
<td>trombones</td>
</tr>
<tr>
<td>euphonium</td>
</tr>
<tr>
<td>cello</td>
</tr>
</tbody>
</table>

The remaining examples are noted in the wind orchestra score only, as they are based on the previous themes. In addition, in the movement’s conclusion, the arranger chose to depart from the composer’s original *sempre legato* marking.

The woodwind score expands harmonically within the last four measures of the unison Interlude II, by *tenuto* accents of harmony on beat four of each measure, accelerating with crescendo to the dominant again. The “horn call” ends in unison at the fermata. (Ex. 24. Woodwind explosive accents, mm. 48–51).
Theme I is in recapitulation with a two measure fragment as an oboe solo (mm. 52–53), a horn soli (mm. 54–55), and closing with *forte* trombones accelerating with woodwinds to the *D.S. al coda* at m. 59. (WO, Ex. 25. accelerando. mm. 56–59).

Upon the repeat to the *D.S. al coda*, the wind orchestration dynamic is *pp* with Interlude I. The percussion (ex. 26, m. 22-24) establishes a steady tempo (mm=104) from the preceding ebb and flow tempo of the piece. The percussion enters only briefly, as they are *tacet* again for four measures. Note the rhythmic figures repeating previous accompaniment figures from mm. 44–45.

A short episode of Theme II is recapped with the addition of bass drum only, with another accelerando building toward the climax of the piece (Ex. 27. mm. 30–33). The percussion rejoins with fortissimo sixteenth-note snare drum patterns, accented on every beat. The timpani is added to establish a rhythmic pedal for Theme II, with its accented “bell tones,” later reinforced by chimes and percussion at the dynamic of *ff*. (mm. 30–33) (Ex. 28. WO, mm. 34–43).

The rhythmic episode develops as Interlude II is recapped, this time with a Latin rhythm. (Ex. 29. WO, mm. 44–47).

Theme I returns for the closing, and with simple statements of the theme. The piano score peacefully resolves to the tonic key of C major (Ex. 30. mm. 91–92).
Ex. 30. Theme I resolution, mm. 91–92. WO, mm. 70–74.

The original “horn call” *motif* begins the concluding section of the piece. The first two measures of which are echoed by solo oboe, and an elision passed around the orchestra. (Ex. 31. WO, mm. 62–65).

The flutes and oboes sustain a C major triad through the fermata at m. 66–70, and continue to sustain through *ff* trumpet and horn unison statement of the last four notes of Theme I. Three bi-tonal measures feature the low brass with B-flat and A-flat triumphant *ff* chords (mm. 68–70), while the flutes and oboes continue to sustain a C major triad. A surprise quote from Mvt. I, “La Loire,” is the *finir sur une bonne note* moment. At the *tutti fff* crescendo, the tam-tam crashes on beat 3, followed by a “grand pause.” The performers sing a C major triad, with a flute duet *fine*, WO, mm. 66–72.
CHAPTER FOUR

CONCLUSION

This document illustrates the transcribing, adapting and arranging of *Chansons Sentimentales*, a suite of French piano pieces from the score of the recording *Piano Songs*, by Kristian Lindeman, to add to the literature for wind orchestra presently available for performance, publishing and study.

To preserve the important melodic, harmonic, rhythmic, and stylistic influences within each movement as Debussyan and impressionistic, the wind orchestration employs the characteristic pastoral instruments such as flute, harp, and muted brass. Furthermore, stylistic influences identified by this document led to the employment of Ravelian orchestration techniques, such as additively doubling instruments of like timbre in the accompaniment, creating a collage of colorfully kaleidoscopic effects, as in Ravel’s *Pavane pour une infante défunte*.

Employing these sensibilities to the instrumental families together with the performance techniques, timbre and color of register, and the volume and articulation characteristics of each instrument, the arranger could faithfully preserve the original intent of the composer.

As a new work, *Chansons Sentimentales*’ original melodic and harmonic beauty and its pedagogically useful compositional techniques of tuning, balance, breath control, phrasing, and articulation, might now find significance as an important piece of music for wind orchestra. This document, together with a recording of this work, is offered as a resource for wind conductors in the preparation of a performance.
APPENDIX I

KRISTIAN LINDEMAN: WORKS

PIANO:

Nocturne (Mysticism), 1982.
Lite stykke (A small piece), 1988.
Bånsull (Lullaby), 1992.
Sommerlunsj på Continental (Summer Lunch at the Hotel Continental), 1992.
Chansons Sentimentales (Sentimental songs), 1996.
   1. “La Loire”
   2. “Champs Élysées”
   3. “Au velo” (Bicycle riding)
Lamento (for piano), 2000.
Sommerflørt (Butterfly), 2000.
Romantikk (Romance), 2000.
Lokk (Shepard's song), 2000.

CHAMBER WORKS:

OBOE AND PIANO:

Nocturne (Mot vår/Spring) [sic], 1988.
Sommerflørt (Butterfly), 1992.

OBOE AND STRING QUARTET:

Stemning (Mood), 1977.
I min have (In my garden), 1992.

HARMONICA AND STRING QUARTET:

Tre Bagateller (Three Bagatelles), 1977.

HARMONICA AND PIANO:

Sommerflørt (Summer Flirt), 1988.
ORGAN:


*Wedding Song #1*, 2005.

*Bryllupsmarsj* (Wedding March), 2009.

*Variasjoner over tenkt norsk folketone*, 2009.

STRING QUARTETT:

*Variasjoner over tenkt norsk folketone* (Variations on an imagined Norwegian folk song), 1978.

CHOIR:

*Julesang* (Christmas Carol), a cappella for soprano, alto, tenor, bass, 2000.

Collaborations

APPENDIX II

SCORE:  *Chansons Sentimentales*

(30 pages .pdf files on disc in pocket)
APPENDIX III

CD: “Piano Songs”

(CD in pocket)
APPENDIX IV

LETTERS OF PERMISSION TO ARRANGE
Re: Permission to arrange

To whom it may concern,

MIC (Music Information Centre Norway) and Kristian Lindeman give Rod Henley the permission to arrange and orchestrate the following works of Kristian Lindeman:

“Chansons Sentimentales”

Oslo September 7th, 2010

Sincerely

Hilde Holbæk-Hanssen – Music Information Centre Norway

Kristian Lindeman
Oslo, September 8, 2010

To whom it may concern

Re.: Permission for Rod Heney to re-arrange my music

I hereby give my permission to Rod Henley to orchestrate my three piano pieces “Chansons Sentimentales” for full orchestra or whatever way he may prefer.

Sincerely

Kristian Lindeman

Kristian Lindeman
Drammensv. 44c, N-0271 Oslo, Norway Tlf.: +47 22 55 33 22 Cell.: +47 91 16 16 26 e-mail: krlin@online.no
BIBLIOGRAPHY


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Fresh!, The Four Freshmen, Ranwood Records, 1986.
Grammy® Award, “Best Jazz Vocal Performance Duo or Group” Vocalese,
Outstanding Musician Award, Mobile Jazz Festival, Mobile, Alabama, 1967.
Eagle Scout Award, Montgomery, Alabama, 1963.

Publications:

Dr. Rod, A Classic Case!, Worldstage Records 2003.
Fresh!, The Four Freshmen, Ranwood Records, 1986.

Document Title:

A Wind Orchestral Arrangement with Historical Background and Commentary.

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