Three Pieces

arranged for

Low Brass Duo

Nadia Boulanger (1887-1979) arr. Hersey

Program Notes

Three Pieces (1914) Nadia Boulanger (1887-1979) arr. Hersey

1. En MIb mineur: Modéré
2. En LA mineur: Sans vitesse et a l'aise
3. En UT# mineur: Vite et nerveusement rythmé

Nadia Boulanger was a central creator of twentieth century sound. In addition to contributing her own compositions to the new musical conversation, she helped shape the creativity of those around her as an educator, performer, lecturer and conductor. As a young composer, Nadia's music, such as this piece, demonstrated a new century's answer to the questions left by those in the previous decades. Nadia composed little after the death of her beloved sister Lili in 1918, turning her talents instead to education, performance, and conducting. She toured extensively from her base in Paris, giving hundreds of recitals and lectures in the United States, and was the first woman to conduct a host of symphony orchestras, including those in Boston, New York and Philadelphia. Her teaching studio was a place of challenge and growth for many, who left her study with a new spirit and energy for creativity.

This work, two movements of which were originally composed for the organ in 1911, was reworked by the composer herself for cello and piano in 1914. As a keyboard master, her ability to transfer the richness of the organ over to cello and piano demonstrates her genius for arranging textures. The result carries through the impressionist ideas of the generation before her, while imparting a freshness through the use of folk melodies, which place her firmly among her twentieth century colleagues. The first time I heard the opening pizzicato intervals in the final movement, it sounded so much like a good tuba part, that I knew I needed to arrange these for low brass. I premiered the first two movements of this work at my alma mater, Arizona State University, with Sam Pilafian performing the top voice. I dedicate this arrangement to Sam, a bright light and inspiration, to all of us around him.

A native Vermonter, tuba and euphonium soloist Joanna Ross Hersey has produced two solo albums, *O quam mirabilis* and *Zigzags*, featuring a combination of music of the ages, together with new works for solo tuba and euphonium. In collaboration with Parker Mouthpieces, Joanna has debuted the Hersey Artist Model Tuba Mouthpiece. Joanna is Professor at the University of North Carolina at Pembroke, President of the International Women's Brass Conference, and a Yamaha and Parker Mouthpiece Performing Artist. Dr. Mark Nelson, reviewing in the *International Tuba Euphonium Journal*, notes of her album *Zigzags* "It is quite fascinating to hear the swirling textures, tuba riffs and pedal notes, as well as blending of analog and digital sounds... it has something of everything including extreme range, tricky rhythms and intervals, multi-phonics, and other extended techniques. The entire album is quite different from what we would call mainstream tuba recordings. The original tuba and electronics work, a major unaccompanied tuba work all juxtaposed with Hildegard von Bingen, herself a musical visionary, sets this recording apart from anything else. Brava!" Her new Fresh Faces series highlights music of diverse composers for solo and chamber brass, including Hildegard von Bingen, Beatriz de Dia, Anne Hunter, Chevalier de Saint-Georges, Fanny Mendelssohn and more, available from her website, https://joannahersey.com.

Low Brass Duo

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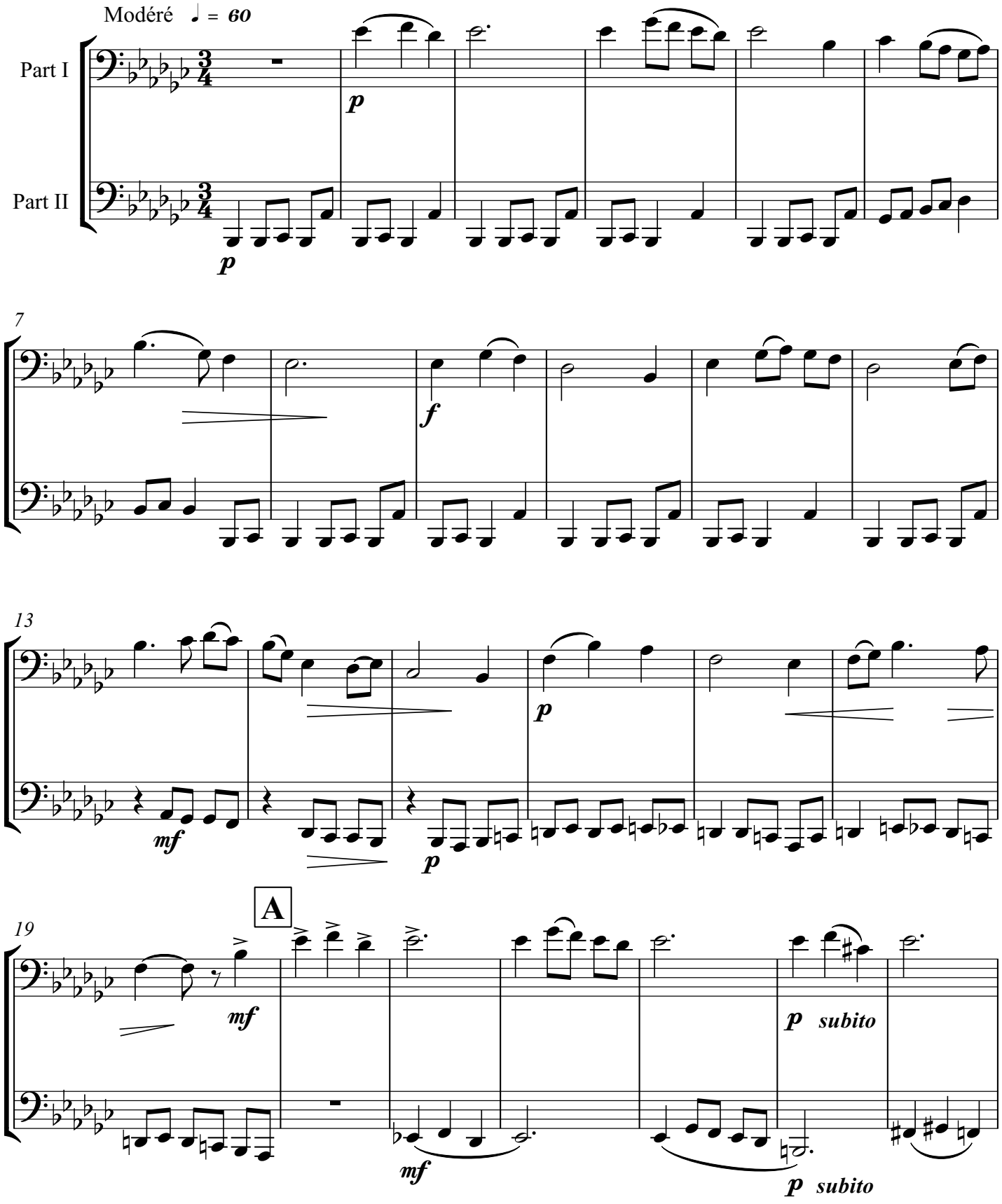
No. 1 En MIb mineur



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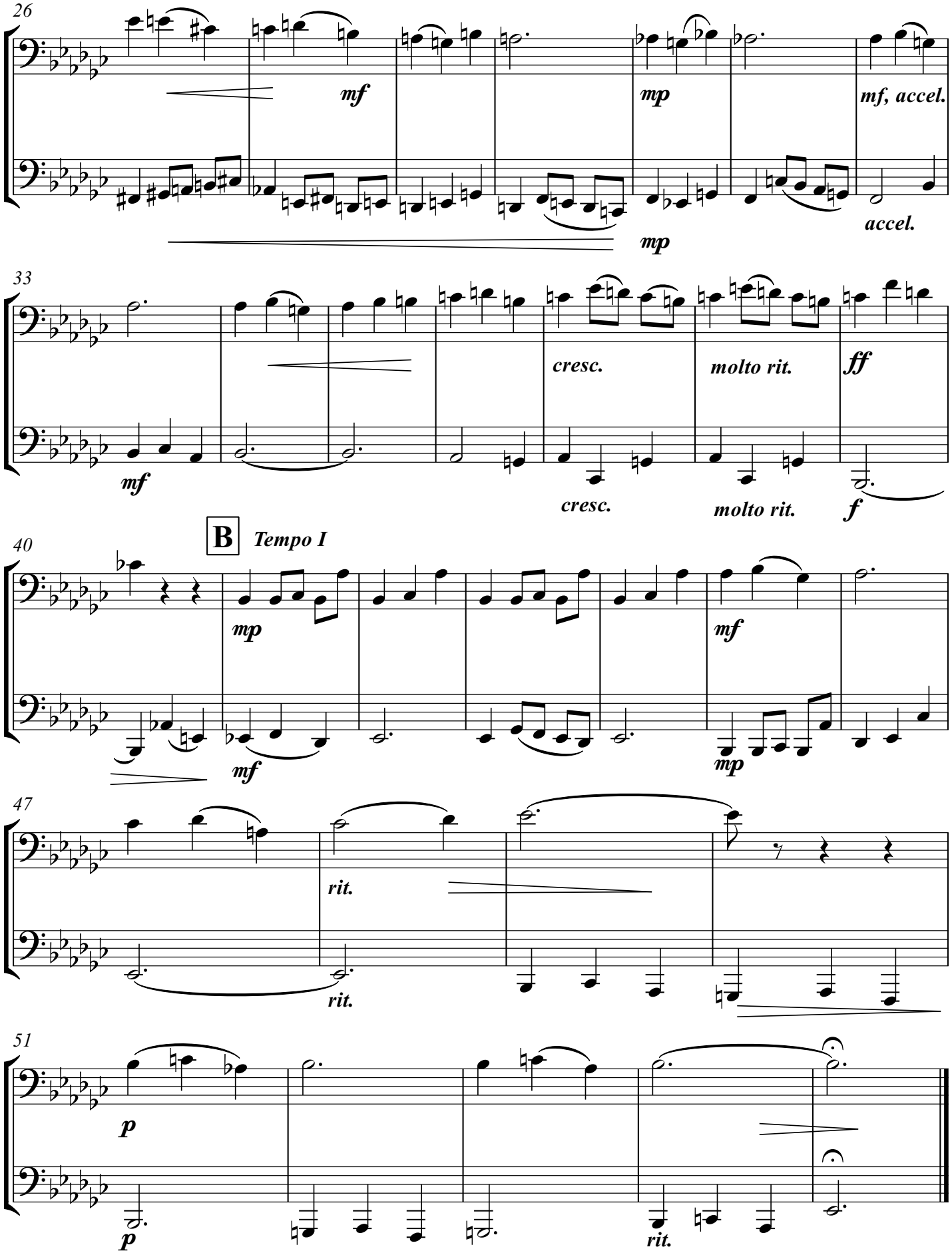
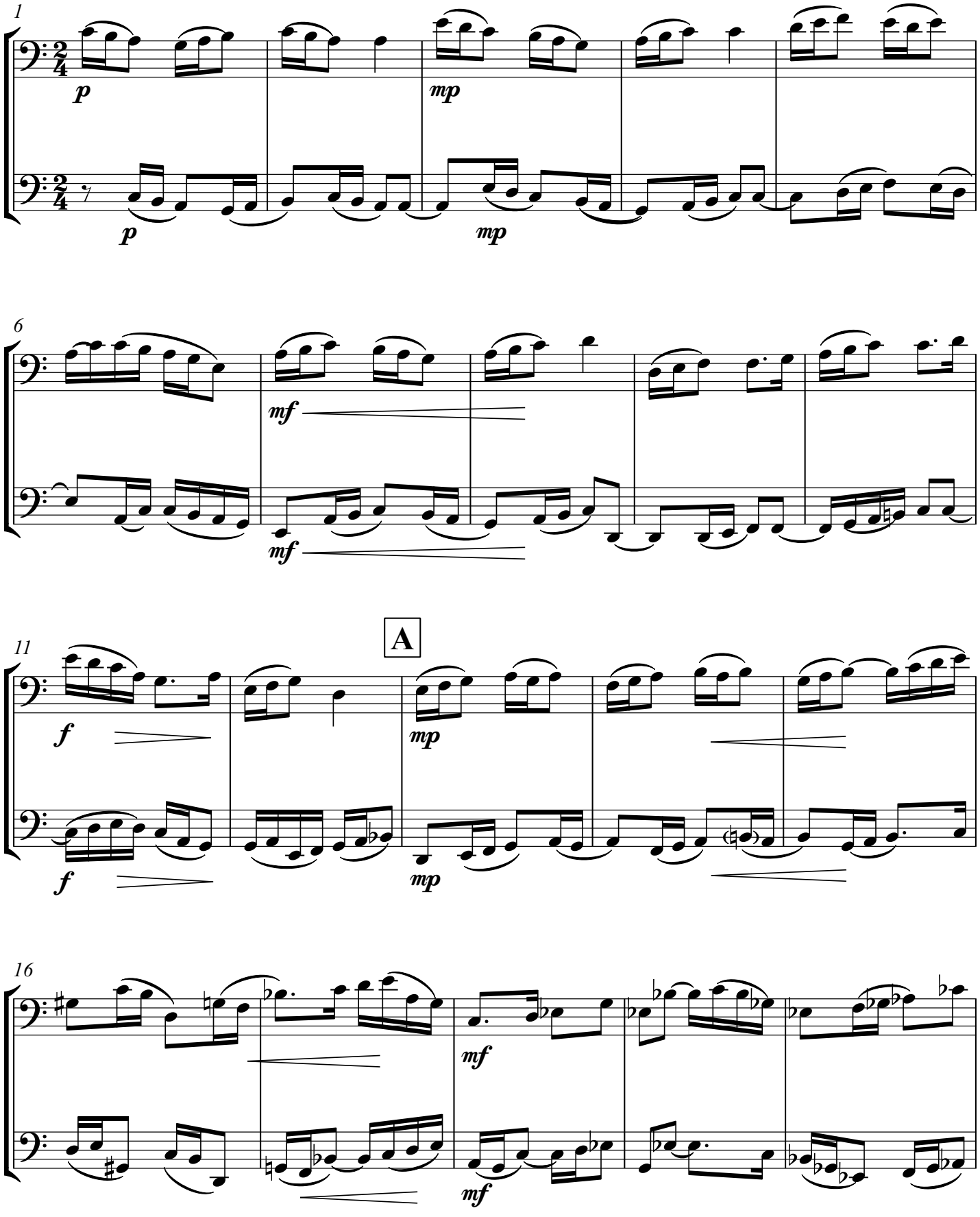
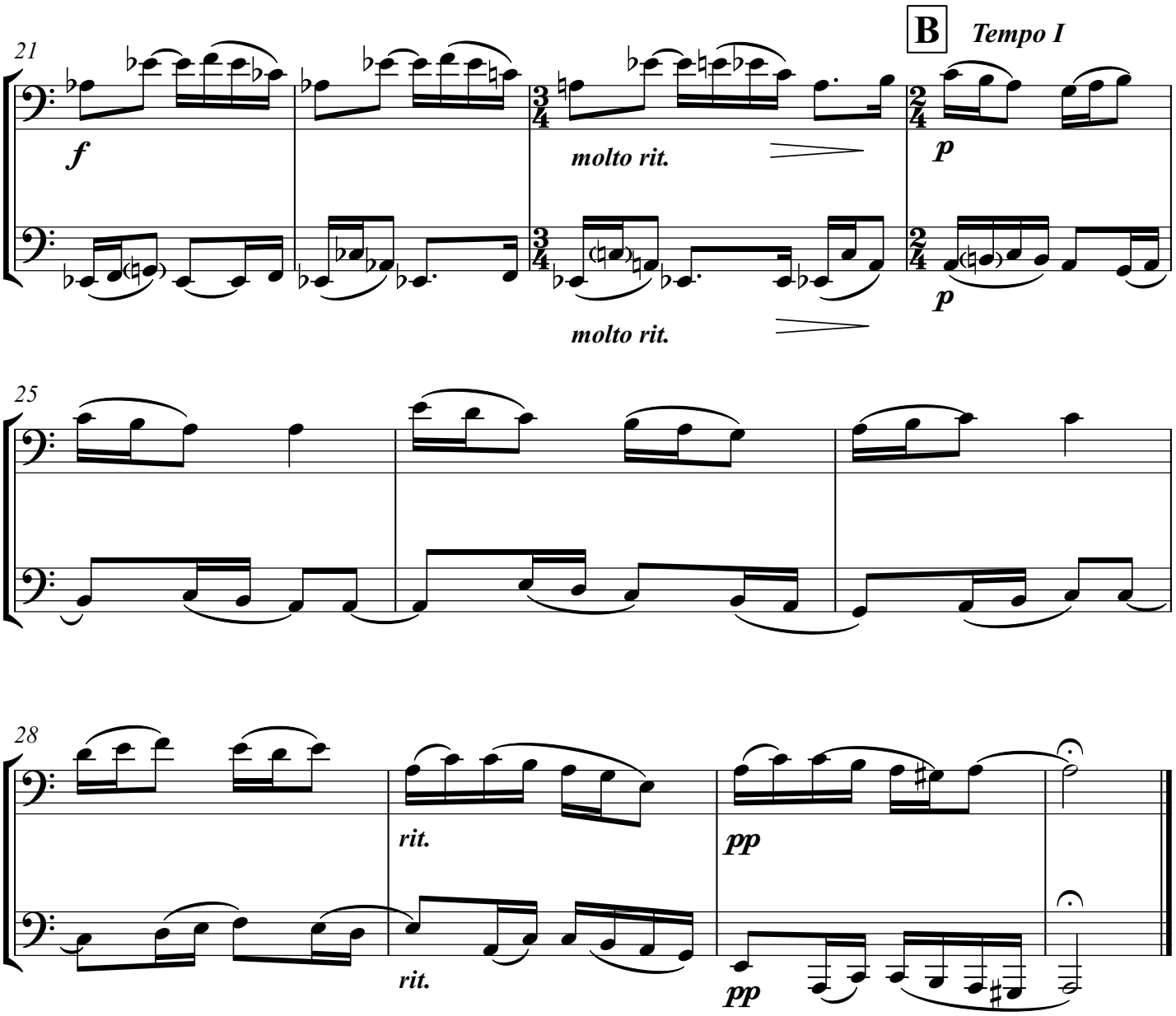

26
mf
mp
mf, accel.
mp
accel.
33
mf
cresc.
molto rit.
ff
cresc.
molto rit.
f
B
Tempo I
40
mp
mf
mf
mp
47
rit.
rit.
51
p
p
rit.

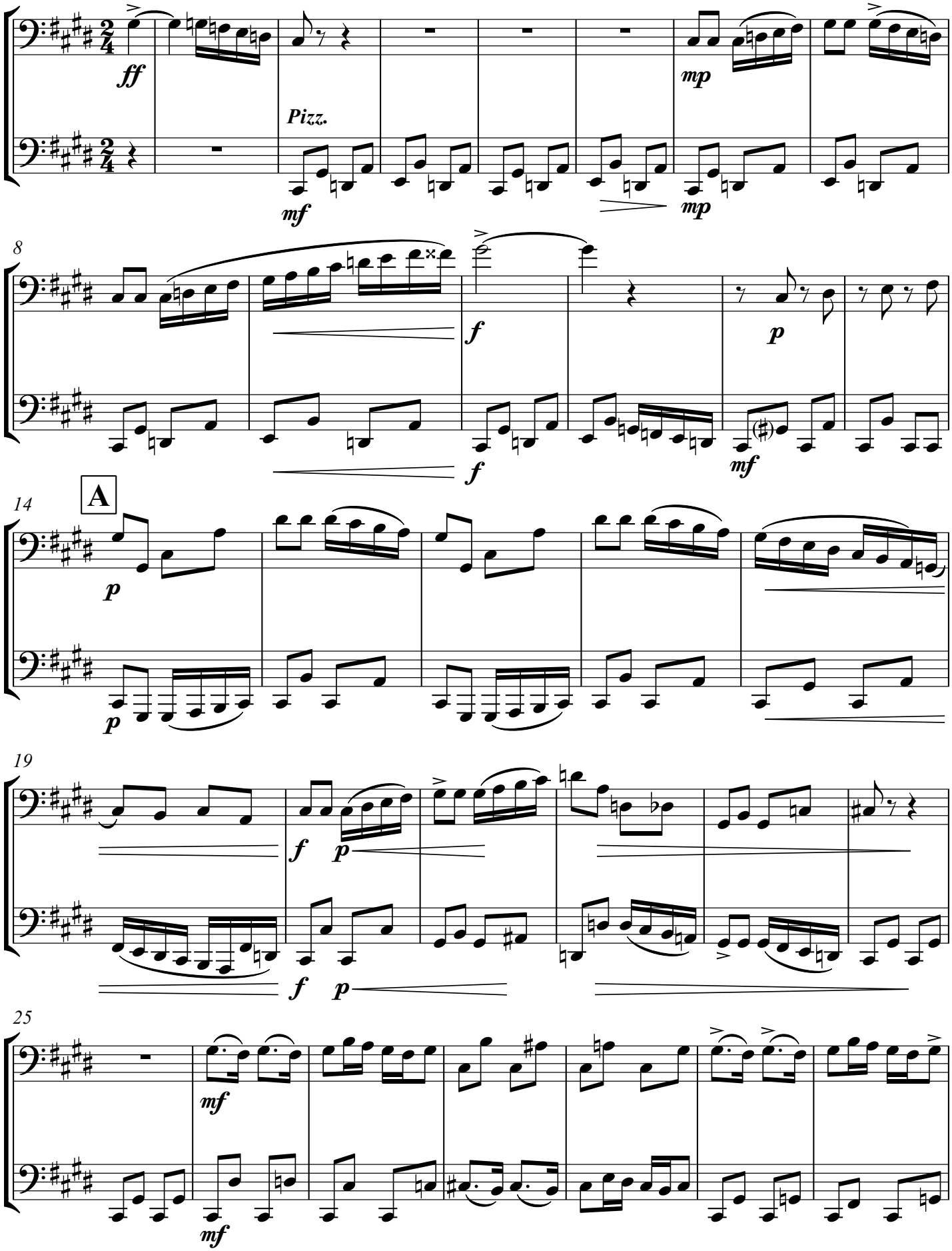
No. 2 En LA mineur

Sans vitesse et a l'aise ♪ = 66




21
B
Tempo I
f
molto rit.
p
molto rit.
p
25
28
rit.
pp
rit.
pp

Vite et nerveusement rythmé ♩ = 100



32

B *Heavily,* ♪ = ♪

f

f

mf

39

mf

p

p

46

f

f

p, joyfully

p

53

p

p

mf

60

C *Tres lent* ♩ = 66

molto rit.

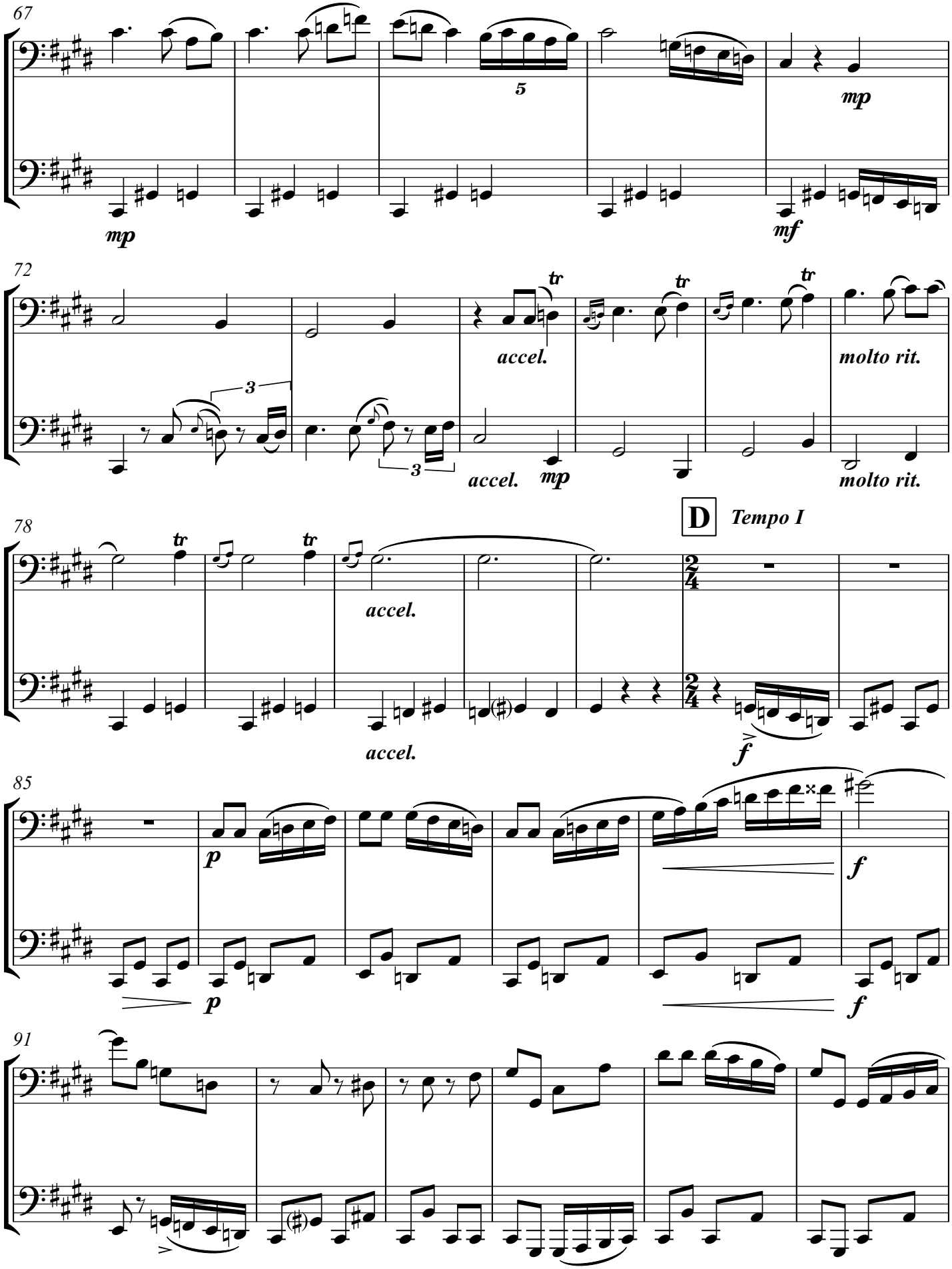
f

mf

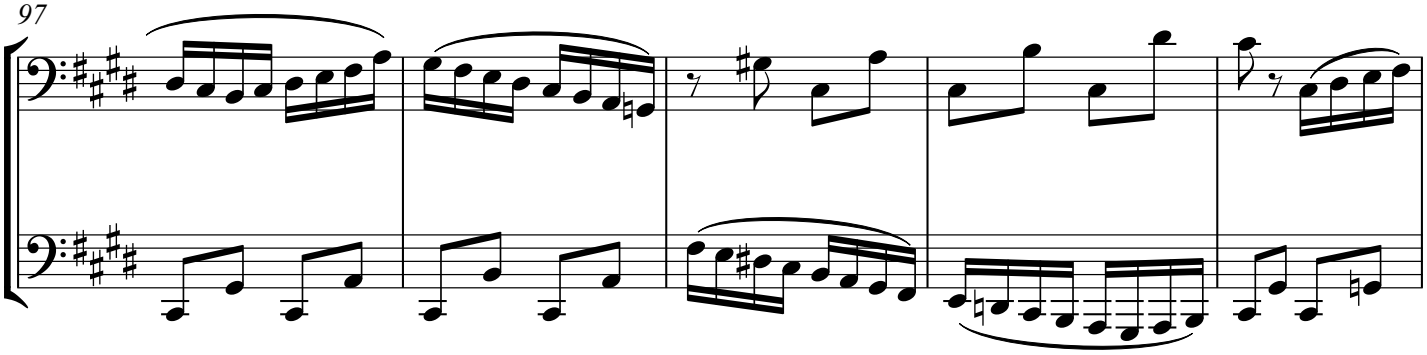
molto rit.

f

mf


67
mp
mp
5
mf
72
accel.
molto rit.
3
3
accel.
mp
molto rit.
78
D
Tempo I
accel.
accel.
f
85
p
p
f
f
91

97



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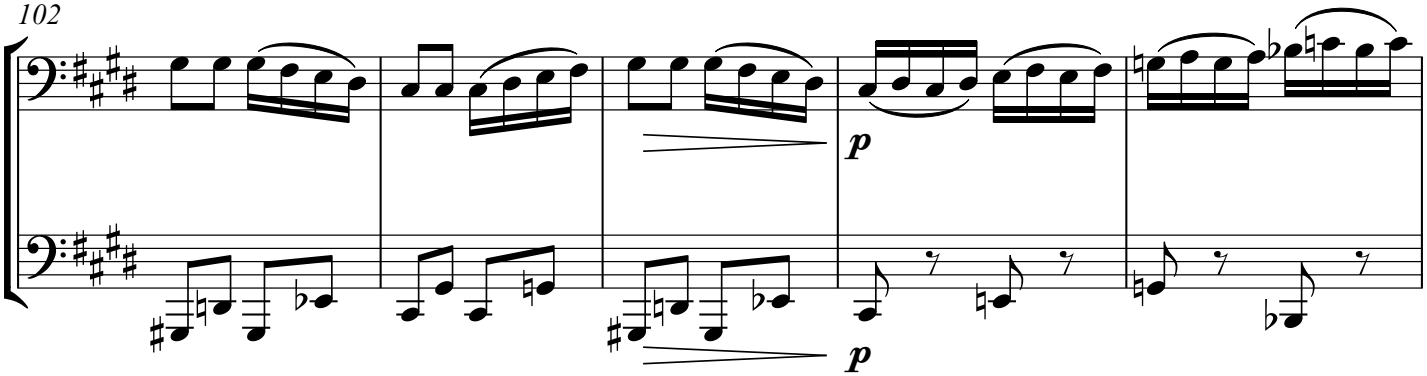

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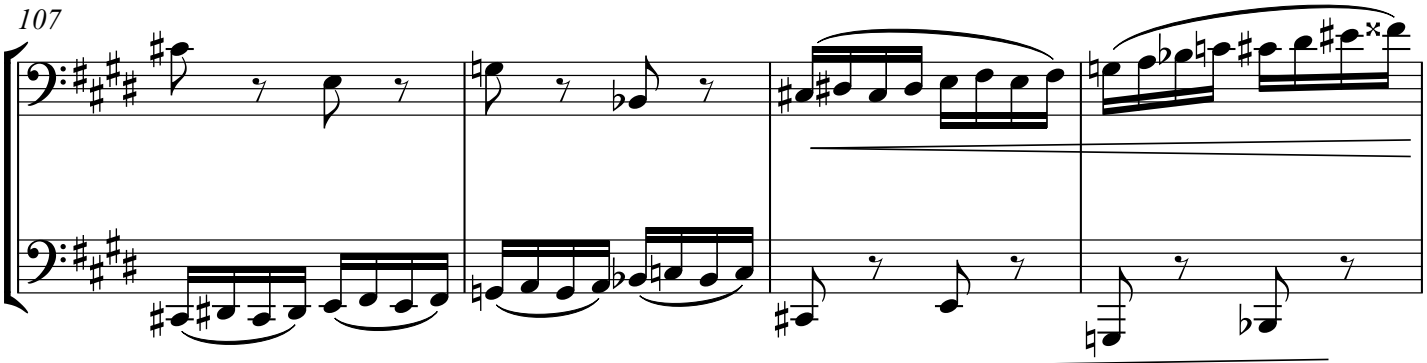

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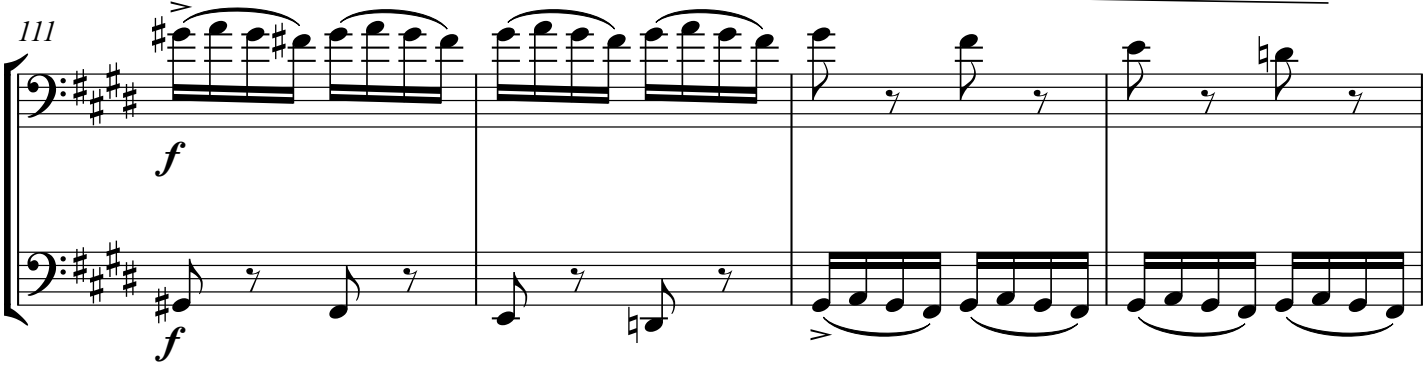

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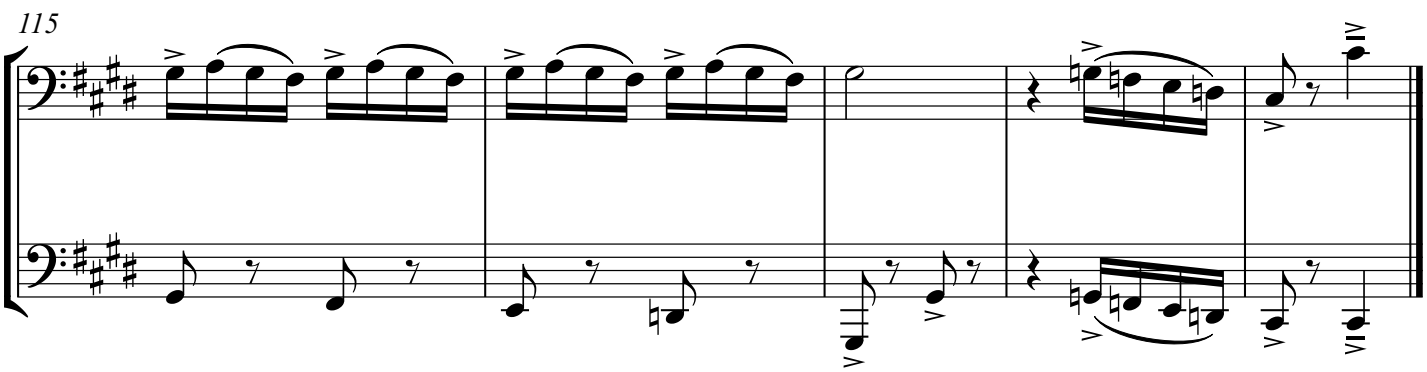


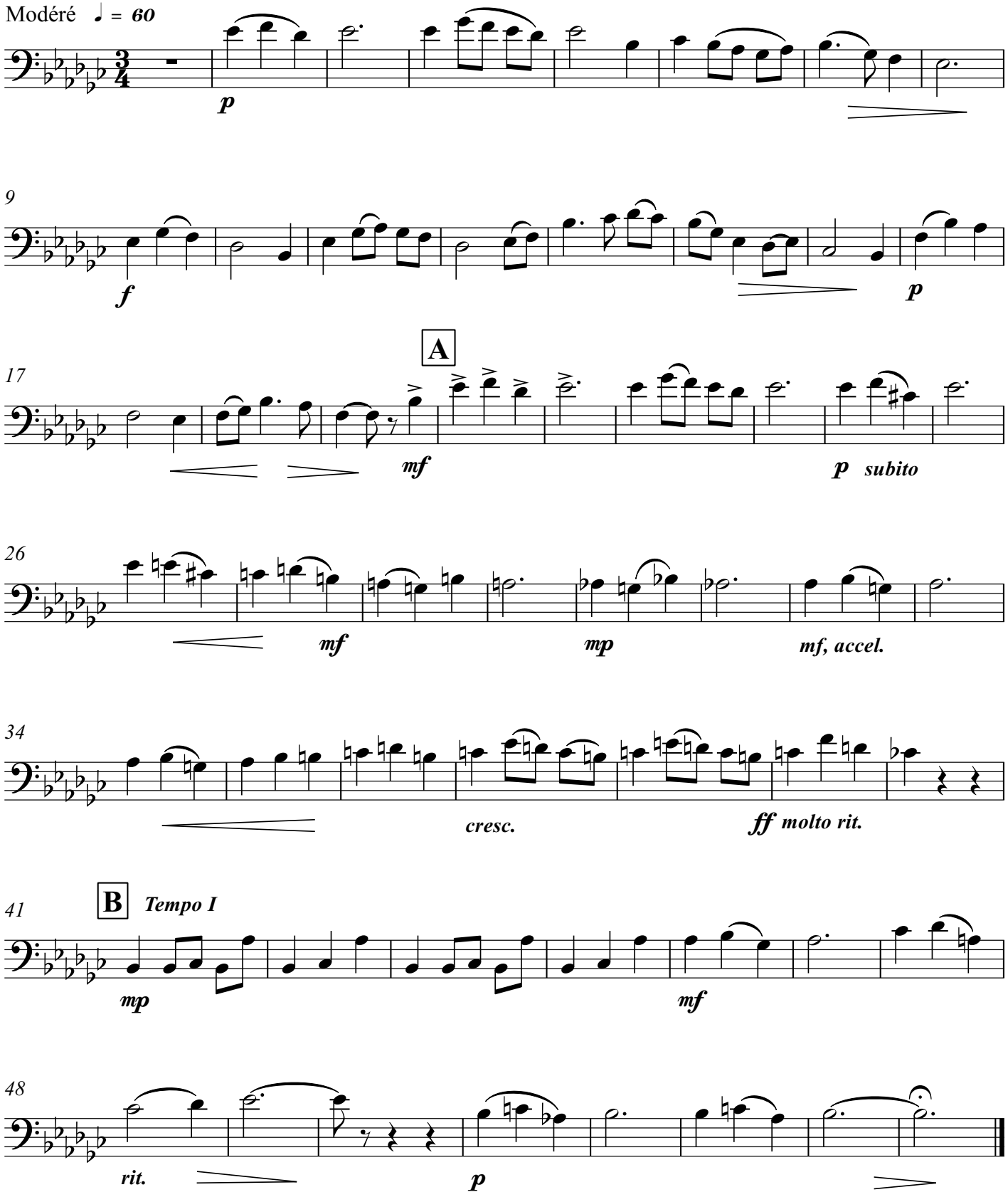
Part I

Three Pieces (1914)

Nadia Boulanger (1887-1979) arr. Hersey

No. 1 En MIb mineur

Modéré ♩ = 60



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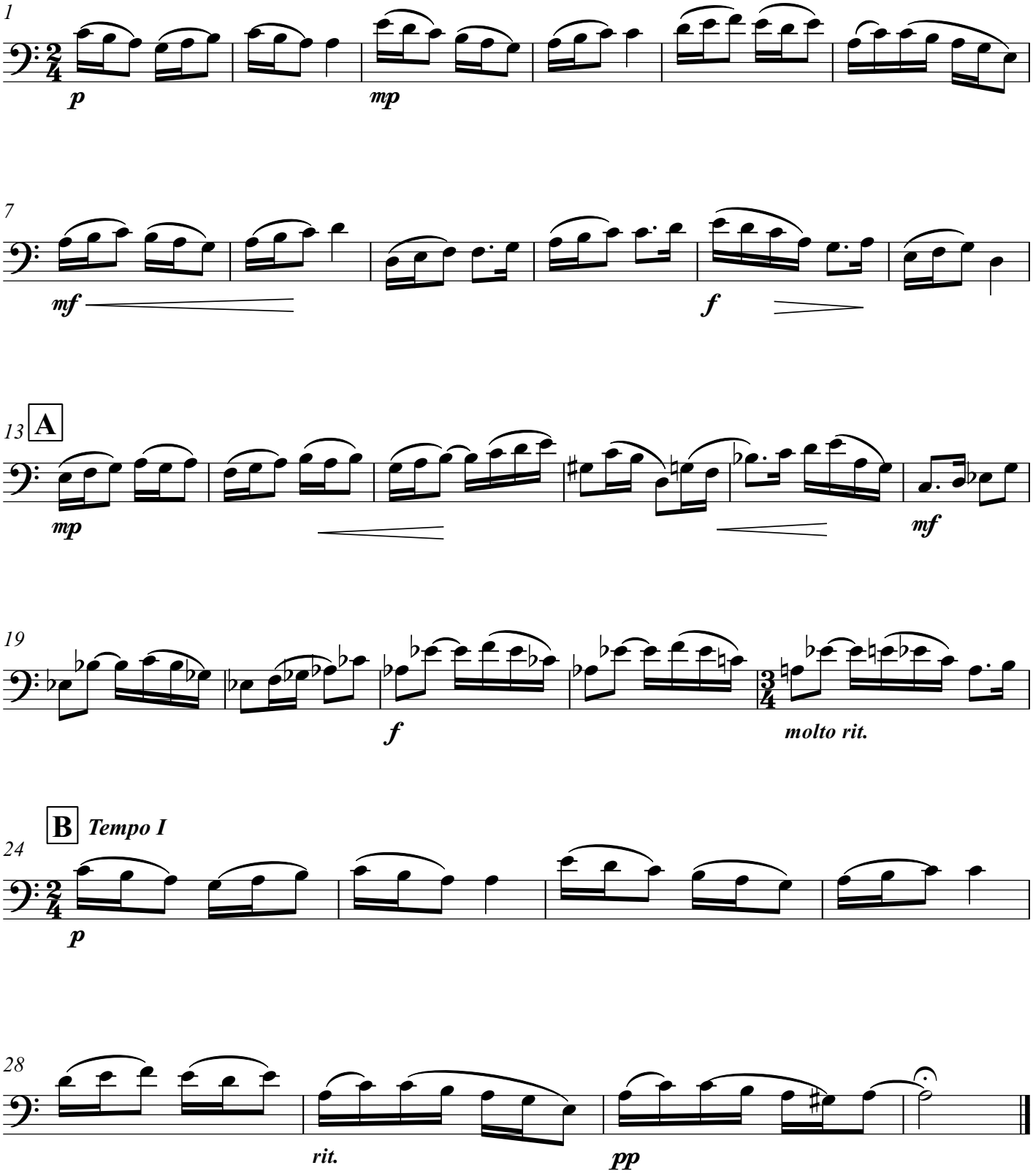
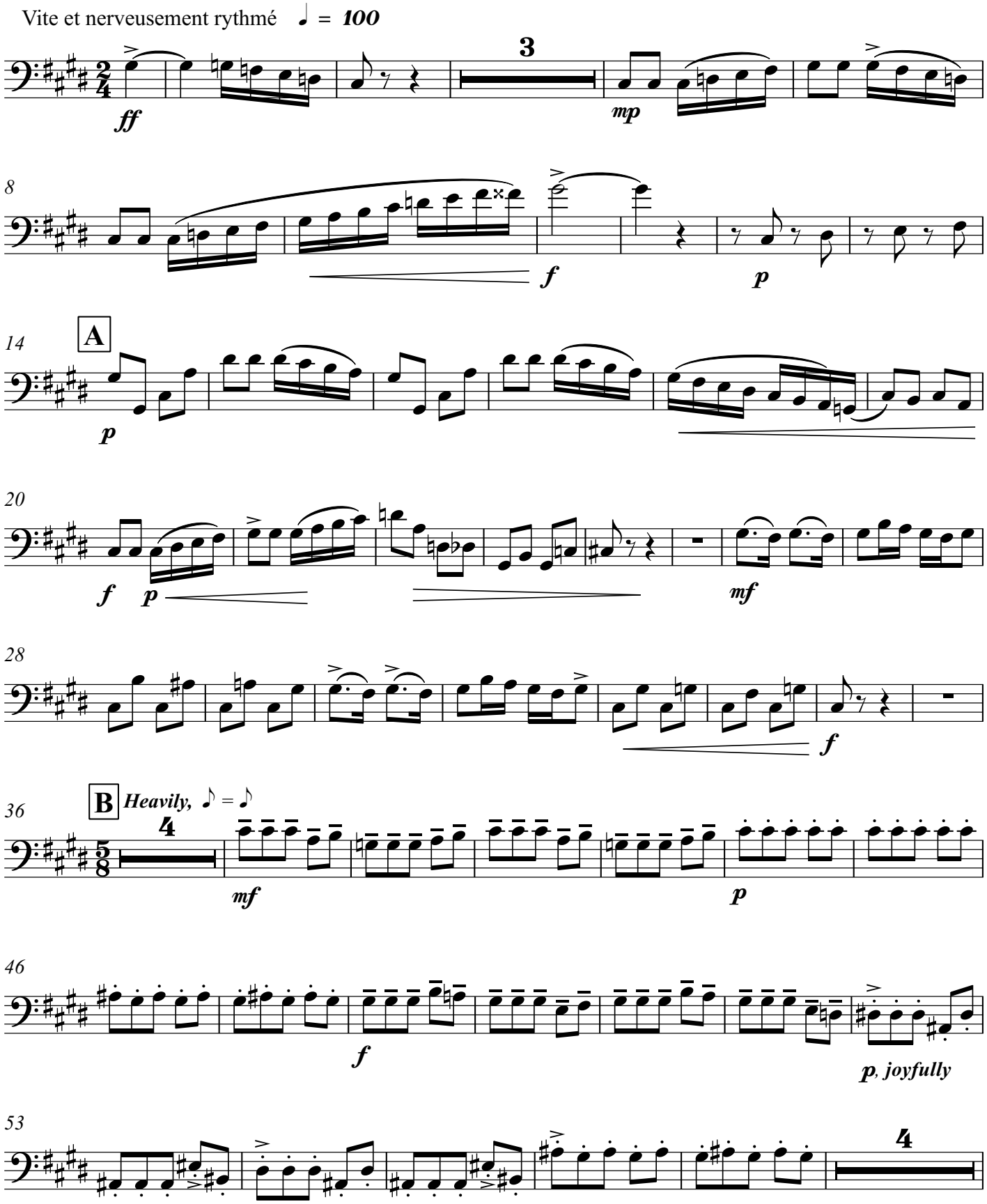
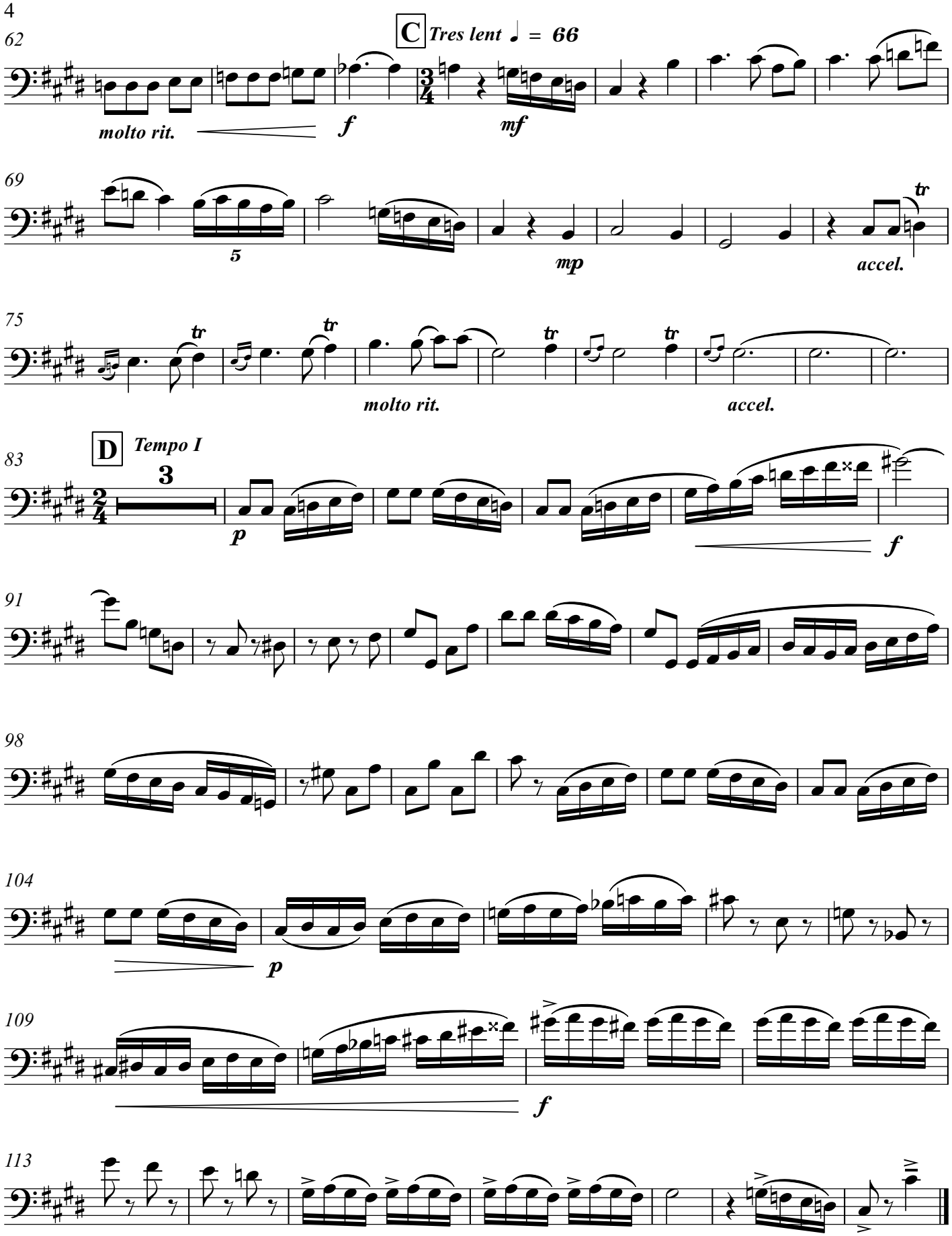
No. 2 En LA mineur

Sans vitesse et a l'aise ♪ = 66




Vite et nerveusement rythmé ♩ = 100
3
ff
mp
8
f
p
14
A
p
20
f
p
mf
28
f
36
B
Heavily, ♪ = ♪
4
mf
p
46
f
p, joyfully
53
4


62
C
Tres lent ♩ = 66
molto rit.
f
mf
69
5
mp
accel.
tr
75
molto rit.
accel.
83
D
Tempo I
3
p
f
91
98
104
p
109
f
113

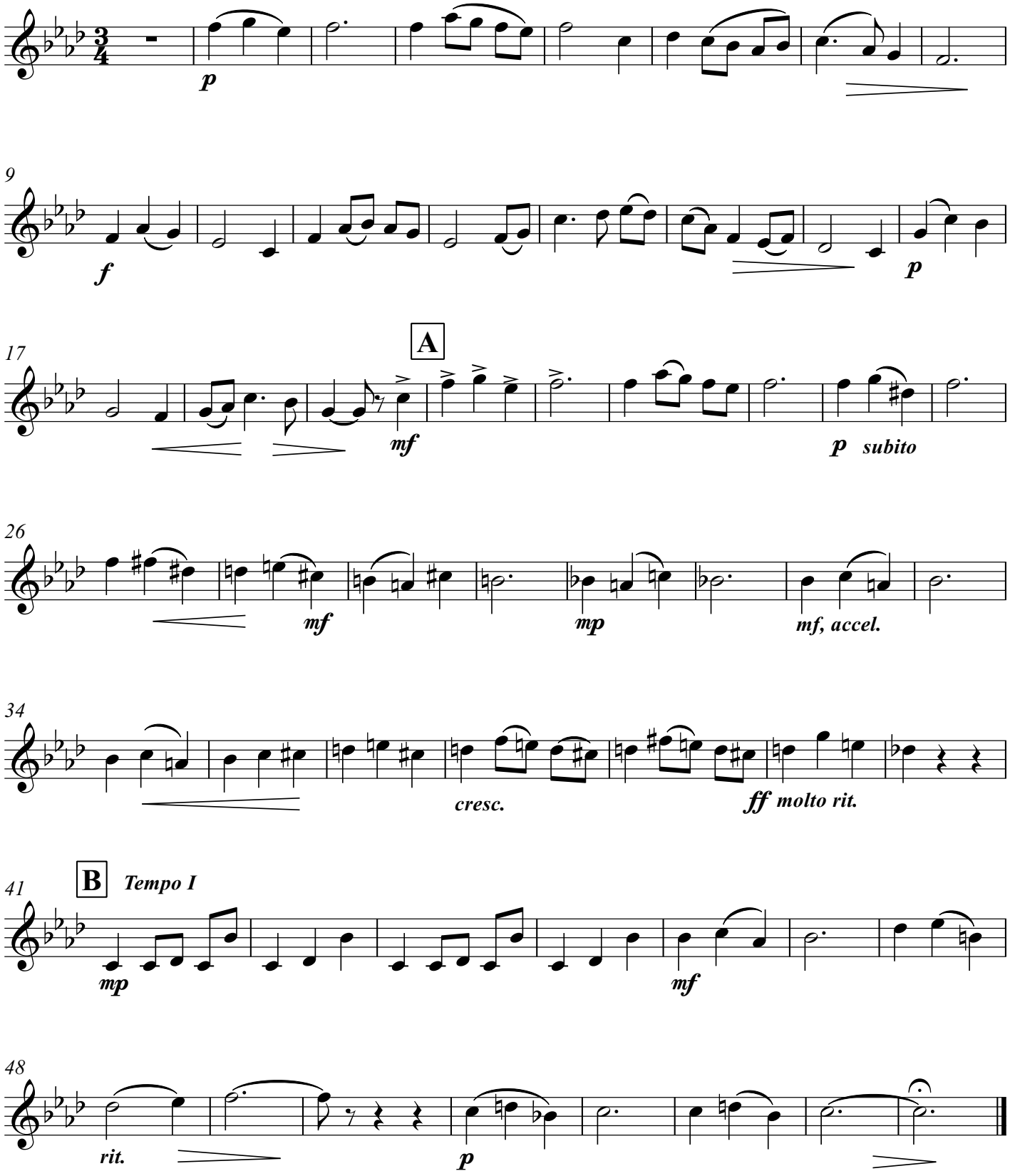
Part I: Euphonium in Bb

Three Pieces (1914)

Nadia Boulanger (1887-1979) arr. Hersey

No. 1 En MIb mineur

Modéré ♩ = 60



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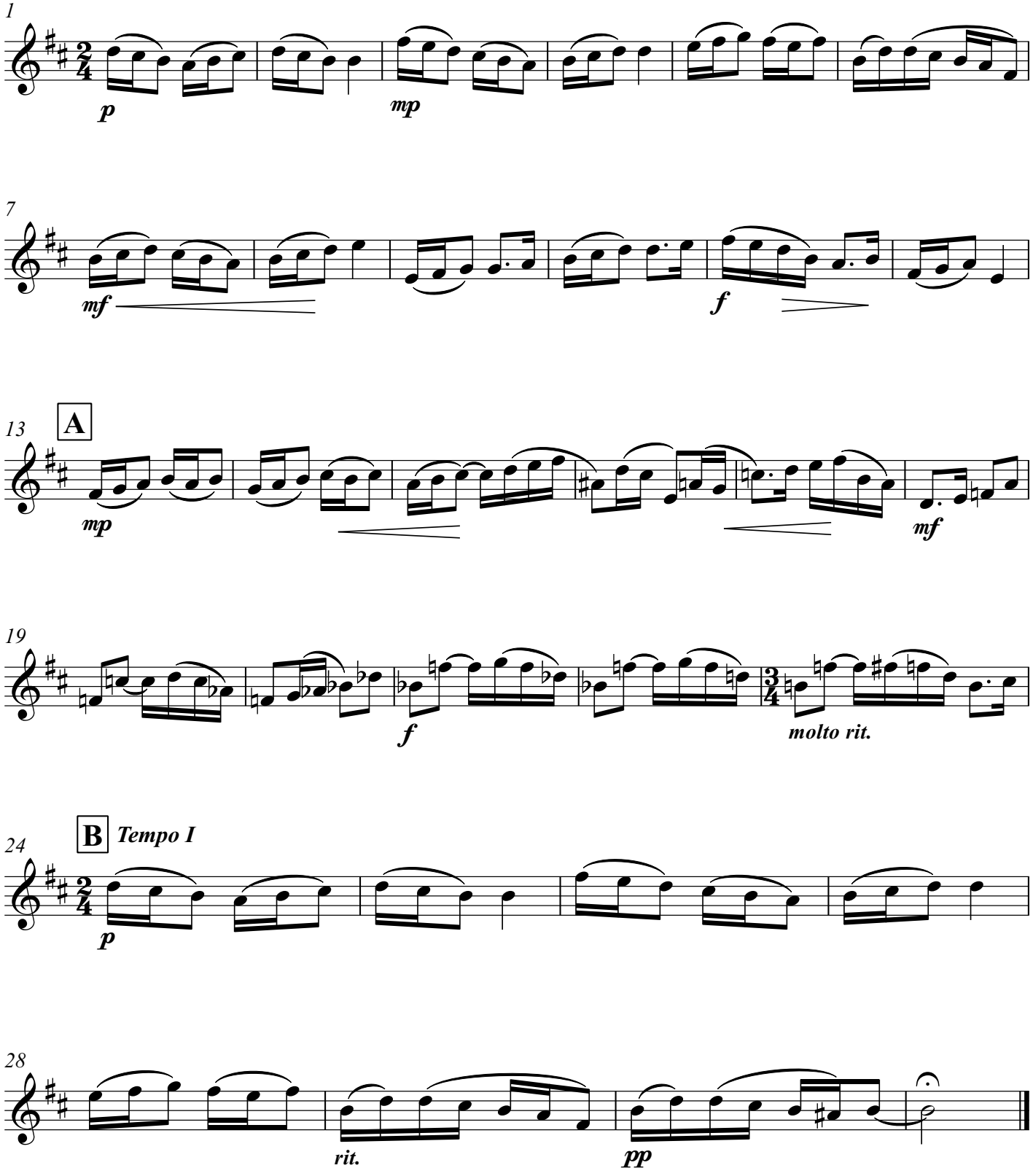
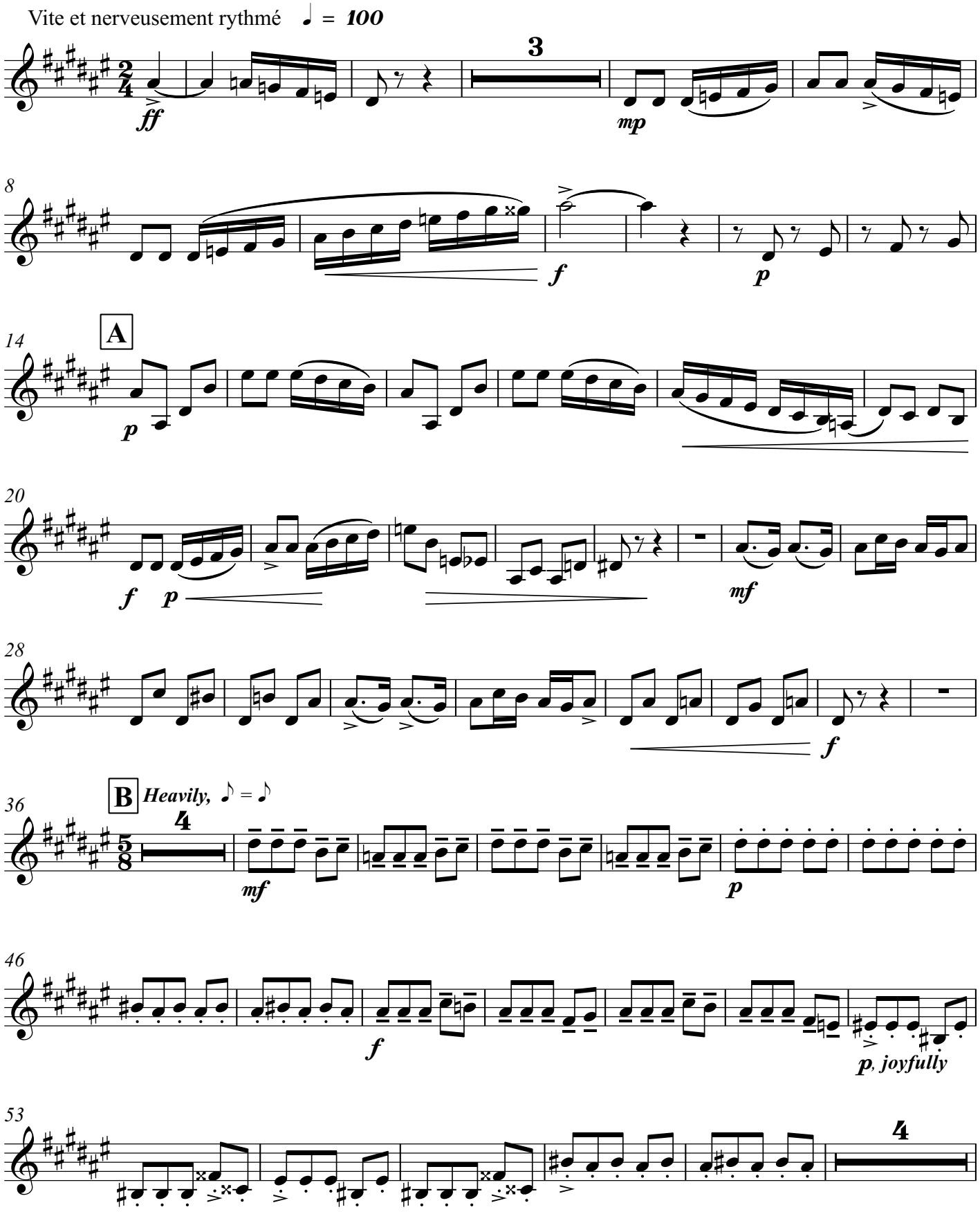
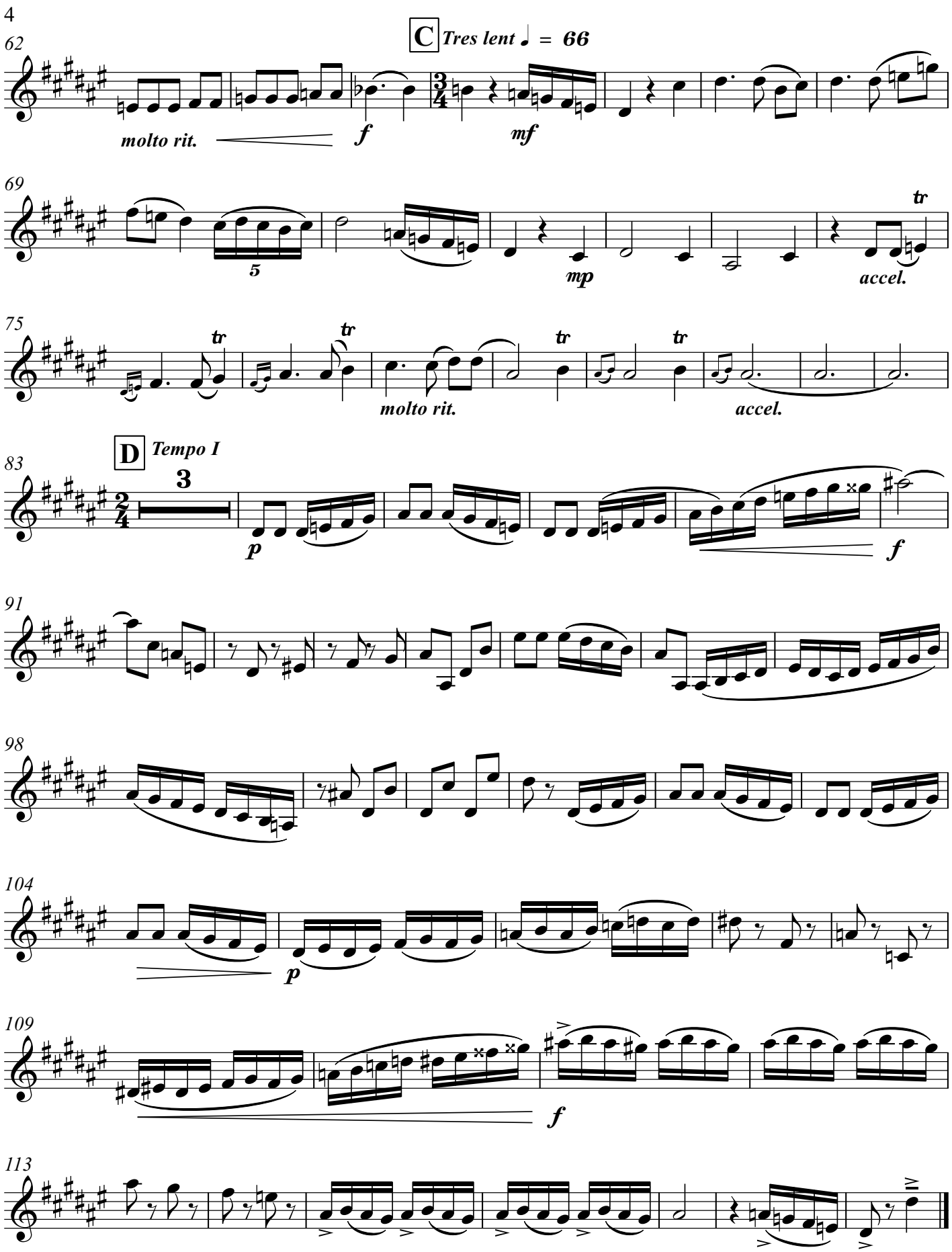
No. 2 En LA mineur

Sans vitesse et a l'aise ♪ = 66




Vite et nerveusement rythmé ♩ = 100
ff
3
mp
8
f
p
14
A
p
20
f
p
mf
28
f
36
B
Heavily, ♪ = ♪
4
mf
p
46
f
p, joyfully
53
4


62
C Tres lent ♩ = 66
molto rit.
f
mf
69
5
mp
tr
accel.
75
tr
molto rit.
accel.
83
D Tempo I
3
p
f
91
98
104
p
109
f
113

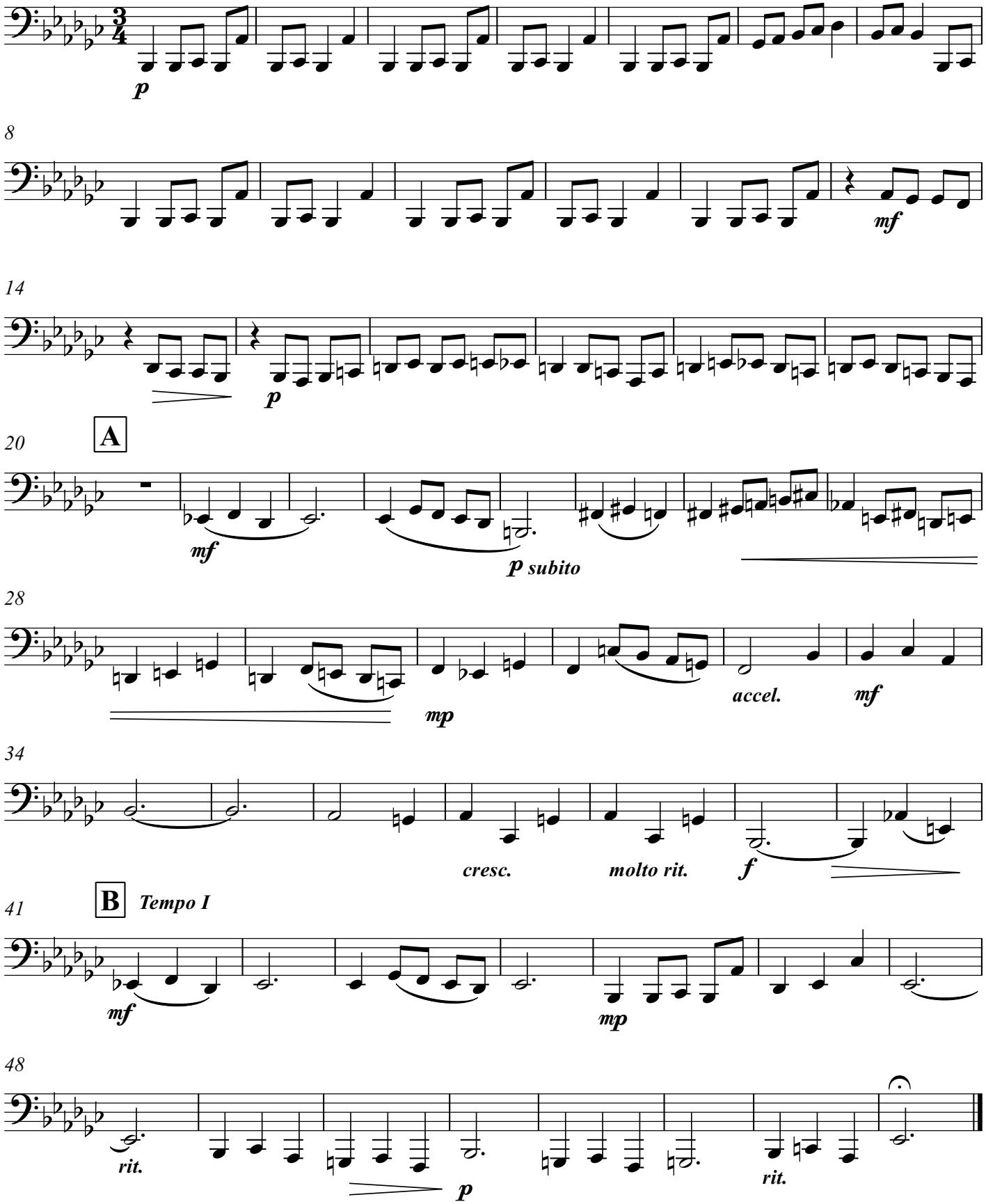
Part II

Three Pieces (1914)

Nadia Boulanger (1887-1979) arr. Hersey

No. 1 En MIb mineur

Modéré ♩ = 60



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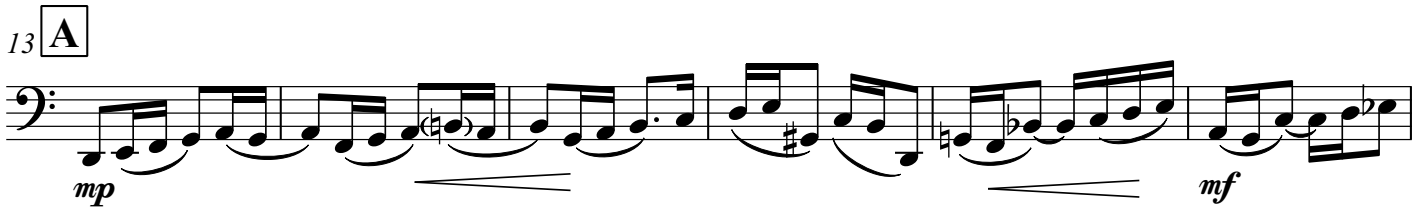
No. 2 En LA mineur

1 Sans vitesse et a l'aise ♪ = 66

7

13 A



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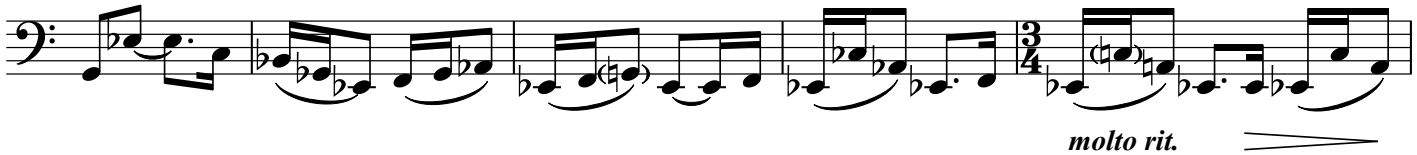
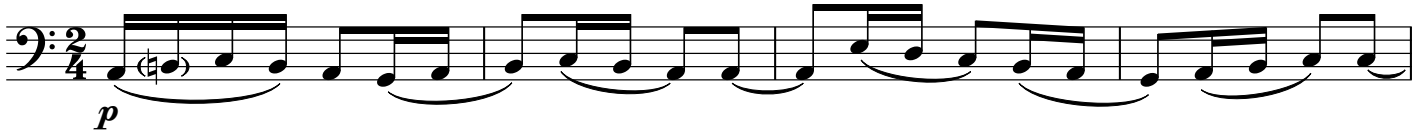
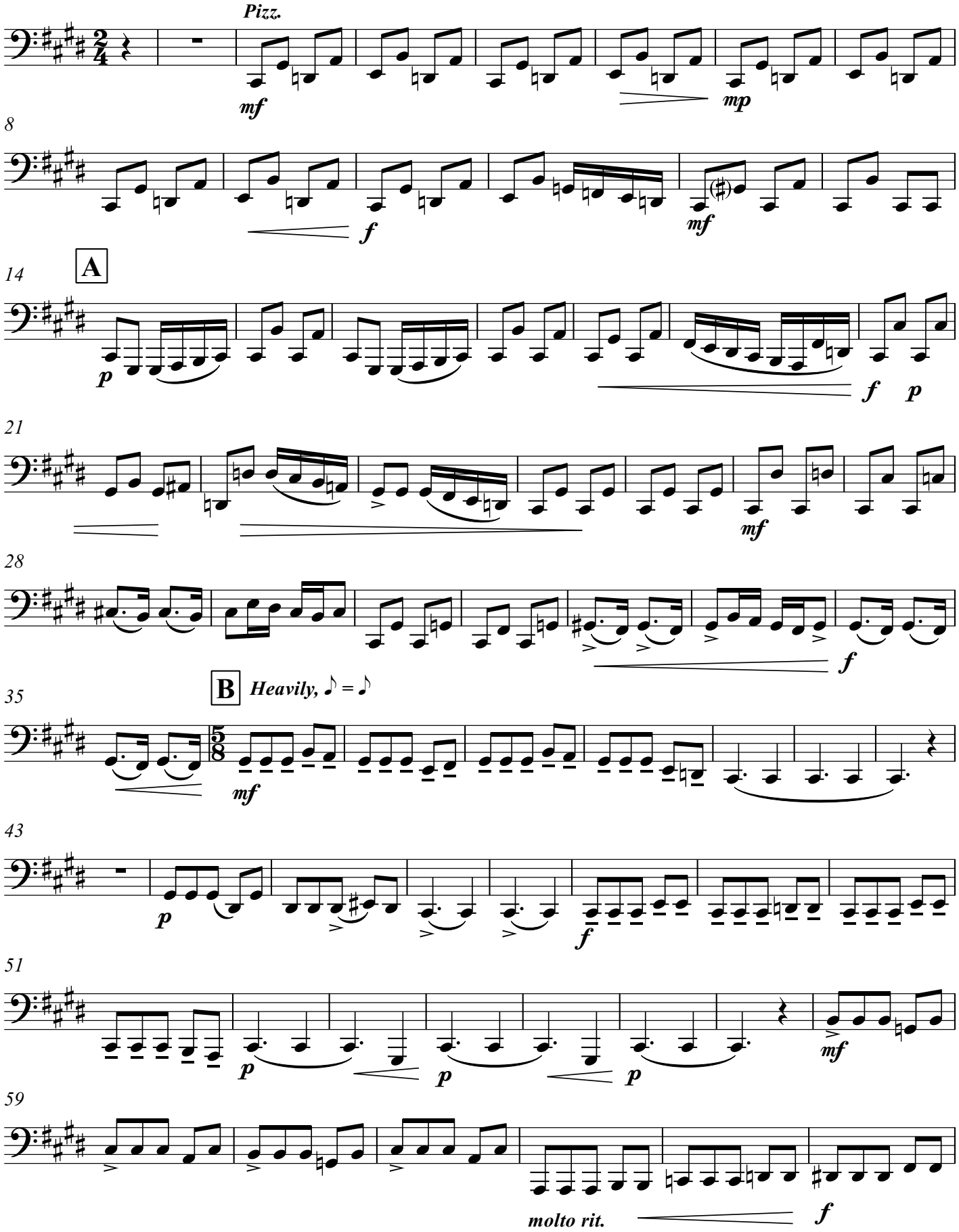


24 B *Tempo I*



28

Vite et nerveusement rythmé ♩ = 100



V.S.