

Aue! by Christopher Marshall

A guide to rehearsal and performance by Mark Heron

Instigated by Tim Reynish and commissioned under the auspices of the WASBE School Band Network (chairman Richard Jones) *Aue!* was premièred at the 2001 BASBWE Conference by Chetham's Wind Orchestra and John Dickinson. Arguably the first 'cyber-wind-commission', the consortium included over 60 individuals, school, university and community bands from twelve countries.

As I noted in my conference review for Winds (Summer 2001 issue), first reaction was a little mixed but my own personal view was sufficiently positive after hearing the second performance in the National Concert Band Festival the following day to programme the work for autumn 2001 with the North Cheshire Concert Band

By the time this article goes to print we will have given four performances of *Aue!*, the first of which the composer announced as the premiere of the 'revised version'. This is Chris's first attempt at writing for winds and I do not regard it as unfair to comment that he did fall for a number of the usual pitfalls - having done so he is in the very best of company

Having heard recordings of the first performance he immediately came up with, in

particular, some revised dynamics, and following a flurry of emails between us over the summer a number of errata and revisions have resulted. I found Chris to be extremely co-operative, and the willingness with which he took on board suggestions and produced revised parts in pdf form was greatly appreciated. Should you purchase a set of parts from Maeceneas, I would urge you to contact Chris in order to obtain the list of corrections which is available. In fact I have just heard from Chris that Maeceneas are shortly to publish a second edition incorporating the revisions.

In terms of difficulty, the work is certainly a little more tricky than was initially intended. However, I draw a distinction here between individual technical difficulty and global ensemble skills. The individual parts are to my mind within the grasp of grade 3-5 players. The challenge lies in corporate ensemble skills and a band which is familiar only with more 'obvious' tonalities and structures will be stretched by this work. On the other hand, players who are used to counting, confident enough to make entries alone or in small groupings, and open-minded enough not to immediately dismiss something which on the first reading may well not make a lot of sense, could have a lot of fun with *Aue!* This is also a difficult piece to rehearse and an unprepared conductor could well come to grief in fairly spectacular fashion in the early rehearsals.

The Work

In his programme note, Chris writes that for 'three years he lived inland at Vaia'ata in Savai'ata, Samoa. In the evenings you could hear sounds from the villages carried on the sea breeze - songs, dances, bells, drums - all filtered and transformed by the mists of the rain forest'

Essentially, the main body of the piece is a collage of fragments - traditional song, dance, hymns, the sound of conch shells being blown - underpinned by four chords;

- | | |
|---------|--------------|
| 1 E7 | E, G#, B, D |
| 2 F#m7 | F#, A, C#, E |
| 3 Dmaj7 | D, F#, A, B |
| 4 Caug7 | C, E, G#, B |

These are not as apparently unrelated as one might first think, each chord having at least one common note with the other three. Save for one or two points, there are generally only one or two chords sounding at any one time. Almost without exception, these chords are to be played pianissimo with very gentle hairpins and should be very much in the background.

The various fragments should therefore be very much in the foreground, almost always several dynamics above the chords. I would break the fragments into the following loose groupings;



Fig. 1 A lamenting figure which initially appears in the Oboes at bar 13 and is the first fragment to be heard



Fig. 2 What I presume to be a traditional Samoan song, lilting in nature. Played by the Flutes & Eb Clarinet at bar 34 and varied by the trumpets at bar 87

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Fig 3 The wailing of conch shells which announce an important event and the chanting of competing orators. Brazen, dissonant figure announced by the alto saxophones at measure 43



Fig 4 Another traditional Samoan song, this time more upbeat in nature and which for me is the dominant theme of the piece. First introduced by the clarinets at measure 118, it doesn't really show its full character until measure 239 from which point it is ever-present to the end



Fig 5 A triumphant sounding theme introduced by flutes, oboe and bassoons at measure 146

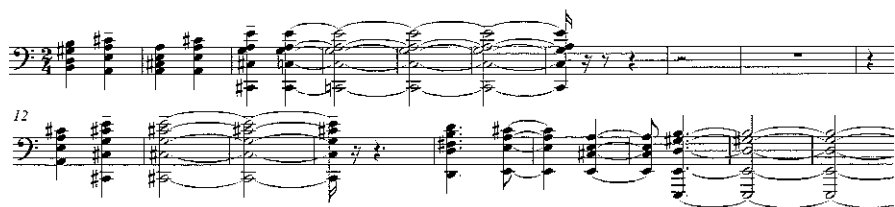


Fig 6 A chorale figure in the low brass which gradually attains a more syncopated feel in each subsequent statement

The final section from measure 282 dispenses with the chords, pulling the various fragments (or at least elements of them) together in what I think is a very exciting and indeed fairly riotous conclusion

In addition there are prominent percussion parts; vibraphone, log drums (which the composer states can be substituted for wood-blocks although my preference is for temple-blocks), bells, whistles, tam-tam etc

Oboe, Eb Clarinet, horn and bassoon parts are extensively cued although one oboe and at least 2 horns are required

Rehearsal Suggestions

Tempo

Apart from the final 11 measures, there are essentially two alternating tempi. Tempo 1 is crotchet/ quarter note = 96 in 2/4, Tempo 2 is crotchet/ quarter note = 144, mostly in 3/4. Therefore the pulse of the measure remains constant at 48. This relationship is vital to a successful performance. In particular, the vibraphone part often straddles the tempo changes, playing triplet quavers/ eighth notes in Tempo 1 and straight quavers/ eighths in Tempo 2 - ie the

actual note values remain constant.

With top level players and ample rehearsal time I would advocate conducting the majority of the piece in one, but this may not be practicable for many groups.

Chords

The difficulty for all but the very best players will be achieving a consistent, good quality pianissimo in the long chords - especially in the brass. At Chris's suggestion we experimented with mutes and I think this works for the horns. For the rest of the brass I felt this resulted in a slightly nasal sound which was something the composer specifically said he did not want. Apart from anything else, many of the bands who will play this piece may not have ready access to tuba and euphonium mutes.

The solution we came up with was to hang cloths/ dusters/towels loosely over the bells. This has the effect of softening the sound without altering its character too much and allows the players to produce the notes with a little more confidence.

The conductor must constantly remind the players that the chords should remain in the background, and that they must not balance up to the fragments, which are often very stident.

Rehearsal Technique

This is a major issue and one which requires careful advanced planning. The nature of the problem is that for the first two thirds or more of the piece, the majority of the players play nothing more than long notes - and unless they are playing cues, the same long note at that! Whilst this is excellent practice for tone production and breath control, it is potentially excruciatingly boring - particularly as the conductor will want to rehearse the fragments not the long notes.

However, against this, the constantly alternating tempi and the less than obvious nature of many of the entries mean that even for the 'long note brigade' plenty of rehearsal is needed in order to become familiar with the piece.

REPERTOIRE

My solution is threefold:

1 Start by rehearsing the final section, probably from bar 239. This is where the themes come together, the fast tempo is maintained to the end, and everybody gets something interesting to play. By isolating the various groupings and spending time getting this section correct, the conductor can get the players on his or her side. For all but the best players there is ample material in these final 90 bars or so to fill 45 minutes of 'first rehearsal' time.

2 Next, have some sectional rehearsals. I would suggest 30 - 40 minutes with saxophones, the same for percussion, and maybe 30 minutes for the clarinets. Perhaps flutes and double reeds together, and split the high brass and low brass for 20 minutes each.

3 Then, and only then, start to rehearse from the beginning with the whole group. Hopefully, the players will be reasonably confident with their own parts and your task is to draw them together and not to rehearse the individual sections whilst the aforementioned long note brigade lose concentration and interest.

I realise the above could be an ideal rehearsal schedule for many pieces, but I do feel there is particular benefit in approaching *Aue!* in this way.

Specific Suggestions

references are to bar numbers

5 Unless your group is one to a part, there will be balance problems. With the clarinet chord the bass clarinet note should be doubled by another player. If all of your strongest players are on 1st, I suggest you redistribute them equally. Less capable 3rd players, for example, will find it difficult to tune the third of the chord if the strong players are all playing the 7th.

12 Make friends with your vibraphone player! He or she will be able to tell you whether the tempo changes are working.

27 Ask the timpanist to crescendo through the glissandi.

28 This chord grouping is tricky both for ensemble and intonation. Most of the chords are within sections but here it is

trumpets and oboe 1

34 Flutes and Eb clarinet need to play strongly.

43 The first statement of the 'conch' theme. This should be loud, coarse and not particularly pleasing to the ear - a saxophone player's dream, then! Rehearse the two alto parts together and then in canon, and ask the players not to worry too much about the grace note - it needn't be a specific pitch.

58 The first tempo change. My inclination is for a slightly lower tempo than marked but whatever numbers you choose, make sure the relationship is correct at least over the changes.

65 There are too many entries in this piece for the conductor to cue each one so it is important to prioritise. This is the first appearance of 'chord 3' and the first entry by the tubas and bassoons and I think they would welcome your attention here.

73 Back to Tempo 1, but point out to the piccolo that the rhythm in this bar is identical to that they have played in the fast section. They may therefore find it easier to think of bar 73 as a 3/4 bar in Tempo 2.

74 Make sure the oboe differentiates between the triplet anacrusis and the quaver/ eighth note at the end of this bar.

85 Tempo 2 again, but this time there should be a real one in the bar feel. Trumpets at 87 are a variant of the flutes/ Eb clarinet at 34. This, and other fragments played by the brass, should be played open with the cloths/ towels being replaced before the next chord.

96 Be sure to rehearse the trumpets, double reeds and flutes in the last 3 bars of this section. The crotchets/ quarter notes should be quite prominent.

117 This is an important section. For the first time all four chords overlap and in the following bar the clarinets announce what I regard as the main theme. There should be a sense of arrival at this point, although try not to allow the dynamic of the chords to increase by virtue of the fact that there are more people playing.

118 Be sure of your tempo here. In comparison to all of its other appearances, the clarinet theme may feel very slow.

121 Tenor saxophone should have an A# not a C# through to bar 139.

130 Bass clarinet, bassoons, bass trombone and tuba should be quite strong. You might ask the euphonium to play this figure as well.

138 Keep the oboes, Eb clarinet, and later flutes and bassoons quite crisp, taking care not to drag.

153 I suggest postponing the diminuendo in piccolo, flutes, oboes, Eb clarinet and bassoons until 156.

154 Here, and on a couple of other occasions the clarinet chord entry is on the half bar. In the interest of precise ensemble you might ask them to articulate these just a little more, followed by a decay.

157 As there are no fragments until 168, ask the percussion to play a little more prominently here.

168 The low brass and bassoons enter with the chorale fragment. They should be open and quite sonorous although keeping a steady pulse. Replace the cloths before 191.

187 An important section for the saxophones, and the first time the tenor and baritone join the altos on the 'conch' theme, this is well worth spending time on in a sectional. Focus the players' minds on the triplets and semiquavers/ sixteenth notes, perhaps by rehearsing the section with them playing only the first note of the quintuplets. This should hopefully secure the rhythm more easily. Point out to the tenor and baritone that they should not diminuendo as the altos drop out. If you do not have a baritone you will need to cue this section elsewhere. Make sure that 204 is together.

197 Cue the bells, which should be quite prominent.

211 This is a good 'coming together point' if things have gone a little astray. Tell your players that you will give a clear (but subtle) signal on letter Y and that the clarinets enter 3 bars later.

216 Low brass remove cloths.

225 The rhythm in Eb and 1st clarinet is tricky. Make sure they place the triplet quaver/ eighth note in 226 right on the second beat, not before it.

231 The clarinets have the same figure as the saxophones at 187 and the same concerns apply.

238 If you get to here without too many problems you should be home and dry! I

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suggest dispensing with good conducting technique here and giving three very precise (but small) active beats in this bar even though it is essentially just a long note. This will help the saxophones to make a confident entry in 239. Rehearse the saxophones and low brass who must bounce off the quaver/eighth note at the start of 241. Keep the brass rhythmic and I suggest they adopt Jim Croft's maxim of the notes 'not quite touching' for the syncopations

252 Ask the oboes to play *tutta forza* and with an accent followed by a *diminuendo* to the bar line

253 Bassoon and baritone sax must be strong - consider doubling in the euphonium or bass trombone. Make sure the chords stay light and in the background at this point

262 The horns will need to take mutes out here. Similarly, trumpets remove cloths

272 1st trombone very prominent

273 At last, the horns get to do

something other than play their solitary long note. If *rigor mortis* has not set in, they should be prominent, crisp, and well articulated. I suggest you smile at them somewhere around 269 to check for signs of life, and ask them to shorten their long note in 272 maybe even by the whole bar. No matter how much you warn them, the articulation and speed of air-stream required will come as a shock after the previous 272 bars

274 Make sure the bass trombone, euphonium, bassoons and tubas are crisp on their repeated note bass line

282 The crescendo into 282 should be significant and this is an exciting moment, however there is still a long way to go. In the interests of a well-paced climax and clarity of texture, ask (or if you need to, beg) the players to release the dynamic once they arrive here. Particularly in the long notes, which, whilst no longer the background *pianissimo* of before, should not cloud the themes

286 This point is of general application

but particularly important here: make sure the clarinets and high saxophones are not sluggish coming off the long note in 286, 290, 294 etc. Asking them to shorten the note and leave a bigger rest is probably worthwhile, save for the very best groups who should do this automatically

291 Reference to whip in the score is incorrect, it should be whistle

299 This is a great moment in the horns and you might ask them to give a little more here

306 I like to make a real feature of the rhythmic figure. Ask the tubas, euphonium and bass trombone to put bells up for 306 only, tenor trombones for 307 only and trumpets for 308 only

309 The triplet figure is difficult although not as bad as it looks. It may have been easier to read it notated simply as triplet crotchets/quarter notes rather than tied quavers/eighths. In any event, with so many repeated notes and so much else happening, not to mention the

grace notes, clarity of articulation is the difficulty once the rhythm is secure. Again, putting some daylight between the notes is helpful and will aid rhythm as well as clarity. As the other parts are essentially repeating the previous material I think the triplet theme should be dominant here

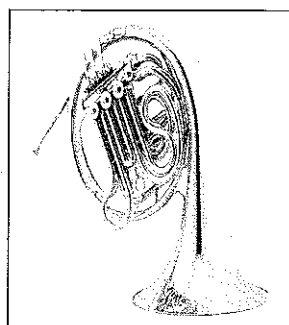
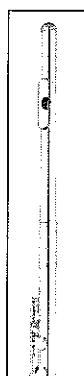
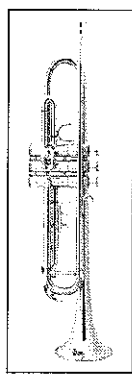
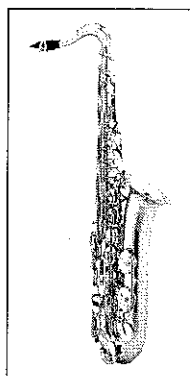
322 Again, asking the players who have a long note tied over the bar line to shorten it will assist with a clean *più mosso*. If the high log drum can be secure and prominent at the beginning of the bar that will help. I have found the difficulty here not so much to be the theme but the bass line. Think of the 5/4 as 2 + 3 and make sure the bass line players aim for the third beat of the bar

326 Again, the bass line must be strong. If you have strong horn players you could double the bass trombone part in the second half of the bar in the 4th horn, and perhaps also 2nd

327 The triplet figure in the high wind is very fast if you are at crotchet = 168. If some of the players are struggling they

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might just play the first note of each group

329 Make sure the diminuendo is sufficient to allow the tenor drum to come through

332 The tam-tam should be all but knocked off its stand, and as the composer says in the score everyone should freeze until the very last sound has died away. This could possibly be quite a long time, and it is worth rehearsing it rather than trusting it go all right on the night

In the comment on bar 253 I have suggested making sure the chords stay light and in the background. I could in fact have added those words to each and every of the above paragraphs as this is vital to make the piece work. I hear too many performances by bands where the long notes and accompaniment figures are too loud and obscure the interesting material. This leads the solo players to play louder and we have the inevitable vicious circle leading to an entire performance at loud dynamics

It is simply not possible to achieve a good performance of *Aue!* unless the players are sensitive to the relative dynamic levels. For this reason alone I recommend it as useful repertoire for any band of any level.

Performance Suggestions

There is no doubt that for the non-specialist audience this work presents an unfamiliar sound world. In my performances so far, I have set aside 15 minutes of time within the programme - 7 minutes for the performance prefaced by at least the same amount of time introducing the piece. Tell the audience the background and then demonstrate some of the material

Play each of the chords in turn, perhaps asking the player who has the common note to hold through at the end of chord 1, be joined by the player who plays that note in chord 2, and then bring in the rest of chord 2. This helps to explain the sound world and provide some logic which will not immediately be apparent to the untrained ear

Then present each of the themes in turn, and perhaps demonstrate the effect of the cloths in the brass. Most audiences do not need this kind of assistance with Mozart or Gershwin, but a little time spent laying out a few aural signposts is worthwhile with pieces such as this

Conclusion

In my opinion *Aue!* is a significant addition to the repertoire and I hope it is taken up by bands at all levels. It is certainly more than a 'school band piece', although it will be technically achievable by reasonably experienced young players. By avoiding the cliché of so much of our repertoire it is sufficiently original to provide contrast in most programmes, and the theatrical aspects are an added bonus to what I think is musically a very satisfying work

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