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An Analytical and Educational Survey of Howard Hanson's Dies Natalis For Band

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AN ANALYTICAL AND EDUCATIONAL SURVEY OF HOWARD HANSON'S
DIES NATALIS FOR BAND

Emily Anne Spradley



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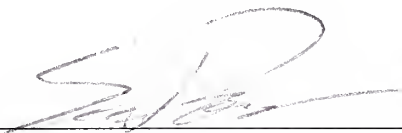
The undersigned, appointed by the Schwob School of Music at
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AN ANALYTICAL AND EDUCATIONAL SURVEY OF *DIES NATALIS* FOR BAND
BY HOWARD HANSON

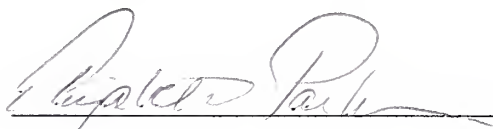
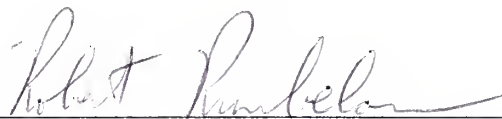
presented by Emily Anne Spradley

a candidate for the degree of Master of Music in Music Education

and hereby certify that in their opinion it is worthy of acceptance.



(Project Advisor)



Columbus State University

AN ANALYTICAL AND EDUCATIONAL SURVEY OF HOWARD HANSON'S
DIES NATALIS FOR BAND

By

Emily Anne Spradley

A MASTERS THESIS

Submitted to the Faculty
of Columbus State University
in partial fulfillment of the requirements
for the degree of Master of Music in Music Education

Columbus, Georgia

May 2010

Abstract

The purpose of this thesis is to examine Howard Hanson's composition, *Dies Natalis* for Band, from both an analytical and an educational perspective. To accomplish this objective, research on Hanson's personal and professional development as a composer, teacher, advocator, and otherwise contributor to the field of music was executed, information on and within *Dies Natalis* for Band was investigated, and suggestions were made for educational techniques to employ when teaching this composition. The author suggests that more analysis using Hanson's own theoretical system on intervallic relationships may yield additional information on his thought processes in composition. Biographical information on Howard Hanson, significance and analysis of *Dies Natalis* for Band, performance notes for the conductor, student handouts, and educational resources are provided.

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Chapter 1: Howard Hanson

Biography

Howard Harold Hanson was born on October 28, 1896 in the small Swedish-American community of Wahoo, Nebraska. His parents were second generation immigrants from Sweden. His father owned a hardware store while his mother served as a housewife. Hanson's musical studies began with his mother, Hilma, who taught him piano when he was six and encouraged his early interest in composing. Hanson began cello at the age of nine to play in a string quartet that he founded (Monroe, 1970). He would continue his studies on both piano and cello throughout his school years.

Hanson graduated from Luther College in his hometown of Wahoo in 1911 at the age of fifteen, while simultaneously enrolled in high school classes. He graduated from high school two years after his graduation from Luther College (Monroe, 1970). Hanson excelled academically and musically, graduating as valedictorian of his small high school class of thirteen while taking college-level harmony, counterpoint, piano, and cello. His primary teacher at Luther College was A. O. Petersen, whose teaching focused on the works of Grieg, Handel, and Bach (Monroe, 1970). Upon his graduation from Luther, Hanson spent a year furthering his musical training in Lincoln at the University of Nebraska School of Music.

Hanson next headed to New York to study at the Institute of Musical Art, which later became the Juilliard School of Music. Hanson was in residence there during the 1913-1914 academic year, studying piano with James Friskin and composition with Percy Goetschius. While at the Institute, Hanson decided to focus on composition, rather than

performance, as a career path. However, he continued to play and later performed on occasion as a solo pianist for his own works (Cohen, 2004).

After leaving the Institute of Musical Art, Hanson attended Northwestern University. There, he was awarded a teaching fellowship and studied composition with Peter Christian Lutkin and Arne Oldberg. While at Northwestern, Hanson studied microtonal music, experimenting by tuning two pianos a quarter-tone apart. Hanson concluded from the experiment that he preferred the chromatic scale for his primary musical palette (Cohen, 2004).

At age nineteen, after graduating from Northwestern, Hanson was hired as a theory and composition teacher at the College of the Pacific in San José, California. Three years later, he was appointed Dean of the Conservatory of Fine Arts at the college. Hanson composed throughout this period, and was invited to conduct his own pieces with major symphonies, including *Symphonic Rhapsody* with the Los Angeles Philharmonic and *Symphonic Legend* with the San Francisco Symphony (Cohen, 2004).

In 1921, Hanson was the first American to win the *Prix de Rome* for his compositions *Before the Dawn* and *The California Forest Play of 1920*. The American Academy of Rome awarded the winning composer a three-year residency. While in Rome, Hanson studied orchestration with Ottorino Respighi, who had been an orchestration student of Rimsky-Korsakov. Hanson's stay in Italy had a tremendous influence on his compositions, perhaps most notably on his 1957 *Mosaics*, based on the mosaic art of Italy (Perone, 1993). There were no planned courses of study for Hanson in Italy; he pursued his own education through Respighi and other musicians. Hanson traveled through much of Europe while overseas, including his country of ancestry,

Sweden. He visited the studio of Nadia Boulanger while in France, where he met Aaron Copland (Cohen, 2004).

Hanson returned to the United States in 1924 to conduct the premiere of his work *North and West* with the New York Philharmonic. Subsequently, he conducted the premiere of his *Nordic Symphony* with the Rochester Philharmonic. These two experiences brought Hanson to the attention of the president of the University of Rochester, Rush Rhees, and the generous patron and founder of the new Eastman School of Music, George Eastman. Rhees and Eastman saw talent, passion, and great potential for leadership in Hanson, and appointed the 27-year-old as the new director of the Eastman School of Music, a position he would hold for forty years.

As director at Eastman, Hanson broadened curriculum, improved ensembles, and attracted new faculty. Previously, American schools of music were generally structured on the European model of private studios focused only on one specialty, such as performance or composition (Cohen, 2004). Hanson essentially established the American model of music conservatory in which performance is one aspect of a broad music education program. Within the first decade of Hanson's work as director of the school, the student body diversified greatly. The number of in-state students dropped from 90 to 30 percent, and the school witnessed a substantial increase in foreign and out-of-state students (Cohen, 2004).

Hanson founded several new ensembles at the school, including the Eastman-Rochester Orchestra, consisting of the best musicians from both the Eastman and Rochester orchestras. This ensemble performed on multiple recordings, many of which were of music from the Festivals of American Music that Hanson established. Most of

the resulting recordings were with Mercury Records, though some were for Columbia Records. While Hanson was director of the School of Music, Frederick Fennell founded the Eastman Symphonic Wind Ensemble in 1952. Also, Hanson expanded Eastman's Sibley Music Library collection, making it "the largest collegiate music library for reference and research in the United States" (Cohen, 2004).

After his retirement from Eastman in 1964, Hanson remained active as a composer, educator, speaker, and conductor. He took on new large projects, such as becoming editor-in-chief at Scribner Music Library in 1965 (Cohen, 2004). He continued composing, swimming, and doing various other activities up until the summer before his death at age 84 in Rochester on February 26, 1981. His last composition published was *Nymphs and Satyr*, a ballet suite for orchestra, in 1979 (Perone, 1993).

Howard Hanson was a member of many organizations, including Music Teachers National Association (president 1930-1931), Music Educators National Conference, and National Association of Schools of Music. He also founded and served as president for the National Music Council. Hanson was known for his speeches on music advocacy and education at national conferences (Monroe, 1970).

Included among the many awards and honors Hanson received during his lifetime, he earned a Pulitzer Prize for *Symphony No. 4*, the first Ditson Conductor's Award recipient for his commitment to American music, and 36 American honorary degrees. He never pursued graduate studies, but was often called Dr. Hanson. Hanson also wrote and published a book on theory entitled *Harmonic Materials of Modern Music: Resources of the Tempered Scale* in 1960. Hanson's book anticipated contemporary set theory, though

he used different terminology and focused more on analytical relationships between intervals (Cohen, 2004).

Influences

In an interview with David Russell Williams, Hanson identified influences on his compositional style. He shared that Palestrina, whose works he studied while in Rome, “was probably the biggest single influence in my life” on “letting the lines flow through the harmonies” (Williams, 1988, p. 13). He admitted to being influenced by Grieg, urged on him by his teachers, while he counted Holst and Beethoven as influences on his composition. Hanson disclosed in the interview that he did not receive very much influence from his teachers, though he did state that he learned counterpoint from Percy Goetschius, and that Peter Christian Lutkin had an impact on his continuation of musical lines and of leading to and away from climaxes in his music (1988). Additionally, Hanson stated that he was influenced in the matter of orchestration through his study and friendship with Ottorino Respighi in Italy.

Hanson influenced many students as a composition teacher at Eastman, including Wayne Barlow, Jack Beeson, William Bergsma, David Borden, Donald O. Johnston, Ulysses S. Kay, Homer Keller, Kent Kennan, Martin Mailman, Peter Mennin, Gardner Read, H. Owen Reed, Gloria Wilson Swisher, and Robert Washburn. Three of his composition students won Pulitzer Prizes in music: Dominick Argento, John La Montaine, and Robert Ward (Cohen, 2004). Hanson’s influence extended beyond the Eastman School of Music to American composers throughout the country, especially through the promotion of American music at Eastman.

Promotion of American Music

Hanson made significant contributions to the Eastman School of Music, the wind music community, and to music education through his advocacy and promotion of American music. Principal among these contributions was the foundation of the American Composers' Concerts, Festival of American Music, and Symposia of American Music. Recordings from all three concert settings were regularly broadcasted over national public radio for years.

Hanson organized the American Composers' Concerts in 1925 as a way of discovering and fostering new composing talent and as an opportunity for American composers to hear their works performed by the Rochester Philharmonic Orchestra (Cohen, 2004). In 1936, biannual symposia were implemented as a less formal, additional setting for the reading of new American music. The fall symposium was for the reading of new music in multiple genres by composers throughout the United States. The spring symposium was available exclusively for the reading of compositions by students at Eastman.

The Festival of American Music was founded by Hanson in 1931, the tenth anniversary of the Eastman School of Music, as an annual weeklong concert series promoting both new works and previously performed works by American composers. Composers whose works were performed over the course of the festivals included Aaron Copland, Roy Harris, Ernst Bacon, Russell Bennett, Elliott Carter, Henry Cowell, Paul Creston, David Diamond, Vittorio Gianinni, Douglas Moore, Burrill Phillips, Wallingford Riegger, Lazare Saminsky, Robert Sanders, Leo Sowerby, William Grant Still, and Randall Thompson (Cohen, 2004). "Almost every well-known American

composer [has] been represented in the programs of the American Composers' Concerts and in the annual Festival of American Music" (Monroe, 1970, p. 169). Works for orchestra, chamber winds, wind ensemble, opera, ballet, and chorus were included in the series. Concerts were free to the public, and the 3,000-seat Eastman Theatre was frequently filled to capacity. Hanson directed the Festivals until 1971, continuing after his retirement from Eastman in 1964 under the newly founded Institute of American Music. Over 2,000 scores by more than 700 American composers were performed over the forty-years of festivals (Monroe, 1970).

Compositional Style

Hanson is widely regarded as a 20th century Romantic composer. This observation is quite true, for while he experimented in his early compositional years with microtonal music, Hanson directed his writing away from the more disjunct style of contemporary composers and toward a more Romantic ideal. His compositional style was “loyal to the principles of tonality and uses dissonances to build climaxes” (Hansen, 1967, p. 343). He used his own system of theory, explained in *Harmonic Materials of Modern Music: Resources of the Tempered Scale*. The central idea in the formulation of melody and harmony was intervallic relationships, that interval analysis and application could explain and organize tones. Hanson states:

“[...] there are six types of interval relationship, if we consider such relationship both “up” and “down”: the perfect fifth and its inversion, the perfect fourth; the major third and its inversion, the minor sixth; the minor third and its inversion, the major sixth; the major second and its inversion, the minor seventh; the minor second and its inversion, the major seventh; and the tritone, the augmented fourth or diminished fifth.” (Hanson, 1960, p. 27)

Projecting these intervals onto one another create scales or sonorities. The perfect fifth and minor second intervals, when projected, are the only intervals that include all twelve tones of the chromatic scale. Hanson describes in detail the relationship of intervals projected by perfect fifths. Most relevant to this study is the perfect fifth heptad:

The image shows musical notation for the Perfect fifth heptad. It consists of two staves, treble and bass clef, with a 7/4 time signature. The first measure shows a chord of F#4, C#5, G#5, D#6, A#6, E7, and B7. The second measure shows a chord of F#4, C#5, G#5, D#6, A#6, E7, and B7.

Ex. 1: Perfect fifth heptad

The melodic lines in the introduction and finale of *Dies Natalis* incorporate this perfect fifth heptad to make a seven-tone scale that could be analyzed as a major scale on the dominant, or as a scale in Lydian mode. Hanson's theory and construction of melody and harmony provide a unique way of understanding preexisting harmonies and modes. This relationship to modes is appropriate to identify, since Hanson considered himself a modal composer, which stemmed from the influence of Palestrina and his stay in Rome on his composing (Williams 1988).

Hanson was a prolific composer, teacher, and an excellent speaker that could "turn an audience to tears" about music or music education, and his compositions reflected that (Hunsberger, personal communication, April 15, 2010). Cross and Ewen (1953) describe Hanson as "essentially a Romanticist concerned primarily with divulging his emotional responses in music" (p. 349). He often used the theme and variations form and statement and answer in his writing. Slonimsky stated, "Hanson's individuality reveals itself in [...] a grandeur of symphonic design in the cyclic formation of thematic materials, and the vivacity of rhythmic patterns that naturally yield themselves to fugal developments" (as cited in Chase, 1987, p. 563). Another general characteristic that is present in many of his works is the "heartbeat", a distinctive attribute present in *Dies Natalis* (Hunsberger, personal communication, April 15, 2010).

Chapter 2: *Dies Natalis*

Dies Natalis Overview

Dies Natalis for Band was composed by Howard Hanson in 1972 and published through Carl Fischer in 1973. Occasionally, the work is referred to as *Dies Natalis II* because it is the wind band version of Hanson's 1967 *Dies Natalis* for orchestra. Carl Fischer lists the title *Dies Natalis for Band* in the published score. The Centennial Commission of Nebraska commissioned the orchestral version; the wind band version was not written on commission (Cohen, 2004).

Dies Natalis for Band is dedicated to Donald Hunsberger and the Eastman Wind Ensemble. The Eastman Wind Ensemble premiered the work under the baton of Donald Hunsberger on April 7, 1972 in the Eastman Theatre in Rochester. Hanson wrote the band version of *Dies Natalis* two to three years prior to the Eastman premiere for a commission that was not completed, and subsequently approached Dr. Hunsberger and the Eastman Wind Ensemble to premiere the work (Hunsberger, personal communication, April 15, 2010). The premiere concert was conducted as part of the 50th anniversary celebration of the Eastman School of Music, the meeting of the Eastern Division of the College Band Directors National Association, and the Third National Wind Ensemble Conference (Cipolla & Hunsberger, 1994).

The overall form of the work consists of an introduction, chorale, five variations, and a finale. The orchestral version has two additional variations. Hanson's specific reasons for excluding them in the band arrangement are unknown, though technical challenges may be the most logical explanation. Both excluded variations are impressive for strings, but may present a more difficult challenge for wind tessituras. Additionally,

four measures that are not present in the orchestral version are included in the band version of the finale. These measures emphasize harmony and add syncopated accents in the percussion by extending the phrase.

All of the variations, as well as the introduction and finale of the piece, are derived from the chorale, based on a Lutheran Christmas hymn celebrating the birth of Christ. The title, *Dies Natalis*, is Latin for “day of birth.” The Carl Fischer score quotes Hanson on the hymn tune:

“I used to sing it as a boy in the Swedish Lutheran Church of Wahoo, Nebraska. This chorale has, without a doubt, been the greatest single musical influence in my life as a composer. Traces of the chorale appear in my early orchestral work, *Lux Aeterna*, and in sections of my opera, *Merry Mount*. The chorale form has also influenced my *Chorale and Alleluia* for band and my fourth and fifth symphonies for orchestra.” (Hanson, 1973, foreword)

The chorale tune *Wie schön leuchtet der Morgenstern* by Philipp Nicolai (1556-1608) has several variations on text set to the same original chorale tune and is therefore known under multiple titles, including *All Hail to You*, *O Blessed Morn*, *How Lovely Shines the Morning Star*, and *Rejoice, Rejoice this Happy Morn*. The English adaptation of Philipp Nicolai’s original text is represented in the appendix with the traditional chorale hymn tune. The original German text and its translation are also provided in the appendix.

Instrumentation

Time of Performance: 15 minutes

C Piccolo

1st and 2nd Flutes1st and 2nd Oboes

English Horn

E-flat Clarinet

1st, 2nd, 3rd, and 4th Clarinets

Alto Clarinet

Bass Clarinet

1st and 2nd Bassoons

Contrabassoon

1st and 2nd Alto Saxophones

Tenor Saxophone

Baritone Saxophone

1st, 2nd, and 3rd Cornets1st, 2nd, and 3rd Trumpets1st, 2nd, 3rd, and 4th Horns1st, 2nd, and 3rd Trombones

Baritone (treble clef)

Baritone (bass clef)

Basses (Tubas)

Percussion:

Timpani

(1) Xylophone, Tubular Chimes

(1) Snare Drum

(1) Bass Drum

(1) Tenor Drum

(1) Cymbals

Chapter 3: Analysis of *Dies Natalis*

Introduction

The introduction of the work serves two primary purposes: to create a harmonic center and to create motion and interest by introducing melodic material. The beginning of *Dies Natalis* starts with a heartbeat: a steady pulse in the timpani, above which triadic harmonies are gradually layered. The rhythmic G pedal of the timpani establishes the root of the primary key center of the piece. Hanson has a certain affinity for the pedal in his writing: “I’ve been almost overaddicted to pedal points. I’m a pedal man and I’m inclined to sit on the pedal for a long time, sometimes, perhaps, too long” (Williams, 1988, p. 18). The solo timpani continues for eight measures using quarter notes and simple eighth note rhythms interspersed. At this point, harmonic material is introduced above the G pedal, in the chord progression G major 7 – e minor – G major 7 – C major 7. After the first cycle of progression, the seventh is dropped from the C major 7 chord. These half-note progressions are actually quoting two measures of the chorale, 45 and 46. This continues for an eight-bar phrase, changing color through instrumentation between trombones with basses and clarinets, bassoons, and horns.

Next, melodic material is introduced in four-bar phrases in the form of a perfect fifth heptad, discussed previously in the section on Hanson’s compositional style. The following example is the first setting of the melody:



In the internal structure of this melodic material section, four melodic lines appear. The first begins on the seventh (F-sharp), the second begins on the root (G), the third begins

on the secondary seventh of the dominant (C-sharp), and the fourth begins on the dominant (D). Thus, the sequencing of melody in this section is from the root to the fifth. This relationship of the fifth was favored by Hanson, as were the major second and major third (Williams 1988). Additionally, a relationship exists within the four statements of the melody. The outer melodies start on the downbeat of the first measure of the phrases, while the inner melodies start on the second beat of the first measure of the four-bar phrases. Structurally, this places the strong statements of the melody on the beginning and ending of the section, with the weaker, second-beat phrases on the inside of the section.

The pedal G and stable harmonic material is present throughout the introduction with few exceptions. In the third melodic phrase of the introduction, the pedal shifts to the fifth, D. Notably, this is the first occurrence where the G pedal changes. The harmonic progression of this phrase is: b minor – C major – b minor – A major – G major – C major – b minor – C major. The pedal returns to a G pedal for the fourth melodic segment. The fourth phrase builds in volume and in instrumentation so that all winds and timpani reach fortissimo at the last section of the introduction. This last section consists of two phrases in which the horns (plus saxophones in the first phrase) preview the upcoming melody with the first seven notes of the chorale, and the winds respond after each with the previously established harmonic progression over a G pedal. The timpani pedal is absent during the horns' statement of the chorale melody. The absence of pedal (along with the absence of harmonic accompaniment in the winds) draws attention to the bold forte horn statement of the melody.

Chorale

Hanson's implementation of and variations on the hymn *Wie schön leuchtet der Morgenstern* indicate that there is not a direct correlation to hymn text. Some notable parallels may be drawn, such as the adjectives used in the B section of the hymn to the quiet statement of Hanson's B section, or the of the definitive statement of the C section of the hymn to the equally definitive quality of Hanson's C section. However, there is no direct connection to the text. Hanson's version of the hymn has two major alterations from the original in form and melody. The original hymn is written in a traditional hymn form, with a repeated A section followed by one B and one C section. Hanson's version does not repeat the A section. The melody in the hymn begins: do – sol – mi – do. Hanson drops the first 'do' in the *Dies Natalis* chorale, so the melody begins on the strong downbeat: sol – mi – do.

The first phrase of the chorale occurs in measures 39 through 44 with brass choir extended with the low voices of bassoons and contrabassoon. Passing and neighboring tones create motion between chords in the third trumpet, third cornet, third trombone, horn, and baritone parts. The horns are given a scalar counter-melodic line that rises and falls within the context of the chorale, joined by the baritones in the second half of the phrase. The horns are marked at forte in the context of the *mezzo forte* of the brass choir and low woodwinds, highlighting the countermelody. Here is a two-line reduction of Hanson's presentation of the chorale up to the deceptive cadence in three phrases.

The image displays a piano reduction of a chorale, consisting of three systems of music. Each system is written for a grand piano, with a treble clef on the right hand and a bass clef on the left hand. The first system (measures 1-4) shows a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) begins with a measure number '5' and includes a dynamic marking 'sfz' at the bottom. The third system (measures 9-12) begins with a measure number '10'. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The second system starts with a measure number '5' and includes a dynamic marking 'sfz' at the bottom. The third system starts with a measure number '10'.

Ex. 2: Piano reduction of chorale

The second phrase begins with the two measures of chords also found in the introduction, though dynamically the second measure is less and therefore treated like an echo. The progression is the same, but the first and third chords add the ninth of the chord, so the progression is G major 9 – e minor – G major 9 – C major 7. The additions of the ninth to the chords of the progression enrich the harmonic texture. The second phrase is orchestrated in all clarinets and bassoons; baritones double the bassoon and bass clarinet line at the end of the phrase. The melody is traded between the first clarinet and third clarinet. The overall dynamic level of this section is *piano*, which combines with the light orchestration to contrast with the A and C sections. In particular, the context of the

B section emphasizes the immediate contrast in orchestration and dynamics of the C section.

The third and final phrase is anticipated at the second phrase with a *sfortzando* minor sixth chord in second bassoon, contrabassoon, baritone saxophone, basses, and timpani, one beat after the second phrase ends. All winds and timpani enter with this declarative final phrase, brass at forte and woodwinds at *fortissimo*. This compositional phrasing contributes a dramatic effect by abruptly changing orchestration and dynamics. Hanson ends the phrase with a deceptive cadence, and then extends the chorale another six measures at *subito piano*, serving as a transition into the first variation. A dominant seventh (D7) chord is sustained over a G pedal in the transition, while piccolo and first bassoon have a two-measure soli of the first six notes in the chorale, foreshadowing the first variation. The instability of the sustained dominant chord over the root indicates forthcoming harmonic development, while the introduction of soli melodies implies approaching variations on the melody.

Five Variations: Style Overview

Each variation differs greatly from the others in style. While the introduction flows freely into the chorale without changing tempo, marked at the beginning as *maestoso* at quarter note equals 72, each variation has a new tempo and text marking that alludes to the character of each respective variation. Tempo markings help indicate style, but Hanson draws particular attention to it:

“I’ve felt that music develops its own pulse and its own tempo. I am very conscious of tempo. I think that if you conduct a composition at the wrong tempo, it’s fatal, and I mean, just a fraction too fast or too slow. It has to be just right, and if it isn’t right, the whole thing loses meaning” (Williams, 1988, p. 19).

The following paragraphs are a brief overview of style; examples from each variation are located in the ensuing sections on compositional elements.

Variation I is marked *poco più mosso*, quarter note equals 96. This variation is characterized by its minor melody, flowing 3/2 time signature, and interesting harmonies including augmented and minor-major seventh chords. This variation is in a legato minor setting and moves forward at the slightly faster tempo, building intensity through harmony and then through rhythm in the “*Ancora più mosso, un poco agitato*” section. A diminution in dynamics and instrumentation concludes this variation, leading into the next variation.

Variation II is marked *molto meno mosso pesante* at quarter note equals 69. The style of this variation is heavy and definitive. This section is easily identifiable by its heavy *sforzando* whole-note melody and unison pulsing accompaniment. The variation is the most disjunct in presentation of material, due to the augmentation and orchestration of melody.

Variation III is marked *andante calmo, nel modo Gregoriano*, quarter note equals 60, and is composed in mixed meter of 2/4 and 3/8. This variation is characterized by its Gregorian chant-like solo voices that create a polyphonic setting of the melody. The use of mixed meter contributes to a calm, lilting feel of this variation. Hanson's choices in orchestration create an interesting texture as well. A shift from Aeolian mode to Phrygian mode at the end of the variation foreshadows the minor second interval prevalent in the following variation.

Variation IV, labeled *allegro feroce* at quarter note equals 152, is the most technically challenging section of the work. This variation is characterized by the emphasis on the tritone and minor second, the syncopated accents of the melody, and the continuous sixteenth-note accompaniment. The sixteenth notes create a sense of urgency that propels this variation forward.

The final variation, Variation V, is marked *larghetto semplice* at quarter note equals 60, creating stark contrast from the previous variation in tempo and style. Instrumentation and dynamics are much lighter as well. The eighth-note melody is presented in canon by solo instruments; the melody has a sense of flow proffered by the setting of this variation in simple triple meter.

Five Variations: Melodic Elements

Variation I. Each of the five variations in *Dies Natalis* are based off of melodic fragments from the first phrase of the chorale. The first variation uses the first six notes of the chorale in G-sharp minor instead of the original G major; this is an unexpected chromatic shift to minor. Horns 1 and 2 have the first direct quote from the chorale in minor in measures 61 through 62:



Ex. 3: Horns 1 & 2, measures 61-62

The melody consequently follows in Trumpets 1 and 2, and then is carried to flutes, oboes, English horn, and cornets 1 and 2, evolving harmonically as a part of the progression throughout the ensemble. However, the core melodic elements are the same: over each chord, the melodic structure is 5 – 3 – 1 – 5 – 6 – 5 (see example below).



Ex. 4: Flute, measure 63

The trumpet solo in the second measure of Variation I in measure 60 and the horns in measure 69 have a slight variation on the chorale melody. Both trumpet and horns start on the third instead of arpeggiating the root triad, giving length and emphasis to the new root for the G-sharp minor key center at measure 60 and the B-minor key center at measure 69.



Ex. 5: Trumpet solo, measure 60

The first variation is organized into three sections, all of which are closely related. The first two sections are nearly identical except for instrumentation and slight differences in rhythm and harmony. In the third section, the melody is slightly altered to become 5 – 1 – 3 – 5 – 6 – 6, takes place in F-sharp melodic minor and then A melodic minor, and is presented in two different rhythms. The first is presented in the English horn, bassoon, and French horn:



Ex. 6: Melodic rhythm, measures 78 through 81

Third and fourth clarinets, alto and bass clarinets, and baritone play a variation of the above melody, still in F-sharp melodic minor:



Ex. 7: Melodic rhythm, measures 77 through 78

Variation II. The melody in this variation incorporates the first five notes of the chorale melody as *pesante*, *sforzandi* whole notes. This occurs three times, each time with a different pedal: B, F, and then F-sharp. However, these pedals are on the fifth of

the chords that the melodies arpeggiate. The following example illustrates the first occurrence of the melody, over a B pedal.

Ex. 8: Whole-note melody, measures 92 through 97

Some parallels may be made between this progression and other sections of the piece. The first variation created a minor melody from the first five notes of the chorale. The second variation contains an original major setting of the chorale melody, but the harmonic progression is an altered version of the third, fourth, and fifth notes of the melody. The third, fourth, and fifth notes of the minor melody in the first variation have an intervallic relationship of a perfect fifth to a minor second, while the second variation intervals are a tritone to a minor second (B, F, and F-sharp). The fourth variation also utilizes this tritone relationship.

Variation III. Among all the variations, the third recalls the most melodic material from Hanson's original statement of the chorale. The entire A section, or first phrase, is played as a solo line in the oboe and then overlapped by clarinet and bassoon soli melody.

Ex. 9: Oboe solo, measures 116 through 121

This polyphonic overlapping of the melody creates simple, open harmonies to the movement, contrasting in approach from the first variation where the melody was greatly determined by the harmonic progression. Melodic lines continue to overlap within the woodwinds, baritone, and bass parts to the end of the variation. The final melodic passage in piccolo and tenor sax, followed by an echo in the first horn, ends with a half step instead of the whole step that occurs previously. This Phrygian-like quality presages the chromaticism in the following variation and adds new color to the passage.



Ex. 10: Piccolo and tenor saxophone melody, measures 135 through 140

Variation IV. This variation utilizes the shortest excerpt of melodic material of the variations. The third, fourth, and lowered fifth notes of the chorale melody are used, and occur in sequence starting on the root (C) and the tritone (F-sharp) consecutively.



Ex. 11: Trombones I and II, measure 145

Also worth mentioning in this variation is the use of involution. Hanson identifies three types of involution in his book, *Harmonic Materials of Modern Music* (1960). The type in this variation is simple involution, where certain intervals that are projected up in a chord are projected down, producing a chord that mirrors the original in intervals, but sounds different. In the fourth variation, this occurs in measures 148 and 149. The

intervallic relationship of a fifth followed by a minor second is projected down. The downward projection in measure 149 actually has been transposed up a half step due to harmonic progression, but nevertheless, it is a good example of involution.



Ex. 12: Involution of the melody, measures 148 and 149

Variation V. The fifth variation uses the first six notes of the chorale, and may be organized into three sections. In the first section, the six-note melody occurs in every measure, introduced by different instruments. The second section's melody is mostly harmony, a line creating suspensions that resolve as they move. The third section is a final return of the six-note melody in clarinets. The following is an example of the melody that is played in canon in the first and third sections of the variation:



Ex. 13: Flute solo, measure 177

Five Variations: Harmonic Elements

Variation I. The first variation yields interesting and colorful chords that contribute to harmonic development. The first of three sections in Variation I begins in G-sharp minor and evolves to C augmented major 7 and then G minor with a major 7, resolving to B minor in first inversion at the beginning of the second section. The second section works in a similar way, evolving from B minor to E-flat augmented major 7, to G dominant 7 with a lowered ninth (A-flat), and finally to G minor with major 7.

Ex. 14: Reduction of chord progressions, measures 64 through 67

Ex. 15: Reduction of chord progressions, measures 73 through 76

The third section of Variation I is in F-sharp melodic minor for four measures, A melodic minor for four measures, and then a brief progression to D minor. The variation ends in D minor with third and fourth clarinets on B above the chord, leading into the B pedal of the following variation.

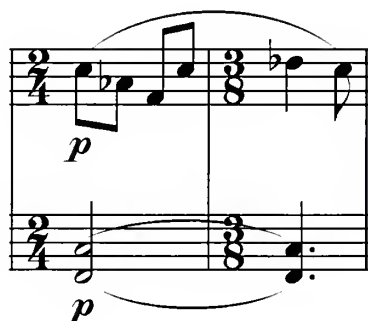
Variation II. The harmonic material is closely related to the melody, as explained in the Melodic Elements section. Octave unisons behind the melody occur on the fifth of each key center: B, F, and F-sharp. The transparent texture created in this variation does not generate a lack of interest in harmonic progression; rather, the augmentation of the melody augments the harmonic progression as well. The following examples are reductions of each occurrence of the melody.

Ex. 16: Reduction of melodic and harmonic presentation in measures 92-97

Ex. 17: Reduction of melodic and harmonic presentation in measures 99-104

Ex. 18: Reduction of melodic and harmonic presentation in measures 106-111

Variation III. As discussed previously, overlapping melodic lines create the harmony in the third variation. This variation is stylistically similar to a Gregorian chant. The key center for this variation is A melodic minor, and the final melodic statement changes to F minor. As in the second variation, the absence of complex harmonies produces a unique polyphonic effect. While the melodic lines often sustain a final pitch, the only instruments that enter purely as harmonic support enter at the change in harmony: the final melodic statement in F minor. Trombones play a sustained F and C, establishing the new key center.



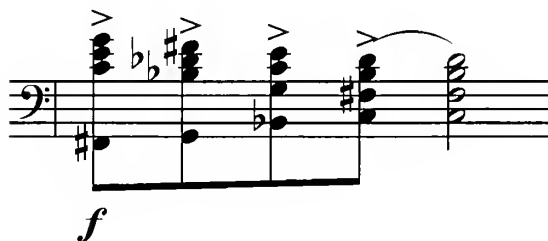
Ex. 19: Measures 135-136

Variation IV. Much of the melodic and harmonic material of this variation is a chromatic variation on three notes taken from the original chorale (the root, fifth, and minor sixth, respectively). In this example, the chorale melody (projecting up by a fifth then a minor second) is projected down –though not involuted –and the third is added within the fifth interval.



Ex. 20: Xylophone, measure 167

The tritone is an essential element to this variation. As seen in a previous example, melodic material is built on the root and tritone chords. The following progression illustrates another way of how the tritone is integral to the harmonic progression of this variation:



Ex. 21: Composite basses and trombone parts, measure 151

The above progression is used throughout the variation. Most of the chords behind the melodic lines are major triads built over a minor second up or down from the root of the chord. Additionally, the accompanying sixteenth notes in this passage are based on the fifth and lowered sixth of the chorale melody used in this variation, which adds chromatic elements.

Variation V. The harmonic texture of the last variation is simple and direct. The first of the three sections within the variation is eight bars long and organized harmonically in two-measure segments. A new chord may be found in each measure, a major or a minor triad. A two-bar segment has a starting chord moving a third down to another chord. Every other measure, the progression (not always major to minor or vice-versa) is a half step lower. The resulting progression is e minor – C major, F major – D minor, F-sharp minor – D major, and G major – e minor.



Ex. 22: Low reeds harmonic progression, measures 173-180

The next section begins in e minor with an F-sharp that resolves to an E on the next chord, e minor 7. The remainder of this section is treated in the same manner, with suspensions resolving into chords. The final section concludes with an e minor chord with an F-sharp in the first clarinet.

Variation III. 2/4 and 3/8 time signature changes and a nearly constant eighth note provide a basis of rhythm in the third variation. Unique to this variation, the 2/4 and 3/8 time changes afford the soloists a sense of rhythmic freedom, though the beat remains constant. This freedom is partially the cause of the chant-like quality of this particular variation.



Ex. 25: Oboe solo, measures 116 through 121

Variation IV. The melodic rhythm in the fourth variation is a simple eight-eight-half note progression, and the accompaniment rhythm that drives this variation is a stream of sixteenth notes in the woodwinds with emphasis on the downbeats. Also in this variation is a syncopated rhythm that occurs in measures 153 and 161 as part of the melody.



Ex. 26: Syncopated melody, measures 153 through 161

Variation V. The fifth variation is in 3/4 and almost always has a constant eighth note (though in the middle, the predominant rhythm is a half note followed by two eighths). The consistent rhythm creates a pulse that characterizes the flowing quality of the variation.

Five Variations: Dynamics and Orchestration

Variation I. This variation begins at piano with clarinets and low reeds as accompaniment, above which the flute, oboe, English horn, trumpet, cornet, and French horn solo. As the harmonic texture thickens and the dynamic rises, the orchestration thickens as well. There is a *subito piano* at the second section of the first variation, after which a similar evolution occurs. At the arrival of the third section, the dynamic level is not lowered, but remains *forte*, highlighting the energy of the passage until it reduces to clarinets and bassoons at the end of the variation.

Variation II. Dynamics and orchestration are the core elements to this variation. The second variation dynamics consist of *sforzandi* melody and *forti* accompaniment, diminishing to *pianissimo* at the very end of the variation. The accompaniment orchestration is primarily played by the woodwinds minus bassoons and saxophones, with the addition of cornets toward the end of the variation, though slight alterations in orchestration maintain originality and interest. Octave displacement and orchestration in the brass, saxophones, and bassoons create the unique sounds and texture of this variation.

Variation III. The entire third variation is composed at the *piano* dynamic, and as discussed previously, contains multiple solo passages. Featured instruments include oboe, clarinets, bassoon, flute, baritone, basses, tenor saxophone, and piccolo. This distinctive selection of soli instruments in canon from high to low voices in the ensemble create the diversity of high to low voices and polyphonic texture of a Gregorian chant. One

interesting choice Hanson makes is the pairing of tenor saxophone and piccolo as the final melodic instrumentation of the variation.

Variation IV. The fourth variation, *allegro feroce*, takes place at *fortissimo* with occasional *sforzandi* and *forti*. Orchestration is divided between sixteenth-note passages primarily in the woodwinds, brass melody, and occasional whole-note or half-note lines with chromaticism. Dynamics and orchestration are consistent throughout the variation. Chords and instrumentation are balanced as well. This consistency, along with tempo, creates the driving energy behind the variation.

Variation V. The entire fifth variation is presented in the *piano* dynamic, fading to *pianissimo*. The first section is orchestrated in the woodwinds, with melody presented first in clarinets, then flutes, and finally oboe. The second section adds trombones, baritone, basses, bassoons, flutes, piccolo, and horns to the orchestration with moving suspensions in the first bassoon and the baritone. The third section concludes with melody in the clarinets. Overall, orchestration and dynamics are light in contrast to the previous variation.

Finale

The Finale to *Dies Natalis* displays similarities to the beginning of the work, both the introduction and chorale. It begins with a single bar of timpani on E, commencing next with half-note chords in the same style as the introduction. However, these chords possess altered harmonies over an E pedal: B-flat augmented to A-flat augmented, then f minor to G-flat major. The chords begin in the bass clarinets and bassoons and are taken over by the oboes and English horn. These uncommon harmonies placed in the double reeds create an interesting texture. As other instruments are added, they crescendo to *sforzandi* chords, and eventually build to a full ensemble forte with accented half notes. This 8-measure section is reminiscent of chiming bells with descending, arpeggiated, G major seventh half-note chords. Open scoring of these chords is reminiscent of Hanson's emphasis on perfect fifths.

The last four measures of this section are the four measures added by Hanson, not present in the orchestra version of *Dies Natalis*. The four bars continue with descending, arpeggiated G major seventh chords, but add chimes on all four beats of each measure and add syncopation on beats two and four by clarinets, cornets, and third and fourth horns. Secondary to the strong beat open harmonies during these four measures are the syncopated accents in percussion, occurring every three beats.

The next section is the return of the melodic material in four-bar phrases from the introduction, built on the perfect fifth heptad (resembling A Lydian mode). The rhythm is slightly different than before, as is the melody itself.



Ex. 27: Melody in all clarinets with baritone, measures 216 through 219

The pedal is present throughout the finale except in the chorale statements, which begin in measure 240. These are presented by the bassoons, contrabassoon, trumpets, horns, trombones, and basses in one-bar segments, separated by two-measure interjections of secondary melody and harmonic accompaniment. All instruments return for the C section of the chorale with the *sforzando*, minor chord.

The final section of the finale is *maestoso*, the triumphant return to G major. As seen earlier in the finale, *sforzandi* occur on the offbeats of chords, bringing a declarative finality to the piece. The last three chords are all G major without added color tones, bringing tonal emphasis to the end of the piece. The work concludes with a dramatic *fortepiano* crescendo.

Chapter 4: Teacher's Guide

Chapter 4: Teacher's Guide

Performance Notes

Dies Natalis for Band presents several considerations for performance. Overall focus on intonation, balance, and dynamics is critical. Exceptional learning opportunities reside in the work's variations for developing aural memory, solo playing, and a big-picture approach to the music.

The introduction is not technically difficult as the challenge for students lies in intonation, balance, note length, and dynamics. Perhaps the most challenging aspect of the introduction is the gradual crescendo to rehearsal mark 4. Students may play dynamics as marked, but should remember their role within the overall work. Dynamics are well orchestrated and written with a specific balance in mind, so it is essential to strive for this balance in performance.

Since the introduction establishes a harmonic backdrop for the chorale, intonation and note length are also imperative to performance. Holding notes for their full value will ensure continuation of phrasing and help to accomplish balance and the gradual crescendo. Students should become familiar with the major-seventh sound quality existing in the introductory harmony and the dissonance of the raised fourth in the melody introduced at rehearsal mark 2.

The chorale is crucial to students' understanding of Hanson's composition. A firm knowledge of the chorale melody is necessary to understand the melodic development in each variation. The initial presentation of the chorale at rehearsal 5 and melodic fragments at rehearsal 4 are not challenging technically, but do require proper balance in dynamics and instrumentation.

The first variation has a small number of challenges for the performers: correct entrances of overlapping soli melodies (found in sections at rehearsal marks 8 and 9), augmented and minor major seventh chords (at four measures before rehearsal marks 9 and 10), and short technical passages in A melodic minor for clarinets, bass clarinet, flute, and piccolo (starting at rehearsal mark 10). Students may not be accustomed to playing and hearing these harmonic qualities in a band ensemble setting; it is important to acclimate their listening to these qualities for intonation and general awareness.

The second variation presents a unique challenge for aural memory in the *sforzando* whole-note melody. Since the melody is presented in whole notes and the whole notes are orchestrated for different instruments with octave displacement, it is important to identify the melody to the students for their understanding and focus. Additionally, tuning the unisons and octaves in both melody and accompaniment should be a priority; *sforzandi* should be loud but controlled.

The third variation contains solos for flute, oboe, clarinet, bassoon, and French horn; soloistic passages may be found throughout the variation. The sparse, revealing texture of this variation, the overall *piano* dynamic, and the time signature changes can provide a challenge for students to count and enter correctly and to play confidently. Both conflicts may be abated through clear direction and conducting, though students should still be held accountable for concentration.

The fourth variation is the most technically challenging for individual accuracy and ensemble precision. Individual preparation is especially important so that students may focus on their role in the written orchestration.

The fifth variation imparts a similar challenge to the third variation in staggered solo entrances with the addition of sustained harmony at an overall *piano* dynamic. The contrast of light texture to the heavy orchestration of the fourth variation is obvious; however, students' focus should be on intonation and blending.

The finale requires focus on the following areas: balance, intonation, dynamics, the treatment of accents, and the treatment of *sforzandi*. The teacher must make musical decisions on how to treat accents and *sforzandi* in performance. As in the introduction, a gradual crescendo requires a "big picture" approach. The finale is not individually technically challenging per se; it necessitates excellent ensemble playing.

Consideration of the performance notes above should provide a clearer understanding of where to focus student learning when learning *Dies Natalis* for Band.

Sequence for Learning

Prerequisites: Students should already be able to play the range of their instrument as needed in this piece. Students should also have a good tone on their instrument and be able to make tuning adjustments before and during the rehearsal.

The rehearsal sequence below serves as a general unit plan. Lesson topics may span several rehearsals for completion and student achievement.

- 1) The rehearsal cycle should begin with an initial reading of the piece. Students may listen once to a recording of the piece before playing to obtain an aural image.
- 2) The theme and variations form of the work should be introduced, with emphasis on the Lutheran chorale theme. All students should be able to sing the chorale melody so as to understand and internalize the melodic material developed throughout the piece.
- 3) Subsequent rehearsals may be organized by individual sections of the work with attention to note and rhythmic accuracy, intonation, and phrasing. The melody and tonality of the chorale should continue to be emphasized so that the contrast of the variations is more apparent. As each variation is rehearsed, this connection to the theme should be reinforced.
- 4) The relationship of each variation's melodic material to the original chorale melody should be introduced. Musical terms should be explained as they influence the style of each variation.
- 5) Important harmonies should be discussed, including melodic minor and major seventh, augmented, and major minor seventh chords.
- 6) Students should compose a variation on the chorale based on the previous discussions of melodic and harmonic material.
- 7) Rehearsals toward the end of the sequence should return to a contextualization, focusing on conveying style and musicality.
- 8) Following the performance and or conclusion of the rehearsal sequence, students should reflect on their musical experience by evaluating the group performance, based on the specific and general knowledge they gained during the learning sequence.

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

National Standards retrieved from:

National Standards for Music Education. Retrieved April 2, 2010, from <http://www.menc.org>

Objectives

- Students will perform their parts accurately with musical awareness and focus as demonstrated by individual performance evaluations.
- Students will be able to sing the chorale melody as demonstrated by their active participation in large group, small group, and individual sessions.
- Students will demonstrate an understanding of variations based on a theme by composing their own variations on the chorale theme.
- Students will be able to define all musical terms in *Dies Natalis* for Band.
- Students will compose a variation on the chorale melody.
- Students will reflectively evaluate ensemble performance.

Lesson I

Objective:

- Students will perform their parts accurately with musical awareness and focus as demonstrated by individual performance evaluations.
- Students will reflectively self-evaluate and evaluate their peers' performance.

Standard:

- Performing on instruments, alone and with others, a varied repertoire of music.
- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

Individual musical development through performance is a core concept of a music performance program. Students should be held accountable for learning their parts by implementing the use of individual playing tests. The instructor may decide when to test students in the rehearsal sequence, but it is important to set a standard of performance early and to give students the opportunity to retest to encourage student progress. An additional option would be to require a retest near the end of the rehearsal sequence to demonstrate improvement of musicianship. The teacher may use the evaluation rubric on the following page to evaluate individual students' performance. Students should also use the rubric to evaluate their own performance and the performance of their peers as an in-class activity.

Listed below are suggested excerpts for practice and testing:

Piccolo: m. 57-59, m. 83-86, m. 135-140, m. 164-169, m. 228-232

Flute: m. 83-86, m. 164-169, m. 177-181 (solo), m. 228-232

Oboe: m. 116-121 (solo), m. 152-154, m. 166-169, m. 178-181 (solo), m. 196-201

English Horn: m. 25-28, m. 78-81, m. 155-168, m. 196-201

E-flat Clarinet: m. 143-155, m. 165-169

B-flat Clarinet: m. 77-90, m. 121-127 (solo), m. 142-155, m. 165-171, m. 173-193

Bass Clarinet: m. 45-50, m. 77-86, m. 127-133, m. 142-155, m. 165-171

Bassoon: m. 45-50, m. 121-127 (solo), m. 129-135, m. 195-196

Contrabassoon: m. 129-135, m. 163-168, m. 195-196

Alto Saxophone: m. 151-168, m. 202-208

Tenor Saxophone: m. 135-140, m. 151-168, m. 202-208

Baritone Saxophone: m. 151-168, m. 202-208

Trumpet: m. 147-168, m. 208-215, m. 228-254

Cornet: m. 148-168, m. 208-215, m. 228-254

French Horn: m. 33-46, m. 61-63, m. 148-150, m. 163-168, m. 243-257

Trombone: m. 70-72 (1st), m. 143-146, m. 163-171, m. 240-254

Baritone: m. 70-72, m. 77-81, m. 127-133, m. 181-185, m. 232-240

Basses: m. 129-135, m. 151-154, m. 163-171, m. 240-253

Timpani: m. 73-77, m. 151-155, m. 159-161

Xylophone: m. 151-155, m. 167-169

Chimes: m. 208-215

All drums with timpani: m. 91-111

Bass Drum and Cymbals: m. 212-215

Evaluation Rubric

Student Name: _____

Instrument: _____

Date: _____

Playing Elements	___ out of /Points
Accuracy of notes	/20
-Correct fingering	
-Correct partials	
Accuracy of rhythm	/20
-Including tempo	
Intonation/ Pitch	/20
Phrasing	/20
-Appropriate use of breath	
-Includes dynamic contrast	
Other elements:	/20
-Exhibits good posture and embouchure	
-Preparation (warmed up, working reed, etc.)	
Total:	/100

Additional comments may be written on the reverse of this form.

Lesson II

Objective:

- Students will be able to sing the chorale melody as demonstrated by their active participation in large group, small group, and individual sessions.

Standards:

- Singing, alone and with others, a varied repertoire of music.
- Understanding music in relation to history and culture.

The teacher should facilitate a discussion about the chorale *Wie schön leuchtet der Morgenstern* and its significance to *Dies Natalis* for Band. The teacher should have a thorough understanding of general chorale form and historical background of chorales. A copy of this hymn and its modified version for the piece are located in the student packet. Students should be able to internalize and sing the chorale melody to demonstrate an understanding of the theme and to understand the variations of the melody.

Learning sequence:

- History and significance of the hymn should be discussed. Are students familiar with this hymn? Are they familiar with hymn form?
- A brief explanation of hymn text should occur. There are several text settings to this hymn, and it is uncertain which one Hanson was most familiar with. The original German text and translation and a setting of this translation may be found in Appendices D and E.
- The hymn melody and Hanson's version of the chorale melody should be demonstrated for the students by playing or singing.
- Students should play the melody together on their instruments using the handout in the student packet.
- Students should sing the melody together. Singing the chorale melody is imperative for students to internalize the theme and to thoroughly understand it. Learning to sing the chorale may be done one phrase at a time; it may be helpful to alternate playing and singing phrases. The teacher may choose for students to use solfège, numbers, note names, or lyrics for vocalization.
- Once students are comfortable singing the melody, have them sing the melody in small groups by instrument section.
- The teacher may choose to listen to students sing the melody in smaller settings outside of class time to ensure aural memory.

Dies Natalis Chorale Melody



Score to Transpositions of *Dies Natalis* Chorale Melody

C concert instruments

B \flat inst

E \flat inst

F inst

C inst

C inst

B \flat inst

E \flat inst

F inst

C inst

Lesson III

Objective:

- Students will be able to define all musical terms in *Dies Natalis* for Band.

Standards:

- Reading and notating music.
- Evaluating music and music performances.

While students are developing their kinesthetic playing knowledge, it is important that they also learn the musical terminology within their repertoire for informed performance and interpretation. This information may be presented to students as (1) a lecture-discussion, (2) individual homework, or (3) in-class small group work. In-class small group work is recommended because it is more effective for student learning. Most of the terms may be found in music dictionaries, but some of the less common terms may need Italian translation. If students work individually or in groups to define the terms, the teacher should review the material to make sure students have the correct definitions. Additionally, the relevance of musical terms should be reinforced through use in rehearsal.

Musical Terms for *Dies Natalis*Name: Teacher Copy

Date: _____

1. *agitato* – (Italian) agitated; roused, excited, or irritated
2. *allegro* – (Italian) fast; merry or lively
3. *ancora più mosso* – (Italian) still more movement
4. *andante* – (Italian) moderately slow
5. *calmo* – (Italian) calm; tranquil, quiet, or peaceful
6. *crescendo* – (Italian) growing or increasing in volume
7. *feroce* – (Italian) fierce; ferocious or wild
8. *fortepiano (fp)* – (Italian) loud followed immediately by soft
9. *larghetto* – (Italian) a slow tempo, faster than *largo* and perhaps equal to *andante*
10. *maestoso* – (Italian) majestic
11. *meno* – (Italian) less
12. *molto* – (Italian) very
13. *molto meno mosso* – (Italian) much slower
14. *mosso* – (Italian) moved; agitated

15. *nel modo Gregoriano* – (Italian) in a Gregorian manner
16. *pesante* – (Italian) weighty; with emphasis
17. *più* – (Italian) more
18. *poco a poco crescendo* – (Italian) growing little by little; gradually louder
19. *ritardando* (*rit.*, *ritard*) – (Italian) slowing down gradually
20. *semplice* – (Italian) simple; without ornament
21. *sforzato* (*sfz*) – (Italian) forced or accented and loud; can be interchangeable with the term *sforzando*
22. *solì* – (Italian) plural of solo; often one part of a section in an ensemble is featured
23. *subito* – (Italian) suddenly; quickly
24. *tempo di cominciando* – (Italian) the starting tempo (*A tempo*)

Musical definitions from:

Randel, D. M. (Ed.). (2003). *The Harvard dictionary of music* (4th ed.). Cambridge, MA: The Belknap Press of Harvard University Press.

Lesson IV

Objectives:

- Students will compose a variation on the chorale melody.
- Students will demonstrate an understanding of variations based on a theme by composing their own variations on the chorale theme.

Standards:

- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Reading and notating music.

Once students have learned the chorale melody, they should learn how each individual variation correlates to the theme. Comparison of variation melodies to the chorale melody, key centers, natural and harmonic minor, unusual harmonies, rhythm, time signatures, and tempo differences among variations should be addressed during the rehearsal process. Students should be given the opportunity to apply this knowledge and their individual musical creativity to compose a variation on the chorale. The teacher should consider a flexible grading system for this activity, perhaps solely based on students' participation and completion of the activity since this is an exercise in creativity and is therefore more subjective. If eight measures of original composition proves too challenging for students, the activity may be changed to a four-measure composition that continues from the first section of the chorale melody.

As a follow-up activity, students should share their compositions by performing each other's variations. This may be done by singing or playing. The teacher may distribute students' variations, or students may choose a partner with whom to exchange compositions. After this activity, students can provide written or aural feedback to each other concerning their compositions. The teacher may choose to reserve collecting and grading compositions until after students receive feedback from their peers and have a chance to revise their variations if necessary.

Composition Assignment

Student name: _____ Date: _____

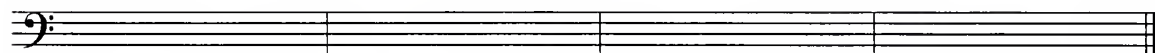
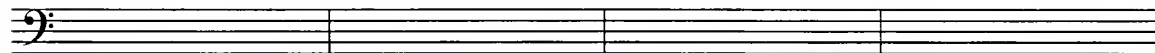
Using the A section of the Dies Natalis chorale melody listed below, write your own variation of the chorale. You can use the original key and time signature or change them if you wish.



Composition Assignment

Student name: _____ Date: _____

Using the A section of the Dies Natalis chorale melody listed below, write your own variation of the chorale. You can use the original key and time signature or change them if you wish.



Lesson V

Objective:

- Students will reflectively evaluate ensemble performance.

Standards:

- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

After the performance of *Dies Natalis*, students should reflect on their musical experience from rehearsals and from the concert. Students should listen to a recording of their performance and evaluate the piece individually. Once they have completed their evaluations, they may hand them in for a grade or add them to a music portfolio. A group discussion of the performance and any other aspects of the rotation should immediately follow. The provided evaluation sheet lists the elements found on the Large Group Performance Evaluation adjudicator sheet.

Evaluation Sheet

Name: _____

Date: _____

Title of piece for evaluation: _____

Write comments under each category. Rate each area from 1(Poor) to 5(Excellent) by circling the most appropriate number.

	Poor				Excellent
TONE (beauty, blend, control)	1	2	3	4	5
INTONATION (chords, melodic line, tutti)	1	2	3	4	5
TECHNIQUE (articulation, precision, rhythm)	1	2	3	4	5
BALANCE (ensemble, sectional)	1	2	3	4	5
INTERPRETATION (phrasing, style, tempo)	1	2	3	4	5
MUSICAL EFFECT (artistry, fluency)	1	2	3	4	5

Other Factors:

Chapter 5: Student's Guide

Chapter 5: Student's Guide

Student Packet

Dies Natalis for Band by Howard Hanson

Composer Biography. Howard Hanson (1896-1981) was a 20th-century American composer, teacher, and advocate for music education. He was born in Wahoo, Nebraska and studied cello and piano from a young age. In fact, Hanson did many things at a young age, including graduating from college, studying at the Institute of Musical Art (now Juilliard) and Northwestern, and then starting a job as a college professor at age nineteen. Hanson became director of the Eastman School of Music at age twenty-seven, a post he would hold for forty years. He has made enormous contributions to the field of music education and the promotion of American music.

Dies Natalis for Band. Hanson composed *Dies Natalis* in 1972 for band, dedicating the work to Donald Hunsberger and the Eastman Wind Ensemble. In 1967, Hanson had composed *Dies Natalis* for orchestra on commission. The band version was performed at the 50th anniversary of the Eastman School of Music on April 7, 1972. The piece is in a theme and variation form, with an introduction, chorale theme, five variations, and finale. The chorale theme is from *Wie schön leuchtet der Morgenstern*, a Lutheran Christmas hymn. Hanson states the following about the hymn: "I used to sing it as a boy in the Swedish Lutheran Church of Wahoo, Nebraska. This chorale has, without a doubt, been the greatest single musical influence in my life as a composer." The title of the piece, *Dies Natalis*, is Latin for "day of birth".

Chorale Theme. Wie schön leuchtet der Morgenstern is not just any hymn – it is commonly considered by organists as the “queen” of Lutheran hymns, as *A Mighty Fortress is Our God* is considered the “king” of Lutheran hymns. As a performer, it is important to understand the significance of this hymn on the composition of *Dies Natalis*. Compare the original hymn melody with the *Dies Natalis* chorale melody below:

Wie schön leuchtet der Morgenstern Melody

The musical notation for the original hymn melody is presented in three staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a treble clef. The first staff contains measures 1 through 9. The second staff, starting with a measure rest, contains measures 10 through 19. The third staff, starting with a measure rest, contains measures 20 through 28. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and features several long, sweeping slurs that encompass multiple measures.

Dies Natalis Chorale Melody

The musical notation for the *Dies Natalis* chorale melody is presented in two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a treble clef. The first staff contains measures 1 through 6. The second staff, starting with a measure rest, contains measures 7 through 14. The melody is characterized by a series of quarter and eighth notes, often beamed together, and features several long, sweeping slurs that encompass multiple measures.

Hanson's use of the chorale almost exactly quotes the original chorale melody. There are two significant changes that Hanson makes for *Dies Natalis*. Firstly, the anacrusis is discarded so that the first note begins on the strongest beat of the measure. Secondly, the form has been altered from the original A-A-B-C hymn form so that the A section does not repeat. It is also interesting to note the changes Hanson makes by shortening phrases and the note length at the end of phrases.

Theme and Variations in Dies Natalis for Band. The chorale serves as a theme in *Dies Natalis* from which variations are made. Most of the variations only use a short fragment from the chorale melody. A composer can use a theme and variations form to explore different musical possibilities based on the same original material. Changes in melody, harmony, rhythm, dynamics, and other elements from the original theme may occur during variations. Here are some examples of the chorale melody altered in the variations.

First variation:

The first variation consists of three staves of music. The first staff is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody begins on the first beat of the measure. The second staff continues the melody in 3/4 time, also starting on the first beat. The third staff continues the melody in 3/4 time, featuring a triplet of eighth notes marked with a '3' below the staff.

Second variation:



Third variation:



Fourth variation:



Fifth variation:



Dies Natalis Chorale Melody

Concert pitch, treble clef:

Two staves of musical notation in treble clef, 4/4 time, key of D major. The first staff contains the main melody with various phrasings and slurs. The second staff continues the melody, ending with a double bar line.

B \flat instruments:

Two staves of musical notation in treble clef, 4/4 time, key of C major. The melody is transposed down from the concert pitch version. The first staff contains the main melody with various phrasings and slurs. The second staff continues the melody, ending with a double bar line.

E \flat instruments:

Two staves of musical notation in treble clef, 4/4 time, key of B major. The melody is transposed down from the concert pitch version. The first staff contains the main melody with various phrasings and slurs. The second staff continues the melody, ending with a double bar line.

F instruments:

Two staves of musical notation in treble clef, 4/4 time, key of D major. The melody is transposed up from the concert pitch version. The first staff contains the main melody with various phrasings and slurs. The second staff continues the melody, ending with a double bar line.

Concert pitch, bass clef:

Two staves of musical notation in bass clef, 4/4 time, key of D major. The melody is written in the bass clef. The first staff contains the main melody with various phrasings and slurs. The second staff continues the melody, ending with a double bar line.

Wie schön leuchtet der Morgenstern: How Beautifully Shines the Morning Star

Original Text by Philipp Nicolai (1556-1608)

First verse of hymn in German:

Wie schön leuchtet der Morgenstern
 Voll Gnad' und Wahrheit von dem Herrn,
 Die süße Wurzel Jesse!
 Du Sohn David zus Jakobs Stamm,
 Mein König und mein Bräutigam,
 Hast mir mein Herz besessen,
 Lieblich, freundlich,
 Schön und herrlich, groß und ehrlich,
 Reich von Gaben,
 Hoch und sehr prächtig erhaben!

First verse of hymn translated into English:

*How beautifully shines the morning star
 full of grace and truth from the Lord,
 the sweet root of Jesse!
 You son of David from the line of Jacob,
 my king and my bridegroom,
 have taken possession of my heart,
 [you who are] lovely, friendly,
 beautiful and glorious, great and honorable,
 rich in gifts,
 lofty and exalted in splendor!*

O Morning Star, How Fair and Bright

Philipp Nicolai, 1599

O Morn - ing Star, how fair and bright! You shine with God's own truth and

6 light, A - glow with grace and mer - cy! Of Ja - cob's race King Da-vid'son,

Our Lord and mas - ter, You have won Our hearts to serve You on - ly!

Low - ly, ho - ly! Great and glo - rious, All vic - to - rious, Rich in bless - ing!

25 Rule and might o'er all pos - sess - ing!

Graph of Howard Hanson's *Dies Natalis* for Band

Introduction, *Maestoso* (quarter = 72)

Timpani solo 4 (G pedal)	Sustained chords GM7-em-G-CM7	Perfect fifth heptad melody over continued harmony	Chorale melody Continued harmony
4 <i>piano</i> Measures: 1-8	<i>piano</i> 9-16	<i>p</i> → <i>mf</i> → <i>f</i> <i>crescendo</i> 17-32	<i>ff</i> melody, <i>f</i> harmony 33-38

Chorale

Brass chorale A Horns: counter-melody	WW B Lighter texture	Full C Ensemble	Deceptive cadence Extension of phrase
<i>mf</i> , horns <i>f</i> 39-44	<i>p</i> → <i>pp</i> → <i>p</i> 45-50	<i>sfz</i> , <i>ff</i> 50-52	<i>piano</i> 53-58

Variation I, *Poco più mosso* (quarter = 96)

Minor melody; augmented and Quarter-note pulse;	minor-major 7 th chords 4/4 and 3/2	<i>Ancora più mosso</i> , <i>un poco agitato</i> 4 rhythmic devel. on melody
<i>p</i> → <i>mp</i> → <i>mf</i> 59-67	<i>sub. p</i> → <i>mp</i> → <i>mf</i> 68-76	4 <i>mf</i> → <i>f</i> → <i>p</i> 77-90

Variation II, *Molto meno mosso pesante* (quarter = 69)

Whole-note augmented melody 3 times in brass and low reeds; quarter-note pulse on <i>sol</i> 1 st time: E major (Q on B)	2 nd : B-flat M (Q on F)	3 rd : F-sharp minor, inverted, <i>dim.</i>
<i>forte</i> , <i>sfz</i> , and <i>sffz</i> 91-97	<i>forte</i> , <i>sfz</i> , <i>sffz</i> 98-105	<i>forte</i> , <i>sfz</i> , and <i>sffz</i> → <i>pp</i> 106-115

Variation III, *Andante calmo*, *nel modo Gregoriano* (quarter = 60)

Variation IV, *Allegro feroce* (quarter = 152)

Solo melodies overlap in 2/4 and 3/8 Shift in harmony from a minor to f minor	WW & Xylo 16 th s; brass & timp 8 th note melody 4 minor second and tritone prevalent
<i>piano</i> 116-141	4 <i>fortissimo</i> 142-172

Variation V, *Larghetto semplice* (quarter = 60)

Solo WWs in canon 3 Harmony in low reeds	Melody: Bsn, Bar, Hn, Fl, Pic over sustained harmony	Melody in clarinets over e minor
4 <i>piano</i> 173-180	<i>piano</i> 181-189	<i>piano</i> , <i>decrescendo</i> → <i>pp</i> 189-193

Finale, *Maestoso*, *Tempo di cominciando* (quarter = 72)

Half-note harmonies 4 over a timpani pedal	Arpeggiated GM7 Syncopated accents	Perfect fifth heptad melody → add full over continued harmony chorale
4 <i>p</i> → <i>mp</i> → <i>mf</i> → 194-207	<i>forte</i> 208-215	<i>mf</i> → <i>f</i> 216-239 240-253

Maestoso

3 First phrase of chorale → chords → return to G major
2 <i>forte</i> → <i>ff</i> and <i>sffz</i> ; <i>fp crescendo</i> 254-265



(Butterworth, 1998)

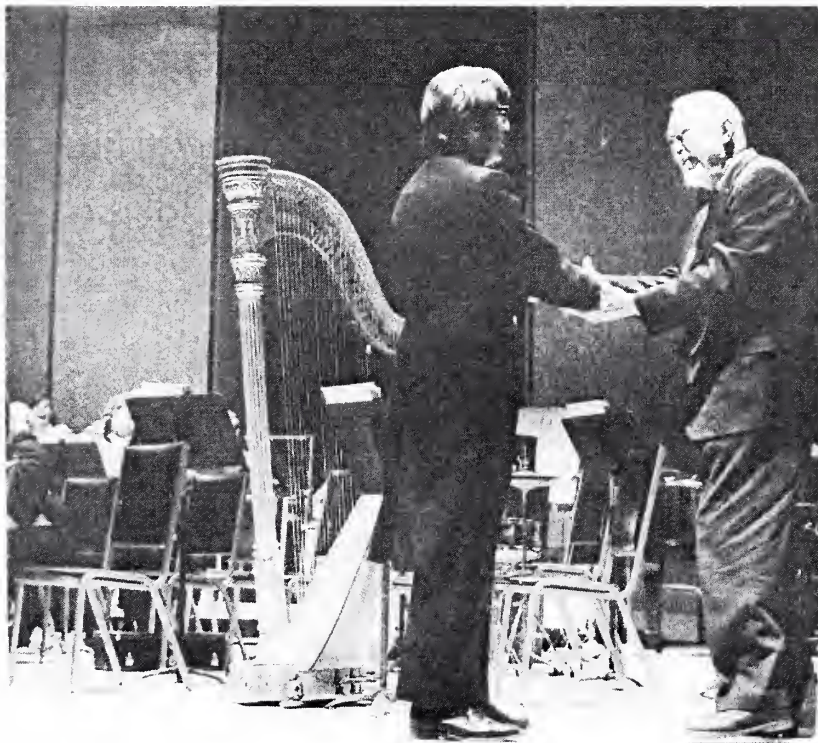


Plate 9: 1972 Dr. Howard Hanson greeting Donald Hunsberger following the premiere performance of *Dies Natalis* by FWE.

(Cipolla & Hunsberger, 1994)

Student Handouts

Musical Terms for Dies Natalis

Name: _____

Date: _____

1. *agitato* –2. *allegro* –3. *ancora più mosso* –4. *andante* –5. *calmo* –6. *crescendo* –7. *feroce* –8. *fortepiano (fp)* –9. *larghetto* –10. *maestoso* –11. *meno* –12. *molto* –13. *molto meno mosso* –

14. *mosso* –

15. *nel modo Gregoriano* –

16. *pesante* –

17. *più* –

18. *poco a poco crescendo* –

19. *ritardando (rit., ritard)* –

20. *semplice* –

21. *sforzato (sfz)* –

22. *solì* –

23. *subito* –

24. *tempo di cominciando* –

Composition Assignment

Student name: _____ Date: _____

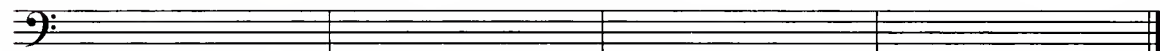
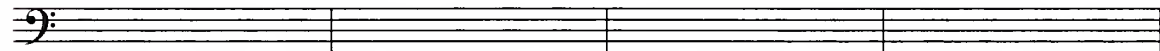
Using the A section of the Dies Natalis chorale melody listed below, write your own variation of the chorale. You can use the original key and time signature or change them if you wish.



Composition Assignment

Student name: _____ Date: _____

Using the A section of the Dies Natalis chorale melody listed below, write your own variation of the chorale. You can use the original key and time signature or change them if you wish.



Evaluation Rubric

Your Name: _____

Your Instrument: _____

Date: _____

For peer evaluations:

Name of student being evaluated: _____

Their instrument: _____

Playing Elements _____ out of /Points

Accuracy of notes /20

-Correct fingering

-Correct partials

Accuracy of rhythm /20

-Including tempo

Intonation/ Pitch /20

Phrasing /20

-Appropriate use of breath

-Includes dynamic contrast

Other elements: /20

-Exhibits good posture and embouchure

-Preparation (warmed up, working reed, etc.)

Total: /100

Additional comments may be written on the reverse of this form.

Evaluation Sheet for Group Performances

Name: _____

Date: _____

Title of piece for evaluation: _____

Write comments under each category. Rate each area from 1(Poor) to 5(Excellent) by circling the most appropriate number.

	Poor				Excellent
	1	2	3	4	5
TONE (beauty, blend, control)	1	2	3	4	5
INTONATION (chords, melodic line, tutti)	1	2	3	4	5
TECHNIQUE (articulation, precision, rhythm)	1	2	3	4	5
BALANCE (ensemble, sectional)	1	2	3	4	5
INTERPRETATION (phrasing, style, tempo)	1	2	3	4	5
MUSICAL EFFECT (artistry, fluency)	1	2	3	4	5

Other Factors:

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Appendices

Appendix A: Program Note
from the Carl Fischer score of *Dies Natalis for Band*

DIES NATALIS, for band, is in the form of an introduction, chorale, five variations and finale, based on the ancient and beautiful Lutheran Christmas chorale-tune, celebrating the birth of Christ. It was performed for the first time in the Eastman Theatre, April 7, 1972 by the Eastman Wind Ensemble, under the direction of Donald Hunsberger for the 50th birthday of the Eastman School of Music.

Dr. Hanson has the following to say about the chorale-tune:

“I used to sing it as a boy in the Swedish Lutheran Church of Wahoo, Nebraska. This chorale has, without a doubt, been the greatest single musical influence in my life as a composer. Traces of the chorale appear in my early orchestral work, *Lux Aeterna*, and in sections of my opera, *Merry Mount*. The chorale form has also influenced my *Chorale and Alleluia* for band and my fourth and fifth symphonies for orchestra.”

Appendix B: Premiere of *Dies Natalis* for Band
 April 6, 1972, Eastman Theatre

“A Gala Concert celebrating the fiftieth anniversary of the Eastman School of Music presented as part of a combined meeting of the Eastern Division of the College Band Directors National Association and the Third National Wind Ensemble Conference.”

Program

Howard Hanson *Dies Natalis*
 Donald Hunsberger, conductor

Richard Wagner (Leidzen) *Trauersinfonie*
 David Whitwell, guest conductor

Karel Husa *Apotheosis of this Earth*
 Frederick Fennell, guest conductor

Intermission

Irving Kane *Fourth Stream*
 Henry Romersa, guest conductor

Gunther Schuller *Study in Texture*
 Frank Battisti, guest conductor

John T. Williams *A Nostalgic Jazz Odyssey*
 Donald Hunsberger, conductor

Catalogue of Performances by the Eastman Wind Ensemble:

April 1972

September 1973

November 1973 (2 performances in Ontario)

February 1980

October 1982

October 1986

June 1992 (6) (on program B of the Eastman Wind Ensemble Concert Tour of Japan)

(Cipolla & Hunsberger, 1994)

Appendix C: Graph of Howard Hanson's *Dies Natalis* for Band**Introduction, *Maestoso*** (quarter = 72)

Timpani solo 4 (G pedal)	Sustained chords GM7-em-G-CM7	Perfect fifth heptad melody over continued harmony	Chorale melody Continued harmony
4 <i>piano</i> Measures: 1-8	<i>piano</i> 9-16	<i>p</i> → <i>mf</i> → <i>f</i> <i>crescendo</i> 17-32	<i>ff</i> melody, <i>f</i> harmony 33-38

Chorale

Brass chorale A Horns: counter-melody	WW B Lighter texture	Full C Ensemble	Deceptive cadence Extension of phrase
<i>mf</i> , horns <i>f</i> 39-44	<i>p</i> → <i>pp</i> → <i>p</i> 45-50	<i>sfz</i> , <i>ff</i> 50-52	<i>piano</i> 53-58

Variation I, *Poco più mosso* (quarter = 96)

Minor melody; augmented and minor-major 7 th chords Quarter-note pulse; 4/4 and 3/2		<i>Ancora più mosso,</i> <i>un poco agitato</i> 4 rhythmic devel. on melody
<i>p</i> → <i>mp</i> → <i>mf</i> 59-67	<i>sub. p</i> → <i>mp</i> → <i>mf</i> 68-76	4 <i>mf</i> → <i>f</i> → <i>p</i> 77-90

Variation II, *Molto meno mosso pesante* (quarter = 69)

Whole-note augmented melody 3 times in brass and low reeds; quarter-note pulse on <i>sol</i> 1 st time: E major (Q on B) 2 nd : B-flat M (Q on F) 3 rd : F-sharp minor, inverted, <i>dim.</i>		
<i>forte</i> , <i>sfz</i> , and <i>sffz</i> 91-97	<i>forte</i> , <i>sfz</i> , <i>sffz</i> 98-105	<i>forte</i> , <i>sfz</i> , and <i>sffz</i> → <i>pp</i> 106-115

Variation III, *Andante calmo,***Variation IV, *Allegro feroce*** (quarter = 152)

<i>nel modo Gregoriano</i> (quarter = 60) Solo melodies overlap in 2/4 and 3/8 Shift in harmony from a minor to f minor	WW & Xylo 16 th s; brass & timp 8 th note melody 4 minor second and tritone prevalent
<i>piano</i> 116-141	4 <i>fortissimo</i> 142-172

Variation V, *Larghetto semplice* (quarter = 60)

Solo WWs in canon 3 Harmony in low reeds	Melody: Bsn, Bar, Hn, Fl, Pic over sustained harmony	Melody in clarinets over e minor
4 <i>piano</i> 173-180	<i>piano</i> 181-189	<i>piano, decrescendo</i> → <i>pp</i> 189-193

Finale, *Maestoso, Tempo di cominciando* (quarter = 72)

Half-note harmonies 4 over a timpani pedal	Arpeggiated GM7 Syncopated accents	Perfect fifth heptad melody → add full over continued harmony chorale
4 <i>p</i> → <i>mp</i> → <i>mf</i> → 194-207	<i>forte</i> 208-215	<i>mf</i> → <i>f</i> 216-239 240-253

Maestoso

3 First phrase of chorale → chords → return to G major	
2 <i>forte</i> → <i>ff</i> and <i>sffz</i> ; <i>fp</i> <i>crescendo</i> 254-265	

Appendix D: Hymn Musical Setting

O Morning Star, How Fair and Bright

Philipp Nicolai, 1599

O Morn - ing Star, how fair and bright! You shine with God's own truth and

6 light, A - glow with grace and mer - cy! Of Ja - cob's race King Da-vid'son,

Our Lord and mas - ter, You have won Our hearts to serve You on - ly!

Low - ly, ho - ly! Great and glo - rious, All vic - to - rious, Rich in bless - ing!

25 Rule and might o'er all pos - sess - ing!

Appendix E: Hymn Text Translation

Wie schön leuchtet der Morgenstern: How Beautifully Shines the Morning Star

Original Text by Philipp Nicolai (1556-1608)

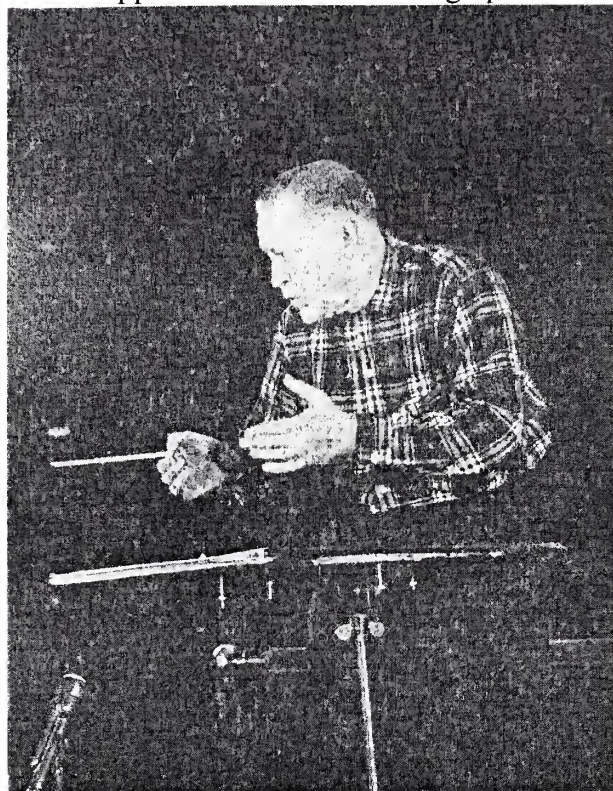
First verse of hymn in German:

Wie schön leuchtet der Morgenstern
 Voll Gnad' und Wahrheit von dem Herrn,
 Die süße Wurzel Jesse!
 Du Sohn David aus Jakobs Stamm,
 Mein König und mein Bräutigam,
 Hast mir mein Herz besessen,
 Lieblich, freundlich,
 Schön und herrlich, groß und ehrlich,
 Reich von Gaben,
 Hoch und sehr prächtig erhaben!

First verse of hymn translated into English:

*How beautifully shines the morning star
 full of grace and truth from the Lord,
 the sweet root of Jesse!
 You son of David from the line of Jacob,
 my king and my bridegroom,
 have taken possession of my heart,
 [you who are] lovely, friendly,
 beautiful and glorious, great and honorable,
 rich in gifts,
 lofty and exalted in splendor!*

Appendix F: Hanson Photographs



(Butterworth, 1998)



Plate 9. 1972 Dr. Howard Hanson greeting Donald Hunsberger following the premiere performance of *Dies Natalis* by EWE.

(Cipolla & Hunsberger, 1994)

Appendix G: Chronological List of Compositions by Genre

Ballet

1979 *Nymphs and Satyr*

Band Music

1954 *Chorale and Alleluia*
 1967 *Centennial March*
 1972 *Dies Natalis* (version for band)
 1972 *Young People's Guide to the Six-Tone Scale*
 1972 *Four French Songs*
 1975 *Laude*
 1976 *Fanfare and Chorale* (for orchestra or band)
 1977 *Variations on an Ancient Hymn*

Chamber Music

1915 *Prelude and Double Concert Fugue in E minor, Op. 1*
 1916 *Quintet in F minor, Op. 5*
 1916-1917 *Concerto da camera, Op. 7* (chamber version)
 1920 *Exaltation, Op. 20* (chamber version)
 1923 *Lux Aeterna, Op. 24* (chamber version)
 1923 *Quartet in One Movement, Op. 23*
 1937-1938 *Festival Fanfare*
 1942 *Fanfare for the Signal Corps*
 1949 *Pastorale for Oboe and Piano, Op. 38*
 1965 *Summer Seascape II* (chamber version)
 1966 *Elegy*

Choral Music

1925 *The Lament for Beowulf, Op. 25*
 1935 *Songs from "Drum Taps", Op. 32*
 1938 *Hymn for the Pioneers (Banbrytarhymn)*
 1949 *The Cherubic Hymn, Op. 37*
 1950 *Centennial Ode*
 1952 *How Excellent Thy Name, Op. 41*
 1957 *The Song of Democracy*
 1960 *Creator of Infinities Beyond Our Earth*
 1963 *Song of Human Rights, Op. 49*
 1965 *The One Hundred Fiftieth Psalm*
 1968 *The One Hundred Twenty-first Psalm*
 1968 *Two Psalms*
 1969 *Streams in the Desert*

- 1970 *The Mystic Trumpeter*
 1974 *Lumen in Christo*
 1976 *A Prayer of the Middle Ages*
 1976 *Hymn of the Middle Ages*
 1976 *New Land, New Covenant*

Opera

- 1933 *Merry Mount, Op. 31*

Orchestral Music

- 1916 *Symphonic Prelude, Op. 6*
 1916-1917 *Concerto da camera, Op. 7 (orchestral version)*
 1917 *Symphonic Legend, Op. 8*
 1918 *Symphonic Rhapsody, Op. 14*
 1919 *Before the Dawn, Op. 17*
 1919 *Legend and Rhapsody*
 1920 *March Carillion, Op. 19, No. 2*
 1920 *Exaltation, Op. 20 (orchestral version)*
 1922 *Symphony No. 1 in E minor, Op. 21*
 1923 *North and West, Op. 22*
 1923 *Concerto for Organ, Strings, and Harp, Op. 22, No. 3*
 1923 *Lux Aeterna, Op. 24 (orchestral version)*
 1926 *Pan and the Priest, Op. 26*
 1926 *Concerto for Organ and Orchestra, Op. 27*
 1927 *Heroic Elegy, Op. 28*
 1930 *Symphony No. 2, Op. 30*
 1936 *Merry Mount Suite*
 1937-1938 *Symphony No. 3 in A minor, Op. 33*
 1939 *Fantasy*
 1943 *Symphony No. 4, Op. 34*
 1945 *Serenade for Flute, Harp, and Strings, Op. 35*
 1948 *Concerto for Piano and Orchestra in G Major, Op. 36*
 1949 *Pastorale for Oboe, Strings, and Harp, Op. 38*
 1949 *Symphony of Freedom*
 1951 *Fantasy Variations on a Theme of Youth, Op. 40*
 1954 *Symphony No. 5, Op. 43*
 1955 *Elegy, Op. 44*
 1958 *Mosaics*
 1958-1959 *Summer Seascape*
 1961 *Bold Island Suite, Op. 46*
 1962 *For the First Time (orchestral version)*
 1962 *"Jubilee" Variations on a Theme by Goossens*
 1965 *Summer Seascape II (orchestral version)*
 1967 *Dies Natalis (orchestral version)*

- 1968 *Symphony No. 6*
 1976 *Fanfare and Chorale* (for orchestra or band)
 1977 *Symphony No. 7 (A Sea Symphony)*
 1977 *Rhythmic Variations on Two Ancient Hymn Tunes*
 1978 *Scherzo for Bassoon and Orchestra*
 1978 *Fantasy for Solo Clarinet and Chamber Orchestra*

Solo Instruments

- 1917 *Four Poems, Op. 9*
 1918 *Sonata in A minor, Op. 11*
 1918-1919 *Scandinavian Suite, Op. 13*
 1918-1919 *Three Miniatures, Op. 12*
 1919 *Clog Dance*
 1919 *Three Etudes, Op. 18*
 1919 *Two Yuletide Pieces, Op. 19*
 1935 *Dance of the Warriors*
 1935 *Enchantment*
 1942 *The Bell*
 1962 *For the First Time* (piano version)
 1964 *The Big Bell and the Little Bells*
 1964 *Horn Calls in the Forest*
 1964 *Tricks or Treats*

Solo Voice

- 1915 *Three Songs for High Voice, Op. 2*
 1915 *Three Songs from Walt Whitman, Op. 3*
 1916 *Schaefer's Sonntaglied, Op. 4a*
 1916 *Two Songs from the Rubaiyat of Omar Khayyan, Op. 4b*
 1917-1918 *Exaltation, Op. 10*
 1919 *Three Swedish Folk Songs, Op. 15*
 1930 *Three Songs for Children, Op. 29*
 1964 *Four Psalms, Op. 50*

Theatre Music

- 1919 *California Forest Play of 1920, Op. 16*

Appendix H: Discography

The Cornell University Wind Ensemble in Concert. Cornell University Wind Ensemble CUWE-19. Ithaca, New York, 1976. Cornell University Wind Ensemble; Marice Stith, conductor.

Dies Natalis by Howard Hanson, *The leaves are falling* / Warren Benson. *Angels and devils* / Henry Brant. Rochester: Centaur Records, 1984. CRC 2014. Eastman Wind Ensemble; Donald Hunsberger, conductor.

Gala Concert. Vogt Quality Recordings CSRV 2373, 1973. All-Eastern Division High School Band; Donald Hunsberger, conductor.

HANSON: Laude, Chorale and Alleluia, Dies Natalis, Centennial March, Merry Mount Suite. *Klavier, Philharmonia a Vent, John Boyd, catalog no.: KCD-11158.*

Indiana University School of Music vol. 1987-1988, no. 629, 1988. Indiana University Band; L. Kevin Kastens, conductor or Indiana University Concert Band; Stephen W. Pratt, conductor.

The United States Air Force Band. *Evolution.* Washington, D.C., 1999. *Klavier, Catalog No.: KCD-11161, BOL 9902.* Colonel Lowell E. Graham, conductor.

University of Florida, 1989. University of Florida Symphonic Band; Mark E. Hudson, conductor.

Appendix I: Alto Clarinet Transposed Parts

The alto clarinet parts not covered by other instruments in the orchestration are transposed here for B-flat clarinet. It is suggested that one musician assigned to the fourth clarinet part play the transposed alto clarinet part to adhere to a similar range and timbre.

Dies Natalis for Band

4th B \flat Clarinet

Howard Hanson

m. 47-49

p switch to 4th Cl part

8 m. 59-62

p switch to 4th Cl part

Larghetto semplice ♩ = 60

m. 189-193

p *pp* *pp*

m. 255 (insert into 4th Cl part)

pp

