

## As Summer Was Just Beginning, Larry D. Daehn, Daehn Publications

### Reference:

Miles, Richard. Music Through Performance in Band, vol. 2, pages 215-219. GIA Publications. 2010.

### Recording:

Distinguished Music for Developing Bands, Mark Recordings: [As Summer was Just Beginning - YouTube](#)

Music Through Performance in Band, vol. 2, companion recording.

I enjoy this piece every time I have an opportunity to conduct it. There are so many wonderful musical moments. I find it an excellent piece to teach expression, balance and intonation.

Beginning, I ask the altos to put their sound inside the Horn.

First challenge, meas. 2, octave leap in melody! I add a crescendo on the half note to help ramp up the air stream. I ask for this every time it happens.

The counter line in clar. & trb. 1, is very melodic and needs to be heard. The 4-3 resolution in meas. 4, I ask that beat 1 have breath weighted accent.

Meas. 4, half notes followed by rests must release on 3 to cover breath in melodic line.

Bring out the counter line in meas. 7&8 in trb 2, euph, tenor.

Again, cover the breath in meas. 12.

Ritard in meas. 13, I treat this as a gradual all the way to release in 16. The dotted half note in 16 I do not conduct, the right hand keeps moving to show the air, left give release on three. Take your time!

Meas. 17, strive for good balance with mallets and WW. This is a critical intonation line. WW match to mallets.

For balance purposes I have at times limited the clarinets to 2 per part at meas. 17.

Beginning in meas. 17 of the B theme, I have students add a tenuto to the eighth note on beat 1 following the dotted eighth-sixteenth so they don't rush and it also sounds more musical by adding the stress.

Meas. 24, take your time. I subdivide beat three in 24. I also add a crescendo to the half notes that move to the quarter under the fermata.

Complete release, not too long on the silence, beat four in alto and horn are in the original tempo. Phrasing at 25 is same as beginning.

Meas. 32, timpani and sus cym. Roll are critical! I add a breath mark after beat 2 in meas. 32 because they will need it to compete the next phrase. Roll hides the breath.

New counter melody in meas. 41 in horn, alto, cl.2.

B Theme returns at 49. A call and answer dialogue with horn and alto. I ask horn and alto to play one dynamic level higher.

The fugue like entrances on the B theme motive are great and each should be heard.

I do a molto ritard in meas. 56. Beat 4 I subdivide and give each note.

This maestoso section is great! Key change! Crescendo on octave leap is still in play.

I try to make this an 8 bar seamless phrase by helping students breath in different places within their section.

I make the caesura in meas. 68 brief. The caesura in meas. 70 is longer. I also subdivide beat 1 in 70 to lengthen the eighth note.

Molto largo to end. Darken the chords in the last two measures. Bring out moving notes. Meas. 71 there is a G natural in the tuba, B.Cl.,Bsn. How do we treat this? The harmony is GM (70), FM second inversion(71), CM last meas. I don't treat it like a ninth, I try to be sure it is heard, but dissonance makes for a great resolution that is more interesting than just a plagal cadence.