RESURGENCE
FOR WIND ENSEMBLE

BY
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(2015)

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Resurgence

for Wind Ensemble

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Duration ca. 11'45"
Program Notes

I grew to know and love the wind ensemble sound over four years of playing in the University of Utah Wind Ensemble, under director Scott Hagen. The sonic possibilities are vast and very different from that of the orchestra, including much more brass, a clarinet section that acts like the first violins of an orchestra, and a quartet of one of my favorite instrument families, the saxophones. An aim of mine in writing Resurgence was to explore the sound world of the wind ensemble and to try to extract some new and unusual sounds.

Resurgence is an experiment in economy of means. The piece opens with a quiet, metallic percussion texture that gives way to a saxophone solo. All musical material in the work is derived in some way from the opening solo saxophone melody. This melody permeates the piece, and variations on it determine all of the harmonic, rhythmic, and melodic content. As the sax solo finishes and holds its final note, an explosion of percussion and winds comes in, reducing the melody to ashes. It briefly succeeds soon after with a wild duet in the clarinets, rising and gasping for breath, but is soon washed away yet again.

For a long time the melody is never heard in full. The body of the piece consists of varied attempts of the melody to rise from this destruction, parts of it emerging above the crashing waves, only to be submerged as another part bubbles up, over and over again. Finally, the opening percussion texture surges back to the forefront, and the melody returns in all its glory, changed and expanded through its travels over the previous ten minutes. The rest of the ensemble joins the melody this time, giving it one final push to the end.

I would like to thank Prof. Stephen Pratt and the Indiana University Wind Ensemble for reading the piece in its relatively early stages, giving me a chance to hear whether what I had in mind would work. I would also like to thank Prof. Claude Baker for all his guidance while I was writing this piece, and over the last year of my studies at Indiana University.

Nick Morandi
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**Instrumentation**

Piccolo  
Flute 1 & 2  
Oboe 1 & 2  
English Horn  
Bassoon 1 & 2  
E♭ Clarinet  
Clarinet in B♭ 1, 2, & 3  
Bass Clarinet  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Trumpet in B♭ 1, 2, & 3  
Horn in F 1, 2, 3, & 4  
Trombone 1, 2, & 3  
Bass Trombone  
Euphonium 1 & 2  
Tuba 1 & 2

**Timpani**

Percussion 1  
Medium Suspended Cymbal (shared with Perc. 2 & 4 – may use same-sized cymbals at different stations), Glockenspiel, Tom-toms (6, gradated from low to high)

Percussion 2  
Bass Drum, Vibraphone, Splash Cymbal, Hi-hat, Medium Suspended Cymbal (shared with Perc. 1 & 4 – may use same-sized cymbals at different stations)

Percussion 3  
Medium Tam-tam, Chimes (shared with Perc. 4), Marimba, Bongos

Percussion 4  
Large Tam-tam, Medium Suspended Cymbal (shared with Perc. 1 and 2 – may use same-sized cymbals at different stations), Ride Cymbal, Snare Drum (snares off), Chimes (shared with Perc. 3)

**Performance Notes**

See footnotes in score for scraping techniques in the percussion parts.

When notes are tied to an eighth note, usually with a crescendo or diminuendo, the desired result is placing the release on the eighth note (e.g., a whole note tied to an eighth note on a downbeat means that the release is on the downbeat).