

BROWN, ANDREA ELIZABETH, D.M.A. A Descriptive Analysis of Arthur Bird's *Suite in D*. (2010)
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The purpose of this study was to investigate Arthur Bird's (1856-1923) *Suite in D* for double wind quintet. This study presents a biographical sketch about the composer and a descriptive analysis of the *Suite in D* in order to bring attention to this turn of the twentieth-century American composer and the substantial number of works Bird created. Existing, accessible information focusing upon Arthur Bird and his music is limited. Therefore, it is important to provide conductors and performers with another resource as they study and perform the chamber wind works of Arthur Bird is important.

In conjunction with the written document, a lecture recital was presented in which the work was performed in its entirety. The performing ensemble included students from the University of North Carolina at Greensboro School of Music. The lecture recital took place on Sunday, March 21, 2010, at 7:30 p.m. in the Organ Recital Hall.

The analysis process involved three aspects: the study of the musical score for *Suite in D*, evaluation of reference recordings, and researching of documents about the composer's life and music. After a brief introduction, the document presents a brief biographical sketch about Bird and his music as it pertains to the *Suite in D* including Bird's early years in Boston, Massachusetts, and his musical education in Europe. Also included in the study are descriptions of Bird's compositional output, criticism, personal and professional relationships, and activity later in life. The biographical section

concludes with a description of the compositional origins and historical context of the *Suite in D*.

Following the biographical information is a descriptive analysis of the *Suite in D* examining aspects of formal organization, harmonic content, melody, and rhythmic vocabulary. Performance considerations of the *Suite*, as well as conclusions, complete the study. Due to the orchestrational craftsmanship, harmonic interest, and melodic content, Bird's music is considered to be meritorious among work by American and European art music composers during the turn of the twentieth century.

A DESCRIPTIVE ANALYSIS OF
ARTHUR BIRD'S *SUITE IN D*

by

Andrea Elizabeth Brown

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the Faculty of the Graduate School at
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Approved by

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

For most classically trained musicians, Arthur Bird (1856-1923) would not rank among the most renowned composers of Western Art music of the late 19th century. Most would also not know that he was an American composer. Arthur Bird was, in fact, a contemporary of Edward MacDowell, Arthur Foote, and George Templeton Strong, and was among the first to successfully bring American music to the attention of both Europeans and Americans. Loring credits Bird as being America's first composer of ballets and exceptional chamber music for winds.¹

Although Bird composed both vocal and instrumental music in many genres, his contributions to the chamber wind literature are considered among his finest work. Performances of his chamber pieces for winds are infrequent, yet they are performed and recorded more often than the remainder of his oeuvre. Bird's works for chamber winds include two works for double wind quintet of substantial length and content, *Suite in D* and *Serenade*, and the *Marche Miniature* for woodwind nonet. This study focused on the earlier of the two larger works, the *Suite in D*.

The purpose of this study was to present a descriptive analysis of Arthur Bird's *Suite in D* for double wind quintet. Biographical information relevant to Bird's career as

¹ William C. Loring, *The Music of Arthur Bird: An Explanation of American Composers of the Eighties and Nineties for Bicentennial Americana Programming*, No Publisher: Atlanta, 1974: 2.

a composer and a descriptive analysis of the *Suite in D* in an effort to bring more attention to an American composer of substantial creative output at the turn of the century.

The existing, accessible information regarding Arthur Bird and his music is limited. Therefore, it is important to provide conductors and performers another resource for study and performance of the work of Arthur Bird. Dr. William Cushing Loring (1914-2002) completed much of the previous research. Loring was a graduate of Harvard and a successful urban sociologist. After he retired, Loring focused on his interest on American art and music and became a docent at the Smithsonian's Museum of American Art. Loring worked with Scarecrow Press to develop a series of more than 20 books on various North American composers, including *The Music of Arthur Bird: An Explanation of American Composers of the Eighties and Nineties for Bicentennial Americana Programming* (1974).² Loring's 1974 publication, along with his two other documents written in the 1940s, made him the most published expert on the subject of Arthur Bird.

There is no evidence available to suggest that Loring was more than an amateur musician; therefore, his musical analysis commentary is lacking in detail and relies on comments of Bird's contemporaries and critics. All three of the sources written by Loring referenced in this document lack a bibliography or reference list. Since Loring is unable to be contacted, much of his source material remains unidentified. Despite the

² Claudia Levy. "William Loring Dies; Urban Sociologist." *Washington Post*, Jan.9, 2002.

lack of source information, Loring's work remains the primary source of data concerning Arthur Bird and his music.

The document presents a biographical sketch about Bird including a discussion of his early years and education, his compositional output and criticism, personal and professional relationships, and late activity. The descriptive analysis of *Suite in D* focuses upon the form, melody, harmonic content, and rhythmic vocabulary of each of the four movements. This analysis is followed by a discussion of performance considerations for the work, as well as conclusions regarding the *Suite in D* among the repertoire of chamber music for winds and Arthur Bird's presence among the ranks of American and European art music composers.

CHAPTER II

COMPOSER'S BIOGRAPHICAL INFORMATION AND HISTORICAL
CONTEXT OF THE *SUITE IN D*

Biographical Information

Arthur Homer Bird was born on the Watertown-Cambridge township line in Massachusetts on July 23, 1856.³ Bird was raised in this rural area on a farm owned jointly by his father, Horace Bird, and his uncle, Joseph Bird.⁴ Beyond vocations as farmers, Bird's father and uncle were known in the New England area as singing teachers, hymn and song writers, and editors of singing books used to develop music reading.⁵ Horace and Joseph Bird were friends of Lowell Mason and were involved in the activities and teaching at Mason's Boston Academy of Music. Horace Bird was also an active performer – most notably on organ. In addition, he led evening singing schools in the Boston area and some of his music pupils included the children of Henry Wadsworth Longfellow.⁶

With all of the music around him, it is not surprising that Arthur Bird became interested in music. His father, Horace, became his primary teacher and provided most of his American musical training. With this training, Bird became one of five of Horace's

³ William C. Loring, "Arthur Bird, American," *Musical Quarterly* 29:1, January 1943, pp. 78-91: 78.

⁴ Loring, *The Music of Arthur Bird*, 19.

⁵ Tawa, Nicolas E. *Sweet Songs for Gentle Americans: The Parlor Song in America, 1790 – 1860*. Bowling Green University Popular Press: Bowling Green, OH, 1980: 194.

⁶ Loring, "Arthur Bird, American," 78.

eleven children to earn all or part of their living with a career in music.⁷ By the age of 12, Bird had succeeded his older sister, Helen, as the organist of the First Baptist Church of Brookline, Massachusetts, and began earning the funds to study music abroad.⁸

Because of his musical talent, Bird's family sent him to Germany after his high school graduation in 1875 to study organ and piano with E. Rohde, A. Haupt, and A. Loeschorn.⁹ Bird remained there until 1877, when he returned to North America and was appointed organist at St. Matthew's Church in Halifax, Nova Scotia. Along with his organist position, Bird taught at the Young Ladies' Academy, founded the first men's chorus in the province of Nova Scotia, and began to compose. A few of these works remain although they are without opus numbers and are unpublished. They include a work for solo violin with accompaniment, a soprano solo with organ accompaniment, and a short work for string quartet.¹⁰

Four years later, for unknown reasons, perhaps an intensifying interest in composition, Bird left Nova Scotia and traveled to Berlin again. In Berlin, he studied composition and orchestration with Heinrich Urban whose other notable pupil was Ignacy Jan Paderewski (1860 - 1941).¹¹ Bird studied with Urban until 1883 and

⁷ Ibid, 79.

⁸ Ibid, 79.

⁹ Loring, *The Music of Arthur Bird*, 13.

¹⁰ Loring, "Arthur Bird, American," 79.

¹¹ Elson, Louis Charles. *The History of American Music*. MacMillan & Co.: London, 1904: 216.

composed his first and second compositions to which he gave an opus number: *Suite in E major for String Orchestra, Op. 1* (1882) and *Three Pieces for Piano, Op. 2* (1882).¹²

In 1884, Bird met the composer Franz Liszt, and the two men became involved in an important and influential professional relationship. Bird impressed the composer with a performance of his own piano pieces for Liszt's seventy-fourth birthday. Bird became a pupil and devoted disciple and spent most of the next two years studying with Liszt in Weimar. Liszt became influenced Bird's orchestration and tone color choices – most notable in Bird's tone poem, *Carnival Scene, Op. 5* (1884). Liszt also consoled the young composer after a critic attacked an early performance of *Carnival Scene, Op. 5*. When the critic stated that Bird should be committed to an asylum for writing such music, Liszt wrote that if Bird did indeed go, "he would be pleased to go with him."¹³

German and American recognition and success occurred for Bird in 1886. Early during 1886, Bird conducted his first concert with Berlin Philharmonic Orchestra, which included his *Symphony in A Major for Large Orchestra, Op. 8* (1885), *First Little Suite for Large Orchestra, Op. 4* (1884), and *Concert Overture in D* (1884). The concert brought Bird recognition in Berlin as a "musician of great ability and originality."¹⁴

During the summer of the same year, Bird returned to America to attend the annual meeting of the Music Teachers National Association and to officiate as the director of the Milwaukee Music Festival, which Liszt attended. Bird also presented an

¹² Loring, "Arthur Bird, American," 80.

¹³ William C. Loring. *Arthur Bird: His Life and Music*. No publisher: Newton Centre, MA, 1941: 4.

¹⁴ Loring, "Arthur Bird, American," 80.

organ recital at the Boston Music Hall and in Halifax, and performed several piano recitals. Bird was also able to attend the American premiere of his *Carnival Scene, Op. 5* in Chicago that summer.¹⁵

The performance of Bird's *Second Little Suite for Orchestra, Op. 6* (1885) at the Milwaukee Music Festival, with the composer conducting, was highly acclaimed. A review from the festival in the *Milwaukee Sentinel* stated that he was:

the most prominent of American composers, and the best known in the old country . . . he deserves to be especially praised for having invented an array of splendid new orchestral combinations . . . Mr. Bird's compositions are played by the great orchestras of Berlin, Weimar, Leipzig, Munich, and other large German cities, where he is considered to be the only American representative composer.¹⁶

Following the Milwaukee appearance, Bird returned to Berlin to present his well-received, new ballet, *Rübezahl, Op. 13* (1888) written especially for the Royal Opera. Bird immediately transcribed the work for piano four hands for more profitable commercial consumption.¹⁷

Bird's last year of intense compositional activity was 1887. Almost half of his compositional output, Op. 4 through 23, came from the period of 1885 - 1887¹⁸. The slowing of Bird's compositional activity after 1887 correlated with his marriage to Wilhelmine Waldmann on February 29, 1888. Bird's new bride was a widow with ample income and her financial support enabled him to slow his prior fervor of composition.

¹⁵ Ibid, 81.

¹⁶ Ibid, 81-82.

¹⁷ Ibid, 82-83.

¹⁸ Loring, *The Music of Arthur Bird*, 60-69.

Waldmann thrived within a musical circle that easily combined with Bird's, and the couple enjoyed a luxurious suburban home that attracted artists from all over Europe. Loring wrote "the Walter Damrosches and Morris Bagby never visited Berlin without visiting the Birds."¹⁹

Bird's comfortable life in Germany kept him away from his home country and led to a loss of contact with Bird and his compositions. Bird was elected to the National Institute of Arts and Letters in 1898²⁰ and was included in the seventh volume of *Who's Who in America: A Biographical Dictionary of Notable Living Men and Women of the United States* published in 1912, however, his music remained underappreciated.²¹ The disconnect between Bird and his homeland is a likely reason for the lack of knowledge and performance of his works in America. Another possible cause was that many of his works were published with titles in French or German, without his approval, further reinforcing his invisibility in the United States.²²

Later activity included only two trips to the United States for the Birds. The first was in 1897, which involved an American performance of his opera, *Daphne*, and introducing his wife to his relatives. Another trip to the United States was in 1911 to visit relatives in Massachusetts for several weeks and to discuss the possibility of writing an

¹⁹ Loring, "Arthur Bird, American," 83.

²⁰ W. Thomas Marrocco and Warren Apple. "Bird, Arthur H." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03121> (accessed April 5, 2010).

²¹ Albert Nelson Marquis, ed. "Bird, Arthur." In *Who's Who in America: A Biographical Dictionary of Notable Living Men and Women of the United States.* Vol. 7 (1912-1913). Kegan Paul, Trench, Trubner: London, 1912: 172.

²² Loring, *Arthur Bird: His Life and Music*, 9.

American opera. The First World War and the post-war depression prohibited any later travel to the United States.²³

The post-war depression also affected the Bird's livelihood. A loss of their financial investments caused the Birds to sell their lavish home in suburban Berlin and move permanently to their apartment in the city's Kurfürstendamm district. To supplement their income Wilhelmine Bird began to write the "woman's page" in a Berlin newspaper because of her highly reputed culinary and needlework skill. Bird began to add to the income from his occasional compositional work and teaching by contributing articles to American musical publications such as the *Musical Leader*.²⁴

On December 22, 1923, Arthur Bird became suddenly ill and died while riding a suburban train. William Loring stated that he died suddenly and peacefully, without causing anyone to notice until the train came to its final stop. His wife, now twice a widower, contributed the autograph scores in her possession to the United States Library of Congress in 1924.²⁵

Oeuvre Highlights and Criticism

As a composer, Arthur Bird was described as "the most promising American composer of the middle and late Eighties."²⁶ He was the first American to obtain

²³ Loring, "Arthur Bird, American," 84.

²⁴ Ibid, 84-5.

²⁵ Ibid, 85.

²⁶ Loring, *The Music of Arthur Bird*, 16. A quote by the former conductor of the Boston Symphony, Arthur Nikisch in April, 1912.

commissions in Germany, France, and the United States.²⁷ Bird wrote for nearly every form of art music and type of ensemble. His oeuvre is extensive considering his relatively short period of intensely active composing prior to 1891. A listing of the number of works by genre includes:

Three works for the theater (two ballets and one comic opera)
 Eighteen works for orchestra
 Two works for military band
 Five works for solo instruments with chamber orchestra
 Fifteen works for chamber ensemble (including three for chamber winds)
 Eighteen works for piano four-hands (several are arrangements of other works)
 Thirty-one works for solo piano
 Ten works for organ (possibly more)
 Nine works for harmonium
 Fourteen works for voice.²⁸

Loring stated that Bird's "use of rich harmony and much modulation produces lustrous sound and luminous color."²⁹ Throughout his writing, Bird exhibited a proficiency for combining melodies and tone colors. Loring also stated that Arthur Bird had three particular compositional strengths: (1) his musical representations of scenes similar to the subjects of American Luminist painters (light and landscapes), (2) composing within dance forms, and (3) composing works communicating some form of humor.³⁰

²⁷ Ibid, 16.

²⁸ Ibid, 60-69.

²⁹ Ibid, 3.

³⁰ Ibid, 17. According to the Grove Art Online Dictionary, Luminism is the American landscape painting style of the 1850s-1870s, characterized by effects of light in landscapes, poetic atmosphere, through the use of aerial perspective, and a hiding of visible brushstrokes. The style was superseded by Impressionist technique. Leading

Loring states that thematic material in Bird's compositions was usually influenced by melodies and rhythms that he heard growing up in New England. Several exhibit the influence of what Bird heard in the singing schools where his father and uncle taught. Others exhibit influence of the dances and folk songs of Irish Americans, the American South, and several European countries.³¹

A self-described "conditional modernist," Bird exhibited a tendency to use the language of the visual arts in his writing. He wrote, "Music is a medium which permits a sense of movement in space and time not possible to the graphic artist."³² Bird appreciated the artistic representation and sensitivity to color and light in the work of American Luminist painters; however, he felt music was able to communicate imagery more efficiently than the visual arts.³³

Bird's orchestral writing was compared to Georges Bizet in 1889 because of his use of intriguing tone color.³⁴ About his compositional style, Bird stated that his goal was "to paint ideas skillfully in glowing, original, and perfectly toned colors, and to be a successful seeker, finder, and opener of new and original orchestral effects."³⁵ Bird, as did critics, considered his most important work to be his second ballet, *Rübezahl* (1888). Other important works for orchestra included *Carnival Scene, Op. 5* (1884), First and

American Luminists were Fitz Hugh Lane (1804-1865), John F. Kensett (1816-1872), Martin J. Heade (1819-1904), Jasper Francis Cropsey (1823-1900), and Frederick E. Church (1826-1900).

³¹ Ibid, 18.

³² Ibid, 11-12.

³³ Ibid, 21.

³⁴ Ibid, 4.

³⁵ Ibid, 8.

Third Movements from *Symphony in A, Op. 8* (1885), and *Third Little Suite for Large Orchestra, Op. 32* (1890).

Along with several of his orchestral works, Bird's two major works for winds are considered among his best compositions. Both of the works for double quintet were described in 1905 by Arthur Lasser as expressing a "cheerful baroque."³⁶ The first, *Suite in D*, will be described in detail later, but the second, *Serenade for Winds*, Op. 40 (1898) should be mentioned as well. The *Serenade*, consisting of five movements, was the winner of the 1901 Paderewski Prize for the best chamber music work of "composers of American birth without distinction as to age or religion."³⁷

As seen in the list of works, Bird made significant contributions to the repertoire to the music of piano, organ, and harmonium (reed organ). These efforts were generally for financial reasons since they were the most accessible for purchase and performance by the amateur musicians of the day. Because his writing for piano, organ, and harmonium intended for amateur musicians, the works were not always Bird's most original or imaginative.³⁸ Bird also made a conscious decision to further the repertoire written explicitly for the harmonium, an a reed organ that was commonplace in the homes and small churches. Bird developed a normal-harmonium notation system that was included by the publisher with each piece of music purchased so that the precise stops envisioned by the composer could be interpreted precisely by the performer.³⁹

³⁶ Ibid, 2.

³⁷ Ibid, 28.

³⁸ Ibid, 50.

³⁹ Loring, "Arthur Bird, American," 90.

Historical Context and Criticism of *Suite in D*

The *Suite in D* was completed in 1889 for double wind quintet. The work was the first of Bird's two major compositions for two flutes, two oboes, two clarinets, two bassoons, and two horns.⁴⁰ Composed in four movements, the piece is between 22 and 25 minutes in length, depending on the tempos of the performance and the use of the optional cut in the fourth movement.

The piece was commissioned in 1889 by Paul Taffanel (1844-1908), the flute professor of the Paris Conservatory, and his *Société de Musique de Chambre pour Instruments à Vent*. Taffanel had heard Bird's previous woodwind writing in the *Nonet: Marche Miniature for Woodwinds* and *Opus 17 for Flute and Small Chamber Orchestra* and was impressed enough with the American composer's work to commission a work for his own ensemble.⁴¹ Upon looking at the score, it is apparent that a virtuoso flutist commissioned the work. Solos for the first flute occur throughout, demanding extreme technical ability, especially in the Coda section of both the First and Fourth movements.

The *Suite in D* was not assigned an opus number by Bird but has been considered his Opus 29. Information regarding the European premiere or Taffanel's criticism of the piece is not currently available; however, the *Suite in D* was premiered in the United States on February 10, 1908, by the Longy Club. The program also included *Quintet, Op. 8* by A. Magnard and W. A. Mozart's *Trio for Oboe, Clarinet and Bassoon*.⁴²

⁴⁰ Loring, *The Music of Arthur Bird*, 29.

⁴¹ *Ibid*, 29.

⁴² *Ibid*, 30.

Several documented criticisms of the Longy Club's premiere of Bird's *Suite in D* have been documented from that evening. Harvard composer Edward B. Hill wrote:

The Suite is a pleasing and melodious composition. It is coherent and well-developed in form. It lies easily within the range of the instruments, and displays no little knowledge of their resources. Moreover, its musical sentiment is pleasing and unostentatiously fluent throughout. It does not display very pronounced individuality, neither is it reminiscent of any particular school or composer. While it does not attain either intensity or depth of expression, it nevertheless pleases by virtue of the simplicity, directness and unaffected manner in which the musical thought is unfolded. Altogether a creditable, if not remarkable composition, which displays considerable scholarship and control of resources . . . On the whole this Suite is an agreeable addition to the repertory, all too slight, of effective work for wind instruments, and as such invites repetition.⁴³

⁴⁴

Another Boston music critic in attendance, theory professor Louis Charles Elson, wrote:⁴⁵

[Bird] is modern enough in what he has to say, and knows how to say it. He does not indulge in extremes and his musical effects are attained without any straining. From the very first of the Suite there was beautiful melody and intelligible figure treatment . . . The delicacy of the second movement, the crisp almost musette-like character of the scherzo with its difficult work for bassoons, the beautiful contrast (horns chiefly) of the trio, the attractive oboe theme with flute figuration in the finale, these are but a few points of a thoroughly commendable work. The performance was exquisite.⁴⁶

Philip Hale of the Boston Herald was less complimentary in the following review:

His output has not answered the promise of his younger years. . . The suite played last night is cheerful, amiable music, well put together, the work of a musician

⁴³ Ibid, 30.

⁴⁴ David Whitwell, "The Longy Club Season Eight: 1907-1908." In *Essays on the Origins of Western Music*, http://www.whitwellessays.com/docs/DOC_834.doc (accessed February 3, 2010): 10.

⁴⁵ "Recent Books of Musical Topics." *The Nation: A Weekly Journal Devoted to Politics, Literature, Science, and Art* 68.1760 (1899): 227-8.

⁴⁶ Loring, *The Music of Arthur Bird*, 30.

that uses easily his tools. It is fresh and spontaneous in an old-fashioned way. As far as harmonic progressions are concerned, the suite might have been written in the fifties. In fact there are progressions in the organ works of Buxtehude in the 18th century that are more modern.

The melodies are of the square-toed variety. There is no doubt after hearing the first few measures how each tune will go on and end. The composer has no tricks, no surprises. His music is that of a prosperous man. Yet there is something pleasing about it. The unblushing frankness with which Mr. Bird adheres to orthodox forms and obvious expression is in its way admirable.⁴⁷

Despite the overall positive reviews of the work, *Suite in D* did not, and still has not, become a regularly performed work in the United States. The absolute cause of this cannot be determined; however, one must believe that a lack of a champion of Bird's works in his native country in his absence was detrimental.

More modern criticism of Bird's work does exist. All three of Arthur Bird's chamber music works for winds are included in Rodney Winther's *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players* (2004). About the *Suite*, Winther wrote that it "is a very tuneful work containing reminiscences of many composers including Mendelssohn and Schubert...It is scored in such a way as to complement the individual instruments and the overall ensemble."⁴⁸

The *Suite in D* is not granted the significance or frequency of performances as Charles Gounod's *Petite Symphonie* (1885), though easy comparisons could be made. The works are written for similar instrumentation (Bird employed one additional flute) and consist of the same number of movements that follow the same movement/tempo

⁴⁷ Whitwell, "Longy Club Season Eight: 1907-1908," 10.

⁴⁸ Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*, Miami: Warner Bros., 2004: 213.

structure: allegro, andante, scherzo, and allegro. The works are similar in that they are both light in nature and constructed around delightfully colorful melodies. Both works were constructed in clear, definite classical forms. Of course, they both also share a common cause of conception, commissions of Taffanel, and so contain soloistic material for the first flute more so than for any other part. Gounod's piece was, of course, written first, which could provide the possibility that future research may provide evidence that Bird heard a performance of the *Petite Symphonie* before he began the composition of the *Suite in D*.

CHAPTER III

ANALYSIS

The purpose of this study was to examine the musical elements of Arthur Bird's *Suite in D*. Form, harmonic content, melodic content, and rhythmic vocabulary of each of the four movements are addressed.

Movement I: *Allegro moderato*

Form and Harmonic Content

The first movement is the most substantial of the four movements comprising nearly half of the total length of the piece. Composed in sonata form, the tempo marking at the start of the movement is *Allegro moderato*. The use of sonata form is representative of the classical composition tradition, however, the harmonic relationships are not as expected.

The composer's use of D major and f# minor as the primary areas of the two theme groups does not follow the classical tradition of the major key first theme transitioning to a second theme in the dominant major key or relative minor key. Bird's use of the major third relationship between the theme areas creates a richer harmonic palette than the classical sonata form of the movement implies. The harmonic content more closely follows the romantic compositional tradition and is seen throughout the *Suite in D*.

The detailed formal structure and harmonic is described as:

Exposition

First Theme Group (Key of D major/measures 1– 44)

Tonal Center *Measures/Description*

D	1-8	Theme 1A Cl, Ob (FIGURE 1)
	9-12	Transition
	13-20	Theme 1A' exact repeat of melody for 8 m/varied accompaniment
	21-28	Theme 1B Fanfare theme (antecedent/consequent)
D/Bb	29-32	“Falling” motive – 2 statements
D	33-36	Transition - dotted rhythm motive
D – c#	37-44	Augmentation of “falling” motive

Second Theme Group (Key of f# minor/measures 45-90)

f#	45-52	Theme 2A “half step” theme (FIGURE 2)
	53-58	Repeat of 2A w/ new voicing
f#-a-F	59-74	Transition – variation of 2A
A	75-82	Closing Theme – emphasis on beat 2 (FIGURE 3)
	83-90	Codetta/transition – 2A variation

Development (Key of F# major/measures 91-139)

F# - e	91-98	Scale motive (Cl, Ob, Fl) - 4 m. phrase repeated in new key
	99-102	Transition using “falling” motive - chromatic
c - e	103-110	Theme 2A development
a - e	111-120	Theme 1A development – in minor with bass line from 2A
a - g	121-128	Theme 1A layered with 2A half-step motive & obligato (FIGURE 4)
g - A	129-136	Climactic fanfare – leading to Dominant preparation
A	137-138	Transition

Recapitulation

First Theme Group (Key of D major/measures 139-182)

D	139-166	Exact repeat of m. 1-28
d	167-170	“Falling” motive
G	171-174	Transition – dotted rhythm motive
G - b	175-182	Augmentation of “falling” motive

Second Theme Group (Key of b minor/measures)

b	183-190	Statement of Theme 2A “half step” theme
	191-196	Repeat with different voicing
b - d - Bb	197-212	Transition – variation of 2A
D (V – I 6/4)	213-220	Dominant prolongation
D	221-224	Codetta/transition (abbreviated from first statement)

Coda (Key of D major/measures 225-261)

D	225-242	8 m. phrase repeated (4 m. of D followed by instability) (FIGURE 5)
D	243-250	4 m. phrase repeated (scalar triplet quarter notes) - tonic
	251-254	Theme 1A augmented in bass/dotted rhythms
	255-258	Repeat of previous phrase with new ornamentation
	259-261	Closing Cadence

Melodic Content

The first movement contains two primary themes contrasting in their rhythm and intervallic content. The first primary theme is an eight bar phrase and with a processional and forward-moving quality because of Bird's use of dotted rhythms – both dotted quarter notes and dotted eighth notes. The motion begins with ascending whole-steps and is followed by a descending leap.

Figure 1. Bird, *Suite in D*, Movement I, measures 1 - 8 (Theme 1A)

Bird varies the presentation of this theme each time it returns by changing the melodic voicing and the accompaniment figures.

The second primary theme is characterized by its minor tonality, legato style, and half-step motion moving above and below the starting pitch.



Figure 2. Bird, *Suite in D*, Movement I, measures 45 - 52 (Theme 2A)

The closing theme in the exposition is characterized by scalar motion that initially moves upward by a whole step and then descends to outline the dominant key of A. This motion creates a notable emphasis on the second beat of the measure.

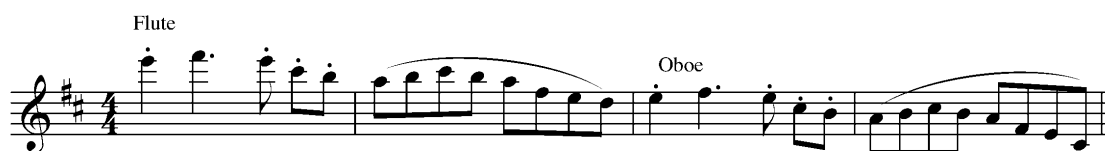


Figure 3. Bird, *Suite in D*, Movement I, measures 75 - 78 (Closing Theme)

An interesting melodic aspect occurs in the development section of this movement in measures 121-128 when Bird presents Theme 1A along with the rhythmically augmented half-step motive of Theme 2A and an oboe obligato.

Figure 4. Bird, *Suite in D*, Movement I, measures 121 - 124

The final melody of the movement is comprised of a scalar passage of triplet quarter notes that are first presented in Oboe 1 (m. 234) and then transferred to Flute 1 (m. 239). This Coda theme is used to reinforce the dominant-tonic relationship.

Figure 5. Bird, *Suite in D*, Movement I, measures 234 - 242

Rhythmic Vocabulary

Bird creates variety throughout the movement by changing the rhythmic vocabulary of each theme. As stated earlier, the first theme is characterized by dotted rhythms that propel the motion forward. Bird further accelerates the motion in the fifth measure with triplet eighths on the second beat (Figure 1).

The second theme contrasts rhythmically with its lack of dotted rhythms – moving smoothly through a series of quarter and eighth notes creating motion, but without direction. The running eighths that follow continue the smoothness of the phrase (Figure 2).

The closing theme is a mixture of the rhythmical elements of both of the primary themes. The first four beats are characteristic of the dotted rhythms of the first primary theme – emphasizing the second beat of the measure – while the next four beats are reminiscent of the scalar, running eighth notes of the second primary theme (Figure 3).

In the Coda Theme, Bird takes the isolated triplet motive from the fifth measure of Theme 1A to finish the movement with a flourish in the Flute 1 part. This is contrasting to all of the other previous rhythmic material in the movement (Figure 5).

Movement II: *Andante moderato*

Form and Harmonic Content

The second movement of the piece is composed in ternary form with a final coda section. The first section (A) and its restatement consist of two presentations of a consequent and antecedent phrase in the key of A major. The two statements of Theme 1 in the first 17 measures can be viewed as one over-arching musical phrase.

The middle section (B) begins on the dominant of A major as new thematic material is presented. The second theme is repeated in D major but then moves to the area of D minor. Measures 30 – 44 are particularly rich in harmonic motion as Bird reinforces D minor. The horns move and “call” in fourths to give the listener the

impression of a key area of d minor. However, the sixth scale degree present in this section adds an ambiguity of key area and creates a deceptive return to the A section. The climax of the movement occurs during these measures as the tension of the harmony and rhythmic motion grow to its highest point before the release into the return of the first theme and coda. The formal structure of the second movement can be described as follows:

Section A	(Key of A major/measures 1-17)
<i>Tonal Center</i>	<i>Measures/Description</i>
A	1-5 Antecedent phrase of Theme 1 (FIGURE 6)
	6-9 Consequent phrase of Theme 1 (Half Cadence) (FIGURE 6)
	10-13 Repeat with embellishment - Antecedent phrase of Theme 1 ¹
	14-17 New Consequent phrase (Perfect Authentic Cadence)
Section B	(Key area of V7 – d/measures 18-44)
V7	18-25 Theme 2 (FIGURE 7)
D – d	26-35 Variation Repeat of Theme 2
d	36-44 Codetta
Section A¹	(Key of A major/measures 45-62)
A	45-49 Antecedent phrase of Theme 1 – new voicing
	50-53 Consequent phrase of Theme 1 (Half Cadence)
	54-57 Repeat with embellishment – Antecedent phrase Theme 1 ¹
	58-62 Repeat of m. 14-17 (Perfect Authentic Cadence)
Coda	(Key of A major/measures 62-73)
A	62-65 Variation on Theme 1 stated in F1 (FIGURE 8)
	66-70 Repeat of phrase stated in C1
	70-73 Closing cadence

Melodic Content

The melodic content of the second movement is rather simple in nature. Theme 1 is a nine-measure phrase with clear antecedent and consequent divisions. The overall motion of the melodic line moves downward in range even as the leaps to the isolated sixteenth notes attempt to move upward. This presents the aesthetic of the melodic line

as moving more pensively, not in a particular rush to arrive anywhere in any short amount of time. This aesthetic is further reinforced with Bird's use of the long phrase.

Figure 6. Bird, *Suite in D*, Movement II, measures 1- 9 (Theme 1)

When Theme 1 is restated in the next nine measures, however, the symmetry of the phrase is contrasting due to Bird's use of a perfect authentic cadence rather than the prior half cadence.

Theme 2 of Section B can be characterized as a call and response between Horn 1 and the flutes and oboes. Beginning in measure 18, the horn bravely calls in intervals of a fourth, while the woodwinds answer shyly with a delicate, staccato response in scalar patterns.

Figure 7. Bird, *Suite in D*, Movement II, measures 18 - 22 (Theme 2)

The final melodic material of the movement is a reworking of a fragment of Theme 1. This Coda phrase is repeated and serves to bring the melodic material of the movement to a close.



Figure 8. Bird, *Suite in D*, Movement II, measures 62 - 65

Rhythmic Vocabulary

The rhythmic content of the first theme of the movement is focused around the dotted eighth note followed by a sixteenth note in 3/4 meter. The tempo of this movement is marked decisively slower than the first, giving the motive an entirely different aesthetic. Though the use of this rhythmic motive moves the line forward in Theme 1A of the first movement, the motive here seems to imply a more hesitating character (Figure 6).

The second theme's call and response is a mixture of slower and faster moving lines. The horn call is made up of sustained, longer note values while the response in the woodwinds is mostly staccato eighth and sixteenth notes (Figure 7). This change in rhythmic speed creates even more contrast along with the tonal movement.

Movement III: *Allegretto quasi allegro*

Form and Harmonic Content

The form of the third movement is a rondo (A-B-A-C-A-B-A-Coda). The middle section (C), or Trio, is in ternary form (A-B-A) within the overall rondo form. The overall key of the movement is D minor with sections B and C moving to F major and B flat major respectively. The move to the relative major (F major) is not extraordinary, however the move to the key area of the sixth scale degree (B flat major) expands the relationship of harmonies and adds to the exotic quality of the movement. The formal structure of the third movement can be described as follows:

Section A	(Key of d minor/measures 1-24)
<i>Tonal Center</i>	<i>Measures/Description</i>
V	1-8 Introduction
d	9-16 Theme 1 (FIGURE 9)
	17-24 Repeat of 1 (Half Cadence)
Section B –	(Key of F major/measures 25-46/50)
repeated section with 1 st /2 nd endings	
F	25-32 Theme 2 (FIGURE 10)
A	33-36 Development of 2
B	37-40 Development of 2
g#d7-C7	41-48 Transition using Theme 1 material
-----	Repeat
g#d7-A (V)	49-50
Section A¹	(Key of d minor/measures 51-74)
d	51-58 Repeat of m. 1-2 then variation (like introduction)
	59-66 Repeat of m. 9-16 (Theme 1) with added countermelody
	67-74 Repeat of m. 17-21 (1)/ 73-74 – new cadence (Perfect Authentic Cadence)
Trio (A-B-A)	(Key of Bb major/measures 75-122)
	75-82 Trio theme 3A – similar to 1 st movement Theme 2 (FIGURE 11)
	83-90 Repeat 3A melody with new countermelody & harmonization
D	91-98 Trio theme 3B– pedal D
	99-106 Repeat with different voicing – over pedal D
Bb	107-114 Repeat of 75-82 – added flute obligato
	115-122 Repeat of 83-90

Dal Segno to m. 9 – m. 66: to Coda

Coda	(Key of d minor/measures 177-199)
d	177-184 Repeat of m. 59-66 (Theme 1 with countermelody)
Bb-d	184-188 Codetta - extension of Theme 1 motives
d	189-193 Establishment of tonic
	193-199 Closing cadence

Melodic Content

The melodic content of the third movement provides the most contrast of character within the entire piece. Theme 1 (presented by Flute 1) ascends and descends quickly and lightly along a D harmonic minor scale, creating an aesthetic of exoticism. The overall dynamic is *piano*, which supports the exoticism of the theme. The notes are all to be performed in staccato style, perhaps to allude to an unwillingness to settle or be resolved.

The image shows a musical score for Flute 1, measures 9-16 of Theme 1 from Bird, Suite in D, Movement III. The score is written in D minor, 2/4 time. It features a melodic line with frequent triplets and staccato markings. The flute part is accompanied by a piano accompaniment with triplets and staccato markings. A dynamic hairpin is shown below the piano part, indicating a crescendo.

Figure 9. Bird, *Suite in D*, Movement III, measures 9 - 16 (Theme 1)

When Theme 1 returns in measure 59, a legato countermelody is added in Oboe 1 to provide variety to the repeat of the theme and perhaps to foreshadow the contrasting thematic material of the Trio to come. Upon the final return of Theme 1, Bird adds

harmony to the melodic line in Oboe 1 (measure 123) and later in Flute 2 (measure 169) that perfectly mirrors the ascending and descending motion.

The second theme (now in F major) is still scalar in nature, but is now only ascending and being transferred from one part to another (bassoons to clarinet to oboes).

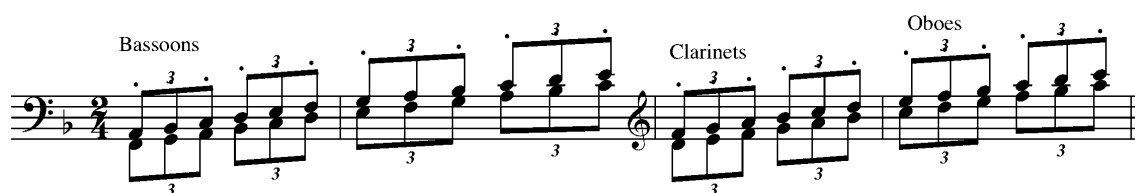


Figure 10. Bird, *Suite in D*, Movement III, measures 25 - 28 (Theme 2)

Bird then develops this thematic material in measures 33 – 41 by moving through the key areas of A major and B major before transitioning back to the return of the Introduction and Theme 1.

The Trio (or C section) contrasts starkly to the preceding material because it is entirely legato in nature. Quarter notes move smoothly around the new key area of B flat major. The note lengths are longer in every part until Flute 1 begins a counter melodic line at measure 107.



Figure 11. Bird, *Suite in D*, Movement III, measures 75 - 82

The Coda continues with the style and aesthetic of the A section for the first eight measures (177-184). Bird then uses segments of the first theme to extend the resolution to the tonic (D minor).

Rhythmic Vocabulary

The first two main sections of the movement are rhythmically characterized by consecutively running staccato eighth notes in complex duple meter (see Figure 9). The conclusion of Theme 1 (measure 13 - 16) is signaled by the chordal accompaniment emphasizing the second beat on longer note values (quarter notes). Contrast to the opening sections is provided in the Trio (C section) by the longer note values and frequent sustains of the bass line in simple duple meter, which is usually presented in Bassoon 2 (Figure 11). As the material is repeated at measure 107, Bird adds more motion in Flute 1 with an accompanimental obligato of legato eighth notes. Bird continues with consecutive staccato eighth notes of the A section to comprise the primary rhythmic motion of the Coda.

Movement IV: *Allegro con fuoco*

Form and Harmonic Content

Bird returns to sonata form for the structure of the fourth movement. The movement is also substantial in length like the first – though still shorter than the first movement due to its comparatively brighter tempo. The movement begins with the first theme group statement in D major moving to C# minor (vii of D and v of F#). The

second theme group begins in F# major and moves to A major. However, instead of beginning the development in D major, it begins in D minor.

The recapitulation begins in the expected D major with the second theme group being presented in B major upon its return. The Coda begins with a lengthy cadential extension but then solidly emphasizes the tonic key of D major for the last fifty measures of the piece. A more detailed description of the harmonic and formal structure follows:

Exposition

First theme group	(Key of D major/measures 1-52)	
	1-26	
D	1-12	Theme 1A (FIGURE 12)
A	13-16	Theme 1B (FIGURE 13)
F#	17-20	Repeat of 1B
F#	21-26	Transition
D	27-52	
D	27-38	Theme 1A repeat of 1-10 – different cadence (Half Cadence)
c#	39-44	Theme 1B ¹ - variation of theme
	45-51	Repeat of 39-44 with different voicing

Second Theme Group	(Key of F# major/measures 51-107)	
F#	51-52	Transition
F#	53-68	Theme 2A 16 bar phrase (FIGURE 14)
F#	69-84	Theme 2A repeated w/ added harmony/counter melody
moving	85-92	Transition using variation of m. 13-16 (1B)
A	93-98	Theme 2B – half note theme
	99-108	Theme 2C – motive fragments
A	109-124	Closing transition – fragmented 1A

Development	(Key of d minor/measures 125-241)	
d	125-128	Development of Theme 1a
d	129-136	Imitative development of Theme 1A
d	136-140	Motives from accompaniment of Theme 1B
d	141-149	Fragments of Theme 2A
c#-C#-Eb	150-160	Transition – two 5 bar phrases to cadence
Ab	161-169	Motives from Coda of Mvt 1
d-C	170-177	Transition
F	178-195	2B (oboe)
A/d	196-201	Transition
d	202-214	Restatement of Mvt. III 1A Theme
e dim7	214-217	Transition
V (A)	218-241	Extended dominant prolongation
V/I (d)	218-225	using Theme 1A
	226-233	using Theme 1A
	234-241	transition

Recapitulation

First Theme Group (Key of D major/measures 242-292)

D 242-253 Theme 1A restatement (exact m. 1-12)
 254-261 Theme 1B
 262-267 Similar to transition at m. 21-26
 D-F# 268-279 Theme 1A¹ exact repeat until m. 273
 F# 280-292 Theme 1B¹ with new voicing

Second Theme Group (Key of B major/measures 292-349)

B 292-293 Introduction/transition
 B 294-309 Theme 2A
 B 310-325 Restatement of Theme 2A with added harmonization
 e/a 326-333 Transition using 1B theme
 334-339 Theme 2C
 340-343 Theme 2D
 343-348 Repeat of Theme 2D
 V/D 348-349 Transition based on Theme 2B

Coda (Key of D major/measures 350-400)

D 350-365 Cadential extension
 366-381 Repeat of previous phrase with different cadence
 378-381 Cadence uses Theme 1A material
 382-390 Tonic reinforcement

Melodic Content

The melodic style of the first theme group is *marcato* and full of spirit. The opening of Theme 1A strongly outlines D major in the first three half notes and then moves through diatonic eighth-note passages until the end of the phrase in measure 12.

The image shows three staves of music for Flutes. The first staff is labeled 'Flutes' and contains measures 1 through 4. The second staff starts at measure 5 and continues to measure 8. The third staff starts at measure 9 and continues to measure 12. The music is in D major and 4/4 time. It features a melodic line with various intervals, including a prominent fourth interval, and includes dynamic markings like accents and slurs.

Figure 12. Bird, *Suite in D*, Movement IV, measures 1 - 12 (Theme 1A)

Theme 1B is built on a motive using the interval of a fourth. The “call” motive begins with the pair of horns and is followed by Clarinet 1, Oboe 1, and finally by Flute 1.

The image shows a single staff of music for measures 13 and 14. The staff is divided into sections for Horns, Clarinets, and Oboes. The Horns play a rhythmic pattern of eighth notes in measure 13. The Clarinets and Oboes play a melodic line in measure 14, characterized by a fourth interval. The music is in D major and 4/4 time.

Figure 13. Bird, *Suite in D*, Movement IV, measures 13 - 14 (Theme 1B)

It is originally stated in A major (measure 13) and then restated in F# major (measure 17).

The second theme group begins with a contrasting legato melody in Horn 1. The phrase is extended over sixteen measures before it is repeated by Oboe 1 and Horn 2 with accompanimental variation.

Figure 14. Bird, *Suite in D*, Movement IV, measures 53 - 65 (Theme 2A)

This is followed by an eight measure transition reminiscent of Theme 1B.

The remaining measures of the second theme group are the most extraordinary of the entire work because of the fluidity and rapidness of presenting new material. As so much of the work presents a full phrase or theme and then usually repeats it with varied accompaniment or new voicing, measures 93 - 108 present three new motivic ideas: a strong, *marcato* half note arpeggiated motive in measures 93 - 96; a playful, *staccato* scalar motive in measures 99 - 102; and a dotted rhythm arpeggiated motive at measure 103.

Figure 15. Bird, *Suite in D*, Movement IV, measures 93 - 96; 99 - 105

This uncharacteristically rapid movement through material provides great impetus for the direction toward a closing transition using the restatement of a fragment of Theme 1A (measure 109). This soon becomes musically ironic as the closing transition grinds to a halt melodically from measures 117 to 125, which marks the beginning of the Development section. It is important to note, however, that the undulating eighth note half step motion introduced in Bassoon 2 in measures 117 - 120 will reappear as accompaniment later in the movement.

The development section begins with a modified statement of Theme 1A, in D minor. This is repeated, but now fragmented, and in canon with Flute 1, Clarinet 1, Bassoon 1, and Bassoon 2. Bird then develops augmented fragments of previous material from Theme 1A and 2A, as well as a variation of Closing Theme material from the First Movement at measure 161. A transition then follows and moves toward a restatement in Oboe 1 of Theme 2B in F major with oscillating eighth note accompaniment in the pair of flutes (measure 178).

In another instance, Bird inserts a sixteen-measure restatement of the complex duple meter Theme 1 from the Third Movement. The score indicates that this passage is optional; however, performing the movement as written reminds one of the last movement of Ludwig van Beethoven's (1770 -1827) *Symphony No. 5 in C minor, Op. 67* (1808), when the composer restates the scherzo theme of the third movement near the end of the last movement in order to transition to the recapitulation.⁴⁹ In Bird's *Suite in D*,

⁴⁹ Ludwig van Beethoven. *Symphony No. 5 in C minor: A Norton Critical Score*. Edited by Elliot Forbes. W. W. Norton & Co.; New York, 1971: 88.

this thematic crossover does not signal the recapitulation, but only the beginning of the transition to it. The theme from the Third Movement is followed by a twenty-four measure retransition using elements of Theme 1A over a dominant prolongation sustain in Bassoon 2. This prolongation prepares the highly anticipated return of the Theme 1A in D major at measure 242.

The recapitulation is nearly an exact repeat of the material and orchestration of the exposition except for the second theme group being presented in B major. The repeat of the rapid presentation of motives discussed earlier now propels the movement into the Coda at measure 350. Flute 1 again takes up the role as virtuosic soloist with *tutti* interjections from the ensemble at the end of each of the two solo flourishes of notes (as in measures 362 - 365). At the end of the second of these phrases (measures 378 - 381), Bird used Theme 1A as if to remind us from where the listener has come before the movement finishes with joyful spirit and dominant-tonic reinforcement in the D major.

Rhythmic Vocabulary

In the final movement, Bird added nothing new to the rhythmic motivic palette. Simple duple meter dominates the rhythmic content, and a lack of dotted rhythms keeps the motion moving smoothly forward. A few exceptions are notable.

In Theme 1A, Bird used the tie to cause a hesitation of the melodic motion before it rushes forward in consecutive running eighth notes (Figure 12). Theme 2A is characterized by legato phrases of long note values, however, the rhythm of the accompaniment consists of half notes played on the weak beats to help maintain tempo

and forward motion (measures 53 - 63). Another rhythmic motive that Bird utilizes several times in the movement is the grouping of two staccato eighth notes followed by a quarter note or half note. This is used in Theme 1B (Figure 13) and in the transition material beginning in measures 84 and 325. The predominant use of simple duple meter causes the complex duple meter in the appearance of the Third Movement theme in measure 202 to stand out even more.

Overall, the rhythmic content of the final movement is straightforward. At the points of greatest tension and energy, Bird employs running eighth-notes in solo or combined instruments to propel the phrases onward. The melodic and harmonic content supplies most of the musical interest of this final movement.

CHAPTER IV

PERFORMANCE CONSIDERATIONS

Because of the general unfamiliarity of Arthur Bird and his music, the programming of *Suite in D* could certainly be the conductor and performers' first experience with the composer's work. Study of the *Suite in D* score should be supplemented with a survey of Bird's other works, especially for winds. Study would also benefit by contrasting and comparing *Suite in D* with other wind chamber works of the period. There are few commercially available recordings of *Suite in D* that can supplement score study as well. A list of the recordings is included in the Discography.

The score published by Margun Music only has prescribed numeric tempos indicated for the third and fourth movements. The conductor's decisions on tempo for the second movement could possibly have the most variation, as the tempo indicated is *Andante moderato*. The tempo should be determined by the conductor's musical interpretation of the melodic material, rhythmic pulse, and the performers' breath support.

In making decisions for performance tempos of each movement, the conductor should consider that the first and fourth movements include technical "checkpoints" to help determine the appropriate tempo. These passages can be identified in measures 128-136 of the first movement and measures 1 - 12 and 334 - 339 in the fourth movement. In all three instances, performers are required to rapidly articulate eighth-note passages

while matching articulation and note length with other performers. Ensembles and conductors might consider altering the articulation pattern from tonguing each note to slurring two notes and tonguing the following two.

A conductor can also consider whether or not to use string bass to supplement the performance. The scoring of the piece could cause one to desire more depth to the bass range, which can be accomplished by having a string bass player double selections of the second bassoon part. This practice can certainly add fullness to the lower range especially in *tutti* moments scored in higher tessitura and dynamics for the upper woodwinds, however, it is not indicated in the score's instrumentation.

Because of Bird's fondness for repeating melodic material (in many cases immediately following the initial presentation), the conductor and performers must make decisions in order to keep the material interesting throughout. Bird provides much assistance with this by changing voicing and styles of accompaniment. This variety, however, is usually accomplished by adding parts, so performers and conductors must be sure to allow the melodic material to come through the accompaniment as the tessitura or instrumentation changes.

Ensemble balance adjustments are particularly necessary with Bird's use of the clarinets in A in the first, second, and fourth movements of the piece. In *Suite in D*, Bird is fond of placing melodic material in the low to middle range of the instrument, which is not nearly as strong in presence as its B flat counterpart. One example of this can be seen in measures 294 - 309 of Movement IV. Clarinet 1 is the only instrument performing the melody in a range that is acoustically disadvantaged to the higher tessitura of the flutes.

All of these instances must be brought to the other performers' attentions in an effort to maintain desired balance and character.

The score published by Margun Music has very few indications of *rubato*, even in the slower, legato-style Second Movement. However, there are many moments throughout the piece that seem appropriate for making slight adjusting of the tempo. The romantic nature of the piece also lends itself to the conductor's use of *rubato* in order to enhance the communication of the expressive elements of the work. Again, the conductor and performers must make some artistic decisions that are not indicated in the score in order to heighten the musicality and character of the performance.

CHAPTER V
SUMMARY AND RECOMMENDATIONS
FOR FURTHER STUDY

Summary

The purpose of the study was to provide a descriptive analysis of Arthur Bird's *Suite in D* (1889) for double wind quintet as well as biographical information on the composer and the historical context of the piece. Researching available resources on the life and work of Arthur Bird showed that the composer was born in America to a musical family, and received thorough musical training in Germany. Though Bird composed for all musical genres, his residence for most of his adult life in Germany aided in causing him to remain nearly invisible to the growing American musical society and culture of his time.

The significance of *Suite in D* being commissioned by renowned flutist, Paul Taffanel, has unfortunately not helped the awareness of the piece by musicians today. However, the quality of construction, current availability in published form, instrumentation, and overall tunefulness and spirit should earn the work a greater appreciation among those programming chamber works for winds.

Thorough study of the score allowed for the presentation of the harmonic and formal structure of each of the work's four movements, along with descriptions of melodic and rhythmic content. The harmonic and structural analysis showed that Bird utilized classical forms for each of the four movements with richer harmonies influenced

by romanticism. In *Suite in D*, Bird commonly repeated his melodic phrases while varying the accompaniment or voicing. Consecutive themes of the movements are usually pointedly contrasting in style and rhythmic content (duration). The contrast is occasionally heightened by changes in articulation, dynamics, and tempo.

In conclusion, the *Suite in D* is worthy of becoming a part of the standard repertoire for chamber winds. As Americans, we should be proud to recognize quality music composed by one of our own, especially from a time when our art music culture was just developing. Arthur Bird, and this work specifically, are both worthy of praise, appreciation, and a place on more concert programs.

Recommendations for Further Study

Further study and research of Arthur Bird is needed in order to discover more about this relatively unknown American composer. Publications by Dr. William Loring on the subject of Arthur Bird's life and work are currently the main source of information on the composer. Unfortunately, all of Loring's work was undertaken more than thirty years ago, and he died in 2002.

A descriptive, historical study involving many more details of Arthur Bird's musical education, both in the United States and in Europe, could add to our understanding of this forgotten American composer. Further study of his interactions with Franz Liszt and other European contemporaries, his travels to other European cities would also be helpful in understanding more about Bird and his compositions. Investigation of Bird's theory and composition teaching, his conducting education and

performance, as well as his later compositional activity, would broaden the information currently accessible to those who are interested in Arthur Bird and his music.

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