

Lavender March

Eugene Belianski

Duration: ca. 3 min. 30 sec.

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<u>Instrumentation</u>

Soprano Cornet Solo Cornet (div. a2) Repiano Cornet Cornet 2, 3 Flugelhorn Solo Tenor Horn Tenor Horn 1, 2 Baritone 1, 2 Trombone 1, 2 Bass Trombone Euphonium (div. a2) Eb Bass Bb Bass Glockenspiel Percussion

(Cymbals, Snare Drum, Bass Drum)



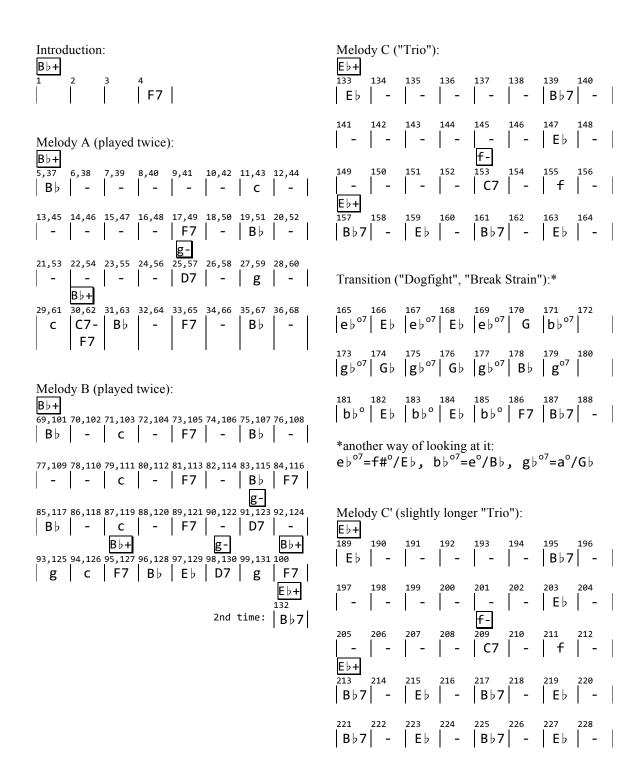
Eugene Belianski is a Canadian composer, arranger, and scholar based in northern Toronto. Since 2007, he has arranged over 20 works for brass and woodwind ensembles, including 10 original compositions. He has a BFA and a Master's Degree in Composition from York University where he studied with William Thomas and James MacDonald, and is a graduate of the Claude Watson Arts Program. He plays a number of musical instruments, including euphonium, tuba, bayan (Russian accordion), trombone, recorder, gusli, Vladimir horn and various ocarinas and kalimbas. His research interests include brass music, European folk music, microtonality, musical instrument design, and ludomusicology.

LAVENDER MARCH was written as an entry for the 2016 Hannaford Youth Young Composers Composition Contest, which asked entrants to write a march. It was one of the three finalists, and was premiered in its initial brass band arrangement by the Hannaford Youth Band under the baton of Anita McAlister on April 15, 2016. It has since been revised, but the integral components remain the same.

In preparation for composing *Lavender March*, Belianski analyzed the structure, chord progressions and melodic characteristics used in classic American marches from the late 19th-early 20th centuries, whose musical language was used to create this piece: Kenneth J. Alford's *Colonel Bogey*, Henry Fillmore's *Rolling Thunder* and *Men of Ohio*, John Philip Sousa's *The Stars and Stripes Forever*, *The Thunderer* and *Washington Post*, and Abe Holzmann's *Blaze-Away!*.

For example, the melodies in *Lavender March* are fundamentally diatonic (they use the major and melodic minor scales, with brief modulations into not-too-distant keys), yet use chromaticism in two ways: as passing tones between any diatonic tones (ascending or descending), and as lower-neighbour tones to any diatonic tones (in the marches of the tradition, a lower-neighbour tone is typically just a semitone below the tones before and after, regardless of the key. The overall effect seems like a constant "pulling yourself up by your bootstraps," perhaps fitting to the genre's military roots).

Structurally, Lavender March largely follows the common Sousa-era march form: it has three melodies that are each repeated once, with countermelodies being added during the repetitions. The third melody (called the "trio") has a flat added to the key signature, and there is a transitional section (called "break strain" or "dogfight") before this melody's final, slightly modified appearance. Typically, a "trio" is twice as long as the other melodies (though there are exceptions, e.g. Colonel Bogey), but in Lavender March they are all the same length. The harmonic language consists of major, minor, and dominant seventh chords, except for the transitional section, which uses more complex harmonies.



To band directors

If your brass band consists of less than the full roster of instruments, you may contact the composer at eugenebl@sympatico.ca to receive an altered arrangement with cues for the missing parts.