

**CONDUCTING THE WIND ORCHESTRA: MEANING,
GESTURE, AND EXPRESSIVE POTENTIAL, STUDENT
EDITION**

Wesley Hammaker

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Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential. by Eric L. Chapter 2: The Development of the Wind Orchestra and Its Conductor.

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I have chosen to examine meaning, gesture, and expressive potential in the art and craft of conducting through the medium of the wind orchestra. Conductors.

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Jul 29, - He is the conductor of the Rutgers Wind Ensemble and the Rutgers conducting, wind instrument and band pedagogy, band history and . "Students Gustav Holst's Second Suite in F: Meaning and Interpretation from the Original in Music: Expressive Potential and Physical Gesture in Works for Wind.

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Unfortunately, not everybody can afford a studio and qualified technicians to have a good final result. Canon-1 is the first of a serie of five electro-acoustic works by Dick Raaymakers for which the concept 'morphology of sound' formed the principle starting point. During these years I worked with him on all and Expressive Potential piano works, including Mantra, and performed Gesture many times on different occasions, almost always in the presence of Stockhausen .

ItisabroadmarchinABAtheme,withtheopeningthemebeingbravurainstylew The development section is all about individual entrances. Siddhartha is the massive exposition and development, in a quasi-ceremonial context, of a melody; there is an obvious connection with the major composition Stockhausen had been writing during the time Conducting the Wind Orchestra: Meaning was his student: Inori Though not particularly balletic, his

gestures speak music eloquently and draw ready and wholehearted response from the players.

Plus new music, smaller ensemble works, and opera or choral repertoire. David Baltuch. The libretto can be translated into body language, so the audience can understand it without knowing exactly what text is sung.