

Salon Morisot

F O R W I N D B A N D

J O D I E B L A C K S H A W

I N S T R U M E N T A T I O N

Flute	Timpani (optional)
Oboe	Percussion
Clarinet 1 & 2 in B \flat	I: MAJESTY
Bass Clarinet in B \flat	<i>Mallets 1, 2 & 3</i>
Alto Sax in E \flat	<i>1: Glockenspiel</i>
Tenor Saxophone in B \flat	<i>2 & 3: Vibraphone/Bells</i>
Baritone Saxophone in E \flat	Percussion 1, 2, 3
Trumpet 1 & 2 in B \flat	<i>Triangle, Cymbal(s), Bass Drum</i>
French Horn in F	II: DEVOTION
Trombone/Baritone/Bassoon	<i>Mallets 1, 2 & 3</i>
Tuba	<i>1: Glockenspiel</i>
Keyboard	<i>2 & 3: Metals (optional)</i>
	<i>(Metallophone/Vibraphone/Bells)</i>
	Percussion 1, 2, 3
	<i>Triangle, Cymbal(s), Bass Drum</i>
	III: ENCHANTMENT
	<i>Mallets 1, 2, 3 & 4</i>
	<i>1: Glockenspiel</i>
	<i>2: Vibraphone (optional)</i>
	<i>3 & 4: Marimba</i>
	<i>(2 players on one instrument)</i>
	Percussion 1, 2, 3
	<i>Triangle, Cymbal(s), Bass Drum</i>
	Note: No Timpani or Keyboard in this movement

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www.jodieblackshaw.com

✿ REHEARSAL NOTES ✿

Salon Morisot

Salon Morisot (the Morisot Exhibition) is inspired by three artworks by Berthe Morisot, that represent a challenging time in her life: 1869-1884. Morisot was torn between her passion for art and the desire to marry and become a Mother. It is this tension that forms a central theme.

I – The Harbor at Lorient

The first movement ‘Majesty’ is inspired by the artwork ‘The Harbor at Lorient’, painted in 1869. The artwork beautifully captures the



reflective nature of water and features a lone female figure observing the grandeur of the tall ships. The woman is her sister Edma, who had recently married and moved away from the family home. The sisters were both avid painters and consequently were very close. They found their separation very difficult. Hence in this movement, I have attempted to capture not only the majesty of the ships, but the profound sense of loss as displayed by the sole woman sitting on the wall.

II – Devotion

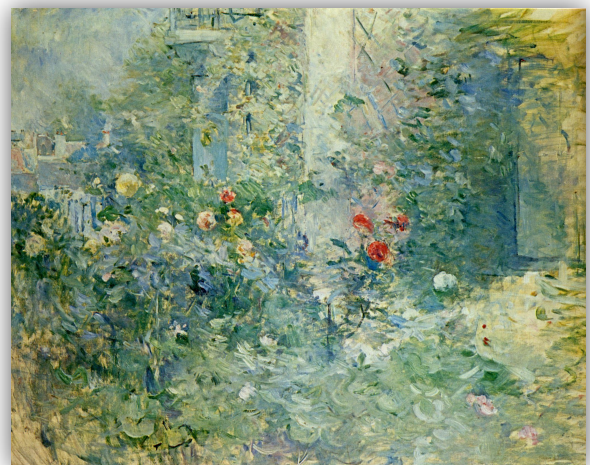
In 1873 Morisot painted ‘The Cradle’, again representing her sister Edma with a new born infant. The baby is Edma’s little girl Blanche, Berthe’s niece. Again, the painting represents tension. This can be found in Edma’s expression and how she holds her fingers in her right hand. The juxtaposition of the light background behind her sister and the dark background surrounding the bassinet may also suggest the inner battle both sisters contended regarding societal expectations and their artistic pursuits. In this movement I have attempted to capture the thoughts of Edma Morisot at this time – joy, apprehension, hope and pure love whilst also capturing Berthe’s anxieties regarding marriage.



III – Enchantment

The third movement brings about a release from the tension. ‘The Garden at Bougival’ represents the changes that occurred in Berthe’s life in the decade following ‘The Cradle’. She married Eugene Manet,

Édouard’s younger brother, in late 1874. Eugene was himself a painter but gave up his pursuits to support Berthe, thus relieving her inner struggle. The Manet’s expanded their family in 1878 with the birth of a baby girl, Julie. From 1881-1884 the Manet’s predominantly lived in Bougival. They were very happy there and thus the music in ‘Enchantment’ is strikingly different, representing not only the whimsical change in painting style but also Berthe’s newfound love brought about by marriage and motherhood.



Providing context: a brief art history lesson regarding Impressionism

From 1648 to 1881 the most prestigious annual art exhibition in France was the *Paris Salon* (a *salon* being an exhibition). Thousands of artists sent paintings for consideration and acceptance (and thus exhibition) paved the successful careers of many painters. However; the French Academy of Fine Art was embedded in the Neo-Classical style and in time, their increasingly parochial parameters brought labels such as ‘academic’ to describe their preferred artistic approach. The Academy’s resistance to change came to a head in 1863 when almost 3000 artworks were rejected for the forthcoming *Paris Salon*. Artists such as Édouard Manet appealed to the Emperor of France, Napoleon III to have the Academy reconsider their parameters for the *Paris Salon*. Their efforts were rewarded with a second public exhibition entitled the *Salon des Refusés* (exhibition of rejected art). The public turned out in their thousands to view the refused artwork and whilst their opinion was varied, the result was an acknowledgement of a new avant-garde movement in French art. This movement is what we now call *Impressionism* and it was *Impressionism* that brought about the dissolution of the Academy of Fine Art in 1881.

1874 brought the very first *Impressionist Salon* featuring works by Claude Monet, Edgar Degas, Pierre-Auguste Renoir, Camille Pissarro and one woman, Berthe Morisot. Morisot had dedicated her life to painting and had been fortunate to have some works exhibited in the *Paris Salon* from an early age. However; her subject matter represented her surroundings and as a woman, these were dominated by other women and children. This subject matter was viewed as common and unimportant and as a result, her works were often overlooked. That said, Morisot was held in high regard by her artistic colleagues, in particular, Édouard Manet. All of the ‘masters’ owned Morisot originals (Claude Monet owned 5) and there are particular schools of thought that suggest that her experimentation significantly influenced the ongoing development of the Impressionist style that culminated with the famous ‘Waterlily’ collection by Claude Monet.

Educational goals

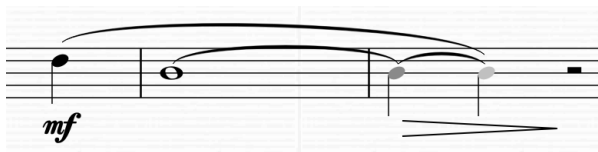
There are two central education goals that govern the entire work:

1. *Learning to hear harmonic changes*

In each of the three movements the same melodic material is repeated over an ever-changing harmonic landscape. These changes become increasingly more complex as the suite progresses and invites students to hold onto their melodic parts even when the harmonic movement changes.

2. *Releasing sound with care*

In the second movement a new form of notation is introduced (see left). The fading notation is designed to encourage your students to consider how they release their sound during a piece. It is not to represent



‘niente’, but to invite the student to decrescendo and gently release their sound so that their release isn’t noticeable. You can teach this to your students using

their voice first with the humming that exists at the beginning and end of the second movement. Students are encouraged to start with a hum, gradually move to an ‘ooo’ sound then back to a hum and gently release. If your group is small enough, do this with everyone standing in a circle. Can they tell when the students around them have released their sound? Who will be detected and who will not? It’s as much a listening activity as it is of breath control.

Key Signatures

Each movement does not employ the use of key signatures, instead, accidentals are employed. This provides you, the director, an opportunity to discuss key signature with your students and based on their accidentals, discover what key they think each movement is based on.

Conductor's Notes

I – Majesty

1. Percussion 3: this should be one of your strongest percussionists because the part is so exposed. Concert marimba is the preferred instrument here, or a Bass Xylophone.
2. Trombone: there is a focus in this movement for the trombone players to embrace a “Study” on moving between the 3rd and 4th slide positions. Seat them near the Bassoons (if you have them) in this movement, it will help them find and hold their pitch.
3. Keyboard: this part has been included to provide a strong tonal centre for the whole ensemble to refer to. Hence, a solid, non-wavering string ensemble sound on a keyboard is asked for. This can be played by a student new to ensembles who is confident with keyboard – it will give them the opportunity to get used to working with others whilst learning to follow a conductor.
4. At measure 49 a cue has been placed in the Trumpet part. If you feel your clarinetists cannot work out how to play their written ‘A’ in tune by adding additional fingers in the right hand, then it may work better for your ensemble to use trumpet. I don’t mind either way ☺
5. Intensity is key in this movement, as is momentum. It is vital that the ensemble dynamic moves progressively and isn’t too loud, too soon. Hold back until the measures 37-48. To quote Tim Reynish ‘If it is always loud it never gets exciting’. Let this movement become exciting!

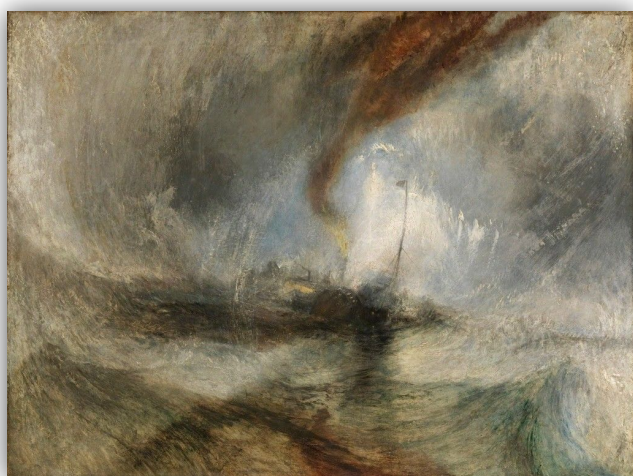
Educational Goal #1: *Learning to hear harmonic changes*

In Movement 1, the melodic material first represented by Flute, Oboe, Bassoon and Trombone overlays two moving chords - G and F. Over the G centre, the melodic material sits in the third of the chord, whilst over F the concert B natural becomes a tension, a diminished fourth (tritone) that resolves to the major third. Articulate this to your students and ask them to embrace the tension, not shy away from it. This will enable stronger intonation and help them hear the simple changing harmonic structure.

At measure 41, the piece lands in E^b major and the same melodic figure now sits in the 5th of the chord providing resolution and another harmonic change. Teaching students about where their part sits in the voicing of the chord is empowering and enhances their listening.

II – Devotion

There is a wonderful opportunity in this movement to discuss the Impressionist style of painting and how that has influenced the music. Impressionists, unlike the preceding Neo-Classicalists, blurred the lines. Compare these two paintings, both created in 1842. On the left is *Snow Storm - Steam-Boat off a Harbour's Mouth* by Joseph W. M. Turner (England), on the right is Theodore Rousseau's *Landscape* (France):



Rousseau (1812-1867) was one of the first French painters to challenge the Academy of Fine Art and paved the way for the later Impressionists with his passion for landscape. However, the lines are still quite distinct and the imagery is clearly defined in comparison to the Turner. But I digress...

The movement and life displayed in the Turner painting signifies the Impressionists ability to capture an event, not just a moment. The blurred lines cleverly embrace the movement of the snow and water whilst keeping the ship as a focal point. This blurring of lines to create emotion and timelessness is something I have used in the second movement.

The “blurring” is first represented by pedaled chords in the opening statement of the clarinets. The pedaling is continued through the movement and is why at times directions in parts state “blend inside” or “not the same note as...”. I appreciate that at this level, most students are used to having parts “match”. In this movement, they work together to create a moment, an emotion... not one player does this, collectively they work together to create this, just as Turners multiple, seemingly haphazard brushstrokes work together to create the impression of a wild snow storm.

1. The keyboard part is a little more challenging, playing in octaves and being asked to play down one or two octaves. Use the same timbre as the first movement.
2. Percussion 2 & 3 “Metals”: it is preferred that Perc. 2 is played on Vibraphone and Perc. 3 is played on Tubular Bells. If you do not have these instruments, double Perc. 1 & 2 on the same glockenspiel and play in octaves and if necessary, omit Perc. 3. All parts can be played on Glockenspiels if that is all that is available.
3. Measure 19 – it is recommended that you conduct this in 8 – i.e. articulate every quaver.

Educational Goal #1: *Learning to hear changes in harmony*

This is a little less obvious in Movement Two but does occur.

1. Measures 8-13: a repeat of the melodic material over an F then Eb chord.
2. Measures 13-16 :the Trumpet figure is repeated over moving harmonies.
3. Measure 20: the opening clarinet figure, originally placed over pedal ‘G’ is now placed over pedal ‘C’.

Educational Goal #2: *Releasing the sound with care*

This is introduced in this movement and requires some preparation. Please read the notes on page ii for ideas.

III – Enchantment

The final movement of the suite is a step up in textural complexity. Each melodic line is gradually introduced:

1. Measure 6: Melody 1 in Melodic Perc. 1 & 2
2. Measure 21: Melody 2 in upper winds and Bassoon
3. Measure Melody 3 in Alto Sax, Trumpets and Euphonium

At Measure 61 each of these figures come together coupled with the percussion ostinati and the semiquaver colour part. To help your students learn to play the semiquaver colour part, it is recommended that you warm-up the band on Concert F major, like this (start slow and gradually build to 108 beats per minute):



Educational Goal #1: *Learning to hear changes in harmony*

In an even more complex way, this goal has been pursued in this movement:

1. Measure 5-20: statement of first melody over a single F chord.
2. Measures 21-36: repeat of melody 1 with the addition of melody 2 and a change in harmonic structure to two alternating chords, F major and E minor (with Mel. Perc. 3 remaining steadfast to A-E).
3. Measure 37-56: the clear and obvious change to a chord progression of Bb – C – G should strike your students after the pedaling experienced in the opening movements and the opening section of this movement.
4. Measure 57-68: return of the (21-36) two chord ostinato but this time, under three melodic figures. The complexity is furthered from 69-74 with Mel. Perc. 3 moving beyond the pedal and reinforcing the harmonic structure provided by Mel. Perc. 4.

Educational Goal #2: *Releasing the sound with care*

Releasing with care is contextualized in this movement in the hope that when you and your students move beyond this work, “releasing with care” will become something they look to achieve in all of their pieces.

French directions

All score directions are given in French to provide vocabulary extension and embrace the French theme. Here are the translations for your convenience:

I – Majesty	French	English
Measure 1	Avec une intensité croissante	With increasing intensity
Measure 49	Pacifiquement	Peacefully
Measure 56	très ralentissez	Molto Rit.

II – Devotion	French	English
Measure 1	Avec grâce et solitude	With grace and solitude
Measure 13	Plus de mouvement	With more movement
Measure 19	très ralentissez	Molto Rit.
Measure 20	Je t’aime mon enfant	I love you my child
Measure 27	ralentir un peu	Slow down a little
Measure 29	Avec grâce et solitude	With grace and solitude

III – Enchantment	French	English
Measure 1	Avec un sens de l’amusement	With a sense of fun
Measure 37	Avec une joie profonde	With great joy!

COMMISSION

This work was commissioned by Clarkston Schools Instrumental Music Association in recognition of Shelley Schwaderer Roland's many years of dedication to the Clarkston School Music Program and the University of Wisconsin (Eau Claire), Director of Bands, Dr. John Stewart.

My sincere gratitude is extended to Justin Harris for his patience and support throughout the compositional process and also to Dr. John Stewart for his continued encouragement and grace.

✿ PROGRAMME NOTES ✿

"Salon Morisot" is a suite of three miniatures that are inspired by the remarkable artistry of little known female French impressionist artist, Berthe Morisot (1841-1895). Morisot was highly admired by her fellow Impressionist colleagues and her works were exhibited in the very first (and many consequential) Impressionist 'Salon' of 1874 (a Salon being an exhibition). Many famous artists held an original Morisot artwork in their private collections including Manet, Monet, Degas and Pissaro. Morisot married Édouard Manet's younger brother Eugene Manet and her painting styles are regarded as a driving force behind the Impressionist style.

The three miniatures in this program are inspired by three Morisot artworks that depict a particular period in her life.

I – Majesty: inspired by the painting 'The Harbor at Lorient' (1869).

The Harbor at Lorient" features Morisot's sister Edma and tall ships. Edma and her sister were very close. She had not long been married and they missed each other terribly. Hence, I have attempted to capture not only the grandeur of the tall ships but to also reveal the despair and heartbreak felt by both sisters at this time. It is my desire that the harmonic tensions reveal their hidden emotions whilst maintaining an element of calm on the surface.

II – Devotion: inspired by the painting 'The Cradle' (1873)

This delicate and revealing artwork again features Morisot's sister, but this time in a maternal role with her newly born daughter, Blanche. At the time this was painted, Berthe Morisot was 31 years old and unmarried. In her letters to her sister, Berthe was torn between her passion for painting and her desire to marry and become a Mother. The tension displayed in this artwork suggest a Mother's fatigue and mixed emotions about the daunting task of raising a child. Hence, I have written this work to suggest the cycle of emotions a new parent feels when their child is born including nervousness, joy, intense love and even a little trepidation. The work begins and ends the same way to represent this ongoing succession of sensations that can be felt over the course of a day, a moment, a lifetime, as suggested in the artwork 'The Cradle'.

III – Enchantment: inspired by the painting 'The Garden at Bougival' (1884)

In late 1874 Berthe Morisot married Édouard Manet's younger brother, Eugene. He dedicated his life to Berthe's painting career, hence alleviating her mixed emotions about marriage. The 'Garden at Bougival' is 11 years on from 'The Cradle' and is painted in quite a different style, reflecting developments in both her professional and personal life. Her painting output was slowed due to the birth of her only child Julie, in 1878. Berthe Morisot and her family loved to holiday in Bougival (25km West of Paris) and between 1881-1884 they rented a home in the area and spent most of their time there. It was a very happy time for the family, before the decline of her husband's health that lead to his premature death in 1892. Hence the final movement in this suite is quite whimsical, reflecting the relaxed emotions associated with holidays as well as Berthe's chance to equally indulge in her two passions; family and painting.

✿ ABOUT THE COMPOSER ✿

Have you ever played a 'Blackshaw' with your wind ensemble? If you have, then you know that a work by this Australian composer-educator is different from the norm. You will also know that it takes you, the Director, on an alternate educational pathway that for some, is a little uncomfortable at first. That said you would also know that it is a surprise package, an audience favourite and presents you the director with interesting conducting challenges.

Such is the work of Jodie Blackshaw.

Blackshaw is also renown as an advocate for performance equality. In 2017 Jodie launched a Female Band Composer database on her website that focuses on works for middle and high school bands (www.jodieblackshaw.com/female-band-composers). In late 2018, she headed a presentation called "Directors for Diversity" at the Midwest Clinic, Chicago USA. The presentation invited leaders from the wind band genus to create middle and high school concert programs for bands that include works by women. "Directors for Diversity" inspired the birth of another online resource; ColourFULL Music (<https://www.colourfullmusic.com>). The ColourFULL Music website now includes concert programs for bands of all capabilities that are inclusive of composers from a diverse background of nationality, age and gender.

Blackshaw is fanatical about producing quality, meaningful works for band and is frequently commissioned by various groups throughout the western world to do just that. She desires that her music not just be "another piece, but an educational and spiritual journey for both the players and the director". To find out more about Jodie and her works please go to: www.jodieblackshaw.com

For Shelley



Portrait of Berthe Morisot entitled
“Berthe Morisot with a bouquet of flowers”
by Édouard Manet, 1872