

Reformation

Tyler Austin (ASCAP)
Danielle Fisher (ASCAP)

Grade: 4

Duration: 5.5

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daniellefisher.net



Dr. Tyler Austin (b. 1990) serves as Director of Bands at Old Dominion University in Norfolk, Virginia, where he conducts the ODU Wind Ensemble. He teaches the undergraduate conducting sequence and a graduate conducting studio. Dr. Austin is Principal Guest Conductor of the Virginia Wind Symphony, a community ensemble based in Norfolk largely composed of music educators, freelance musicians, and military musicians. He maintains an active guest conducting and lecturing schedule around the United States and abroad. In Summer 2024 he will host the inaugural Tidewater Conducting Summit at ODU – and ODU Band Director’s Workshop – two interwoven summer programs for conductors and music educators that will feature pedagogical clinics, performance opportunities, and coaching sessions with internationally-recognized conducting mentors.

Dr. Austin works to redefine the role of the 21st-century wind conductor as Founding Artistic Director and Conductor of Maryland Chamber Winds (MCW), an international ensemble of performers who come together to present concerts and educational outreach programs. MCW is the ensemble-in-residence for the Maryland Wind Festival, a two-week festival of wind music and outreach based in the communities of Frederick and Hagerstown, Maryland.

A committed advocate of new music, Dr. Austin has commissioned and premiered over 35 works for winds. In Summer 2016 he founded the annual MCW Composer Commission Project to fund the composition of original works for chamber winds and to produce professional recordings of these works. In Summer 2023, Dr. Austin was appointed as Staff Conductor with the Vienna Summer Music Festival in Vienna, Austria working with the acclaimed Ensemble PHACE, as well as the Sofia Symphonic Summit in Sofia Bulgaria working with the Sofia Philharmonic Orchestra. Both festivals are centered around premieres of newly composed works. In October 2023, Dr. Austin will serve as a guest conductor and conducting clinician for the São Paulo Contemporary Composers Festival at the University of Campinas (Unicamp) in Brazil.

Dr. Austin completed a D.M.A. in Wind Conducting at Michigan State University under Dr. Kevin Sedatole. He holds an M.M. in Bassoon Performance from the University of North Texas under Professor Kathleen Reynolds, and a B.M. in Music Education from Susquehanna University.

Danielle Fisher (b. 1986) is a composer, educator and performer living in Dallas, Texas. Fisher is currently the Director of Bands at J.L. Long Middle School. She spends much of her time composing and arranging for her own students as well as her colleagues and their young ensembles throughout the country. In addition to her work in the public schools, Fisher currently serves as Staff Arranger for Maryland Chamber Winds, and has produced over fifteen original compositions, transcriptions, and arrangements for MCW since 2016. She is a founding member of the group and enjoys frequent collaborations with the organization.

Fisher received a B.M.E. in Music Education and a B.M. in Music Theory/Composition from Illinois State University where she studied composition with David Maslanka, Martha Horst, and David Feurzeig. After her undergraduate work, she freelanced and managed large studios of trumpet and french horn students first in central Illinois and then in the Dallas-Fort Worth metroplex while she completed her M.M. in Music Education at the University of North Texas. Her Master’s thesis led her to develop her ‘Little Band... BIG Impact’ book of repertoire, which makes standards of the wind literature available for adaptable ensemble settings. Danielle is a member of the Texas Music Educators Association and Women Band Directors International.



Program Notes

Reformation was jointly composed by Tyler Austin and Danielle Fisher in December 2020. The majority of writing took place within an intense two week period. It was cathartic as a positive collaboration amidst the ongoing Covid-19 Pandemic.

The piece takes its source material from the Lutheran anthem “ Ein feste Burg ist unser Gott ”, which translates as “A Mighty Fortress Is Our God”. This chorale was superimposed with original material from one of Danielle’s earliest melodies for winds. The piece’s title has a double meaning: First, that the piece draws its inspiration from Martin Luther’s chorale which served as an emboldening piece of music that led a theological revolution, and second, that both the chorale and accompanying melody are “re-formed” through dual sets of variations.

Luther’s chorale begins the piece in a variation set by Austin and Fisher. The chorale presents in a second variation by Johann Sebastian Bach in measure 44, before culminating triumphantly with Martin Luther’s original chorale at measure 82. In contrast, Fisher’s melody presents first at measure 16 in its original form and subsequently develops in variations throughout the piece. This interlocking material creates a mirrored Theme and Variations form, where one theme moves closer to its original setting while the other develops away from its original setting into something new. A solemn coda for flute and saxophone quartet beginning at measure 110 displays Luther’s chorale in a variation set by his dear friend Johann Walther. Austin and Fisher selected this setting as a reflection of their own friendship.

Reformation

by Tyler Austin & Danielle Fisher (ASCAP)

January 2021

* Measure 1-12: interpret freely and emphasize a natural taper at the end of each chorale phrase.

8

Flute *legato mp*

Oboe *legato*

Bassoon *legato mf*

Clarinet 1 *legato mp*

Clarinet 2 *legato mp*

Bass Clarinet *legato mf*

Alto Sax 1 *legato mp*

Alto Sax 2 *legato mp*

Tenor Sax *legato mp*

Bari Sax *legato mf*

Trumpet 1 *legato mp*

Trumpet 2 *legato mp*

Horn 1 *legato mp*

Horn 2 *legato mp*

Trombone 1 *legato mp*

Trombone 2 *legato mp*

Euphonium *legato mp*

Tuba *legato mf*

Snare/Chimes
Play notes in order, using any rhythm, and notes may be repeated

Bass Drum/Bells
Bells

SusCym

Triangles
Utilize various sizes of triangles and beaters to obtain a twinkling effect.
(At least 12 of various sizes)

mp-mf

2 3 4 5 6 7 8 9

Reformation

Fl. 1 *mf* *f*

Ob. *f*

Bsn. *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Alto Sax. 1 *mf* *mf* *f*

Alto Sax. 2 *f*

Ten. Sax. *mp* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Hn. 1 *mp* *mf* *f*

Hn. 2 *mp* *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Snare Chimes *f*

BD Bells *mp* *mf*

SusCym *pp* *mf* *p* *mf*

Tri. Triangle *mp* *mf*

20 21 22 23 24 25 26 27 28 29 30

Reformation

This musical score is for the piece "Reformation" and spans measures 31 to 43. It is arranged for a large ensemble of instruments. The score is written in a key signature of one flat (B-flat) and a time signature that changes from 2/4 to 3/4 and back to 2/4. The instruments included are:

- Flute 1 (Fl. 1)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (Alto Sax. 1)
- Alto Saxophone 2 (Alto Sax. 2)
- Tenor Saxophone (Ten. Sax.)
- Bass Saxophone (Bari. Sax.)
- Trumpet 1 (Tpt. 1)
- Trumpet 2 (Tpt. 2)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Euphonium (Euph.)
- Tuba (Tba.)
- Snare (Snare)
- Chimes (Chimes)
- Bass Drum (BD)
- Bells (Bells)
- Suspended Cymbal (SusCym)
- Triangle (Tri.)

The score includes various dynamic markings such as *mp*, *fp*, *f*, and *ff*, as well as performance instructions like *legato*, *rit.*, and *solo*. A large red watermark is overlaid on the score, reading "Preview Only" and "Legal use requires purchase".

Reformation

44 Score Note:
"Bach Chorale"

$\text{♩} = 108$

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2, and Bass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Snare, Chimes, Bass Drum, Bells, Suspended Cymbal, and Triangle. The score is in 4/4 time with a tempo of 108. The key signature has two flats. The piece is marked with a dynamic of *mf* (mezzo-forte) for the woodwinds and saxophones. The percussion parts include a *f* (forte) cymbal and a *p* (piano) bell. The score is divided into measures 44 through 52, with a 'to Bells' instruction at the end of measure 51.

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Reformation

68 $\text{♩} = 144$ 78

Fl. 1 *solo* *mf* *p* *a2*

Ob. *p*

Bsn. *p*

Cl. 1 *solo* *mp* *mf* *p* *a2*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

Alto Sax. 1 *solo* *mf* *p* *a2*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax.

Tpt. 1 *solo* *mp*

Tpt. 2

Hn. 1 *solo* *mf* *p* *a2*

Hn. 2 *mp* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tba.

Snare Chimes

BD Bells

SusCym

Tri.

68 69 70 71 72 73 74 75 76 77 78 79

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Reformation

82 Score Note:
Original Martin Luther 1529

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) parts feature melodic lines with dynamic markings of *mf* and *f*. The percussion section includes Snare Chimes, Bass Drum, Suspended Cymbal, and Triangle, with specific performance instructions like 'Snare (snare off)', 'Fade out', and 'Bass Drum'.

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80 81 82 83 84 85 86

Reformation

90

Fl. 1

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Snare Chimes

BD Bells

SusCym

Tri.

mp *f*

f *pp* *f*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute 1, Oboe, Bassoon, Clarinet 1, Clarinet 2, and Bass Clarinet. The saxophone section includes Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Horn 1 and 2, Trombone 1 and 2, Euphonium, and Tuba. The percussion section includes Snare Chimes, Bells, Suspended Cymbal, and Triangle. The score features complex rhythmic patterns with frequent time signature changes (3/4, 4/4, 3/4, 2/4, 4/4). Dynamic markings such as *mp* and *f* are used throughout. A large red watermark is overlaid diagonally across the center of the page.

This page contains the musical score for measures 99 through 105 of the piece "Reformation". The score is arranged in a standard orchestral format with the following parts:

- Fl. 1
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Hn. 1
- Hn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tba.
- Snare Chimes
- BD Bells
- SusCym
- Tri.

Measure 102 is highlighted with a box containing the number "102". A large red watermark "Preview Only" is overlaid diagonally across the score, with the text "Legal use requires purchase" below it. Performance markings include "rit." at the end of measure 102, and dynamic markings such as *mp*, *f*, and *pp* are present in the percussion parts.

Reformation

14

106 ♩ = 130

rit.

110 ♩ = 94

Score Note:
Chorale Lied by Johann Walther

Fl. 1 *solo* *mf* *tr* *legato* *mp*

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1 *solo* *mf* *legato* *mp*

Alto Sax. 2 *solo* *legato* *mp*

Ten. Sax. *solo* *legato* *mp*

Bari. Sax. *solo* *legato* *mp*

Tpt. 1 *Fl. solo cue* *mf* *tr* *legato* *mp*

Tpt. 2 *Alto Sax 1 solo cue* *legato* *mp*

Hn. 1 *Ten. Sax solo cue* *legato* *mp*

Hn. 2 *Alto Sax 2 solo cue* *legato* *mp*

Tbn. 1 *Bari. Sax solo cue* *legato* *mp*

Tbn. 2

Euph.

Tba.

Snare Chimes

BD Bells

SusCym

Tri.

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molto rit.

Fl. 1
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Snare Chimes
BD Bells
SusCym
Tri.