

ÉLÉVATION

LOUISE FARRENC

Arranged by DEBORAH BAKER MONDAY

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)



Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Deborah Baker Monday is a retired string educator and low string specialist following a 25-year tenure in the award-winning Logan City, Utah orchestra program. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players. She received her B.M.E. Magna Cum Laude from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestadt. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul

Hedwall, and Dino Constantinides.

Ms. Monday has over 150 original and arranged works, many of which have been honored as J.W. Pepper Editors' Choice selections and have been selected for many state required music lists. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. She continues to accept commissions regularly.

Ms. Monday has presented at many state music conferences throughout the United States as well as numerous national ASTA conferences, The Midwest Clinic, the Ohio State Summer String Workshop, and the Florida Orchestra Association. She is active as a clinician, guest conductor and adjudicator. She and her husband Bill have four amazing children.

ABOUT THE MUSIC

Louise Dumont Farrenc (1804-1875) was a virtuoso pianist, composer and teacher who flourished in the Romantic period. She has also been described as an "equality campaigner" because of her continuous fight for recognition of and equal pay for women in the music field (yes, even in the 19th century!).

Farrenc showed great potential on piano and studied with some distinguished teachers. She also showed a talent for composition so her parents allowed her to study with Anton Reicha, the composition teacher at the Paris Conservatory. Unfortunately, Farrenc was taught strictly through private lessons because women were forbidden to enroll in the traditional composition classes at the time. She married a professional flutist and they performed together briefly before opening a publishing house in Paris, which became France's leading music publisher for 40 years.

In the 1830s, Louise continued to gain fame as a performer and in 1842 earned a permanent appointment as Professor of Piano at the Paris Conservatory. She held this position for 30 years and was the only woman to do so throughout the 19th century. Despite being considered an excellent teacher, she was paid less than her male colleagues for nearly a decade. Only after the premiere of her *Nonet* with the famous violinist Joseph Joachim did she demand and finally receive equal pay.

After her death, her reputation as a performer survived and her name continued to appear in books about celebrated pianists. However, her compositions were largely forgotten until the late 20th century, sparked by the newly discovered interest in female composers. This led to the performance and recording of many of her works. Farrenc has been the subject of the BBC *Composer of the Week* Series (December, 2013) and Michelle Martin's podcast NOTEable (July, 2020).

Élévation is number 19 in a collection of 20 Etudes "de moyenne difficulté pour Piano" (of moderate difficulty for piano), Op. 42, published in 1854. It is written in a chorale style, originally in F# major but transposed here to the more friendly key of G major. It consists of four eight-measure phrases and a final four-measure phrase. In this arrangement, I have repeated measures 9-36 with a different voicing to allow for more melodic sharing among the instruments. The harmonies in the second half of the piece demonstrate the progressive tendencies of the Romantic era. They add a unique flavor to the fairly simple rhythmic motion of the piece. The somber and expressive tempo "Adagio religioso" will require students to focus on sustained, legato bowing style.

—Deborah Baker Monday

ÉLÉVATION

LOUISE FARRENC

Arranged by

DEBORAH BAKER MONDAY
(ASCAP)

Adagio religioso (♩ = 100)

Violin 1
p legato

Violin 2
p legato

Viola
(Violin 3)
p legato

Violoncello
p legato

Double Bass
p legato

Piano
p legato

2 3 4 5 6 7

9

Vln. 1
H3 4

Vln. 2

Vla.
(melody)

Vcl.

D.B.
-4 -1 -2 4 1

Pno.

8 9 10 11 12 13 14

mp

mp

mp

mp

mp



25

25

33

Score for measures 29 to 35. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#). The dynamics are marked *p* (piano) and *mp* (mezzo-piano). A rehearsal mark is present at measure 33.



29 30 31 32 33 34 35

37

Score for measures 36 to 42. The score includes parts for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Pno. The key signature is one sharp (F#). The dynamics are marked *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark is present at measure 37.



36 37 38 39 40 41 42

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

43 44 45 46 47 48 49

53

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

50 51 52 53 54 55 56