




Molecula

for Wind Ensemble



by

Thomas P. Rohrer

(2005)

*Written for and dedicated to Mr. Peter Cole
Director of Bands, Oak Harbor [Ohio] High School*

INSTRUMENTATION:

piccolo	cornet I	timpani
flute I	cornet II	
flute II	cornet III	percussion 1 (2 players)
oboe I	horn I	snare drum
oboe II	horn II	bass drum
bassoon I	horn III	3 triangles
bassoon II	horn IV	percussion 2
Bb clarinet I	trombone I	suspended cymbal (yarn & stick)
Bb clarinet II	trombone II	crash cymbal
Bb clarinet III	bass trombone	cabasa
Bb bass clarinet	euphonium	percussion 3
Eb alto saxophone I	tuba 1	bongos
Eb alto saxophone II	tuba 2	xylophone
Bb tenor saxophone		glockenspiel
Eb baritone saxophone		mark tree
		tam tam
		percussion 4
		xylophone
		grand piano (full stick)

Molecula, latin for molecule, is a one-movement work intended to musically portray the energy—both potential and real—of these small fragments of matter. Energy can be unleashed, or its intensity may be controlled, leaving only the prospect of an eruption.

Structurally, *Molecula* appears in a fast-slow-fast format, with a percussion ostinato at the outset, coupled with an Ab minor melody. After one statement, the main theme appears in spacious form before returning to a concluding phrase of the Ab minor melody. Next comes a recurring interjection, based on a bass ostinato which serves as a transition three times in the piece; in this case, it leads to a 6/8 section, centered on a polyphonic jazz-like treatment of the main theme, returning to the ostinato with interjections in transition to Section Two.

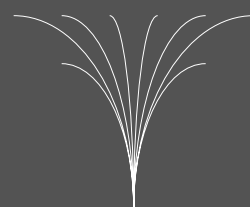
Section Two (“Rubato, Meandering”) is the main theme in its complete form, stated by solo euphonium, low woodwinds, and upper woodwinds in three successive verses with their respective transitions. The variety in scoring and texture further demonstrates the volatility of molecular permutations. Section Three restates the prior 6/8 jazz section—this time in 5/8—leading (through one more interjection of the ostinato figure) to a final tutti statement of the initial Ab minor theme. A short coda recaps the main motives, finishing with fragments of the bass ostinato under sustained tonic chords and a final percussion exclamation.

The energy of this work comes from its rhythmic vitality, typically demonstrated through percussion and bass ostinatos. The true melody is not expressed until the slow, seemingly dormant, middle section, but the music is volatile, erupting in a return to an even more energized feel in a drive to the finish.

Thomas P. Rohrer is Director of Bands and Director of Music Education at Utah State University where he conducts the Wind Orchestra and the Aggie Marching Band as part of his leadership of a diverse collegiate band program and teacher training curriculum. Having established an international reputation as a conductor and clinician, he is Music Director and Conductor of the Salt Lake [Utah] Symphonic Winds. A supporter of new music for winds and percussion, he composed several original works in the past two years, most notably earning honors as a winner of the Dallas Wind Symphony's composition competition for his work, *The Heart of It All for Brass Ensemble*, completing three commissions in the past year (*Synergy for Wind Ensemble*, *Transcontinental Union for Symphony Orchestra*), and *Molecula for Wind Ensemble*) and receiving the international premiere of *Excessive Force for Wind Ensemble*.

A frequent conductor and clinician throughout the United States and abroad, Dr. Rohrer is published in Council for Research in Music Education Journal, UPDATE: Applications of Research in Music Education, Journal of Band Research, Instrumentalist, and several state professional journals, and he has presented (as conductor and clinician) at regional College Band Directors National Association and individual state conferences.

Dr. Rohrer is cited numerous times for outstanding teaching, most recently as the Utah State University Music Department and Fine Arts Teacher of the Year. In addition, he was honored as a top-five finalist for the campus-wide Master Teacher Award at Bowling Green State University in 1997. He also held positions at Northern Arizona University and the University of Cincinnati, and his public school experience includes teaching instrumental music in the public schools of Southwest Ohio. A proponent of music education, Dr. Rohrer has visited hundreds of classrooms, and he maintains strong ties with pre-service and in-service teachers



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