

ANDREW DAVID PERKINS

MACKINAC ISLAND
SUITE



FOR CONCERT BAND

Grade 3



PROGRAM NOTES for

"MACKINAC ISLAND SUITE"

ANDREW DAVID PERKINS (ASCAP)

In the summer of 2023, I was a fortunate recipient of an artist residency on Mackinac Island, through the Mackinac State Historical Parks. I had visited the island several times throughout my life, but the lengthy stay allowed me to delve deeply into the history and anthropology of the island, learning about its' ancient inhabitants, historical military importance, and role as a summer holiday destination for American and European aristocrats in the 19th and 20th centuries. From the many interactive historic museums and installations, to the abundance of old-world charm (no motor vehicles are allowed on the island, only horses), I couldn't help but fall in love with the Island all over again. I chose to express my fondness for this rare and wondrous place through a suite for concert band, focusing on several significant locations. To the Mackinac State Historic Parks Artist-In-Residency program, I am forever grateful for this unique and wonderful experience.

*-Andrew David Perkins, July 2023
Mackinac Island, Michigan*

Movement I. "FORT MACKINAC" - More than just a military outpost, Fort Mackinac served as a home for soldiers and their families, and eventually as the headquarters for Mackinac National Park, where tourists to the island visited the great fortress on the bluff, much like they do today. A former British and American military outpost garrisoned from the late 18th century to the late 19th century on Mackinac Island, the British built the fort during the American Revolutionary War to control the strategic Straits of Mackinac between Lake Michigan and Lake Huron, and by extension the fur trade on the Great Lakes. The British did not relinquish the fort until thirteen years after the end of the American Revolutionary War. Fort Mackinac later became the scene of two strategic battles for control of the Great Lakes during the War of 1812. During most of the 19th century, it served as an outpost of the United States Army. Closed in 1895, the fort has been adapted as a museum on the grounds of Mackinac Island State Park. This movement begins with a series of bugle calls and percussion cadences (which, along with rifle and cannon fire from regular demonstrations, can still be heard on the island to this day), and interpolates several well-known marching tunes from the American Revolution: Jack's Quickstep, York Fusiliers, and The British Grenadiers.

Movement II. "ARCH ROCK" - Mackinac Island is a sacred place for the Ojibwa tribes, which they called the Island of the Turtle Spirits. Their oral tradition provides a story of the creation of Arch Rock; one tale tells of a chief's daughter who fell in love with a Sky Spirit. The chief forbade this union, and took his daughter by canoe to the Island of the Turtle Spirits, to the top of a great rock towering above the beach. "Here you shall stay until you decide to be a faithful daughter once more." She remained on the rock, crying tears of longing for her love. Little by little, the tears began to melt the stone until an arch appeared beneath her. That night, through the arch appeared the rays of an evening star, and down these rays walked the one she loved. Gathering her into his arms, he carried her up into the land of the Sky People, and Arch Rock remains for all to remember her and her faithful love. Arch Rock was looked upon by the Ojibwa as a bridge to another world after death, where departed souls could find their last resting place in the island caves. The melancholic undertone of the ancient Ojibwa legend is echoed by the 18th century traditional folk song "Shady Grove," which provides the melodic basis for this movement.

Movement III. "THE GRAND HOTEL" - Mackinac Island National Park became the second National Park in the United States in 1875 (before becoming a Michigan State park in 1895). This led to a large increase in visitors to the island, and in 1886, the Michigan Central Railroad, Grand Rapids and Indiana Railroad, and Detroit and Cleveland Steamship Navigation Company formed the Mackinac Island Hotel Company. The group purchased the land on which the hotel was built and construction began, based upon the design by Detroit architects Mason and Rice. When it opened the following year, the hotel was advertised to Chicago, Erie, Montreal and Detroit residents as a summer retreat for vacationers who arrived by lake steamer and by rail from across the continent. The hotel opened on July 10, 1887, after taking a mere 93 days to complete. Grand Hotel's front porch is the longest in the world at some 660

feet (200m) in length, overlooking a vast Tea Garden and the resort-scale Esther Williams swimming pool. U.S. Presidents Harry Truman, John F. Kennedy, Gerald Ford, George H. W. Bush, and Bill Clinton have visited the hotel.

The hotel also hosted the first public demonstration of Thomas Edison's phonograph on the porch, as well as regular demonstrations of Edison's other new inventions. Mark Twain also made this a regular location on his speaking tours in the Midwest. At the time of its' opening, the Viennese Waltz was taking ballrooms by storm, gaining acceptance in high society. The waltz in this movement is written in the style of Strauss, and incorporates a melody from "The Wolverine," a march composed by John Philip Sousa, respectfully dedicated to His Excellency Hon. David H. Jerome, Governor of Michigan.

Mackinac Island Suite was commissioned by the Unionville-Sebewaing Area HS Concert Band for the 2024 Michigan Music Conference, in honor of the alumni who came before; in appreciation to all parents, administration, and community members who have supported music at USA and made this performance possible.

PERFORMANCE NOTE

The opening percussion cadences and bugle calls are optional, but encouraged. You may omit some or all of it, and begin the piece a m.32 as an alternate beginning, or if you don't have sufficient trumpet players. The bugle calls in the opening of Mvt. I can be played by a single player, or split as indicated for two players. Antiphonal placement or off-stage placement is another option for effect. The "canon blast" bass drum hits at the end of the movement should be extremely loud, and are doubled on P1 and P2. Large marching basses work well for the doubled parts.

The Snare Drum should be large with a low pitch. If possible, find a wood hoop, rope-tension field drum replica, appropriate to the 1780's. (Calderwood in Boston, MA makes excellent ones.) The snare drum in the P1 part is simplified, removing the flams and some more advanced rudiments, but should not replace the snare drum part. In the same vein, the bass drum in the P2 part doubles the Bass Drum part, but is the same difficulty. The same option exists as with the bugle calls; P1 and P2 could be placed off-stage or antiphonally, for greater effect.

The Wood Blocks can be performed on literal wood blocks of 3 sizes, or on granite blocks, but could also be performed with coconut halves. If using coconuts, you will need to experiment with the surface upon which the player strikes the cups, to create different pitches. Basically, as close to "horse hoof clip-clops" as possible is the intention.

The Frame Drum part in Mvt. II can be played on a low snare/field drum, with the snares off, using soft mallets, although the Frame Drum is preferred. The Rain Sticks in P1 & P2 should be two different sizes/timbres for maximum effect.

BIOGRAPHICAL NOTE

Composer, conductor, & GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds an advanced specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests & conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

Mr. Perkins has received commissions from a number of organizations including The Royal Academy of Music London, Le Conservatoire de Limonest, The Michigan School Band and Orchestra Association, The University of San Diego, Bowling Green State University, Michigan State University, The Flint Youth Symphony Orchestra, and his works have been performed by hundreds of ensembles around the world. His music is exclusively published through APOLLO STUDIOS Music Publishing (ASCAP) and he resides in Michigan with his family.

INSTRUMENTATION

Full Score

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Horn

Trombone 1

Trombone 2

Euphonium T.C.

Euphonium

Tuba

Cymbals - *Crash Pair, Suspended*

Snare Drum (*preferably a Large 16" Field Drum*) *Frame Drum, Wind Chimes*

Concert Bass Drum

Percussion 1 -

Add. Snare Drum, Wood Blocks (3), Bass Drum Triangle, Tambourine, Rain Stick (High)

Percussion 2 -

Add. Bass Drum, Wood Blocks (3), Rain Stick (Low), Tam-tam, Timpani

(The purchase of this set of score & parts includes a license to reproduce the parts per your ensemble needs.)

Commissioned by the Unionville-Sebewaing Area HS Concert Band for the 2024 Michigan Music Conference
in honor of the alumni who came before; in appreciation to all parents, administration, and community
members who have supported music at USA and made this performance possible.

MACKINAC ISLAND SUITE

I. FORT MACKINAC

ANDREW DAVID PERKINS (ASCAP)

4/4 ♩ = 120

The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Alto Sax, Tenor Sax, and Bari Sax. The brass section includes Trumpet 1 & 2, Horn in F, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Cymbals, Snare Drum, Bass Drum, and a set of P1 (Snare Drum, Woodblocks (3), Opt. Bass Drum) and P2 (Bass Drum, Wood Blocks (3), Triangle, Timpani). The score begins with a 4/4 time signature and a tempo of 120 beats per minute. The key signature has two flats. The woodwinds and brass are mostly silent until measure 5, where the Trumpets enter with a solo marked *f*. The percussion enters in measure 2 with a pattern of snare and bass drum hits, with dynamics ranging from *fp* to *ff*.

32 $\text{♩} = 100$

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Cym.

S. D.

B. D.

S. D.

B. D.

28 *f* 29 30 *mf* 31 *ff* 32 *f* 33 34

46

45 46 47 48 49

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob. *f*

Bsn. *f*
Second time only
mf

Cl.1 *f*

Cl.2 *f*

B. Cl. *mf*
mp-mf
Second time only

A. Sax. *mf*
Second time only
mf

T. Sax. *mf*
Second time only
mf

B. Sax. *mf*
mp-mf
Second time only

Tpt.1 *mf*
Second time only
mf

Tpt.2 *mf*
Second time only
mf

Hn. *mf*
Second time only
mf

Tbn.1 *mf*
Second time only
mf

Tbn.2 *mf*
Second time only
mf

Euph. *mf*
Second time only
mf

Tba. *mf*
mp-mf
Second time only

Cym. *mf*
mf

S. D. *mf*
mp-mf

B. D. *mf*
mp-mf

W.B. Wood Blocks *mf*
WB First time only, move to Bass Drum on repeat
mp

W.B. Wood Blocks *mf*
WB First time only, move to Bass Drum on repeat
mp

50 51 52 53

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.1

Tpt.2

Hn.

Tbn.1

Tbn.2

Euph.

Tba.

Cym.

S. D.

B. D.

W.B.

W.B.

54 55 56 57

1. 2.

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

Bsn. *mf* *mp*

Cl.1 *mf* *mp*

Cl.2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

Tpt.1 *mf*

Tpt.2 *mf*

Hn. *mf* *mp*

Tbn.1

Tbn.2

Euph.

Tba. *mf* *mp*

Cym. *mf* *mp* choke

S. D. *mf* *mp* Explosive!

B. D. *mf* *mp* *fff* Explosive!

W.B. To B. D. Bass Drum *fff* Explosive!

W.B. To B. D. Bass Drum *fff* Explosive!

58 59 60 61

II. ARCH ROCK

6/4 ♩ = 56

poco rall.

66 ♩ = 60

4/4

6/4

Piccolo
 Flute 1
 Flute 2
 Oboe
 Bassoon
 Clarinet 1
 Clarinet 2
 Bass Clarinet
 Alto Saxophone
 Tenor Saxophone
 Baritone Saxophone
 Trumpet 1
 Trumpet 2
 Horn in F
 Trombone 1
 Trombone 2
 Euphonium
 Tuba
 Cymbals
 Frame Drum
 Bass Drum
 Percussion 1
 Percussion 2

Dynamics: *mp*, *p*, *mf*
 Performance instructions: *poco rall.*, *If a Frame Drum is not available, use snare (snares off) w/ soft mallets*
 Percussion: *ppp*, *p*, *mp*, *n*
 Percussion 1: Rain Stick (High)
 Percussion 2: Rain Stick (Low)

6/4

4/4

poco accel. . . .

70

♩ = 66

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpet 1 & 2, Horn, Trombone 1 & 2, Euphonium, and Tuba. The percussion section includes Cymbal, Wood Chime, Bass Drum, Snare Drum, and Snare Drum (marked 'To Tam-tam').

Dynamic markings are used throughout, including *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score shows a progression of dynamics, with some instruments starting at *mp* and moving to *f* or *mf* by measure 70.

Measure numbers 68, 69, 70, 71, 72, and 73 are indicated at the bottom of the page. The key signature is B-flat major (two flats).

molto rall.

poco rall.

6/4

85

2/4

6/4

3/4

Picc. *f*
 Fl.1 *f*
 Fl.2 *f*
 Ob. *f*
 Bsn. *mf* *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 Cl.1 *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 Cl.2 *mp* < > *p* *mp* < > *p* *mp* < > *p*
 B. Cl. *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 A. Sax. *mf* *f* *mp* < > *p*
 T. Sax. *mf* *f* *mp* *p*
 B. Sax. *mf* *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 Tutti
 Tpt.1 *f*
 Tpt.2 *mp* *f*
 Hn. *f* *f* *mp* *p*
 Tbn.1 *mp* *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 Tbn.2 *mp* *f* *mp* < > *p* *mp* < > *p* *mp* < > *p*
 Euph. *mf* *f* *mp* < > *p* *mp* < > *p*
 Tba. *mp* *f* < > *p*
 Cym. *p* < > *mf* *p* Frame Drum *n*
 W.Ch. *mf* To F.D. *p* *n*
 B. D. *p* < > *mf* *p* Rain Stick (High) *n*
 R.S. *p* *n*
 T.-t. *p* Rain Stick (Low) To Timp. *mp* *n*

Picc. *Second time only*

Fl.1 *Second time only*

Fl.2 *Second time only*

Ob. *Second time only*

Bsn. *mf*

Cl.1

Cl.2

B. Cl. *mf*

A. Sax. *Second time only*

T. Sax. *Second time only*

B. Sax. *mf*

Tpt.1 *Second time only*

Tpt.2 *Second time only*

Hn.

Tbn.1 *mp*

Tbn.2 *mp*

Euph. *mf*

Tba. *mf*

Cym.

S. D. *p-mp*

B. D. *p-mp*

Tamb. *p* *Tambourine, Second time only*

Timp.

98 *p-mp* 99 100 101 102 103 104 105 106 107 108

Picc. *f* *mf*

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob. *f*

Bsn. *f*

Cl.1 *f* *mf*

Cl.2 *f* *mf*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt.1 *mf:f* *mf*

Tpt.2 *mf:f* *mf*

Hn. *mf:f*

Tbn.1 *f*

Tbn.2 *f*

Euph. *f*

Tba. *f*

Cym. *mf*

S. D. *f*

B. D. *f*

Tamb. *mf*

Timp. *mf* *f*

119 120 121 122 123 124 125 126 127 128 129

poco rit. *Second time only*

2.

Picc. *ff* *mf* *Second time only*

Fl.1 *ff* *mf* *Second time only*

Fl.2 *ff* *mf* *Second time only*

Ob. *ff* *mf* *Second time only*

Bsn. *ff* *mf* *mp-mf* *Second time only*

Cl.1 *ff* *mp* *mf*

Cl.2 *ff* *mp-mf*

B. Cl. *ff* *mf* *mp-mf* *Second time only*

A. Sax. *ff* *mp* *mf*

T. Sax. *ff* *mp* *mf*

B. Sax. *ff* *mp-mf* *Second time only*

Tpt.1 *ff* *mp* *mf* *Second time only*

Tpt.2 *ff* *mp* *mf* *Second time only*

Hn. *ff* *mp* *mf* *Second time only*

Tbn.1 *ff* *mf* *Second time only*

Tbn.2 *ff* *mf* *Second time only*

Euph. *ff* *mp-mf*

Tba. *ff* *mf* *mp-mf*

Cym. *f* *f* *choke*

S. D. *f* *f* *mp-mf*

B. D. *f* *f* *mp-mf*

Tamb. *f* *mf* *To Triangle* *Triangle* *mp*

Timp. *f* *f* *mp-mf*

130 131 132 133 134 135 136 137 138 139 140 141 142 143

1.

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.1

Tpt.2

Hn.

Tbn.1

Tbn.2

Euph.

Tba.

Cym.

S. D.

B. D.

Tamb.

Timp.

158 159 160 161 162 163 164 165 166 167 168

fp

molto rit.

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl. 1 & 2, Ob., Bsn., Cl. 1 & 2, B. Cl., A. Sax., T. Sax., B. Sax.) and brass section (Tpt. 1 & 2, Hn., Tbn. 1 & 2, Euph., Tba.) play melodic and harmonic lines. The percussion section (Cym., S. D., B. D., Tamb., Timp.) provides rhythmic support. The score includes dynamic markings such as *f*, *fp*, and *mf*, and performance instructions like *molto rit.* and a second ending bracket labeled '2'. The measures are numbered from 169 to 178 at the bottom of the page.