

Midsummer Pavaues

for Symphonic Band, Op. 38

Andrew Ardizzoia

-2012-

Midsummer Pavaues

was commissioned by a consortium led by
William Staub and the
East Carolina University Symphonic Band.

The consortium also included
Gerard Morris and the
Puget Sound Youth Wind Ensemble

Steven Smyth and the
Iowa State University Symphonic Band

Eric Hammer and the
University of the Pacific
Symphonic Wind Ensemble

Mike Keddy and the
Don Wright Symphonic Winds
at the University of Victoria

Max Karler and the
Mt. Tahoma High School Band

Grant Linsell and the
Willamette University Wind Ensemble

I extend to all of them my deepest gratitude.

Program Notes

In June 2012 I received sad news that my dear friend George Buckbee had passed away unexpectedly at his home near Helsinki, Finland. Despite living on different continents for most of our friendship, George and I had nonetheless maintained a lively and stimulating correspondence since we met in the late 1990's when I was an undergraduate and he was emeritus professor and dean at the Conservatory of Music at the University of the Pacific. George was also a tireless promoter of my work: he commissioned two pieces from me and frequently passed along my scores to European musicians. It was significant that he left this world during the midsummer celebrations, a special time of year in his adopted Scandinavian homeland. George often sent vivid descriptions of these festive times with family and friends.

It was during this difficult and sad time that I was also beginning to think about this commission from Bill Staub and others, and I decided to make the piece more personally meaningful by honoring George's memory.

As the title suggests, characteristics of the *pavane*, a moderately slow Renaissance dance sometimes associated with mourning, pervade the work. This includes the stately *long-short-short* rhythmic pattern heard frequently in the drums, and the paired but varied statements of melodic ideas. The work opens with a dirge over a descending bass line (another musical trope representing grief), followed by a short trumpet fanfare. The main body of the piece is made up of a simple, cantabile tune heard in first in F and later in G-flat. The music then returns to F and ends with quiet, improvised percussion figures that slowly dissipate into nothingness.

Instrumentation

Piccolo	Trumpets in B-flat I, II, III
Flutes I, II	Horns in F I, II, III, IV
Oboes I, II	Trombones I, II, III
Clarinets in B-flat I, II, III	Euphonium
Bass clarinet in B-flat	Tuba
Bassoons I, II	
	Contrabass (with optional low C)
Alto saxophones in E-flat I, II	
Tenor saxophone in B-flat	Timpani
Baritone saxophone in E-flat	
	Percussion (4 players): Snare drum, glockenspiel, tenor drum, crash cymbals, bass drum, chimes, suspended cymbal, vibraphone, tam-tam, and approximately 9-12 small to medium triangles and/or other light, metallic, unpitched instruments (finger cymbals, wind chimes, etc.)

Performance Notes

The “triangles, etc.” starting in measure 150 should be improvised, random in rhythm and order, not too active, and should continue as indicated. Each player should have 3 or 4 (or more) instruments. The rhythmic notation in these parts should not be interpreted literally.

The vibraphone and glockenspiel in this passage should also be very quiet and should proceed as directed. Given pitches may occur in any order, in any octave. The overall effect should be that of a gentle, blurry, metallic, and continuous texture.

The tenor drum at the end should continue somewhat more in tempo, though it may also eventually become free. The conductor should give only a slight indication of pulse, and should be more concerned with mediating the overall level of activity as the piece draws to a close.

Score is transposed.
Duration: approx. 9:30

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[illegible]

B \flat Tpts. I, II
 B \flat Tpt. III
 Hns. I, III
 Hns. II, IV
 Tbns. I, II
 Tbn. III
 Euph.
 Tuba
 Cb.
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV

The score is for a percussion section, measures 1 through 7. The instruments listed on the left are: B \flat Tpts. I, II; B \flat Tpt. III; Hns. I, III; Hns. II, IV; Tbns. I, II; Tbn. III; Euph.; Tuba; Cb.; Timp.; Perc. I; Perc. II; Perc. III; and Perc. IV. The key signature is one sharp (F#), and the time signature is 4/4. Measures 1-7 are shown. Percussion II (Perc. II) has a rhythmic pattern of eighth notes and sixteenth notes, while the other instruments have rests.