

More About SERENATA FOR BAND

There has been a long tradition of transcribing orchestral works for concert band, and I have done this with several of my own orchestra compositions, including this one. Here is its story:

In the spring of 1973, I gave my doctoral composition recital at Florida State University, which consisted of three chamber compositions of about ten minutes each. The first two were **Soliloquy and Rondo** (flute and piano) and **Delineations** (brass quintet).

This composition, in its original incarnation as an insanely difficult unaccompanied duo for violin and cello, was the third piece on the program.

Despite the excellent performance it was given at the recital, I always thought that **Serenata for Violin and Cello** would be better suited to a somewhat larger ensemble, where it could be played by more than just top-tier virtuoso soloists. So, after a chamber orchestra adaptation that I was never very happy with and withdrew, I rescored it for full string orchestra and named it **Serenata for Strings**. That version has been recorded by the Brno Philharmonic Orchestra and is available on the album **Orchestral Masters Vol. 8** from Ablaze Records.

After scrapping the chamber orchestra version, I decided to replace it with a major work for concert band.

Serenata for Band is a contemporary style work in 5 movements:

1. Prologue - *Lento assai*

Growing from an almost inaudible beginning, this movement quickly swells to a restless conflict before returning to the ethereal opening.

2. Scherzo - *Capriccioso*

The quiet mood is shattered by this spasmodic and restless scherzo. Having no trio, it is built on disjointed motifs treated in an almost pointillistic manner.

3. Nocturne - *Dolente*

Over an undulating accompaniment, the solo oboe sings an angular song-without-words. This is interrupted by a contrapuntal middle section that builds in intensity until it gives way to a return of the opening song, now sung by a solo clarinet.

4. Rondo Tarantella – *Allegro con brio*

In form, not so much a strict Italian dance as a 5-part simple rondo, this frenzied movement has much of the rhythm and all the mood and energy of the fabled tarantella.

5. Epilogue - *Lento molto*

A very short return to the mood of the opening movement, this bookend close fades into the silence from which the work began.