

## More About **SOUVENIRS**

The most atonal of all my compositions for concert band, **Souvenirs** dates from the fall of 1975 when I was working as a freelance arranger in Austin, Texas.

The year before, a local wind ensemble had commissioned me to compose a contemporary style piece for them to perform at the TMEA All State Conference that would feature their outstanding percussion section. The result of that commission was **Expansions for Winds and Percussion**, which was performed at TMEA in January 1975, to great acclaim. Having attracted a great deal of attention, it was soon performed by several other area bands.

Motivated by the success of **Expansions**, I decided to follow up on it with another more ambitious atonal work for concert band. In **Expansions**, I had experimented with a variety of aleatoric effects, dissonant counterpoint, and tone clusters. In the new work, I took that much further than I had before and the resulting work, which I named **Souvenirs**, ended up to be more than twice as long as the original piece. When I tried it out with one of the high school bands that I worked with, they found it too long and difficult to generate much excitement. I concurred with that assessment and soon shelved the piece.

Now, after letting it hide in the drawer for more than 4 decades, I have decided that **Souvenirs** deserves to be revived and published, so here it is.

The title makes oblique reference to a more-or-less obscure pop song of the time that I had in mind while working on it, even sneaking in a few subtle quotations of its opening phrase (but not long or prominent enough to run into copyright issues). I'll leave it at that and let the listener try to find them and identify the song!