

OCTOBER

ERIC WHITCRE

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A NOTE ON THE COMMISSION

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman, whose members include:

Bellevue East High School, Bellevue, David Young, director; Bellevue West High School, Bellevue, Byron Braasch, director; Blair High School, Blair, Andy Sorensen, director; Burke High School, Omaha, Murl Mickey, director; Chadron State College, Chadron, William Winkle, director; Creighton Prep High School, Omaha, Doug Johnson, director; Dana College, Blair, William Hall, director; Doane College, Crete, Jay Gilbert, director; East High School, Lincoln, Jeff Lean, director; Elkhorn High School, Elkhorn, Douglas Hauserman, director; Fremont High School, Fremont, Brian Anderson, director; Grand Island High School, Gretna, Rob Lubbers, director; Hastings High School, Hastings, Dale Duensing, director; Lincoln High School, Lincoln, Terry Rush, director; Midland Lutheran College, Fremont, Steve Steager, director; Millard North High School School, Omaha, Jim Johnson, director; Millard South High School, Omaha, Rex Barker, director; Norris High School, Firth, Lance Nielsen, director; Northeast High School, Omaha, William Lovgren, director; Papillon-La Vista High School, Plattsmouth, Barb Mock, director; Southeast High School, Lincoln, R.J. Metteer, director; Southwest Texas State University, James Hudson, director; University of Nebraska-Kearney, Kearney, Gary Davis, director; Waverly High School, Waverly, Kathy Dalby, director; Westside High School, Omaha, Roger Groth, director.

PROGRAM NOTES FOR OCTOBER

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

ABOUT THE COMPOSER

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination (*contemporary classical crossover*).

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. *Godzilla Eats Las Vegas*, a wild theatrical piece for wind symphony, has taken the classical world by storm and was most recently performed by the United States Marine Band (The President's Own) on the steps of the Capitol. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on over 20 different recordings. Eric resides in Los Angeles where he serves as composer-in-residence for the 160 voice Pacific Chorale and works as a full time composer. In 1997 he received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano.

AND FINALLY...

Please visit Eric and Carpe Ranam Productions at:
www.ericwhitacre.com

October

for Brian Anderson

Eric Whitacre
(2000)

Cantabile y molto legato; rubato assai

(♩ = 60)

Oboe solo

The score is arranged in systems for various instruments. The top system includes Flute 1/2, Oboe 1/2, and Eb Clarinet. The second system includes Bass 1 Clarinet 2, Bb Clarinets 1, 2, and 3, Alto 1/2, Saxes Tenor, Baritone, and Bassoon 1/2. The third system includes Horn in F 1, 2, 3, and 4, Trumpet in Bb 1, 2, and 3, Tenor 1 Trombone 2, Bass Trombone, Euphonium 1/2, and Tuba 1/2. The bottom system includes Timpani, Percussion 1, and Percussion 2. The score begins with a common time signature (C) and a key signature of three flats (B-flat major or D-flat minor). At the 5/4 measure mark, the time signature changes to 5/4. Dynamics include *mp* (mezzo-piano), *Solo dolce*, *pp* (pianissimo), and *p* (piano). Performance instructions include *run fingers lightly through chimes* for Percussion 2. The score is written for a large wind ensemble.

A
Con moto y rubato (♩ = 72)

Fl. *p* *mf*

Ob. *p* *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3 *p* *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *p* *mf*

B. Sx. *mf*

Bsn. *p* *mf*

Hn. 1/2 *p* *mf*

Hn. 3/4 *p* *mf*

Tpt. 1

Tpt. 2/3

T. Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 *ppp* *mf*

Perc. 2

14

Fl. *f* *mp*

Ob. *f* *mp*

Es. Cl. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3 *f* *mp*

B. Cl. *f*

A. Sx. *f* *pp*

T. Sx. *f* *pp*

B. Sx. *f* *pp*

Bsn. *f*

Hn. 1/2 *f* *pp*

Hn. 3/4 *f* *pp*

Tpt. 1 *f*

Tpt. 2/3 *f*

T. Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2

20

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

T. Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

mp

mf esp.

f

II.

mf

C

26

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

T. Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

f

mp

p

a2

Teneramente (♩ = 66)

Rit.

34

Fl. *sub. mp*

Ob.

E♭ Cl. *sub. mp*

B♭ Cl. 1 *sub. mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sx. *sub. mp* I. a2

T. Sx.

B. Sx.

Bsn. I. *p* II. *p*

Hn. 1/2 I. *mp*

Hn. 3/4 II. *mp*

Tpt. 1 Solo *p*

Tpt. 2/3 II. Solo *p*

T. Tbn. I. *p* II. *p*

B. Tbn.

Euph. I.

Tha. I.

Timp.

Perc. 1

Perc. 2

Poco più mosso

Rit. -

47

Fl. *mf* *mf*

Ob. *mf* *mf*

E. Cl. *mf* *mf*

B. Cl. 1 *mf* *mf*

B. Cl. 2 *mf* *mf*

B. Cl. 3 *mf* *mf*

B. Cl. *mp* *mf* *mp*

A. Sx. *mf*

T. Sx. *mf*

B. Sx.

Bsn. *mp* *mf* *mp*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1 con sord. *fp* ord. *mp*

Tpt. 2/3 II. con sord. *fp* +III *mp* ord. *mp*

T. Tbn. I. *mp* *mf* +II *mp*

B. Tbn. *mp*

Euph. *mp*

Tha. *mp* *mf* *mp*

Timp.

Perc. 1 *cu*

Perc. 2 *cu*

Con moto (in 2)
(♩ = 60)

Rit. molto A tempo (♩ = 60) Rit. e dim. poco a poco (In 4, ♩ = 76) 9

E

53

Fl. *f* *dim.*

Ob. *f* *dim.*

E♭ Cl. *f* *dim.* *mf*

B♭ Cl. 1 *f* *dim.*

B♭ Cl. 2 *f* *dim.* *mf*

B♭ Cl. 3 *f* *dim.* *mf*

B. Cl. *f* *dim.*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Bsn. *f* *dim.*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1 *f* *dim.*

Tpt. 2/3 *f* III. II. *dim.* *mf*

T. Tbn. *f* +II. *dim.*

B. Tbn. *f* *dim.*

Euph. *f* *mf*

Tba. *f* *dim.*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

69

Fl. *mp* *Tutti*

Ob. *mp* *Tutti*

B. Cl. *mp*

B. Cl. 1 *mp*

B. Cl. 2 *pp* *mp*

B. Cl. 3 *pp* *mp*

B. Cl. *pp* *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Bsn. *mp*

Hn. 1/2

Hn. 3/4

Tpt. 1 *mp*

Tpt. 2/3 *mp*

T. Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

98 **H** **Maestoso, Sostenuto** (♩ = 72)

Rit. . . . **I** **A tempo** (♩ = 72) 15

Fl. *fp* *f* *ff*

Ob. *fp* *f* *ff*

B. Cl. *fp* *f* *ff*

B. Cl. 1 *fp* *f* *ff*

B. Cl. 2 *fp* *f* *ff*

B. Cl. 3 *fp* *f* *ff*

B. Cl. *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *f* *ff*

Bsn. *f* *ff*

Hn. 1/2 *mf* *f* *ff*

Hn. 3/4 *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2/3 *fp* *f* *ff*

T. Tbn. *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *f* *ff*

Timp. *mf* *f* *ff*

Perc. 1 dampen *mp* *mp*

Perc. 2

Dim. poco a poco

Rit.

105

Fl.

Ob.

B. Cl.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bsn.

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

T. Tbn.

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

