Symphony in E♭
for Wind Ensemble

EDWARD GREEN

MOVEMENTS
I. Allegro moderato........................................1
II. Adagio dolente........................................33
III. Intermezzo - giovale e scherzando..............43
IV. Allegro deciso..........................................65

COMMISSIONING CONSORTIUM:
Mark Scatterday, Eastman School of Music
Andrew Pease, Columbia University
C. Kevin Bowen, Wake Forest University
Eric Peterson, South Dakota State University
Christopher Baum, Manhattan Wind Ensemble
Matthew Marsit, Dartmouth College
Jeff W. Ball, Brooklyn Wind Symphony
Adam Brennan, Mansfield University
Leslie Hicken, Furman University
Frank Tracz, Kansas State University
Gregg Hanson, University of Arizona
Thomas Duffy, Yale University
Rick Good, Auburn University
INSTRUMENTATION:

Piccolo*
Flute 1*
Flute 2
2 Oboes
2 Bassoons
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
B♭ Bass Clarinet
B♭ Contrabass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
4 Horns
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
2 Tenor Trombones
Bass Trombone
Euphonium
2 Tubas
String Bass (with C extension when possible)
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp (if possible, two harps; otherwise discrete amplification of the solo harp)

*1 player of Flute 1 changes to Piccolo 2 in movement 1 only for rehearsal section R

DISTRIBUTION OF PERCUSSION PARTS:
(Metal, Wood, Drum)
1:
Suspended Cymbal, Triangle, Crash Cymbals, Glockenspiel,
Snare Drum, 2 Tom-toms, Tambourine
2:
Triangle, Crash Cymbals, Suspended Cymbal, Glockenspiel,
Chimes, Marimba, Temple Blocks, Snare Drum
3:
Suspended Cymbal, Vibraphone, Claves, Bass Drum, Snare Drum
4:
Glockenspiel, Xylophone, Vibraphone, Slapstick,
Bass Drum, Snare Drum, Tambourine

NOTE TO THE CONDUCTOR

The most crucial thing in performing this piece is—as much as possible—never to let the counterpoint interfere with a continuous sense of melodic narrative unfolding in the foreground. The dynamics in the score were chosen to facilitate this, but if it is necessary to alter some dynamics in order to insure that the melody is never lost, feel free to do so.

The work is composed in such a manner that it is possible to program most, if not all, of the four movements as separate concert works. The composer is not at all against this, but—of course—would prefer the symphony to be performed straight through in its entirety.

The horn notation in the bass clef at rehearsal G in movement II is, as with treble notation, a 5th higher than concert pitch. So this is a low pedal B-flat being asked for, which is only possible on a B-flat horn. Those players with only an F horn should omit the passage.

Decrescendi should be fast whenever one instrument is taking over the melody from another. Please make sure the players are aware of this.
PROGRAM NOTES:
Symphony in E♭ for Wind Ensemble
by Edward Green

This symphony was commissioned by a consortium of thirteen of America’s leading university and conservatory bands. The consortium was organized by Mark Scatterday of the Eastman School of Music and Andy Pease, then director of the Columbia University Wind Ensemble. It has four movements. The first is an Allegro moderato, featuring a broad melodic opening and several climaxes of great power. Written in sonata form, its over-all emotion is one of joy and enthusiasm. The second movement, Adagio dolente, by sharp contrast, largely expresses tragic feeling. To intensify the contrast, since the opening movement was in E♭ major—a highly resonant key for wind instruments—this movement is in A minor: as far apart in tonality as one can go.

As with all of Edward Green’s music, the Symphony in E♭ is rich in melody. That melodic verve continues in the third movement: “Intermezzo.” It is in rondo form, and is filled with scherzando elements. The humor ranges from that which evokes a gentle smile, to that which-through sparkling wit-brings laughter. There is no lack of unabashed slapstick, either! (The composer, a great fan of Prokofiev, believes that humor and seriousness, playfulness and heartfelt lyricism, are meant to be close allies.)

And here, in the drama and friendliness of opposites, we reach the most important thing about Edward Green’s music. Not only has he been deeply inspired by such modern masters as Prokofiev, Ellington, Bartok, and the Beatles, but—even more centrally—by the path-breaking philosophic work of the great American poet and scholar Eli Siegel, the founder of Aesthetic Realism, who, in this grand principle of aesthetics, explained how art and life are truly related: “All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.”

Dr. Green had the honor, in the late 1970s to study with Eli Siegel, and his scholarly work, as well as his music, is grounded in what he learned. His Ph.D. was earned from New York University with a thesis on Haydn and Mozart based on the principles of Aesthetic Realism. Edward Green was for several years a Fulbright Senior Specialist in American Music, and has been a professor at Manhattan School of Music since 1984, teaching both Composition and Music History. He is likewise on the faculty of the Aesthetic Realism Foundation in New York.

Some of his scholarly writings—and mp3s of several of his compositions—are present on his website: www.edgreenmusic.org. Among these later is his Grammy-nominated Concertino for Piano and Chamber Orchestra.

Returning to the Symphony in E♭: its fourth and concluding movement brings us again to the key of E♭ major, and also reflects the opening movement by being likewise in sonata form, and having as well an over-all atmosphere of joy. Yet the joy now goes deeper, and the rhythmic impulse is even stronger. It is a joy that affirms itself after the painful experiences of the “Adagio dolente,” and—as you can hear in the secondary theme of this movement—heartfelt yearning is present here, as well.

Metrically, this finale is largely in ¾ time, and moves with a vigorous, confident spirit. As the symphony ends, it shifts into ecstatically “high-gear,” and concludes with a blazing, loud, dancing, and rapid coda.

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Edward Green lives in New York City with his wife, the esteemed actor and singer Carrie Wilson, who also teaches at the Aesthetic Realism Foundation. He is active not only in the field of concert music, but also in the worlds of theater, dance, and film music, including as composer-in-residence at Imagery Film, Ltd. Many of Dr. Green’s works are available on CD, including a Trumpet Concerto, (Albany Records), a Concerto for Alto Sax and Strings (Arizona University Recordings), and the already mentioned Piano Concertino (North/South Consonance Records).
SYMPHONY in E♭
for Wind Ensemble

I.

Edward Green

Approx. Duration: 30 minutes
Picc. Fl. 1
Fl. 2
Ob.
E
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C
Bsn.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Hn. 1&2
Hn. 3&4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1&2
B. Tbn.
Euph.
Tba. 1&2
S. Bass
Timp.
S. D.
Perc. 2
Perc. 3
Perc. 4
Hp.