Peter Van Zandt Lane



BEACONS for wind ensemble

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BEACONS

(2017)

Composed for the University of Georgia Wind Ensemble for the 2017 CDNA National Conference in Kansas City Cynthia Johnston Turner, conductor

I. Daybeacon

II. Relays

III. Orbital Lights

IV. Polaris

APPROXIMATE PERFORMANCE DURATION: 14' 30"

FULL SCORE (TRANSPOSING)

INSTRUMENTATION:

- 1 Piccolo
- 3 Flutes
- 2 Oboes
- 2 Bassoons

Contrabassoon

3 B♭ Clarinets*

Bass Clarinet*

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

- 4 B♭ Trumpets
- 4 Horns in F
- 2 Trombones

Bass Trombone

Euphonium*

Tuba*

String Bass (contrabass)

Piano

Harp

Timpani

4 Percussionists:

Perc 1: Xylophone, orchestra bells, 20" tom, brake drum, temple blocks (5), sand blocks, suspended cymbal

Perc 2: Vibraphone, crotales, concert bass (shared), tam tam (shared, concert toms (3), sand blocks, suspended crash, two triangles (medium and small)

Perc 3: 20" tom, bongos (2), wood blocks (3), sand blocks, sizzle cymbal,

amplified steel string acoustic guitar (custom tuning: $D \triangleright$, $B \triangleright$, C, F, $A \triangleright$, $E \triangleright$), placed rear stage right.

Perc 4: Water gong, concert bass (shared), tam tam (shared), congas (2), nipple gongs (2), china cymbal, amplified steel string acoustic guitar (custom tuning: Bb, Ab, Eb, Ab, Bb, F), placed rear stage left.

*denotes instruments recommended for doubling at the discretion of the conductor.

For inquiries or requests for materials, contact the composer: peter@peterlanemusic.com

PERFORMANCE NOTES:

All accidentals carry through the measure and apply only to the octave in which they appear. In highly chromatic passages, courtesy accidentals have been provided. All key signatures have been excluded, including parts for transposing instruments.

Unless otherwise indicated, J = J at all meter changes.

Boxed note figures (as seen in movement III) indicate that players repeat the enclosed figure, at the given dynamic level, and sustain this texture for the full duration of the attached arrow.

Whistle tones (sometimes called whisper tones) are called for in movement 3 of the flute parts. They are very soft harmonics played above the notated fundamental. Resulting harmonics are indeterminate, but project best in the third register.

Percussion 3 and 4 play amplified steel string acoustic guitars during movement 3. Guitar experience is not required for these parts; it includes strumming open-tuned chords on open strings and harmonics (which may require some practice). Guitars with built-in pick-ups are highly recommended. Amplification levels should be set conservatively, so that the overall volume is slightly louder than a grand piano a mezzo-piano. Amplifiers should be placed antiphonally, in the back of the ensemble.

PROGRAM NOTES:

Beacons began as a re-working and expansion of a piece composed in 2011 for Dinosaur Annex Music Ensemble (a contemporary chamber ensemble based in Boston), premiered as a side-by-side performance between professional players and advanced high school students. In its original chamber form, I was interested in using imitation to gradually shift the "who is following who" from the students imitating the professionals early in the piece, to the professionals imitating the students later in the piece. This decision to empower the younger players was very much rooted in my own creative development at the time: I was reconnecting with much of the wind ensemble music that inspired me to take up composition as a teenager and trying to connect it with what I felt was becoming my own idiosyncratic compositional voice. After the premiere in 2011, I had hoped I might some day be able to use the material in a piece for wind ensemble, and thus sat an unfinished re-arranging of the piece on my desk for five years. When Dr. Cynthia Johnston Turner asked for a new work, I decided it would be a perfect opportunity to expand the piece and connect it to the medium that inspired much of it. The first three movements, Daybeacon, Relays, and Orbital Lights, were each reimagined to take advantage of the range of sound offered by a the larger ensemble. I composed Polaris to be an extra movement, not in the original version, at the recommendation of several friends and mentors who said the piece was in dire need of a finale.

While the piece is not narratively programmatic, each movement was inspired by images I associate with different types of beacons. *Daybeacon* imagines choppy waters, as we hear the main theme submerged and shifting. *Relays* is associated with relay beacons, passing rhythms and phrase fragments in paths around the ensemble. *Orbital Lights* is inspired by an imaginary lighthouse scenario: a beam of light, slowly revolving chord progression (lead by the piano, harp, and guitars), one-by-one illuminate faint, shimmering textures underneath a placid surface. These textures become more or less clear upon each rotation, but softly disappear as the projected light passes by. *Polaris* seeks to capture the radiance of the north star in a dark sky, freely pulling together moments from each of the first three movements.

Beacons was composed for Cynthia Johnston Turner (to whom the piece is dedicated) and the Hodgson Wind Ensemble at the University of Georgia, for the Concert Band Directors National Association (CBDNA) 2017 National Conference in Kansas City, Missouri, hosted by the UMKC Conservatory.



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be ebe Fl. 1 Fl. 2 Ob. 2 Bsn. 2 C1. 3 B. Cl. # , S. Sax. # • • • T. Sax. B. Sax. Tbn. 1 B. Tbn. Euph. S. Bass Timp. (xyl.) Perc. 2 Perc. 3

8







12























II. Relays Agile, with energy J = 100Fl. 1 Ob. 2 Bsn. 2 Cbsn. B. Cl. S. Sax. A. Sax. Tpt. 4 Hn. 2 Hn. 4 Tbn. Tbn. 2 Euph. Tba. S. Bass Pno.







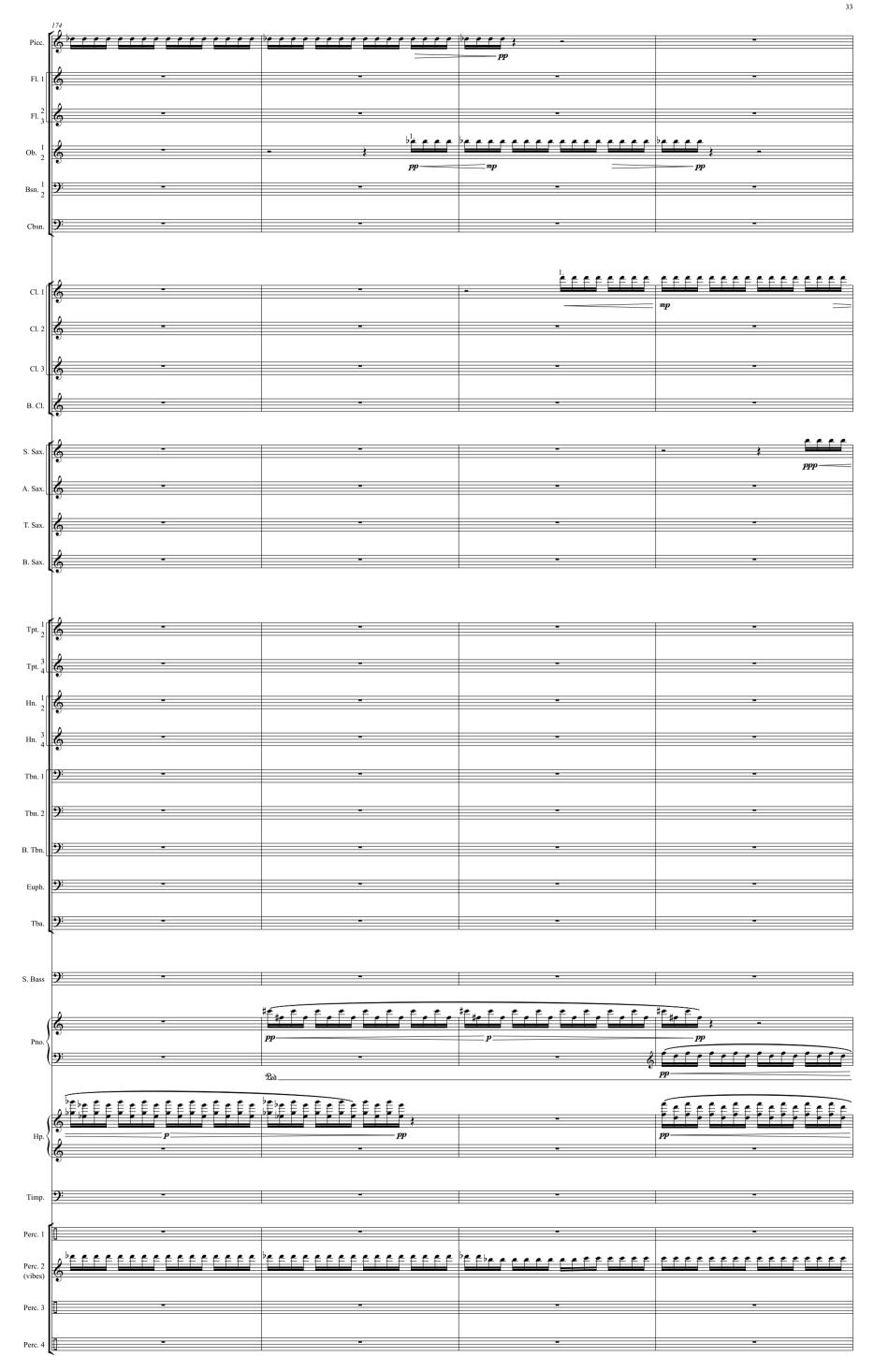




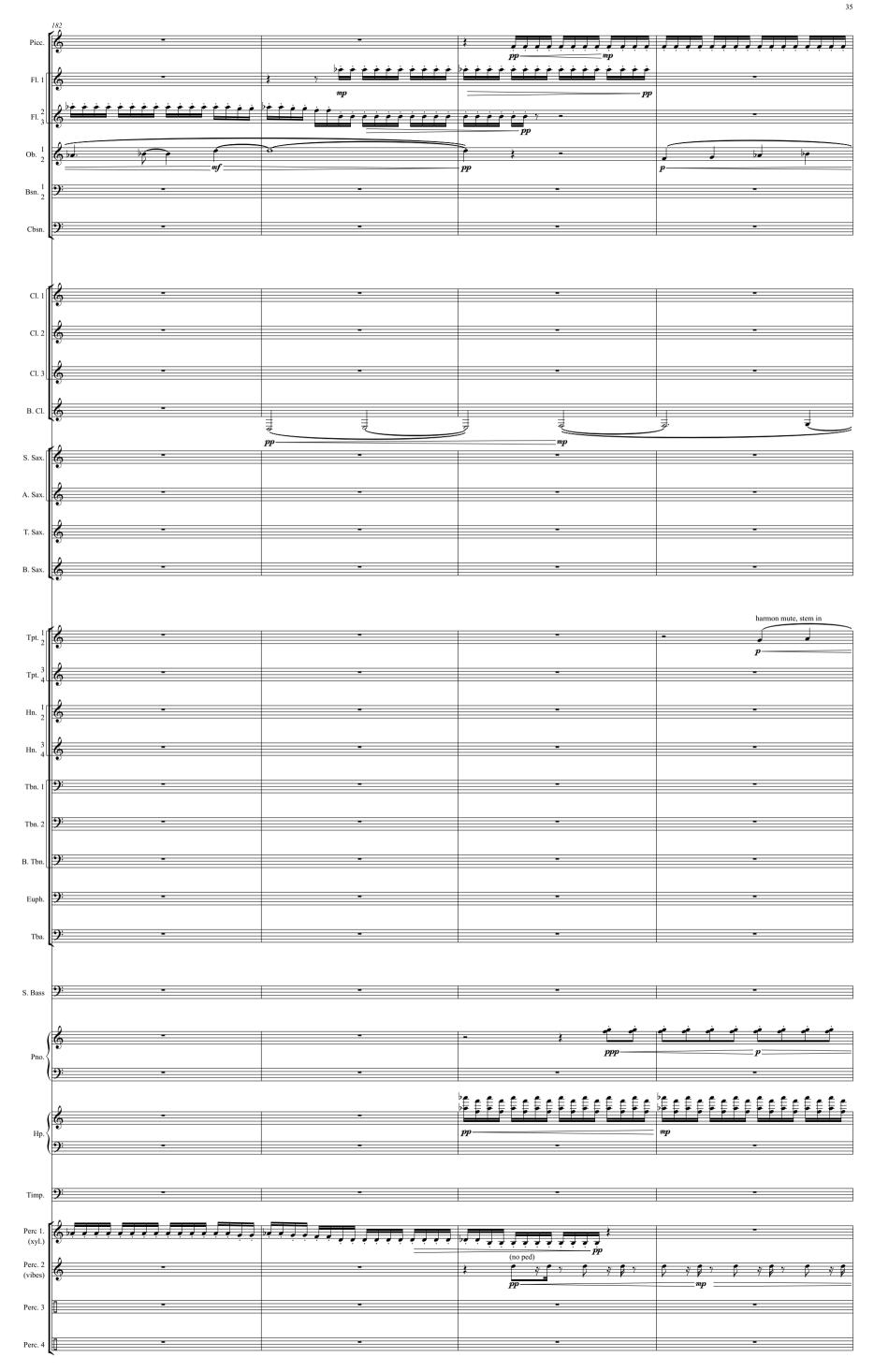










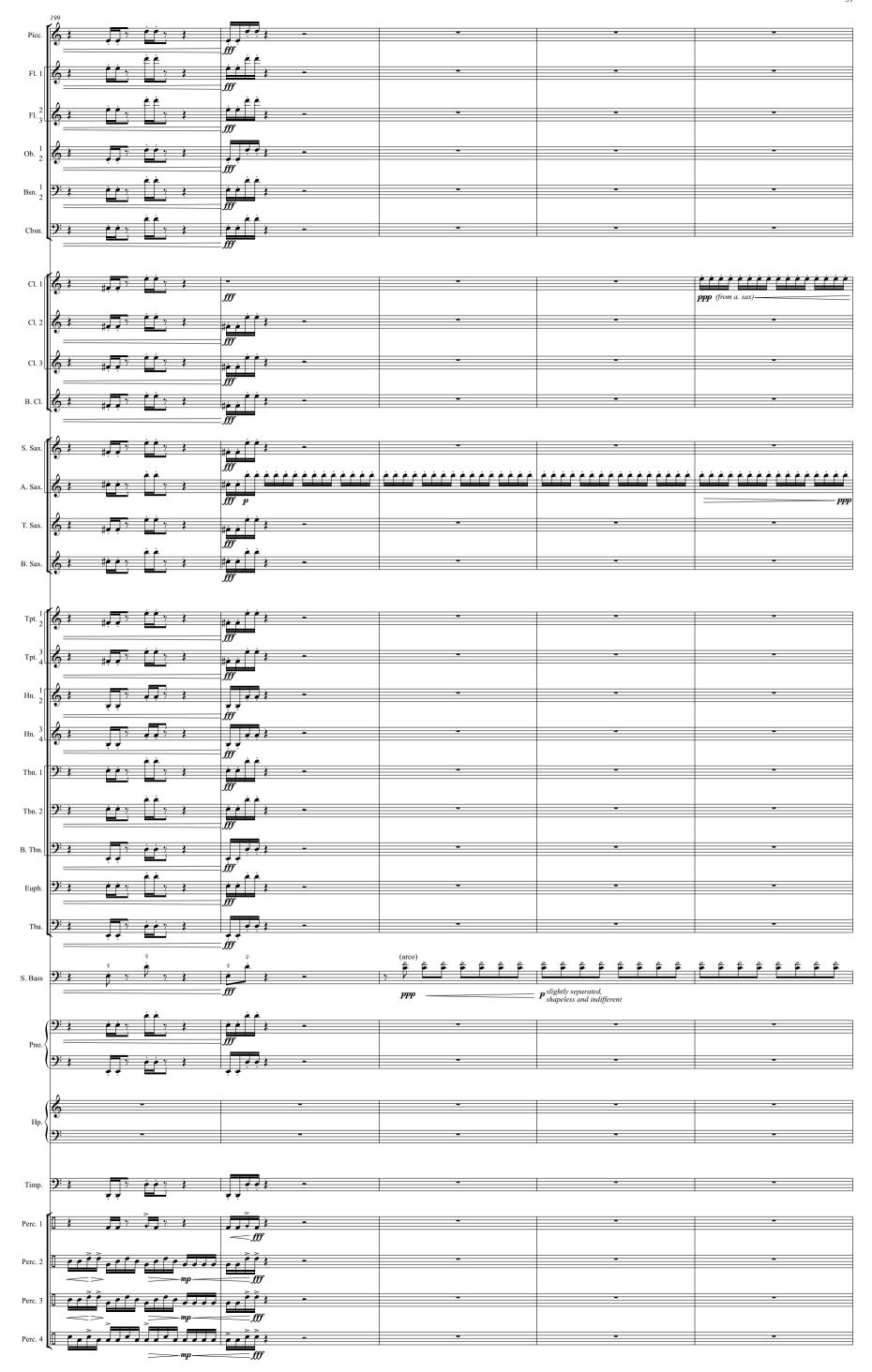


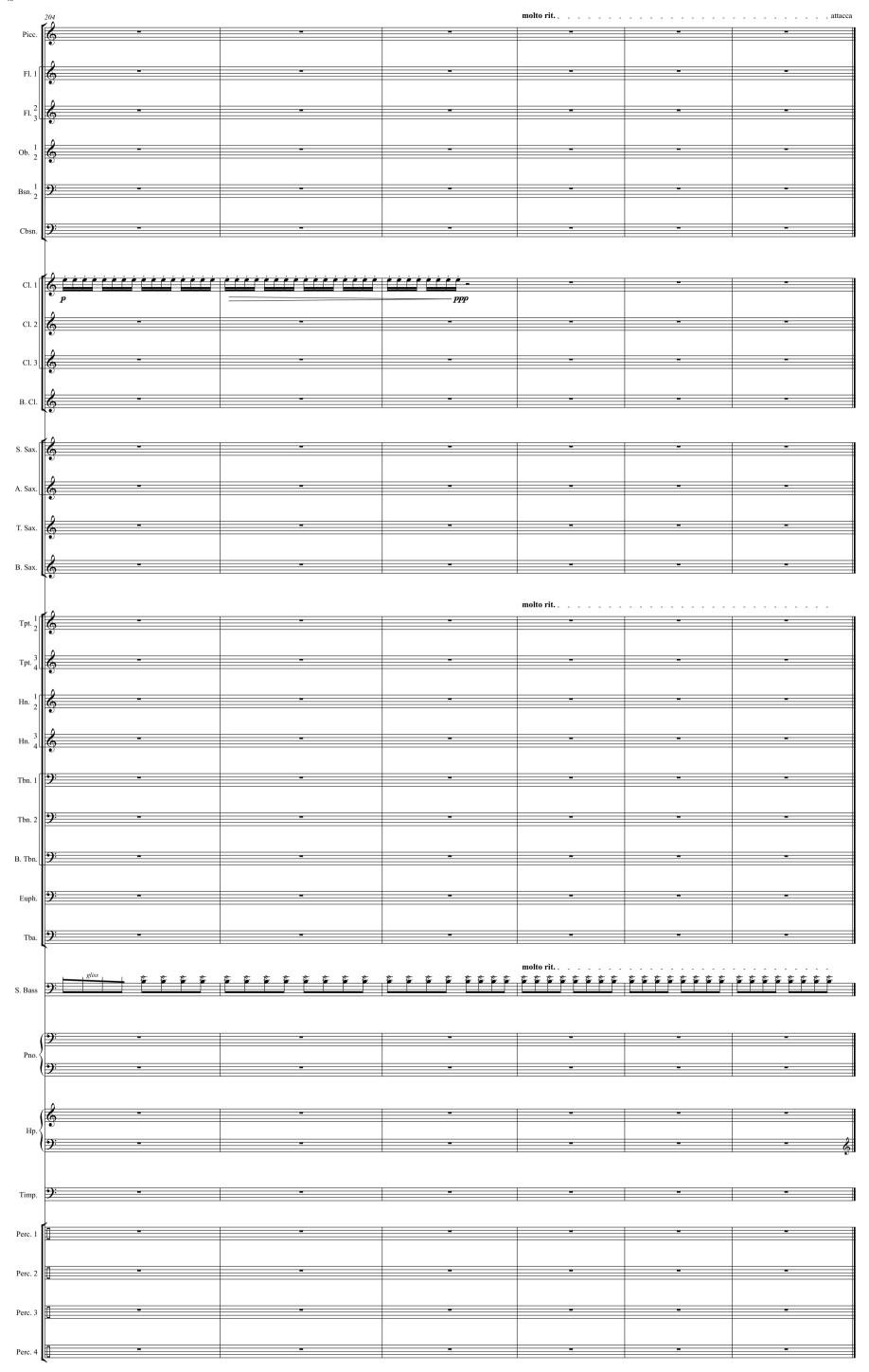




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Picc. Ob. 2 A. Sax. · · · · # · · · · } ع ام مَا يُركِيهِ بُومِ Tpt. 4 ****** Hn. 2 # 7 Hn. 4 Tbn. 2 7 7 7 7 B. Tbn 77 *** *** 7 Euph. Tba. 111 S. Bass 2 2 7 Нр. Timp. large tom + brake drum Perc. 1 Perc. 2 Perc. 3 Perc. 4







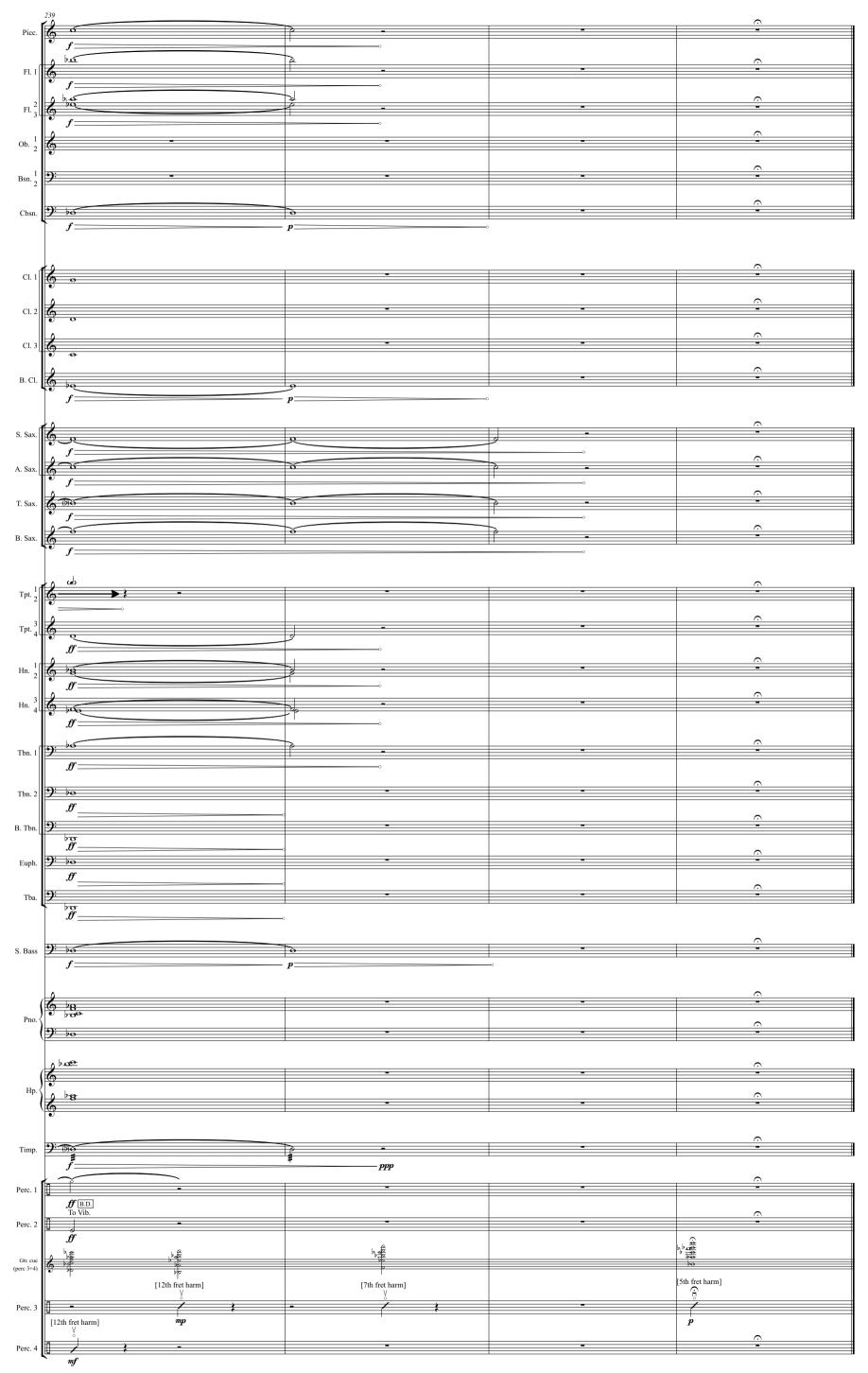












IV. Polaris

