

OVERTURE IN B FLAT, OP. 42

"AMERICAN OVERTURE"

Serge Prokofieff, trans. Evan Feldman

Grade / Moelijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **6-7**

Duration / Tijdsduur / Durée / Dauer / Durata **9:57**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

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LMCD-12337

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Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	3
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
Percussion	2
Timpani	1
Xylophone	1
Vibraphone	1
Marimba	1
Piano	1
Harp	1

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E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Baritone bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

OVERTURE IN B-FLAT, OPUS 42, "American Overture"

Nederlands:

Met als ondertitel "American Overture", schreef Serge Prokofieff in 1926 het werk Overture in B♭, op.42, in opdracht van een Amerikaans pianolagenootschap ter gelegenheid van de opening van hun concertzaal in New York. In deze nieuwe uitgave is het oorspronkelijke 17-mans kamerorkest uitgebreid tot een volledige harmonieorkestbezetting, waarbij de spannende percussieve elementen van het origineel volledig tot hun recht komen. Gevormd in een vrije rondovorm, komt door de melodielijnen uit de ouverture, Prokofieff's bekende talent naar boven om volksmuziekachtige eenvoud te combineren met Romantisch lyrisme. Het harmonische idioom is Prokofieff's unieke tonaliteitskenmerk, gekruid met aantrekkelijke dissonantie.

English:

Subtitled "American Overture," Sergei Prokofiev's Overture in B-flat, op. 42 was commissioned in 1926 by an American pianola society for the opening of their New York City concert hall. This new edition expands the chamber ensemble of 17 instrumentalists to full concert band, highlighting the exciting percussive textures of the original. Set in a loose rondo form, the overture's melodies show Prokofiev's well-known knack for combining folk-like simplicity and Romantic lyricism. Its harmonic language is Prokofiev's unique brand of tonality spiced with appealing dissonance.

Deutsch:

Sergej Prokofiev schrieb 1926 die Ouvertüre in B Opus 42, mit dem Untertitel „American Overture“, im Auftrag einer amerikanischen Pianogesellschaft, anlässlich der Eröffnung der „New York City concert hall“. In dieser neuen Ausgabe wird das ursprüngliche Kammerorchester von 17 Musikern zu einem vollständigen Sinfonischen Blasorchester erweitert, wobei die reizenden Perkussionselemente der Originalpartitur voll zur Geltung kommen. Die Melodien dieser Ouvertüre in Rondoform zeigt Prokofievs Begabung die Einfachheit der Volksmusik mit romantischer Lyrik zu kombinieren. Seine harmonische Tonsprache ist Prokofievs Merkmal welches mit reizender Dissonanz gewürzt ist.

Français:

C'est en 1926 que Sergej Prokofiev écrit cette Ouverture en si bémol opus 42, sous-titrée « American Overture » (Ouverture Américaine), à la demande d'une société américaine de pianolas et ceci à l'occasion de l'ouverture de leur salle de concert à New-York. Dans cette nouvelle édition, l'orchestre, fort de 17 musiciens à l'origine, a été augmenté jusqu'aux effectifs d'un orchestre d'harmonie complet tout en mettant en évidence les éléments de percussion captivants de la version originale. Ecrite dans une forme de rondo libre, la ligne mélodique de l'ouverture permet d'apprécier pleinement le talent de Prokofiev pour combiner la simplicité propre à la musique folklorique traditionnelle avec un lyrisme romantique. L'idiome harmonique est la seule caractéristique tonale de Prokofiev et elle est agrémentée de dissonances attractives.

Notes on the Overture in B-flat, op. 42

Years after the October Revolution of 1917, Prokofiev wrote of his support for the massive change. "I welcomed it joyfully," he reports in his autobiography. Although his early music reflected a revolutionary sentiment by bucking and tweaking tradition, at the time he perhaps sensed the new Soviet regime would not be tolerant of experimentation, and in 1918 he applied for permission to travel abroad. He first settled in New York, convinced he could take the artistic community by storm as Rachmaninoff had in New York and Stravinsky in Paris. But he was frustrated by his inability to duplicate Rachmaninoff's triumph, who had arrived in New York almost ten years earlier and won fame showcasing his remarkable piano virtuosity with recitals of Chopin, Liszt, and his own works, which were deeply steeped in 19th-century idioms.

Subtitled "American Overture," op. 42 was commissioned in 1926 by an American pianola society for the opening of their New York City concert hall, but was actually premiered in Moscow in 1927. Prokofiev had accepted an invitation to return to the Soviet Union for the first time since he emigrated, and among the works he took with him were *The Love for Three Oranges*, three piano sonatas, the *Third Piano Concerto*, and the *Overture*.

Prokofiev kept a journal from this Soviet tour, and he made frequent mention of the overture, providing direct insight into his promotion of the piece, its public rejection, and his diagnosis of its popular and critical failure. One early unsuccessful performance occurred when the orchestra stayed in their original seats (instead of moving to the front), creating a sound Prokofiev described as a "depleted orchestra." (This provides an intriguing parallel to Stravinsky, as this scenario also plagued the first performance of *Symphonies of Wind Instruments*.)

The original piece is scored for seventeen instrumentalists: flute, oboe, 2 clarinets, two bassoons, trumpet, trombone, percussion (battery and timpani, but one player only), celesta, 2 harps, 2 pianos, cello, and 2 basses. Percussive textures dominate the sound; woodwinds and brass add punch and sustaining power, and three string instruments add subtle color.

Prokofiev chronicled how performance after performance was poorly received, and he offered no shortage of excuses. After one rehearsal the conductor reported the players did not like the piece, and Prokofiev suggested that maybe they did not understand it. But he could not resist the slightly paranoid suggestion that the conductor may have been prejudiced because he was a violinist, and the overture includes no parts for violins.

Prokofiev eventually concluded people were bewildered by his new melodic designs, which a Soviet biographer called "deliberately different," as if to imply Prokofiev was *trying* to confuse the listener. In his *Autobiography*, Prokofiev writes "Unable to grasp a new melodic design at once, the listener passes it [the piece] by without noticing it. It is exactly the same with a melody itself... But if the composer is right, he will have extended the range of melodic possibilities, and the listener will eventually follow him, if only at a respectable distance." As a remedy, he suggested consecutive performances of the same work, and in Leningrad he followed this advice by playing the overture twice in a row on the same concert.

It is odd that both Prokofiev and his Soviet biographer, Israel Nestyev, blamed melodic design for the piece's failure. Most of its melodies are straightforward and often quite lyrical. Indeed, Prokofiev's reputation as a maverick is partly justified and partly manufactured. As a student he irked his teachers by breaking compositional rules, and certainly many of his early works are harmonically adventurous and modernist. But in some ways his brashness was as much in his personality as in his music, which never strayed far from its roots in tonality.

Certainly neither the overture's form (a rondo) or its harmonic language (Prokofiev's familiar version of tonality spiced with dissonance) were obstacles to comprehension. Further, the melodies show Prokofiev's knack for combining folk-like simplicity with Romantic lyricism. Subtle features include the way he employs the articulative power of the ensemble. He not only creates a hyperactive web of rhythm through layered ostinati, but also overlaps articulations in unison melodies. For example, some instruments slur while others play staccato, creating "hybrid articulations."

Players and audiences were likely confused by the overture's unusual orchestration, which was far different from blended string quartets and standardized orchestras. Indeed, Prokofiev took advantage of his wind and percussion dominated group to create a sound that might have been described as cacophonous. (Perhaps Prokofiev eventually realized this, explaining why he reset the overture for symphony orchestra. He retained both harps and the celesta, but only one piano. This is op. 42bis, and it is even less well-known than the original.)

The present arrangement for concert band is essentially a hybrid between op. 42 and op. 42b. Celesta, harp, and piano parts have been transferred to the winds and percussion, though this edition does include optional parts for harp (1) and piano (1) based upon the originals. Also, battery percussion parts have been somewhat expanded. This takes advantage of the modern wind band's large percussion section, and so more than one instrument can be played simultaneously.

Some of the original's complexities have been removed. For example, in the chamber edition there are six instruments that play the opening rondo theme with six completely different sets of phrasing, ranging from accenting each note to slurring six at a time. This author calls the effect "articulative heterophony." In traditional heterophony, similar but slightly different *melodies* are heard simultaneously. In articulative heterophony, similar but inexact *phrasings* of the *same melody* are heard at the same time. However, in the concert band version, this technique is redundant: The combination of layered ostinati with the heterogeneous timbres of a large wind band already creates multiple points of articulation and

timbre. Notating additional ones exaggerate the effect beyond Prokofiev's intent. However, most instances of hybrid articulation (e.g., measure 31) and overlapping phrasing (e.g., measure 96, measure 277) are retained.

One further note: The saxophone line in m. 331 was originally scored for cello in the chamber version's published score, but it does not appear in either the original manuscript or Prokofiev's orchestral transcription. The source and legitimacy of this line are thus unclear.

February 2009

Evan Feldman
Director of the Wind Ensemble
Assistant Professor of Music
The University of North Carolina at Chapel Hill
Chapel Hill, North Carolina, USA

Sergei Prokofiev (1891-1953)

Sergei Prokofiev, one of the most well-known Russian composers and pianists of the early 20th century, is widely known for his symphonies, orchestral suites, operas, piano music, and film music. Prokofiev started piano at the age of three and was taught by his mother. His composition instructors included Rheinhold Gliere, Nicolae Rimsky-Korsakoff, Antonin Lyadov, and Alexandre Tcherepnin. He was one of many composers to leave Russia after the October Bolshevik Revolution, but was one of the few to return-- 20 years later--writing nationalist music for the Russian state. Prokofiev's music shows several stages of development, including a neo-classical phase that combines 18th- and 19th- century sensibilities about form and orchestration with more modern idioms. (Perhaps the most famous example is the *Symphony No. 1 "Classical"*, a homage to Haydn.) In his early career, Prokofiev, like Igor Stravinsky, worked with the ballet director Diaghilev in Paris, but all that initially resulted was the *Scythian Suite for orchestra*. They eventually reconnected for the ballet *La Chout*. But Prokofiev's most popular ballet is *Romeo and Juliette*, premiered in 1940 at the Kirov Ballet in St. Petersburg. He is also known for his operas, including an opera comique, *The Love of Three Oranges*, and the nationalistic *War and Peace*, a setting of Tolstoy's novel. Towards the later part of his life, after returning to Russia, Prokofiev wrote film music, including *Tsarevich Ivan Groszny (Ivan the Terrible)*, and *Alexander Nevsky*, which was later arranged into a short secular cantata that sings of Russian pride and the will to defend the motherland. Sergei Prokofiev died on March 5, 1953, the same day as Joseph Stalin, and thus his funeral was practically ignored by the world.

Daniel Ponder

EVAN FELDMAN

Nederlands:

Evan Feldman is dirigent van het harmonieorkest van en assistent professor aan de Universiteit van North Carolina-Chapel Hill. Van 2005-2008 was hij bandleider aan de William and Mary Hogeschool in Williamsburg (Virginia) en muzikaal hoofd van het Jeugdorkest van Williamsburg. Daarvoor was hij onder andere bandleider bij het Central College in Pella (Iowa) en dirigent/oprichter van het Central Iowa Wind Ensemble, een groep volwassenen in Des Moines. Zijn onderzoekswerk naar de muziek van Serge Prokofieff, George Enescu en Antonin Dvorák is gepresenteerd tijdens de congressen van CBDNA, WASBE en IGEB. Dr. Feldman heeft zijn doctorale graad 'Musical Arts' behaald aan de 'Eastman School of Music' waar hij directie studeerde bij Donald Hunsberger en Mendi Rodan. Van 1999-2002 was hij assistent-dirigent bij het 'Eastman Wind Ensemble and Wind Orchestra'. Daarvoor gaf hij bands les op middelbare scholen in Long Island (New York). Naast dit alles is hij momenteel nog steeds een veelgevraagd gastdirigent en geeft hij clinics.



English:

Evan Feldman is Wind Ensemble Conductor and Assistant Professor of Music at the University of North Carolina-Chapel Hill. From 2005-2008 he was Director of Bands at the College of William and Mary in Williamsburg, Virginia and Music Director of the Williamsburg Youth Orchestra. Other previous positions include Director of Bands at Central College, in Pella, Iowa, and conductor/founder of the Central Iowa Wind Ensemble, an adult group based in Des Moines. His research on the wind music of Serge Prokofieff, George Enescu and Antonin Dvorák have been presented at the conferences of CBDNA, WASBE, and IGEB. Dr. Feldman earned the Doctorate of Musical Arts from the Eastman School of Music, studying conducting with Donald Hunsberger and Mendi Rodan. From 1999-2002 he served as Assistant Conductor of the Eastman Wind Ensemble and Wind Orchestra. Previously, he taught high school band in Long Island, New York. He remains an active guest conductor and clinician.

Deutsch:

Evan Feldman ist Dirigent des sinfonischen Blasorchesters der Universität von North-Carolina zu Chapel Hill, wo er auch unterrichtet. Von 2005 bis 2008 dirigierte er das Blasorchester der William und Mary Hochschule in Williamsburg (Virginia) und war Musikdirektor des Jugendorchesters dieser Stadt. Vorher dirigierte er am Central College (Iowa) und war Dirigent/Gründer des 'Central Iowa Wind Ensemble' in Des Moines. Seine Forschungen über die Musik von Serge Prokofieff, George Enescu und Antonin Dvorák hat er während der Kongresse der CBDNA, der WASBE und der IGEB vorgestellt. Dr. Feldman promovierte als Doktor 'Musical Arts' an der berühmten Musikhochschule 'Eastman School of Music'. Dort studierte er Blasorchesterdirektion bei Donald Hunsberger und Mendi Rodan. Von 1999 bis 2002 war er zweiter Dirigent des 'Eastman Wind Ensemble' und des 'Eastman Wind Orchestra'. Vorher leitete er Blasorchester in höheren Klassen in Long Island (New York). Überdies ist er ein vielgefragter Gastdirigent und Gastdozent.

Français:

Evan Feldman est assistant à l'Université de Caroline du Nord, à Chapel Hill, il y dirige l'orchestre d'Harmonie. De 2005 à 2008 il a dirigé les orchestres d'Harmonie de l'école William and Mary à Williamsburg (Virginie), ainsi que l'Orchestre de Jeunes de la même ville, le Central College à Pella (Iowa) et le Central Iowa Wind Ensemble à Des Moines. Il a présenté ses recherches concernant la musique de Serge Prokofieff, George Enescu et Antonin Dvorák lors de conférences de la CBDNA, de la WASBE et d'IGEB. Evan Feldman a obtenu son doctorat en musique à la célèbre Eastman School of Music où il étudia la direction d'Orchestre avec Donald Hunsberger et Mendi Rodan. De 1999 à 2002 il a été chef d'orchestre assistant de l'Eastman Wind Ensemble et Eastman Wind Orchestra. Il a également enseigné dans le secondaire à Long Island (New York). Actuellement il est souvent invité à diriger et à donner des cours spécialisés.

OVERTURE IN B FLAT, OP. 42

"AMERICAN OVERTURE"

Serge Prokofiev
Transcribed by Evan Feldman

Allegro brisato e fantasmo $\text{♩} = 100$

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16 17

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bb. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
F. Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
C. Bsn.
C. Bb.
Timp.
Mar.
Vib.
Xylo.
Perc.
Pno.
Hp.

18 19 20 21 22 23 24 25 26 27

Picc. **4** Più animato
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Eb Clar.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bb. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
F. Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
C. Bsn.
C. Bb.
Timp.
Mar.
Vib.
Xylo.
Perc.
Pno.
Hp.

28 29 30 31 32 33 34 35 36 37 38

Poco sostenuto

61 62 63 64 65 66 67 68 69 70 71 72

a Tempo

73 74 75 76 77 78 79 80

Musical score for page 18, measures 211-219. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones 1 and 2 (Alto and Tenor), Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, C Trumpet, C Bass, Timpani, Maracas, Vibraphone, Xylophone, Percussion, Piano, and Harp. A circled '2' is above measure 217.

211 212 213 214 215 216 217 218 219

Musical score for page 19, measures 220-229. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones 1 and 2 (Alto and Tenor), Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, C Trumpet, C Bass, Timpani, Maracas, Vibraphone, Xylophone, Percussion, Piano, and Harp. A circled '2' is above measure 222.

220 221 222 223 224 225 226 227 228 229

Musical score for page 22, measures 254-265. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets Eb, 1, 2, 3, A, Bb, Saxophones A1-2, T. Sax, B. Sax, Trumpets 1-3, Horns F1-4, Trombones 1-3, C. Bsn., Timp., Mar., Vibes, Xylo., Perc., Pno., and Hp. The score features various dynamics such as *mf*, *mp*, *pp*, and *ppp*, and includes performance markings like *rit.* and *rit. a.*. A circled measure number 257 is visible at the top.

Musical score for page 23, measures 266-273. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, Bassoons 1-2, Clarinets Eb, 1, 2, 3, A, Bb, Saxophones A1-2, T. Sax, B. Sax, Trumpets 1-3, Horns F1-4, Trombones 1-3, C. Bsn., Timp., Mar., Vibes, Xylo., Perc., Pno., and Hp. The score features various dynamics such as *mf*, *mp*, *pp*, and *ppp*, and includes performance markings like *rit.* and *rit. a.*. A circled measure number 271 is visible at the top.

Poco sostenuto **42** a Tempo

339 340 341 342 343 344 345 346

45

357 358 359 360 361 362 363 364 365 366