

WILLIAM TELL OVERTURE

GIOACCHINO ROSSINI EDITED BY TOMMY J. FRY

Arranged by Erik W.G. Leidzen

J376 INSTRUMENTATION

Full Score	Trumpet 1 in B♭ 3 Trumpet 2 in B♭ 3 Trumpet 3 in B♭ 3 Trumpet 4 in B♭ 3 Horn 1 in F 2 Horn 2 in F 2 Horn 3 in F 2 Horn 4 in F 2 Trombone 1 3 Trombone 2 3 Trombone 3 3 Baritone T.C. in B♭ 2 Baritone B.C 3 Tuba 4 String Bass 1 Timpani 1 Percussion 1 3 Snare Drum, Xylophone, Triangle Percussion 2 3 Crash Cymbals, Suspended Cymbal, Bass Drum
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Program Notes

While it has been said that Rossini wrote only to please the public, his opera *William Tell* proves that he could write for posterity, because the reforms that he inaugurated in this opera led directly to the school adopted by Verdi, Boito, Leoncavallo, Mascagni and other composers after him. William Tell was first produced at Paris in 1829. The libretto is founded on a French translation of Schiller's famous drama of the same title. It originally had four acts but, after fifty performances, was cut to three. The action includes the famous incident of the cruel tyrant Gessler, who condemns Tell to shoot an apple from the head of his son to punish Tell for insubordination. Later, he is to be imprisoned, but escapes his captors during a terrific storm. Hiding in the mountains, the patriot succeeds in shooting Gessler as he passes far below, and is hailed by the Swiss people as their liberator.

The overture is among the best of its kind and is one of the most popular in the entire range of orchestral literature. The material employed depicts the mood and atmosphere of the Tell legend but bears no relation thematically to the story of the opera itself. The overture consists of four definite sections: the serene prelude, depicting a peaceful mountain scene (originally score for five cells); the tempestuous episode, foreshadowing the storm scene in the opera; the pastorale with its Ranz des Vaches, the herdsmen singing bits of song between blasts of their horns, as they assemble the grazing cattle (this for English horn and flute), and; the brilliant finale with its military march and spirited melodies which carry the listener to a convincing climax.

About the Composer

The famous operatic composer Gioacchino Antonio Rossini was born in 1792 in Pesaro, Italy. His father was an inspector of slaughterhouses, as well as the town trumpeter, and his mother was an opera-bouffe singer. His father taught him the rudiments of music and gave him instruction in playing the horn. The family moved to Bologna when he was a child of four, and after several years of study with a teacher who was not equal to so great a talent, his musical education was entrusted to Angelo Tesei, with whom he studied harmony, sight-reading and piano accompaniment. He was given vocal training by Babbini until his voice broke. When fifteen years old, he entered the famous Conservatorio of Bologna, where he was taught cello by Cavedagni and counterpoint by Padre Mattei. The latter was thorough, but pedantic, and perhaps his pedantry inclined his pupil toward freer composition, winning him the Conservatorio's prize for a cantata which showed such promise that Mattei himself encouraged him to write an opera. The young composer's first opera The Matrimonial Market was produced two years later at Venice, through the friendly patronage of Marquis Cavalli. Rossini composed many operas during the next twelve years, of which Tancredi and The Barber of Seville are the most notable. Enormous successes in Vienna brought him to London, where he was much honored by King George IV and the nobility. Six months later he became Director of the Théâtre Italien in Paris, and chief composer to the king with generous remuneration. During this period in France, he composed William Tell, which is generally regarded as his masterpiece. He was then only thirty-seven years old, yet he chose to live a life of ease. During the remaining thirty-nine years of his life, he composed only a Stabat Mater and a few unimportant works. He died in 1868 at Passy, France.

About the Arranger

Erik W. G. Leidzen was born in Stockholm, Sweden in 1894. He attended school in Copenhagen, Denmark, and later returned to his native city for musical study at the Royal Conservatory. In 1915, he came to the United States and had been constantly active in New York City as a teacher, conductor, arranger and composer. Through his association with Dr. Edwin Franko Goldman, he became intensely interested in band music and as a result had devoted his musical talent to the preparation of numerous arrangements and original compositions for the modern concert band.

About the Editor

Tommy Fry is a graduate of McMurry University in Abilene, Texas where he studied composition with the renowned theory and composition teacher, Dr. Macon Sumerlin. After six years as a band director in the public schools, nineteen years as manager of a music company and music buyer for its chain of stores, Mr. Fry returned to McMurry University as the Director of Bands.

Mr. Fry was the Director of Bands at the University for ten years, leaving that position to become Associate Professor of Music responsible for the theory, composition and orchestration courses. He established the McMurry University Music Computer Lab and incorporated it into all undergraduate theory courses. Mr. Fry retired from teaching in May of 1997 but remains active in the music profession as a member of the publications department at Southern Music Company, San Antonio, Texas.

Since 1967, Mr. Fry has published a number of works for concert band, marching band, full orchestra and string orchestra. Many of his compositions have been included on prescribed music lists in over thirty states. He has been an active clinician/conductor with over 400 appearances with bands and orchestras ranging from junior high to collegiate levels. Additionally, he has made numerous appearances with All-Region, All-Area, and All State groups as the guest clinician/conductor.

Tommy Fry holds memberships with the Texas Bandmasters Association, Texas Music Educators Association, College Band Directors National Association and the American Society of Composers, Authors, and Publishers. He is a member of Phi Beta Mu, Phi Mu Alpha Sinfonia and Who's Who Among America's Teachers. In 2002 he was inducted into the Phi Beta Mu Texas Bandmaster's Hall of Fame.

Arranged by Erik W.G. Leidzen Edited by Tommy J. Fry





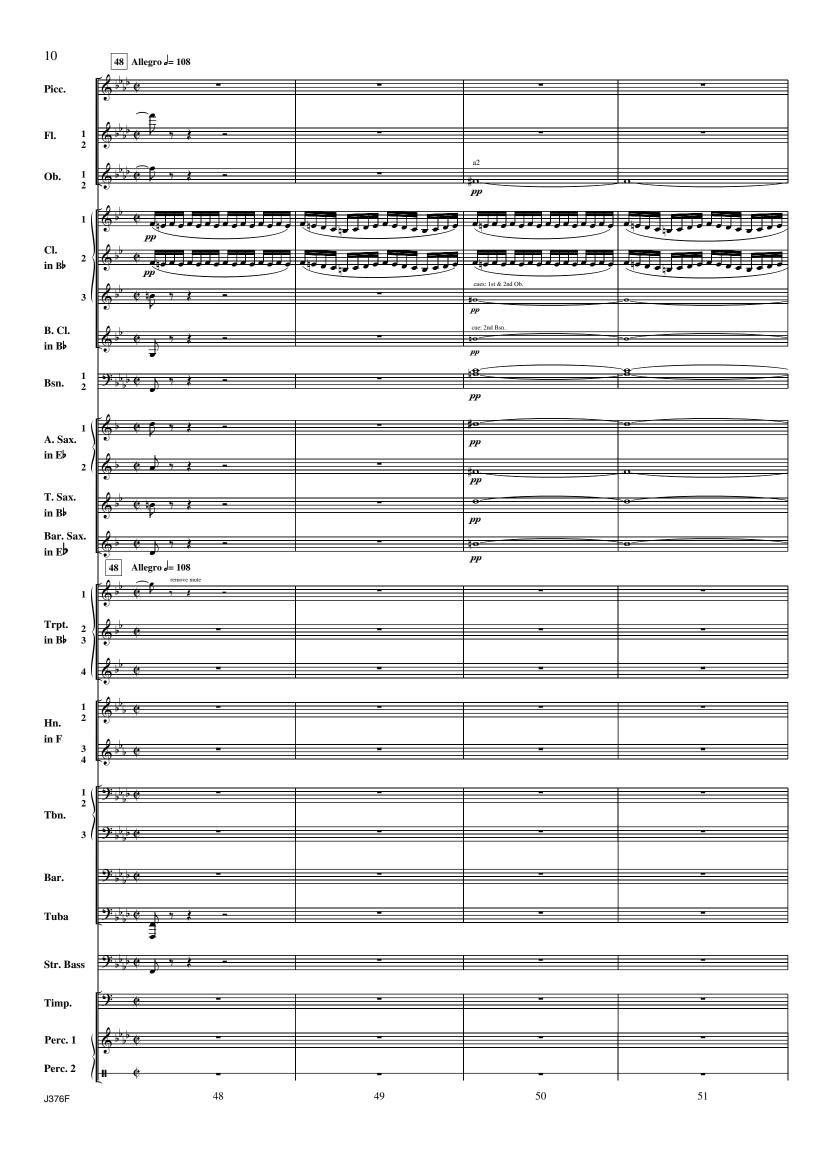


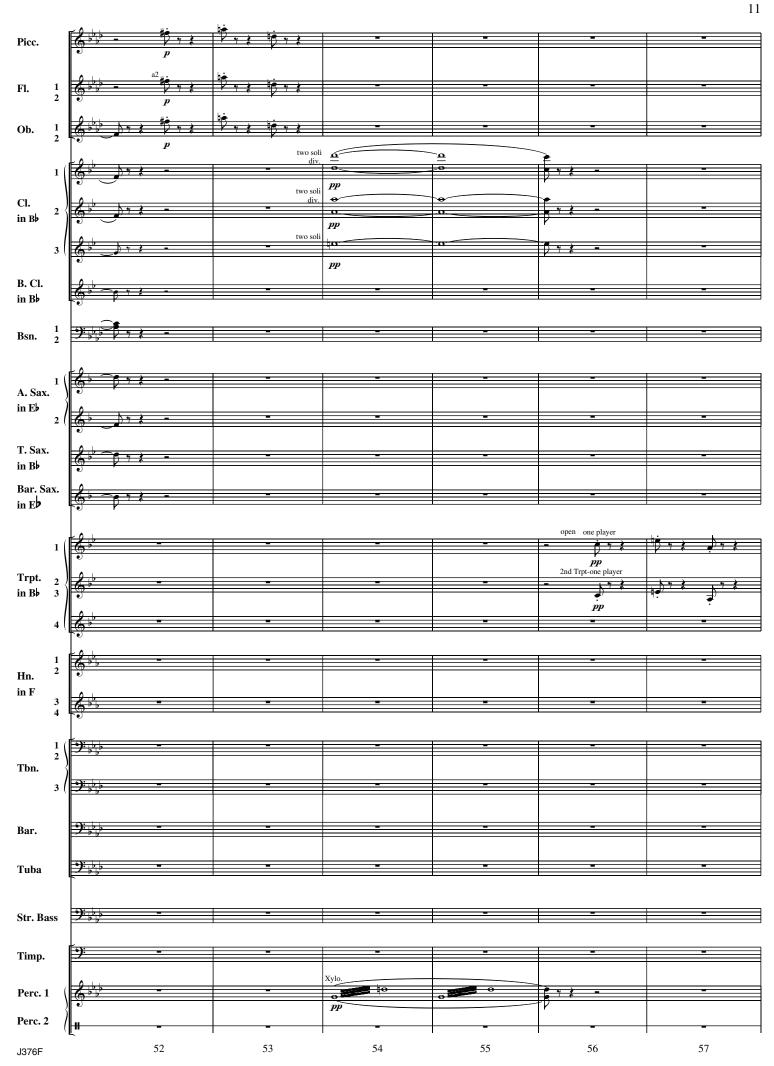


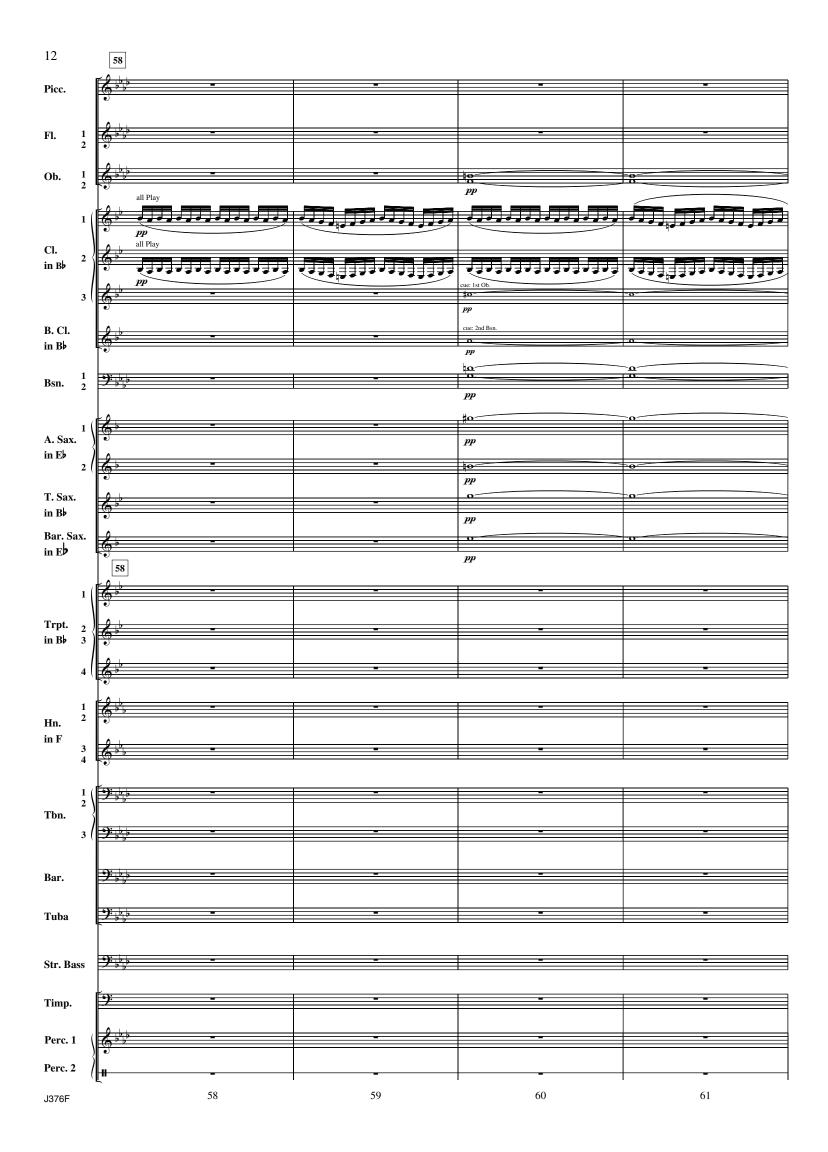


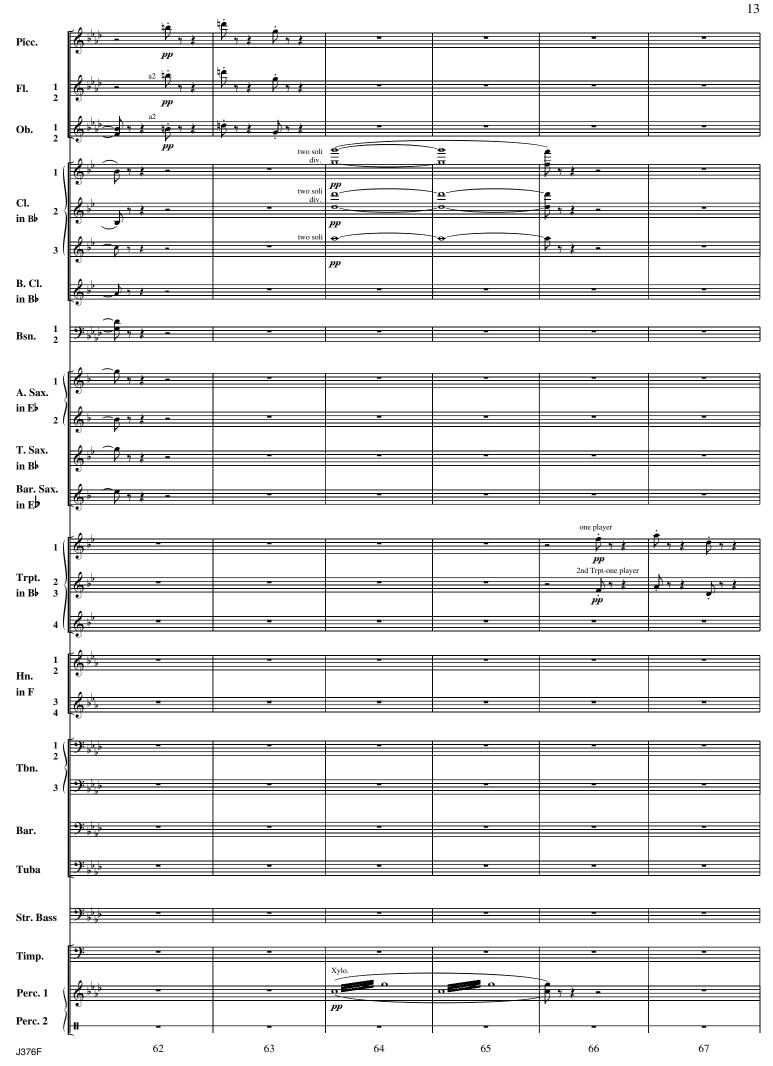


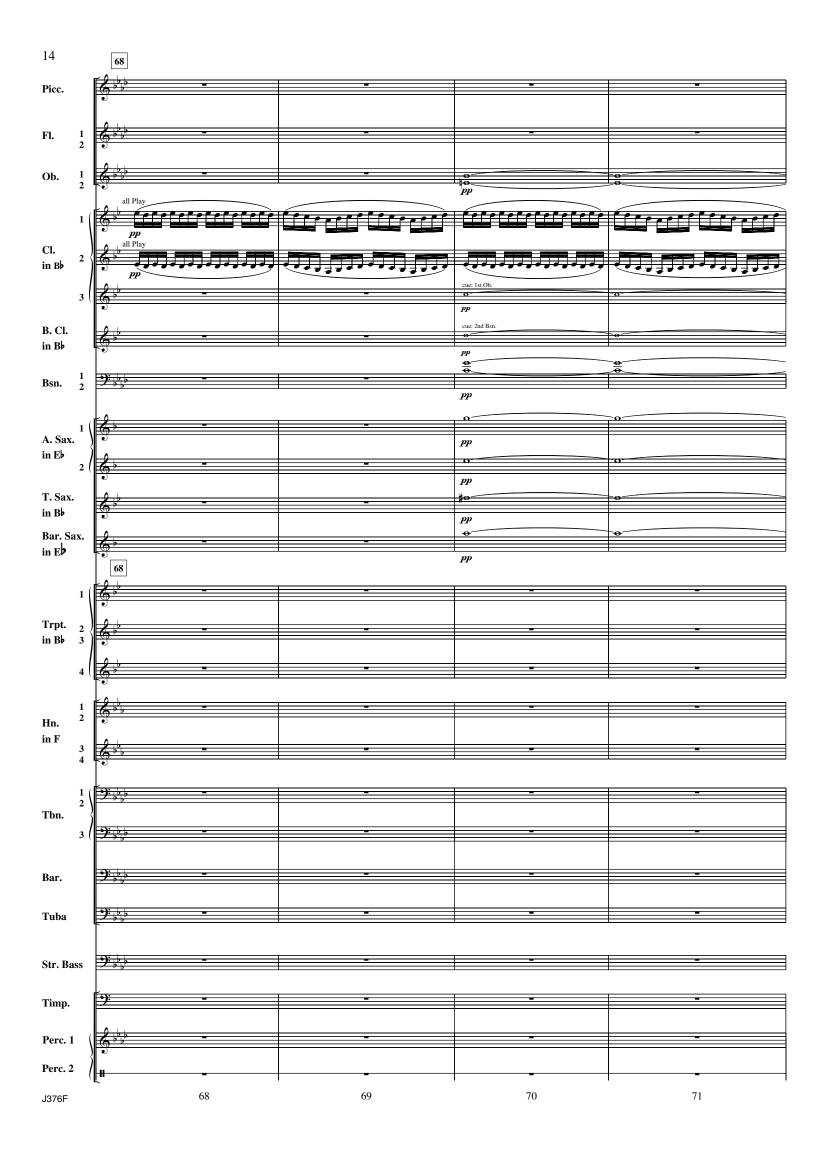








































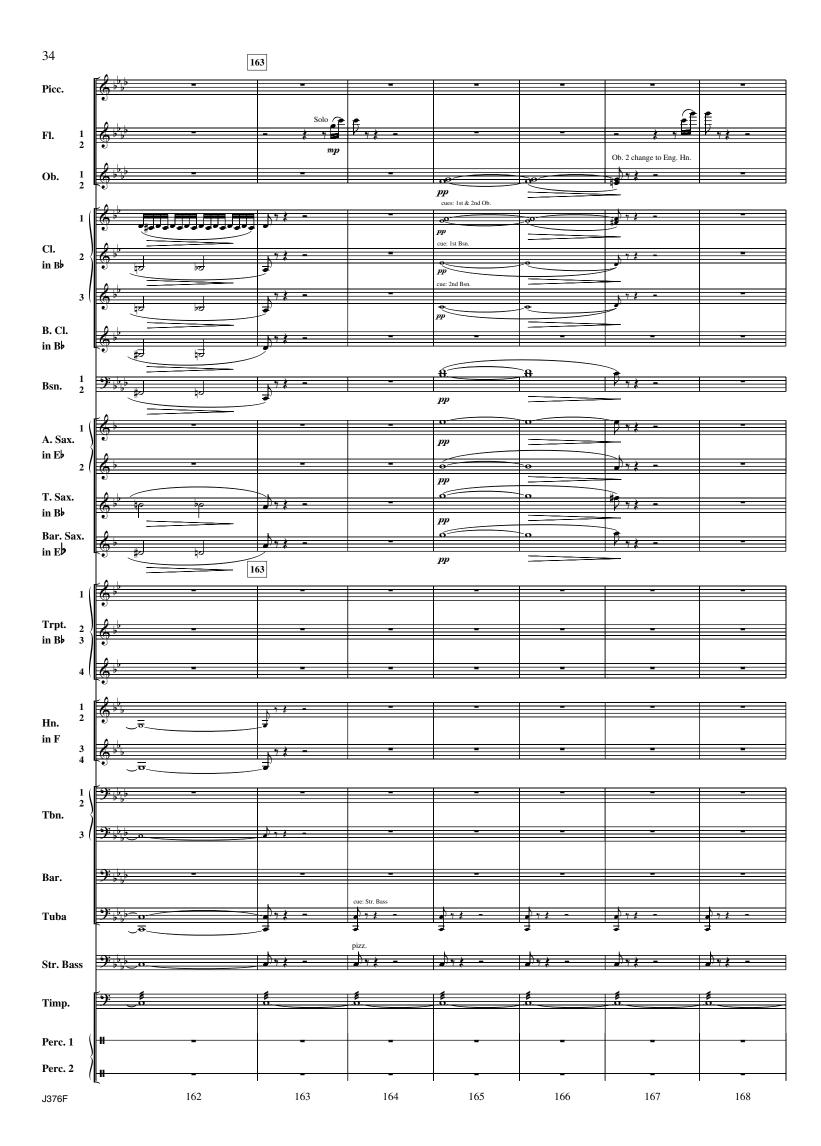


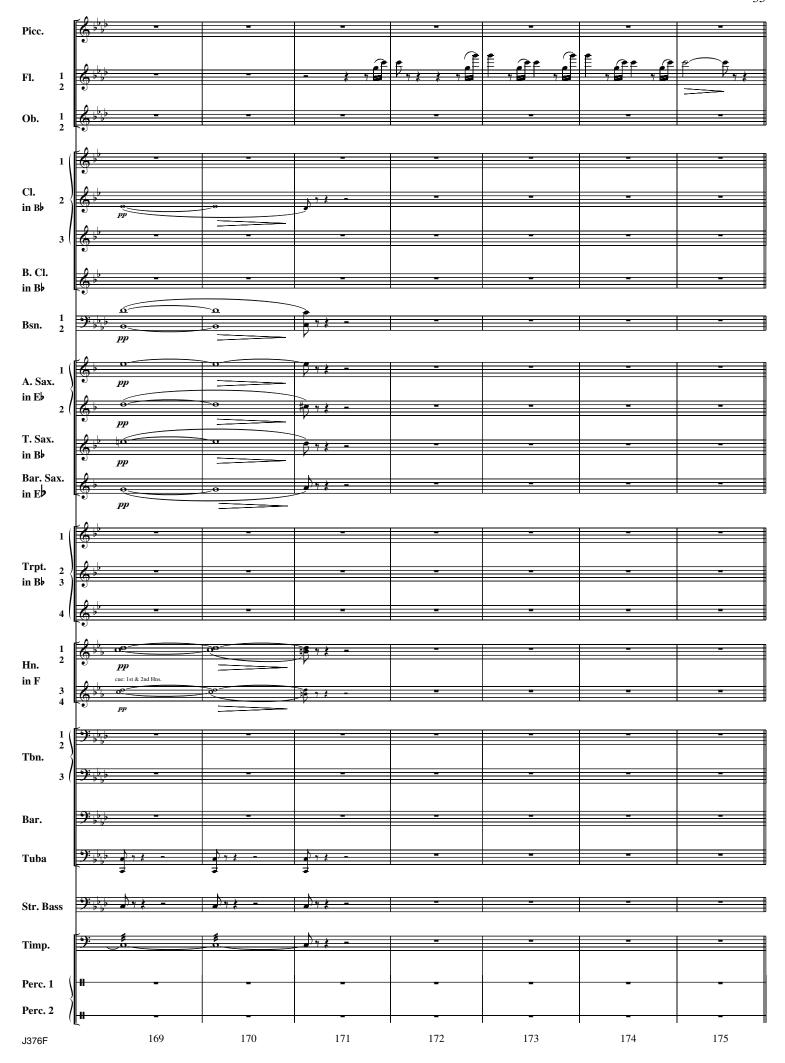






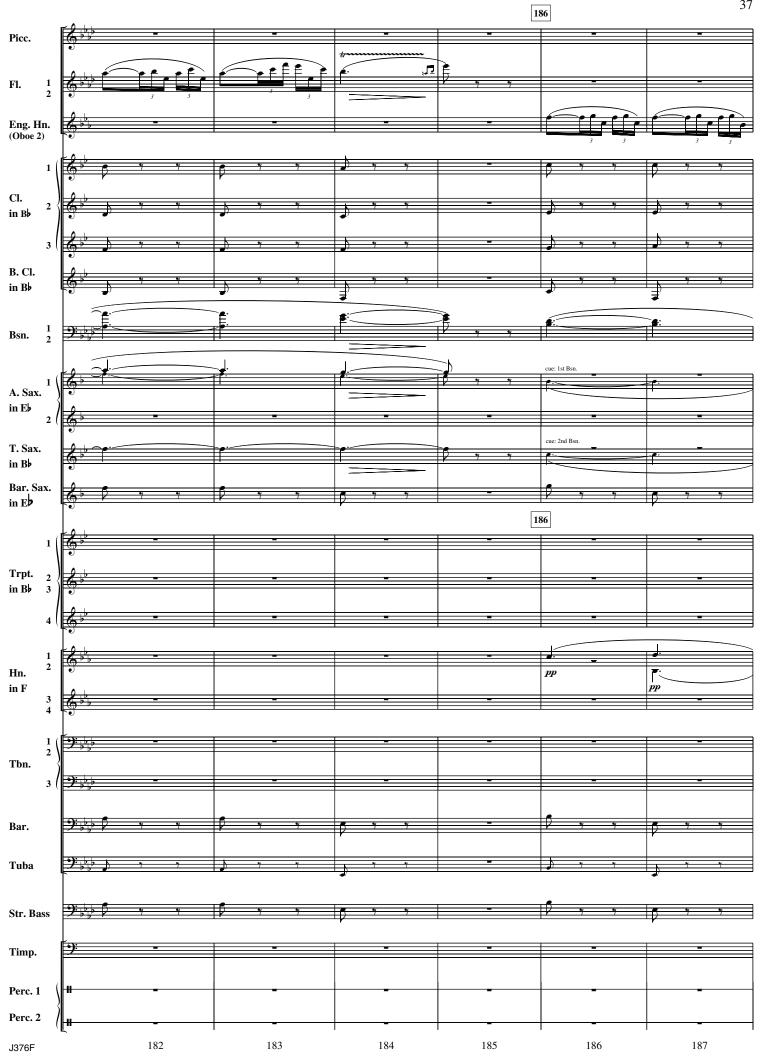


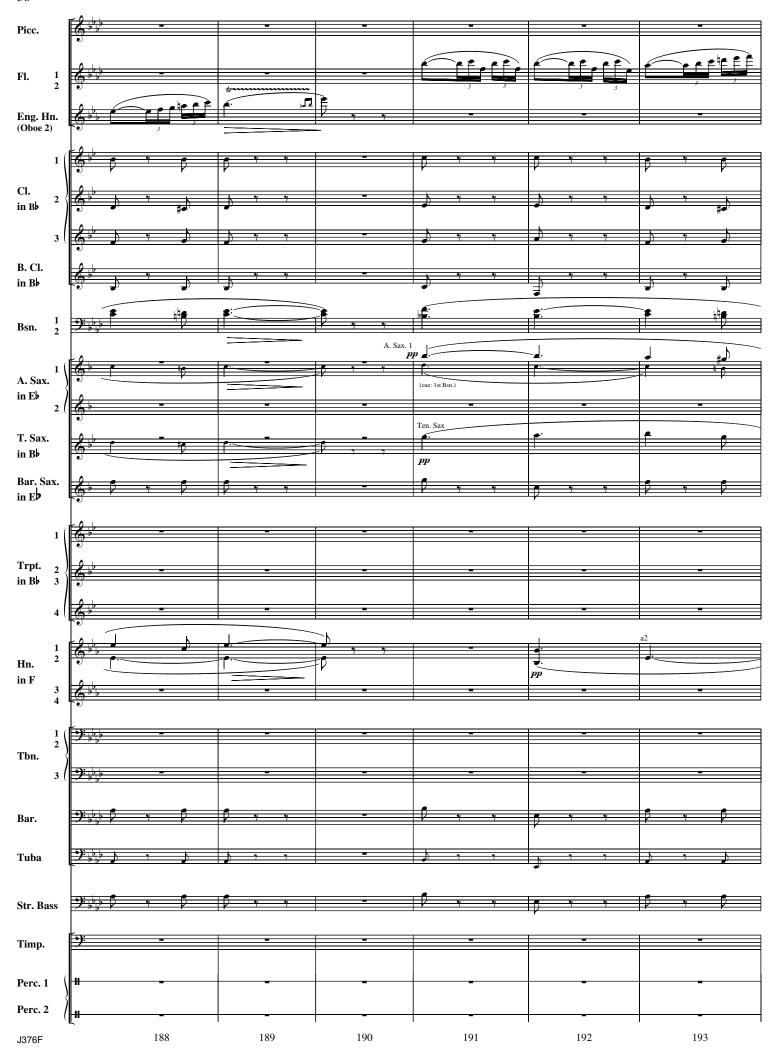








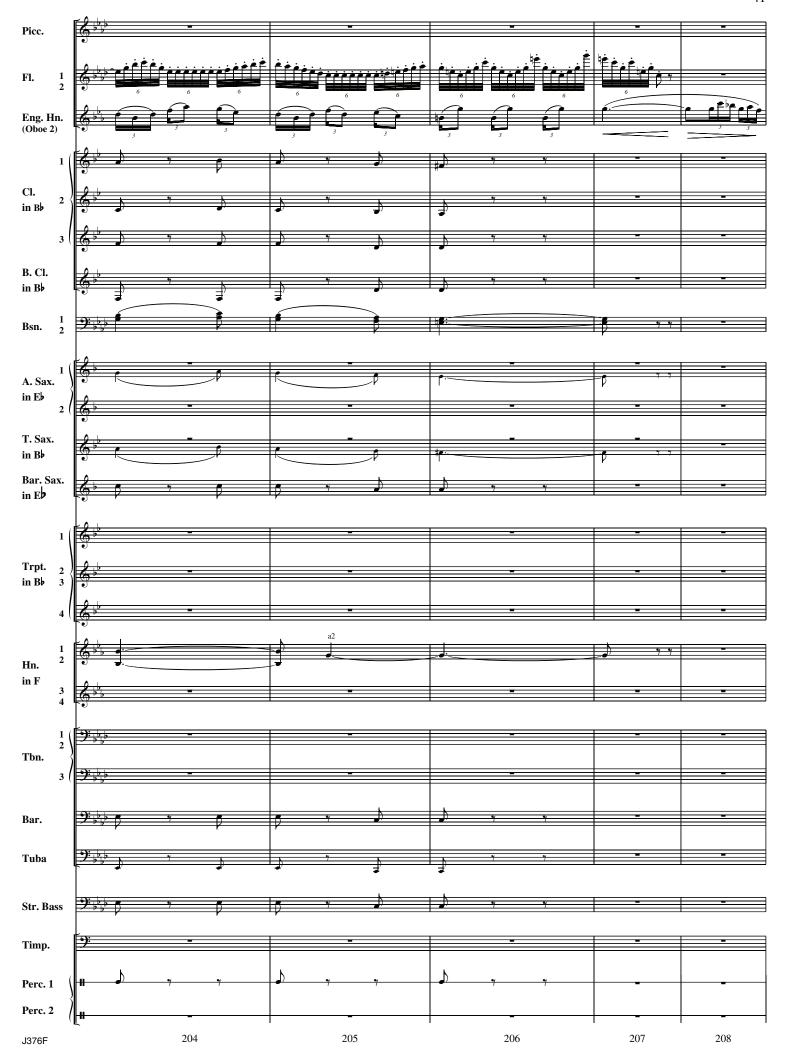




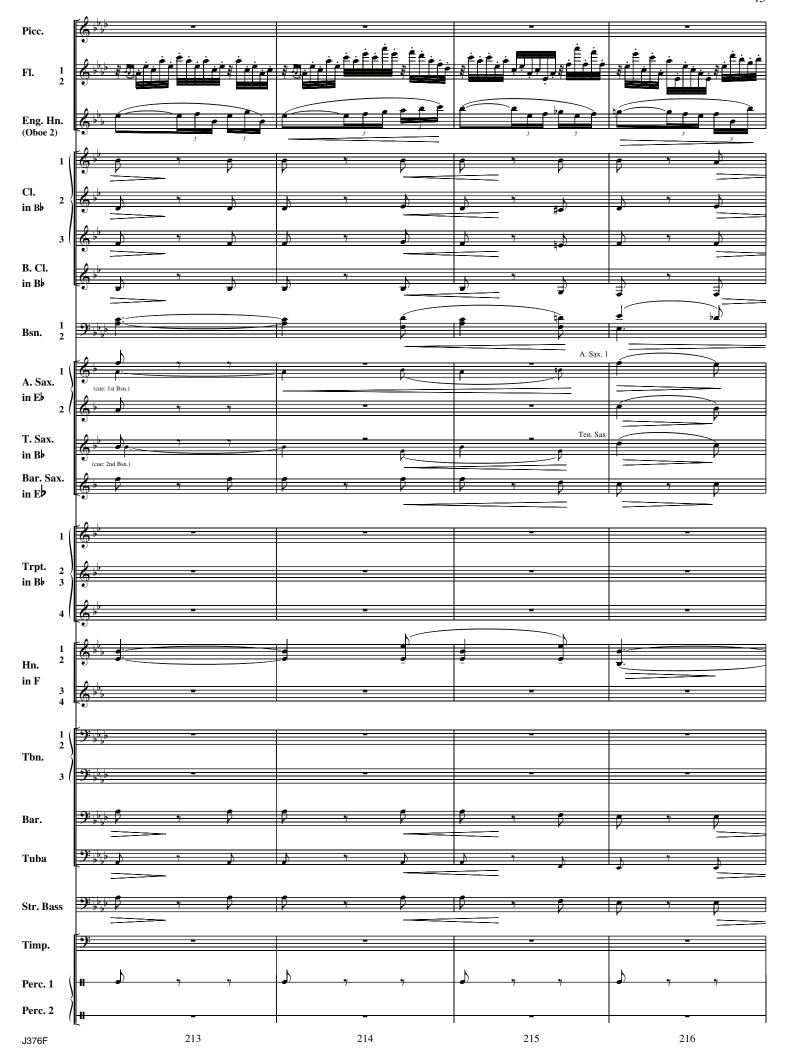












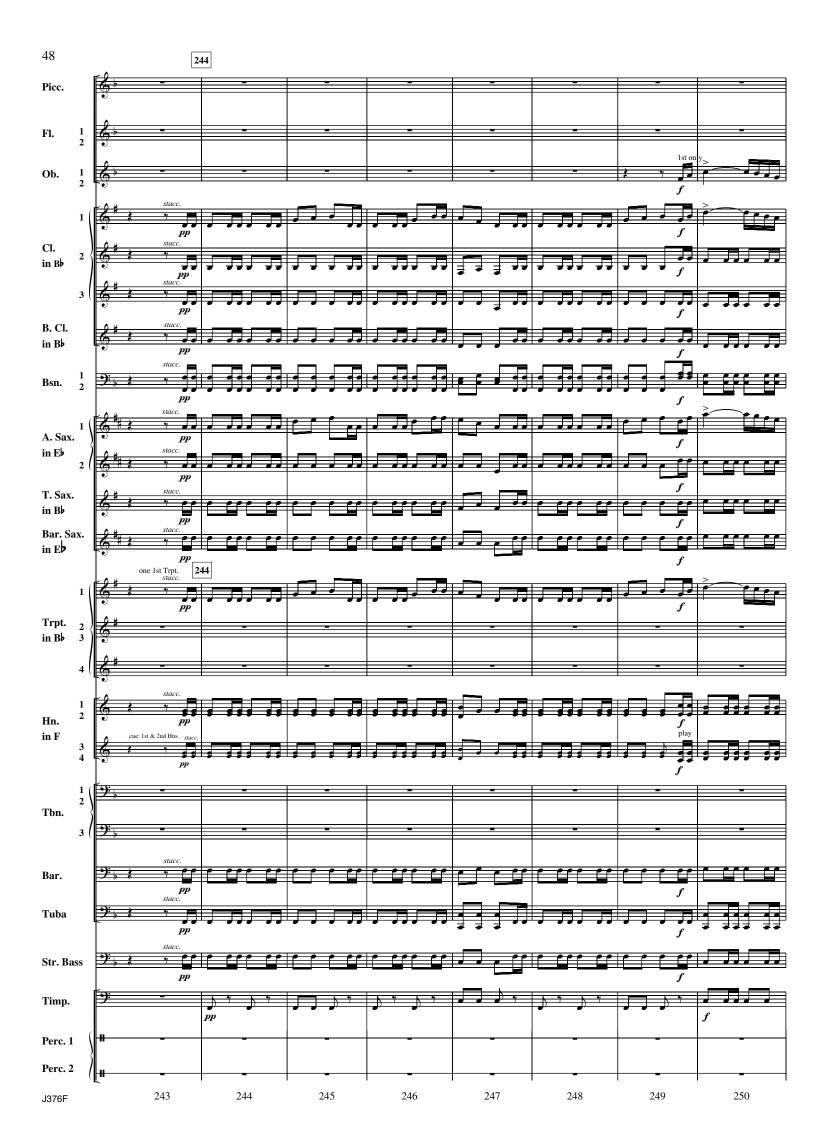


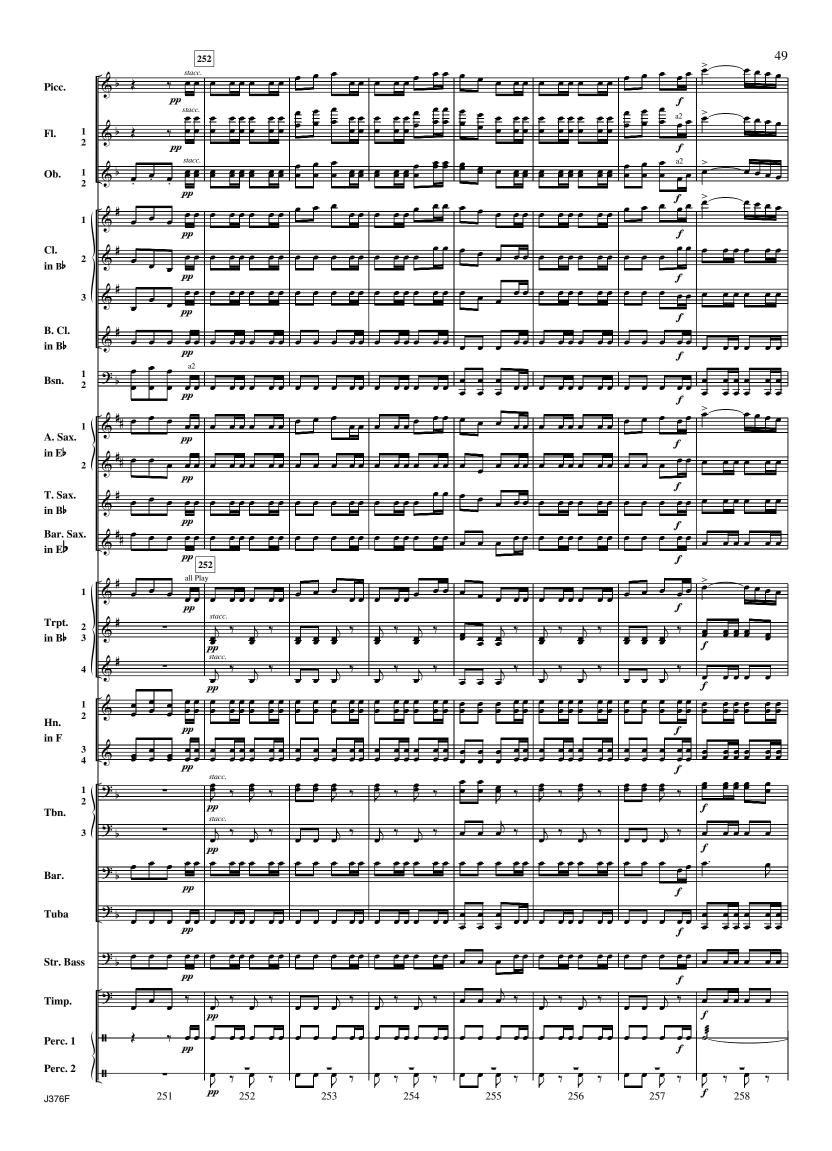












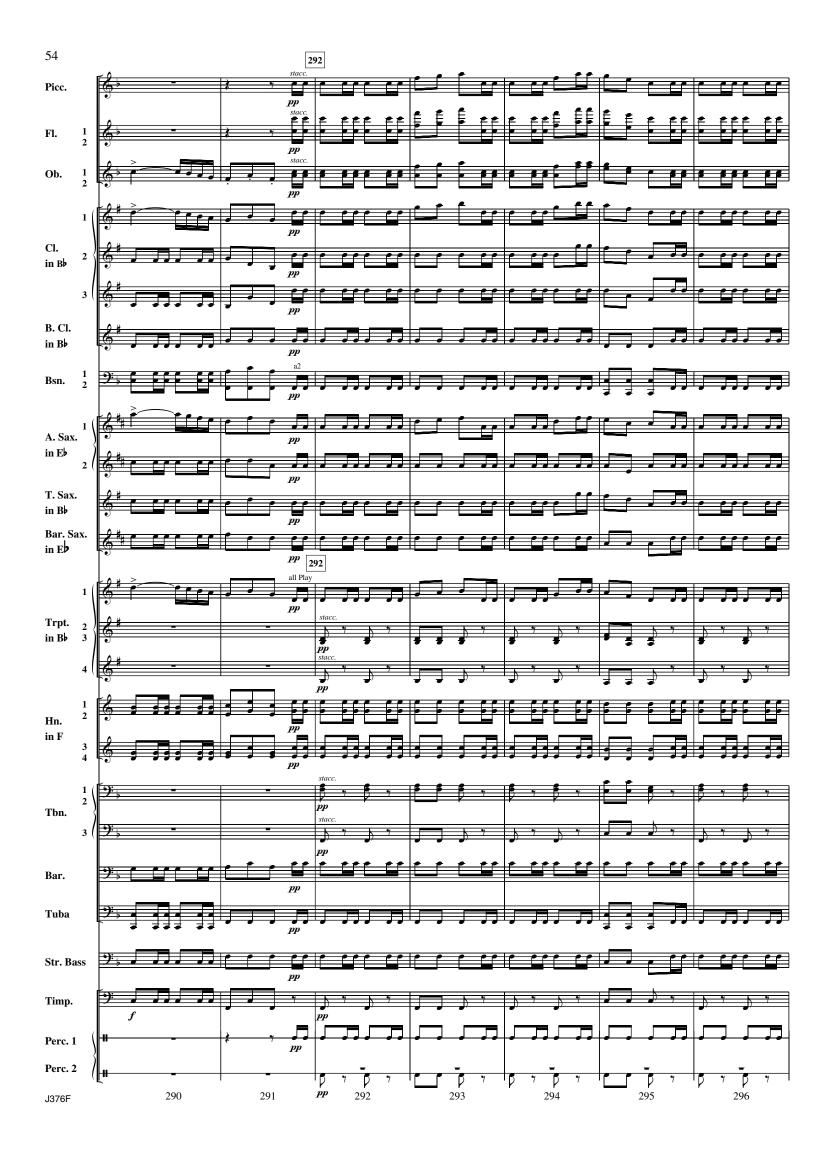






















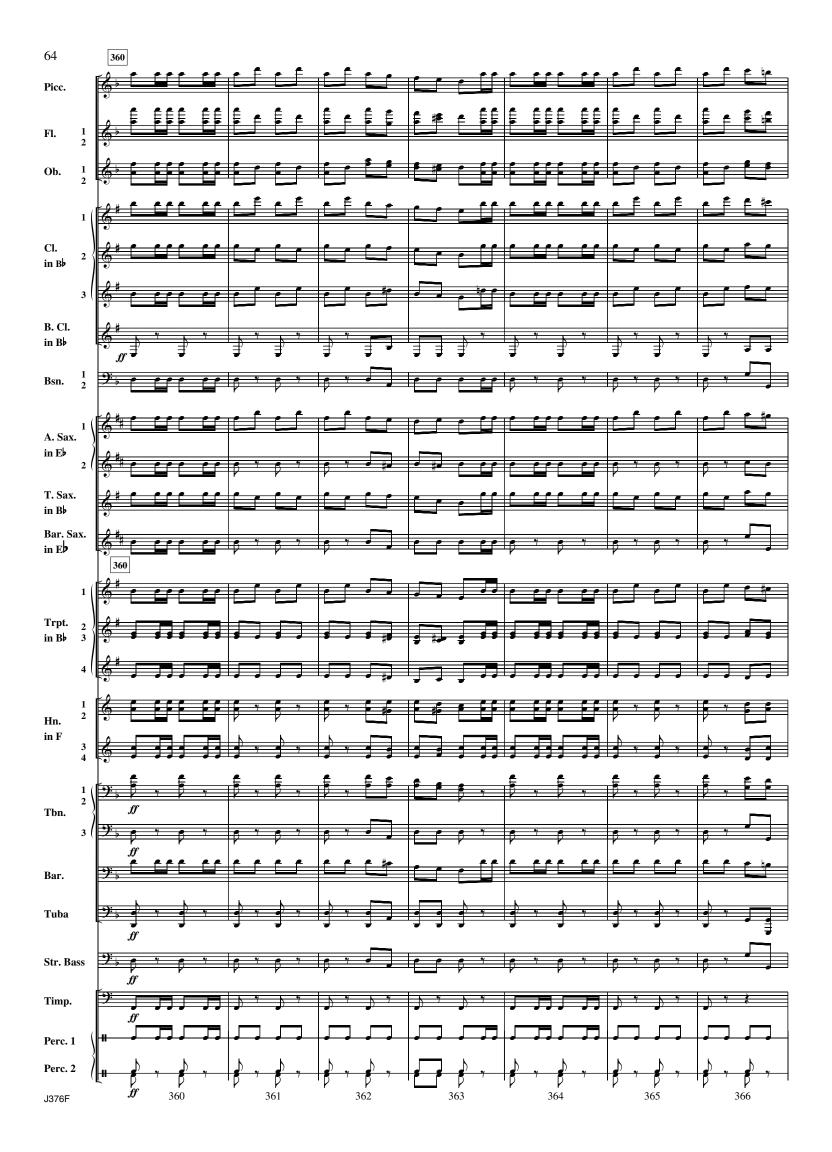




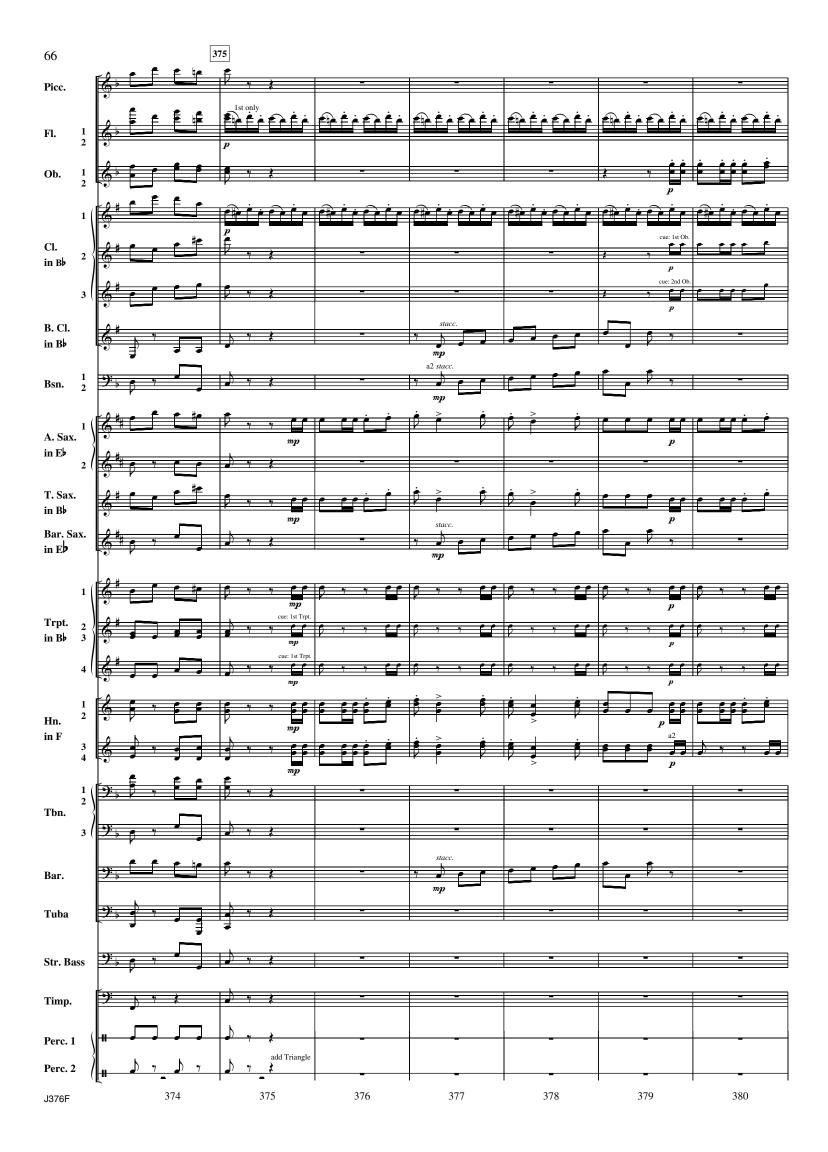




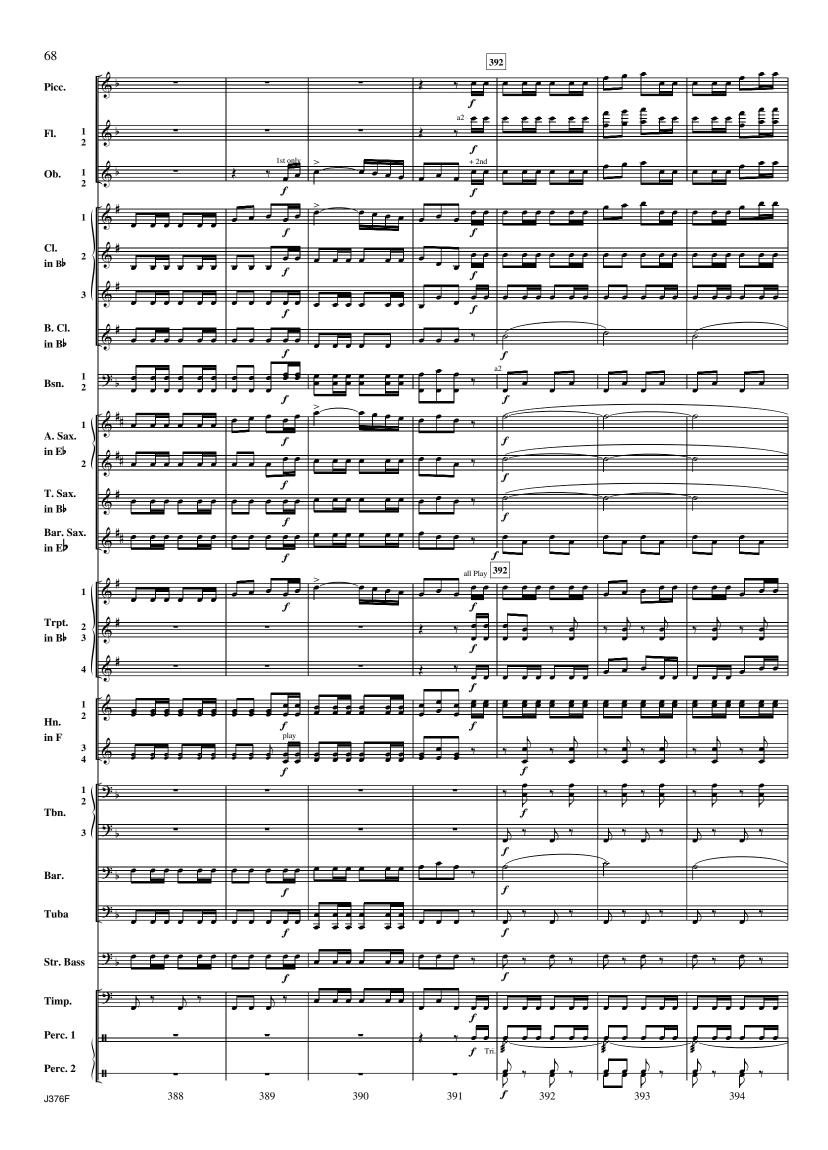














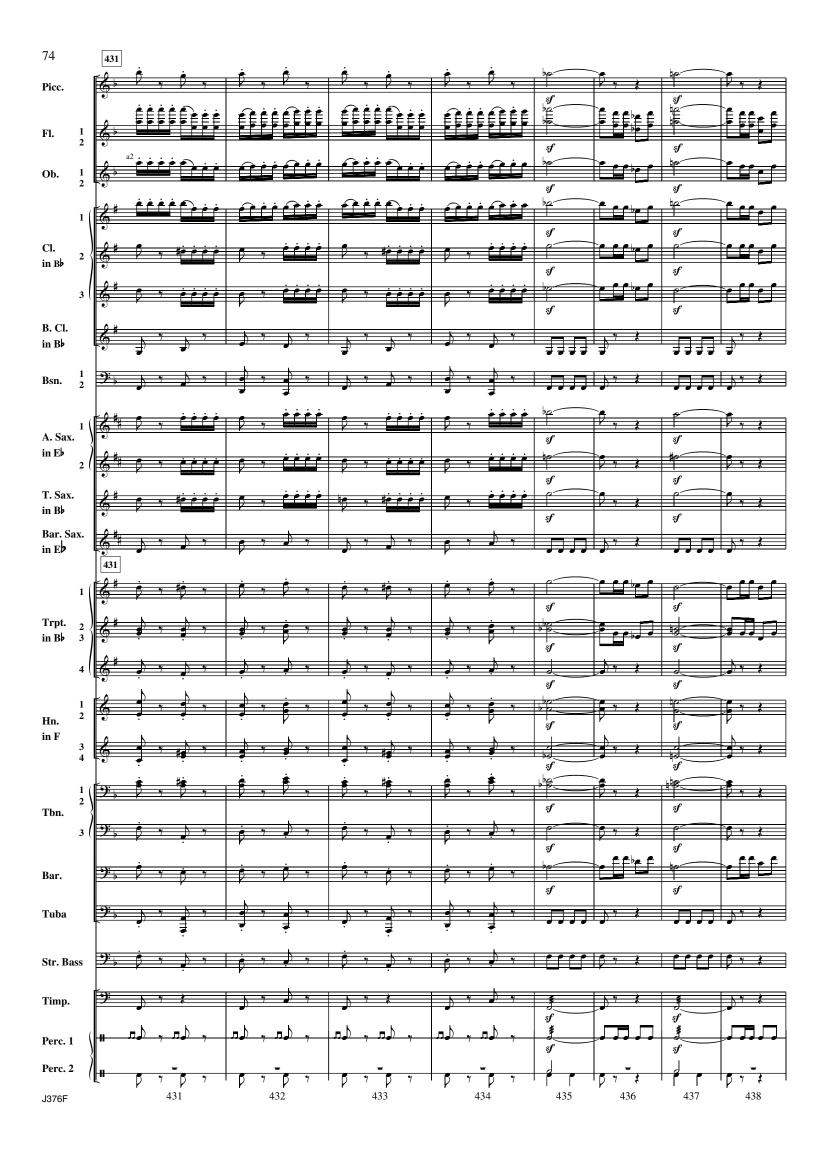


























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