Symphonic Revelations

Carlo Vincetti Frizzo

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses

Part of the Music Commons

Recommended Citation

https://digitalcommons.lsu.edu/gradschool_theses/4122

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master’s Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
SYMPHONIC REVELATIONS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Carlo Vincetti Frizzo
B.A., Murray State University, 2001
August 2006
ACKNOWLEDGMENTS

I would like to thank the members of my committee Dr. Dinos Constantinides, Dr. Stephen Beck, and Dr. William Grimes for their time and effort. I would like to thank all my professors at Louisiana State University for providing me with such a sound education. I especially would like to thank my teacher Boyd Professor Dr. Dinos Constantinides for his incredible patience, guidance, and insightful knowledge. Most importantly, I would like to thank him for giving me the opportunity to study at Louisiana State University. Dr. Dinos saw my potential, and he took the time and effort to help me realize it. For that, I am eternally grateful. To my colleagues and dear friends, William Price, Aaron Johnson, and John Crabtree, I would like to thank them for making my education at LSU even more profound than it already was, and for providing me with an invaluable companionship that I will not soon forget. Finally, I would like to thank my family. To my mom and dad whose unwavering support and countless speeches of encouragement, I owe everything. Without them, I would not have made it this far. And to my wife, I thank for her patience and understanding. Her constant love gave me the strength to carry on and finish the piece.
### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>iv</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>v</td>
</tr>
<tr>
<td>SYMPHONIC REVELATIONS</td>
<td>1</td>
</tr>
<tr>
<td>VITA</td>
<td>56</td>
</tr>
</tbody>
</table>
INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani

3 Percussion: 1. Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves, Maracas,
   Glockenspiel, Crotale, Xylophone, Vibraphone, Marimba, Tambourine, Snare
   Drum, Bass Drum

   2. Marc Tree, Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves,
      Maracas, Glockenspiel, Crotale, Xylophone, Vibraphone, Marimba, Chimes,
      Tambourine, Snare Drum, Bass Drum, Whistle

   3. Triangle, Sus. Cymbals, Sizzle Cymbals, Tam-tam, Claves, Maracas, Wood
      Block, Glockenspiel, Crotale, Xylophone, Vibraphone, Marimba, Tambourine,
      Snare Drum, Bass Drum, Whistle

Harp

Piano

Strings: 1st Violin
         2nd Violin
         Viola
         Cello
         Bass

The score is in C. All instruments in the score with the exception of octave transposing
instruments appear at concert pitch.

Accidentals are valid for the entire measure, in the indicated octave only. Courtesy accidentals
have been added for clarity.
**ABSTRACT**

_Symphonic Revelations_ is scored for 3-3-3-3, 4-3-3-1, 1 timpani, 3 percussionists, harp, piano, and strings and is approximately 20 minutes in length. It is a single movement symphonic work that consists of three major sections and is built from the pitch class set [0, 1, 3]. The first section’s overall form resembles both a large crescendo and an accelerando. The music begins softly and slowly and over time gradually builds becoming louder and faster. Eventually in bars 225 to 229, the section comes to an end with a tutti passage that marks one of the loudest and fastest moments in the entire work. The second section also begins quietly but unlike the dark tone of the first section, the piece brightens up harmonically. The sonorities are more consonant and colorful and thus, the mood is much less somber. The final section of the piece begins right after the duet between the oboe and the English horn in bars 369 to 389. The purpose of this section is to conclude the work in a rousing scherzo-like finale.

Although the title itself would imply that the work is programmatic, and thus fall under the categorization of a symphonic poem, I do not consider it as such. Unlike the great tone poems of Richard Strauss or even Gershwin’s _An American in Paris, Symphonic Revelations_ does not follow any extra-musical ideas. It is more abstract in nature. I chose to write the entire work in a single movement for sake of continuity alone. I wanted the material to develop freely and gradually over the course of the whole work without having to be segmented and formatted into individual movements. As for the title, my hope is that it is programmatic enough to spark the imagination of the audience and yet vague enough not to imply any specific story or idea.
C Broader (M.M. \( \frac{3}{8} \) = c. 92)
VITA

Carlo Vincetti Frizzo was born in Cañon City, Colorado, on May 15, 1979. He received his Bachelor of Arts in both keyboard studies and French from the Murray State University in 2001. Frizzo’s music has been played nationally as well as abroad, including conferences such as the Music Teachers National Association (MTNA) National Conference, the Louisiana State University Festival of Contemporary Music, Society of Composers Inc. (SCI) 5th Student National Conference, and the College Music Society (CMS) Southern Chapter 25th Annual Meeting where he won Outstanding Student Composition Award. He has also participated in summer music festivals such as Interlochen Composers’ Institute and the Bowdoin International Music Festival. Many of his works have been recorded on Magni Publications including *Sfogato* for solo flute, *String Quartet No. 1*, and *An American Impression* for string orchestra. Recently, his vocal work, *Wind and Window Flower* and string trio for two violins and viola, *Celestial Horizons: Three Scenes from the Cosmos* was recorded on New Tertian Recordings. He was a regional winner of the 2006 and 2004 SCI/ASCAP Student Commission Competition. He has received several Standard ASCAP Awards. He won first place in both the 2002-2003 Louisiana Music Teachers Association (LMTA) and the South Central Division of MTNA Collegiate Composition Competition, and received second place in the MTNA National Student Composition Competition. The following year (2003-2004), he received first place in both the LMTA and South Central Division of MTNA Young Artist Composition Competition, and was named the winner of the MTNA National Student Composition Competition. Mr. Frizzo is a member of NACUSA, SCI, SCL and ASCAP and is currently pursuing his master’s degree in composition from Louisiana State University under Boyd Professor Dinos Constantinides.