Symphonic Revelations

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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
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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


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.

Accidental are valid for the entire measure, in the indicated octave only. Courtesy accidental have been added for clarity.
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.
SYMPHONIC REVELATIONS

Not Too Slow (M.M. \( \frac{3}{4} \) = c. 66)

Carlo Vincetti Frizzo
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.