

About the Work

Colchester Fantasy was written while I was teaching at the Estherwood Music Festival, held in Chidester, England, during the summer of 1987. Colchester is among the oldest cities in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches, and, as in all decent English towns, colorful old pubs. Each movement in this work is named after one of those old Colchester pubs.

The first movement, "The Rose and Crown," is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement, "The Marquis of Granby" (a name I associated with distant, faded aristocracy), is a stately, chorale-like movement with somber, plaintive themes. The third movement, "The Dragoon," brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms and fragmented melodies. To close the work, the fourth movement, "The Red Lion" (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion and a rapid, spinning fugue theme.

The old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions and impressions of the grandeur and majesty of times past. The beer was good, too!

Eric Ewazen

Eric Ewazen's *Colchester Fantasy* has been recorded by the American Brass Quintet on Summit Records DCD133. The ABQ commissioned Ewazen's *Frost Fire* in 1989 to commemorate the 20th anniversary (in 1990) of the founding of the ensemble. The American Brass Quintet includes a bass trombone as the bass voice in their ensemble, rather than the more commonly found tuba. The score (and parts) to *Colchester Fantasy* are written with alternate scoring in the lowest part to allow performance of the lowest part on bass trombone or tuba.

About the Composer

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwaninger at the Eastman School of Music, Tanglewood and The Juilliard School, where he received his DMA. He has been a member of the faculty at Juilliard since 1980, composer-in-residence with the St. Luke's Chamber Ensemble of New York City, lecturer for the New York Philharmonic's Musical Encounter Series and vice-president of the League of Composers-ISCM.

A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras around the world. Soloists in performance of his music include members of the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, the Chicago Symphony, the Metropolitan Opera Orchestra, and the Vienna Philharmonic. His music has been heard at festivals such as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West.

His chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertory. Southern Music Company has published a number of compositions by Dr. Ewazen, including his sonatas for trumpet, horn and trombone; the *Concerto for Tuba (or Bass Trombone)*; *Concerto for Trumpet and Strings*; *Roaring Fork Quintet* (woodwind quintet); *Ballade for Trombone (or Bass Trombone) and Piano*; *Ballade, Pastorale and Dance* for Flute, Horn and Piano; *Down a River of Time*, a concerto for oboe; and *Trio for Trumpet, Violin and Piano*.

Well-Tempered Productions has released two all-Ewazen compact discs, featuring, among other ensembles and soloists, the American Brass Quintet and the St. Luke's Chamber Ensemble. In addition, Albany Records has also released two all-Ewazen compact discs: "Bass Hits" which includes a variety of compositions featuring the Bass Trombone played by some of the most renowned performers on that instrument, and "Orchestra Music and Concertos". Among his recorded works are the *Symphony in Brass* (Summit Brass on Summit Records), *Colchester Fantasy* (American Brass Quintet on Summit Records, and the Center City Brass Quintet on d'Note Records), *Sonata for Trombone* (Joseph Alessi on Cala Records), *Trio for Trumpet, Violin and Piano* (Philip Smith on Cala Records), *The Diamond World* (the Ahn Trio on EMI Classics), *Ballad for Clarinet, Harp, and String Orchestra* (CRS Records), *The Tiger* (Robert White, tenor, on Hyperion), *Roaring Fork Quintet* (Borealis Wind Quintet on Helicon), *Ballade, Pastorale and Dance* (Margaret Swinchoski on Albany Records), *Dagon II* (David Taylor on New World Records), and *Shadowcatcher* (the American Brass Quintet accompanied by the Juilliard Wind Ensemble on New World Records).

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The score and parts to *Colchester Fantasy* were engraved using Finale® music software.

SU542

Eric Ewazen

[illegible][illegible]

11 Allegro moderato

15 16

Trpts. 1 *mf* *sfz* *sfz*

Trpts. 2 *mf* *sfz* *sfz*

Horn *mf* *sfz* *sfz*

Tbn. *mp* *mf* *sfz* *sfz*

Bs. Tbn. (Tuba) *mf* *sfz* *sfz*

20 22

Trpts. 1 *sub. p* *f*

Trpts. 2 *sub. p* *f*

Horn *sub. p*

Tbn. *sub. p* *f*

Bs. Tbn. (Tuba) *sub. p* *f*

25

Trpts. 1 *sfz* *mp* *p*

Trpts. 2 *mp* *p*

Horn *mp* *sub. p*

Tbn. *p*

Bs. Tbn. (Tuba) *mp* *sub. p*

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5

6

1 Trpts.

2

Horn

Tbn.

Bs. Tbn. (Tuba)

9

12

pp

p

p

pp

p

p

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12 14

Trpts. 1 2

Horn

Tbn.

Bs.Tbn. (Tuba)

p

p

SU542

Lento

1 Trumpets in Bb *pp* *ff* *pp* *p* *f*

2 *pp* *ff* *sfzp* *ff* *p* *f*

Horn in F *p* *3f*

Trombone

Tuba

[9] Allegro agitato

1 Trpts *p* *f* *p* *f* *f* *f*

2 *f* *f* *f*

Horn *f*

Tbn. *f*

Bs. Tbn. (Tuba) *f*

[15]

1 Trpts *p* *p*

2 *p*

Horn *p*

Tbn. *p*

Bs. Tbn. (Tuba)

4. The Red Lion

Allegro vivace

1 5

Trumpets in B \flat

mf *mp*

Horn in F

Trombone

Tuba

mf

7 9

Trpts.

Horn

Tbn.

Bs. Tbn. (Tuba)

mp

13 17

Trpts.

Horn

Tbn.

Bs. Tbn. (Tuba)

mp *mf* *mp*

The musical score is for a piece titled "4. The Red Lion" in 8/8 time, marked "Allegro vivace". It features four parts: Trumpets in B \flat (1 and 2), Horn in F, Trombone, and Tuba. The score is divided into three systems. The first system (measures 1-5) shows the Trumpets in B \flat playing a melody starting on measure 1 (marked *mf*) and continuing through measure 5 (marked *mp*). The Horn in F and Trombone parts are mostly rests, with the Trombone and Tuba entering in measure 5 with a *mf* dynamic. The second system (measures 7-9) shows the Trumpets in B \flat continuing their melody, with the Horn in F and Trombone parts remaining mostly rests. The Tuba part enters in measure 9 with a *mp* dynamic. The third system (measures 13-17) shows the Trumpets in B \flat playing a melody starting on measure 13 (marked *mp*) and continuing through measure 17 (marked *mp*). The Horn in F and Trombone parts are mostly rests, with the Tuba part entering in measure 17 with a *mp* dynamic. A large watermark "www.hickeys.com" is visible across the middle of the page.