

BLUE LAKE FANTASIES

David R. Gillingham

INSTRUMENTATION

Solo Euphonium

PROGRAM NOTES

Commissioned by The Leonard Falcone International Euphonium Festival, *Blue Lake Fantasies* is a virtuosic work intended for the professional euphonium player or an advanced student. Cast in the form of a five-movement suite, the work seeks to exploit both the technical facility as well as the lyrical quality of the instrument. Each movement is a fantasy and bears a name which could be associated with this Fine Arts Camp situated at Twin Lake, Michigan. Therefore, each movement is programmatic in that it reflects the spirit or image suggested by the title.

"Firefly" is a technical etude of sorts which simulates the lightning-fast firefly on a hot summer's night. Sudden changes of dynamics and style in this movement are indicative of the elusive firefly as it darts through the summer air, sometimes flickering and sometimes resting in the grass.

The second movement, "Moonlight Across the Water," is lyrical and expressive, capturing the emotion felt by the composer on many occasions while contemplating the serene beauty of a lake adorned by shimmering moonlight.

"All That Jazz," the third movement, salutes the jazz program at Blue Lake with its swing tempo and stereotypical rhythms.

The fourth movement, "Ancient Native Air," is simplistic and lyrical. It is based on the Chippewa Indian tune "My Music Reaches to the Sky." Michigan has a rich Native American history and it seemed appropriate to include this wonderful old tune.

The fifth and final movement, "Party-Antics," is a musical romp with cliché melodic patterns and rhythms. The music is intended to capture the spirit of celebration at a party gathering on the last day of camp. There is, however, a bittersweet wrinkle in all this fun: a soaring and majestic secondary theme reflects the sadness as new found friends depart from camp and go their separate ways.

Blue Lake Fantasies was premiered by Brian Bowman on August 12, 1995 at The Blue Lake Fine Arts Camp in Twin Lake, Michigan.

ABOUT THE COMPOSER

David Gillingham (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami) Wind Ensemble, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. Also, nationally known artists, Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony) and Charles Vernon (Chicago Symphony Orchestra) have performed works by Dr. Gillingham. Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A., I.T.A., and Dorn. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

BLUE LAKE FANTASIES

Suite in Five Movements for
Solo Unaccompanied Euphonium

David R. Gillingham
(ASCAP)

I. Firefly

With great velocity
♩ = 172

4

(flutter tongue)

6

8

11

14

17

21

24

f *ff* *f* *fp* *ff* *f*

p *ff* *fffz* *fffz*

ff *p*

pp *3* *3* *3* *3* *ff*

p

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II. Moonlight Across the Water

With much expression & liberty

♩ = 56

p *mf*

5 *rit.* *accel.* *rit.* **6** *accel.* *molto rit.* *a tempo*

p *ppp* *p* *ppp* *p*

8 *rit.* *f* 6 6

11 *a tempo* *accel.*

13 *f* ♩ = 132

17 *tempo primo* ♩ = 56 *p* 6

20 *rit.*

The musical score is written in bass clef. It begins with a 3/4 time signature, changes to 5/4, then 3/4, 6/4, and finally 5/4. The piece includes various musical notations such as triplets, sextuplets, and slurs. Dynamics range from *ppp* to *f*. Performance instructions include *rit.* (ritardando), *accel.* (accelerando), *molto rit.* (molto ritardando), and *a tempo*. Measure numbers 5, 8, 11, 13, 17, and 20 are indicated. A large diagonal watermark 'www.hickeys.com' is overlaid across the score.



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III. All That Jazz

Fast Swing Style

$\text{♩} = 100$

muted
mf

5

9

10

14

19

mf *sfz* *sfz* *mf*

24

28

f

32

f

37



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V. Party-Antics

Playfully

$\text{♩} = 112$

mf

4 *f* *p* *mp* *p* *mp* *mf* *p*

8 *mf* *p* *mf*

10

11 *mf* *f*

14 *mf*

Cantabile

18 $\text{♩} = 88$
molto legato

p *mf*

23

28 *mf*

33 (rit.)



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IV. Ancient Native Air

Plaintively with expression

♩ = 56

p

6 *Sing: p* *pp* *p* **10**

13 *Sing: p* *pp* **26**

21 *Sing: p* *pp*

27 *p* *mf* *p* *mf* *p*

32 *p*

36

42 *Sing: p*



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