

Title of Piece (date of completion) (and movements if applicable):	Three Summer Evenings (2000) I. Fireworks II. Ballad for an August Moon III. Carnival
Instrumentation:	Woodwind Quintet
Duration:	10 minutes, 30 seconds
Commissioned by:	Baylor University Woodwind Quintet
Premiered:	March 2001
Other:	
Program Notes:	None
Professional Recordings:	Baylor University Woodwind Quintet, Centaur Recordings
Reviews:	<p>“It is my opinion that Three Summer Evenings has every chance of becoming one of the standard pieces in contemporary woodwind quintet literature within the next ten years, and I’m happy to be one of the first, if not the first, to praise it in print. Program notes state that the work was commissioned by the Baylor Woodwind Quintet for their Mexican and Central American tour in 2000, and was premiered in Mexico City in June of 2000. The piece was written by Dr. Charles Rochester Young (b. 1965), who is Chair of Composition and Music Theory at the University of Wisconsin at Stevens Point. Extensive program notes cover the accomplishments of Dr. Young, who in his long and distinguished career has amassed an enviable collection of honors for both his composition and teaching. Three Summer Evenings consists of two outer movements of great intensity and rhythmic variety enfolding a languid and reflective middle movement. Fireworks (I) is written at an “Energetic” quarter=172, and is notable for metric change, particularly in its flexibility and playfulness between 3/4 and 6/8. Meter changes every few bars, generally at the 8th-note level, but the effect is still, as one section requests, “relentless,” and certainly conducive to toe-tapping. Ballad for an August Moon (II) is a free-flowing lyrical movement in a dissonant but melodic idiom, featuring both chordal and contrapuntal elements and rhythmic complexities such as 4 against 3. It appeared as strikingly mysterious in our reading. Carnival (III) is another rhythmic tour-de-force. For nearly two decades now, a short brass quintet piece entitled Dance, by Wilkie Renwick, containing odd-meter, rather Balkan rhythmic elements, has been a major hit with audiences and performers. Those who may</p>

have wished for a similar work for woodwind quintet need look no further. Carnival will immediately remind any hornist of the Renwick, but is more exciting and showy, more rhythmically inventive, and is a perfect concert closer. Constant meter change is in use, emphasizing odd meters in eighths and quarters at a non-stop blistering 160 to the quarter. In both of the outer movements, the difficulty is rhythmic, not technical, and Dr. Young's compositional experience has resulted in idiomatic (though challenging) writing in all parts. The work is playable by top-level collegiate groups as well as professional quintets, and I predict that it will become very well-known."-- Dr. Thomas Tritle, Journal of the National Association of College Wind and Percussion Instructors

Publisher:

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