

Dinos Constantinides

Dedications for Orchestra

LRC 31



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Dinos Constantinides

Mountains of Epirus  
LRC 197

Duration: ca. 12 minutes

Instrumentation

2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones, Tuba, 2 Percussionists, Solo Euphonium or Tuba, and Strings.

**Suite No. 2 For Orchestra.** The five movements of the Suite are played without a great deal of pause. They are distinct, however, and the movement titles indicate the moods and impressions created by the music in each one. In the first movement, *Proud and Solemn*, chordal sonorities in different rhythms and different registers evoke the quiet pleasure the self-absorbed youth takes in himself. The second movement is *The First Kiss*, the music is a combination of tenderness and nervousness. The composer cautions (in fact, about the entire Suite), “Don’t tell too much. The element of surprise will be lost.” The music is very clear, however, as to whether or not the episode culminates successfully. The third movement is *Beginning Dancing Lessons*. One feels the self-consciousness and the short concentration span of adolescents, perhaps some frustration with the discipline of the lessons, and a surprising blue note. The fourth movement is named *Clusteritis*. An “-itis” denotes an illness, and the movement title and the dominant musical technique employed herein constitute a musical pun. A “cluster” is a group of tones, usually dissonances or half-steps, which are played simultaneously. Whose sickness is this? Contemporary composition cannot eschew this technique, a necessary stage in the development of harmony; the young man at his stage in life seeks compulsively to spend time in a group of his peers, no matter how awkward. The fifth movement is *Cotillion*. A cotillion is an elaborate dance or formal ball, and this is the longest and most brilliant movement of the Suite. The form is ABA with a Coda. The A section is the longest, the B section recapitulating material from the previous four movements, as though the youth in his moment of joy has brought his entire personality together, despite the troublesome parts. The Coda intensifies the A material and brings the whole to a climatic conclusion. The first four movements are balanced by the much longer *Cotillion*, which collects and synthesizes material from the entire Suite. The composer demonstrates his affection and faith in the essential health of a young man in the musical progression he creates, from *Proud and Solemn*, the youth at the verge of change, through change and problems, to the celebration in the important final movement. The entire Suite becomes a paean to life and to development.

This piece was commissioned by Daniel Sher as a solo piano piece. He premiered the work on September 14, 1980, in the Community Concerts in Baton Rouge. It was written for orchestra in 1990.

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The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l’Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

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