

Twickenham
symphonic scenes for orchestra
To The Huntsville Symphony Orchestra
in commemoration of the 200th Anniversary of the founding of
Huntsville, Alabama

I. Conflict
II. Woodland Reveries
III. Technorama
IV. Celebration

Aldo Rafael Forte
Composer

Twickenham was commissioned in April 2005 by the Huntsville Symphony Orchestra to commemorate the Bicentennial of the founding of Huntsville, Alabama. It was written during April - July 2005 and is receiving its first performance tonight August 6, 2005. The piece is approximately twelve minutes in duration and is cast in four contrasting sections which are played virtually without pause. The four sections are loosely inspired by events in the history of Huntsville. In essence, the work is a picturesque symphonette for orchestra in the traditional four section format of fast-slow-scherzo-fast.

I. Conflict - This is the aggressive and boisterous opening section of the work. Like the events in a battle, the music never stays in one place for very long. There are quick and abrupt changes in harmonic systems as well as widely contrasting motifs which bring forth emotions ranging from suspense and terror to heroics and declamatory gestures. Conflicts in Huntsville's history include the Creek Indian Wars, the moonshine conflict, and the occupation of Huntsville by union troops during the Civil War.

II. Woodland Reveries - This is the delicate, pretty, and slow section of the work. Often pastoral, this is nature oriented music depicting the scene experienced by those first settlers who occupied a cabin alongside a spring in what is now Huntsville. The bassoon solo symbolizes John Hunt while the flute solo evokes birds, water, and other "nature sounds". Adding to the mix are rustling fingered and bowed tremolos (punta d'arco) in the strings as well as occasional sextuplets in the high woodwinds (rain drops) and triplets in the string section (water movement).

III. Technorama - The mood changes drastically in this fleeting scherzo-like section which operates like the well oiled machines and fast pace of the modern day high-tech city of Huntsville. Thus, this movement takes us from the Huntsville of yesteryear through the arrival of the German rocket scientists of the 50s to the present day Rocket City U.S.A. *Technorama* is lightly scored save a few very noisy bars toward the end when the rocket engines are "revved up" to full RPMs!

IV. Celebration - This final section brings us full circle to today's Bicentennial Celebration. This

is happy and festive music with some jazzy rhythms as well as a few pseudo latin fiesta inflections. The percussion arsenal even includes maracas and claves to add to the party atmosphere! Toward the end the orchestra breaks into a tutti grand statement of the "John Hunt" theme from the bassoon solo in the second section after which the party music returns to close out the work.

Special thanks: To the Huntsville Symphony Orchestra for bringing this work to life; to Hunter Thomas, HSO Principal Bassoonist and Orchestra Personnel Manager, for his work in making this commission a reality; to all of the sponsors of this commission; to Howard Miller of the Huntsville Times for his valuable information about the history of Huntsville; to Alex Forte for the expert extraction of parts; to the poet and artist Carolyn Ruth Moser for "being there" during the creation of this work and for suggesting the title of "Woodland Reveries"; and to my parents Dr. Aldo Forte and Maria Forte for all their encouragement through the years in support of my art.

Aldo Rafael Forte
July 23, 2005