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Fanfare and Three Masquerades

for solo horn and wind nonet

Malcolm Forsyth

Score

ISMN: 979-0-706080-72-7 CP092

Fanfare and Three Masquerades
for horn and wind nonet (1979)
Malcolm Forsyth

Movements:
Fanfare
1. J.B. Allegro con brio
2. N.M. Andante con moto
3. R.S. Leggero

Premiere performance June 22, 1980 at Schloss Weilburg Chapel, Weilburg, Germany
John Ellis, horn solo with Bläserensemble Mainz, Klaus Rainer Schöll, conductor

The Masquerades of the title are the movement names and the initials of three composers whom Malcolm Forsyth admired. The titles are: J.B. - Johannes Brahms; N.M. - Nikolai Myaskovsky (known as the Father of the Soviet Symphony and who wrote a number of lyrical chamber and symphonic works); R.S. - Robert Schumann. Each movement uses themes and music written by those composers as a basis for Dr. Forsyth's music, in a game where he wanted his audience to discover the composers and the excerpts used.

Following the initial introduction Fanfare, the spirited first movement contains several quotations from Variations on a Theme by Haydn, by Johannes Brahms. The second movement is lyrical and in a cantabile style imitating the style of Myaskovsky's lyrical works. The last movement begins with the horn playing the theme from Schumann's Piano Concerto. The movement continues with quotes from other Schumann works before returning to the theme of the Piano Concerto.

Composer Biography:

Canadian composer Malcolm Forsyth (1936-2011) enjoyed a distinguished international career as one of Canada's major composers, having written a wide variety of works including three symphonies, as well as much other orchestral music, chamber music (especially for brass and strings), vocal, instrumental and choral music.

He was named "Canadian Composer of the Year" by the Canadian Music Council in 1989, and received many other awards, including three JUNOs for "Best Classical Composition" -- 1987, 1994 and 1998, and several JUNO nominations. Since his arrival in Canada from his native South Africa in 1968 to take up his post as Professor at the University of Alberta, his career included creating works for many distinguished performers. Those performers included contralto Maureen Forrester, conductor Charles Dutoit, mezzo-soprano Judith Forst and orchestras such as the Edmonton Symphony who premiered many of his works, the National Arts Centre, the Montreal Symphony and Calgary Philharmonic. His 1995 work, *Electra Rising*, a cello concerto written for his daughter Amanda Forsyth, a gifted and distinguished cellist, was premiered with the Calgary Philharmonic Orchestra, conducted by Mario Bernardi. This piece went on to win a JUNO award. A 60th birthday celebratory CD of *Electra Rising*, his saxophone concerto, *Tre Vie*, and *Valley of a Thousand Hills*, for chamber orchestra, released in 1997, was his last JUNO award-winning disc. His *Concerto for Eight* (2003) received rave reviews after its many performances in March 2003. *Double Concerto*, for viola, cello & orchestra was commissioned for violist Rivka Golani and cellist Tanya Prochaska, received its world première in October 2004.

Dr. Forsyth's last major work was *A Ballad of Canada*, for mixed chorus and orchestra, a joint commission by the National Arts Centre Orchestra and the Edmonton Symphony, Orchestra received its premiere June 9, 2011 to much acclaim, a month before his death. His work was influenced by both the country of his birth and the country he adopted. Since his death, his works continue to be appreciated and performed across Canada and around the world. Many of his former students have made distinguished careers for themselves as composers and performers in orchestras in Canada and around the world.

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For John Ellis, hornist and the Bläserensemble Mainz

FANFARE AND THREE MASQUERADES

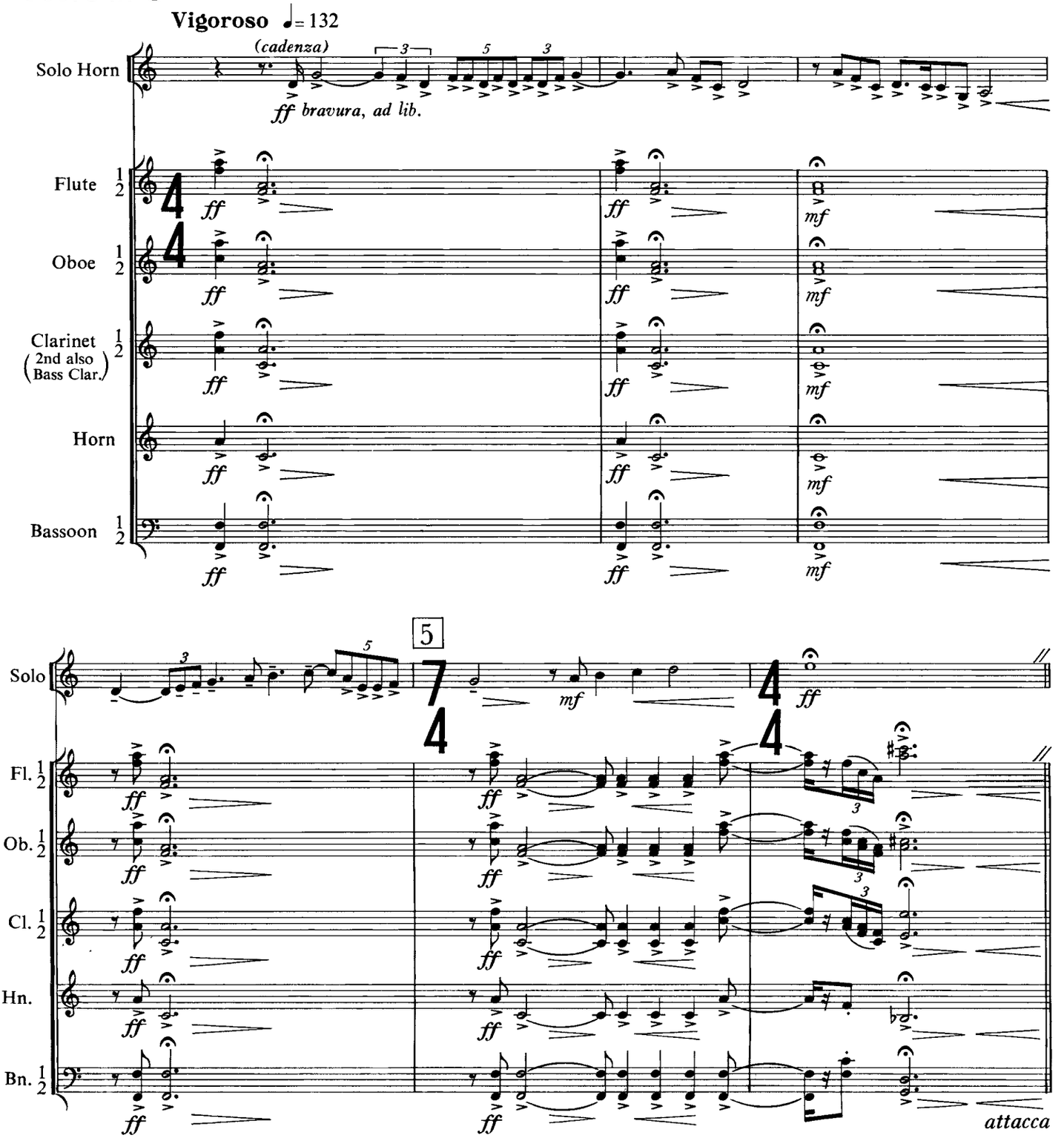
for Solo Horn and Wind Nonet

MALCOLM FORSYTH

Duration: Fanfare 0′ 25″
"J.B." 4′ 00″
"N.M." 3′ 45″
"R.S." 3′ 30″
Total 11′ 40″

Fanfare

Score in C



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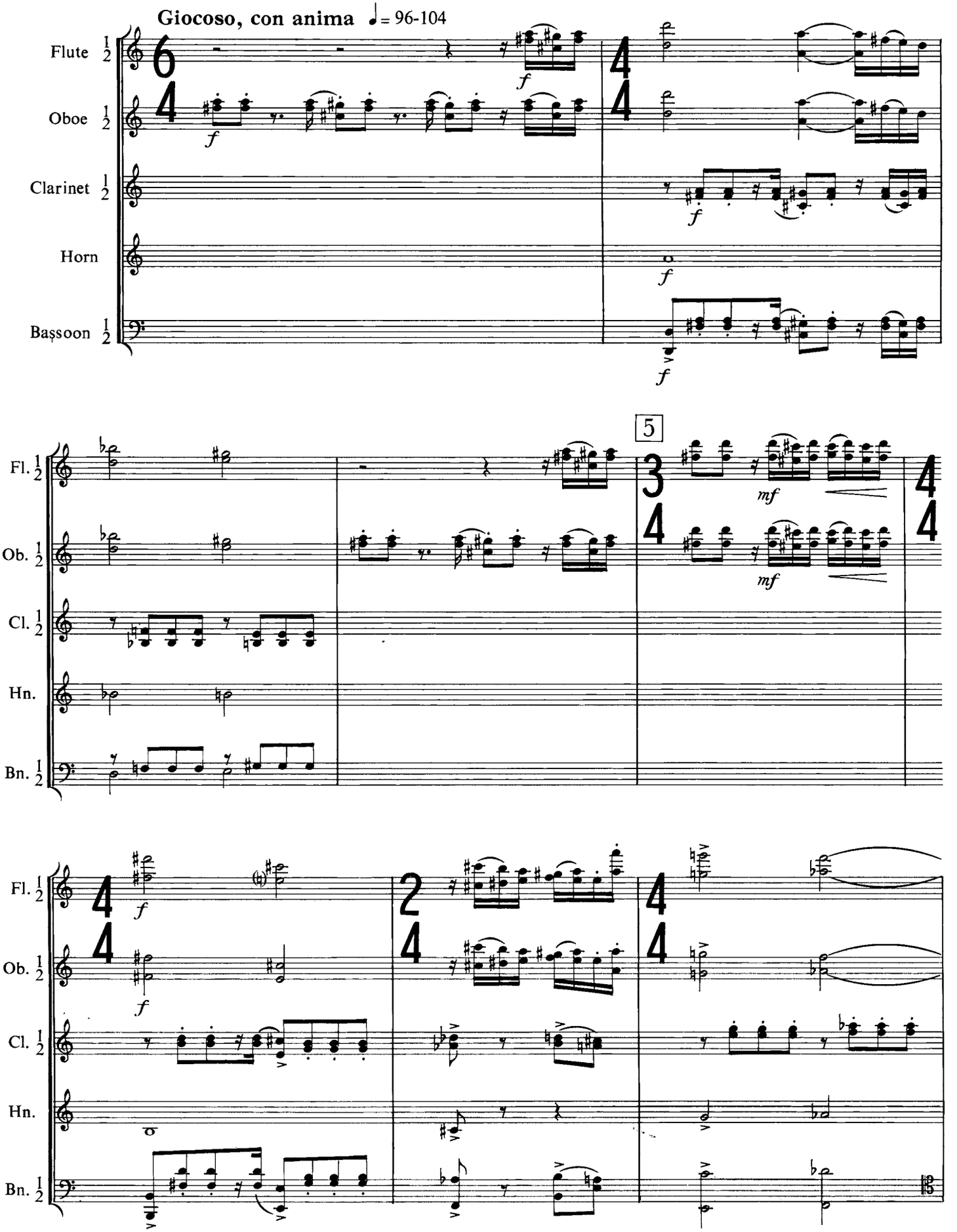
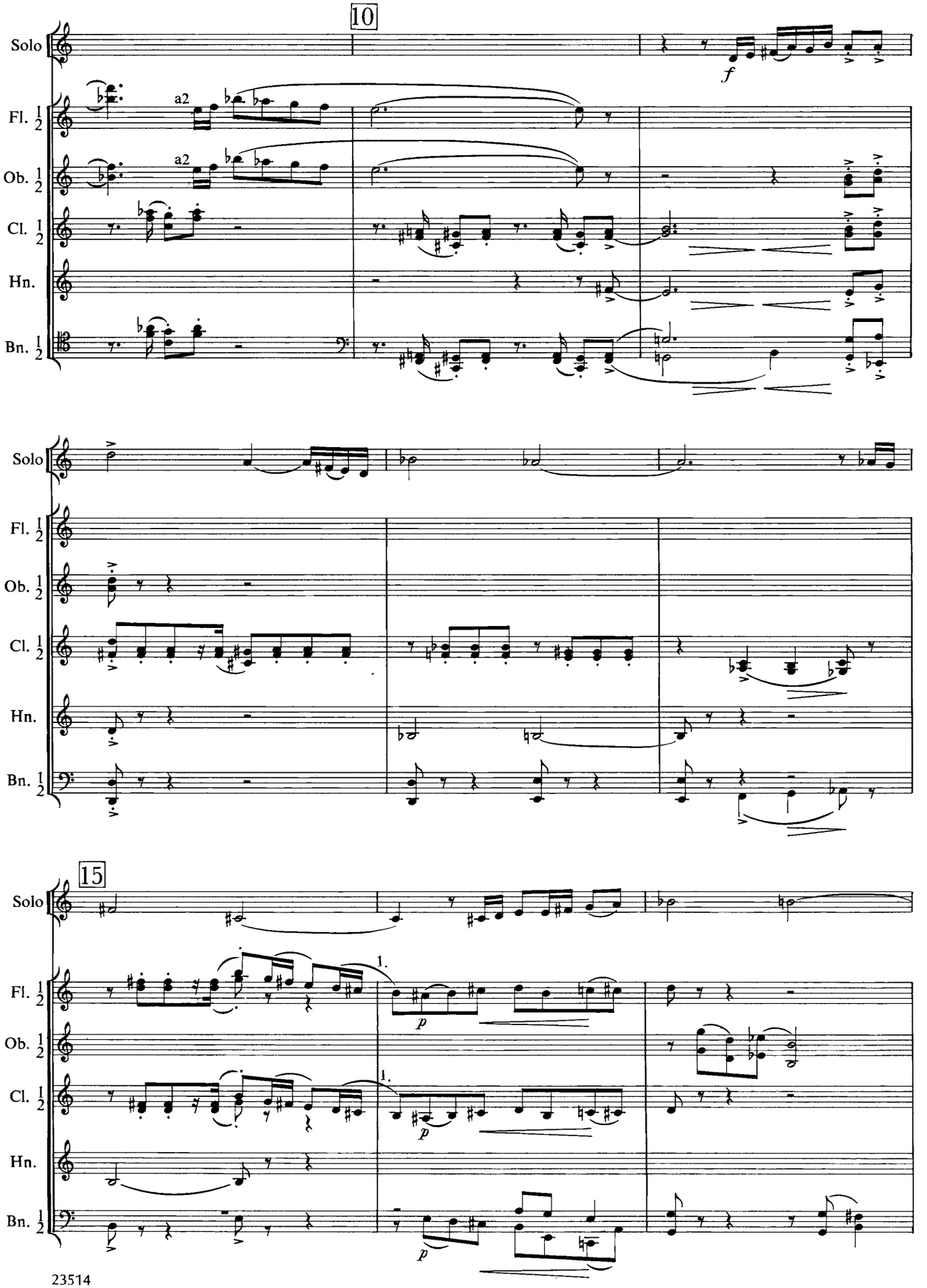
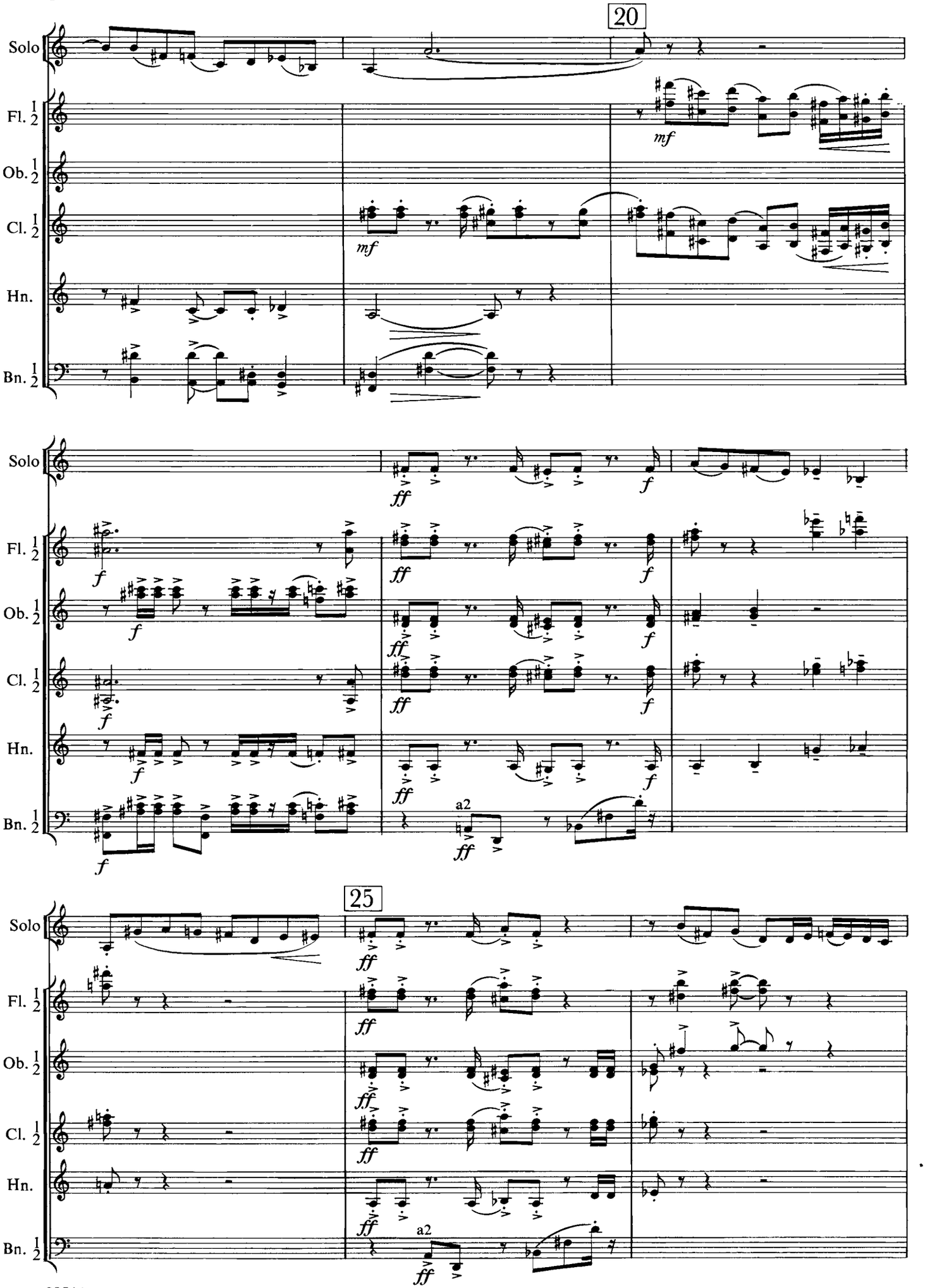
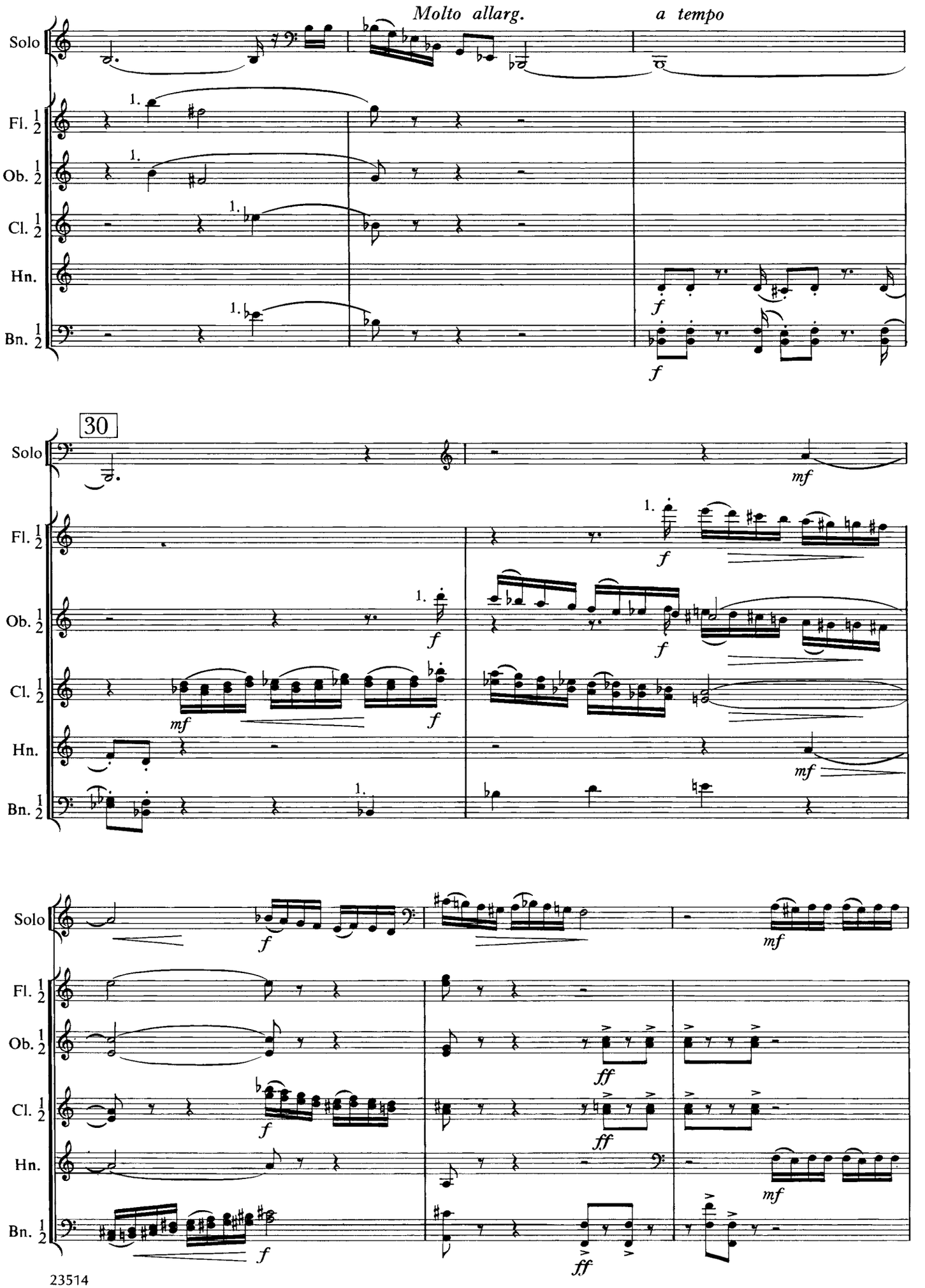
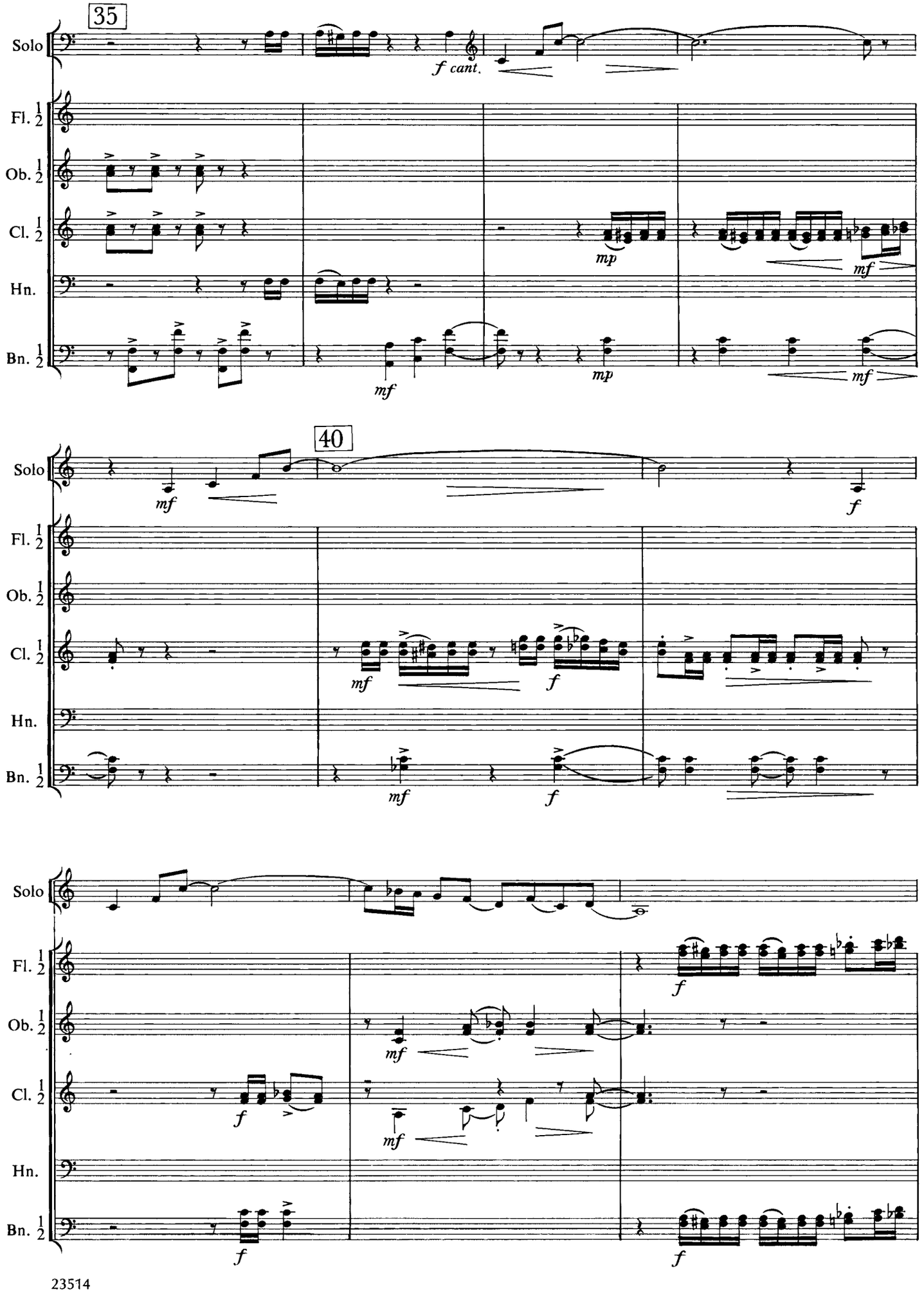
1. "J. B."

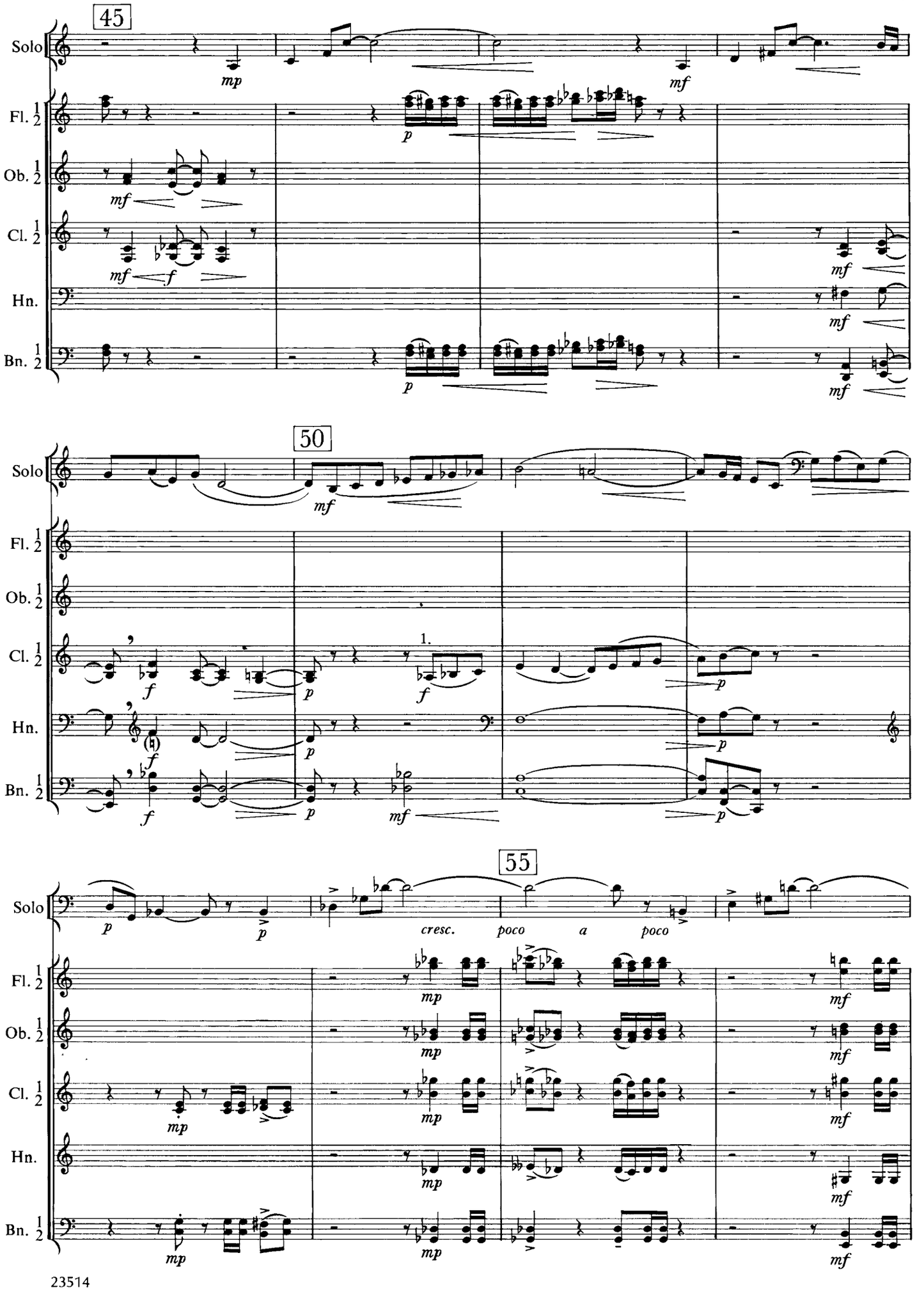

Giocoso, con anima ♩= 96-104
Flute 1 2
Oboe 1 2
Clarinet 1 2
Horn
Bassoon 1 2
f
5
mf
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2

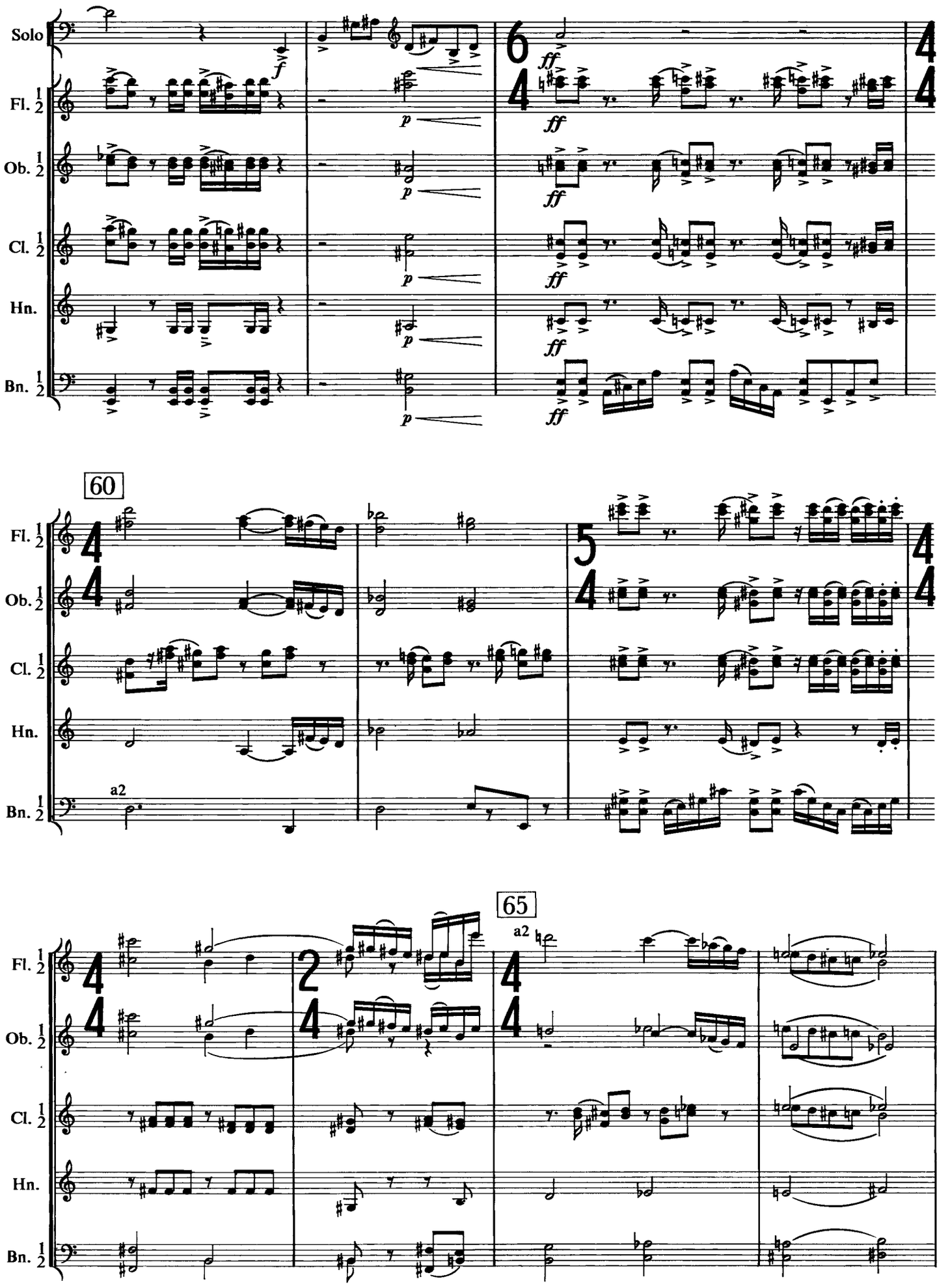

10
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
a2
a2
f
15
1.
1.
p
p

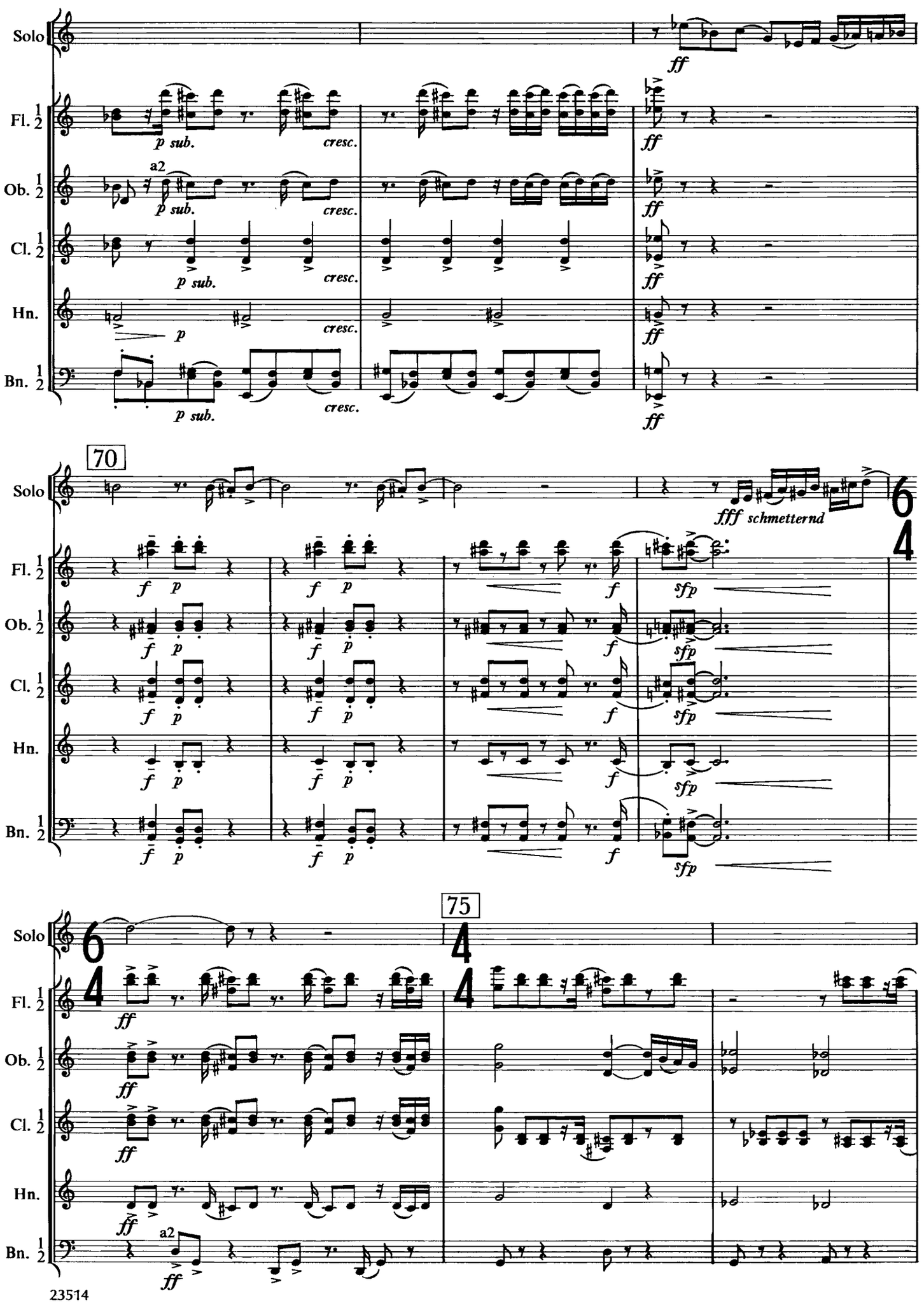

20
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mf
mf
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
ff
f
a2
25
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
a2

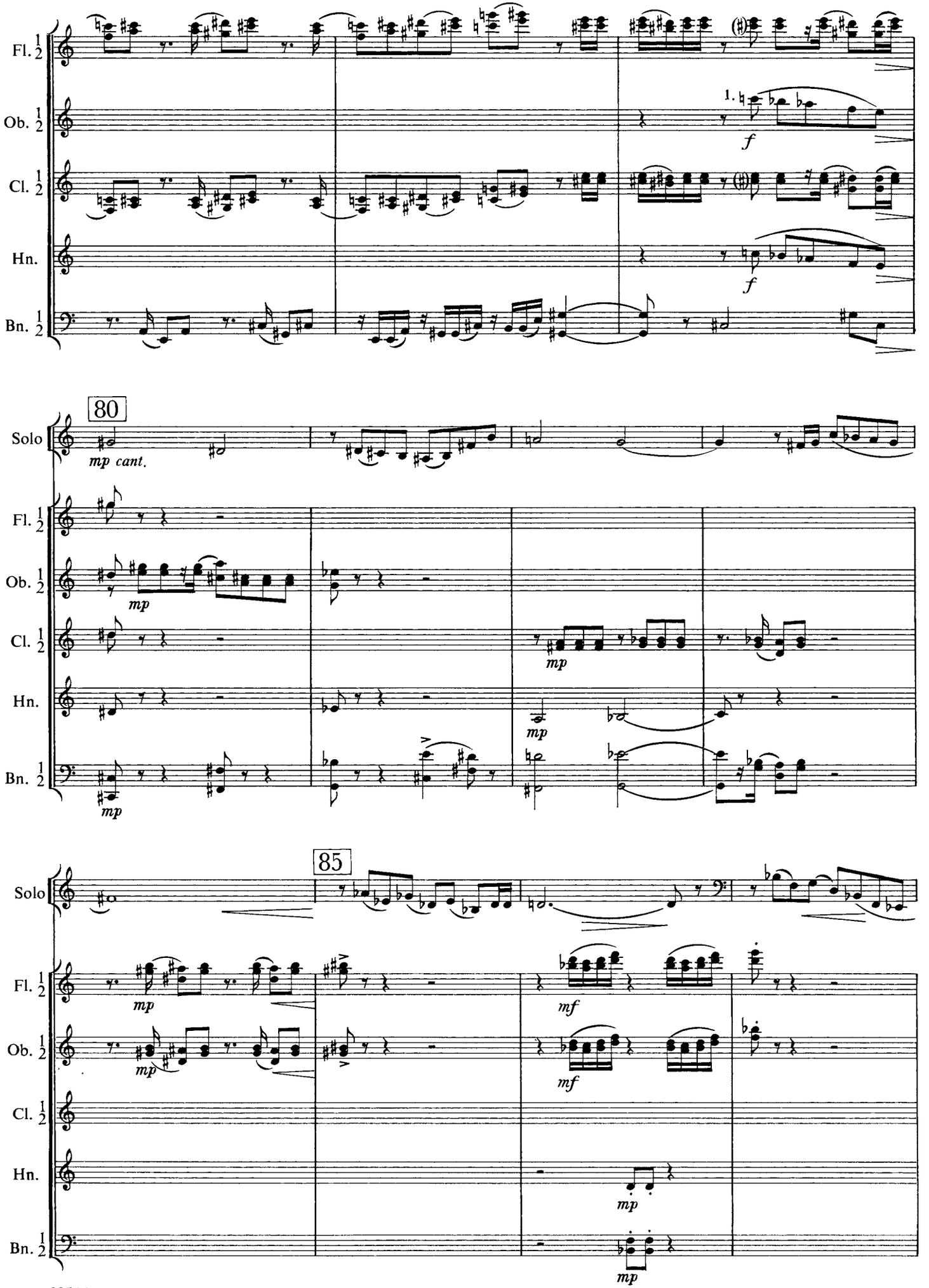

Molto allarg.
a tempo
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
30
mf
f
ff


35
Solo
f cant.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mp
mf
mf
mp
mf
40
Solo
mf
f
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mf
mf
f
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
f
mf
f
mf
f
f

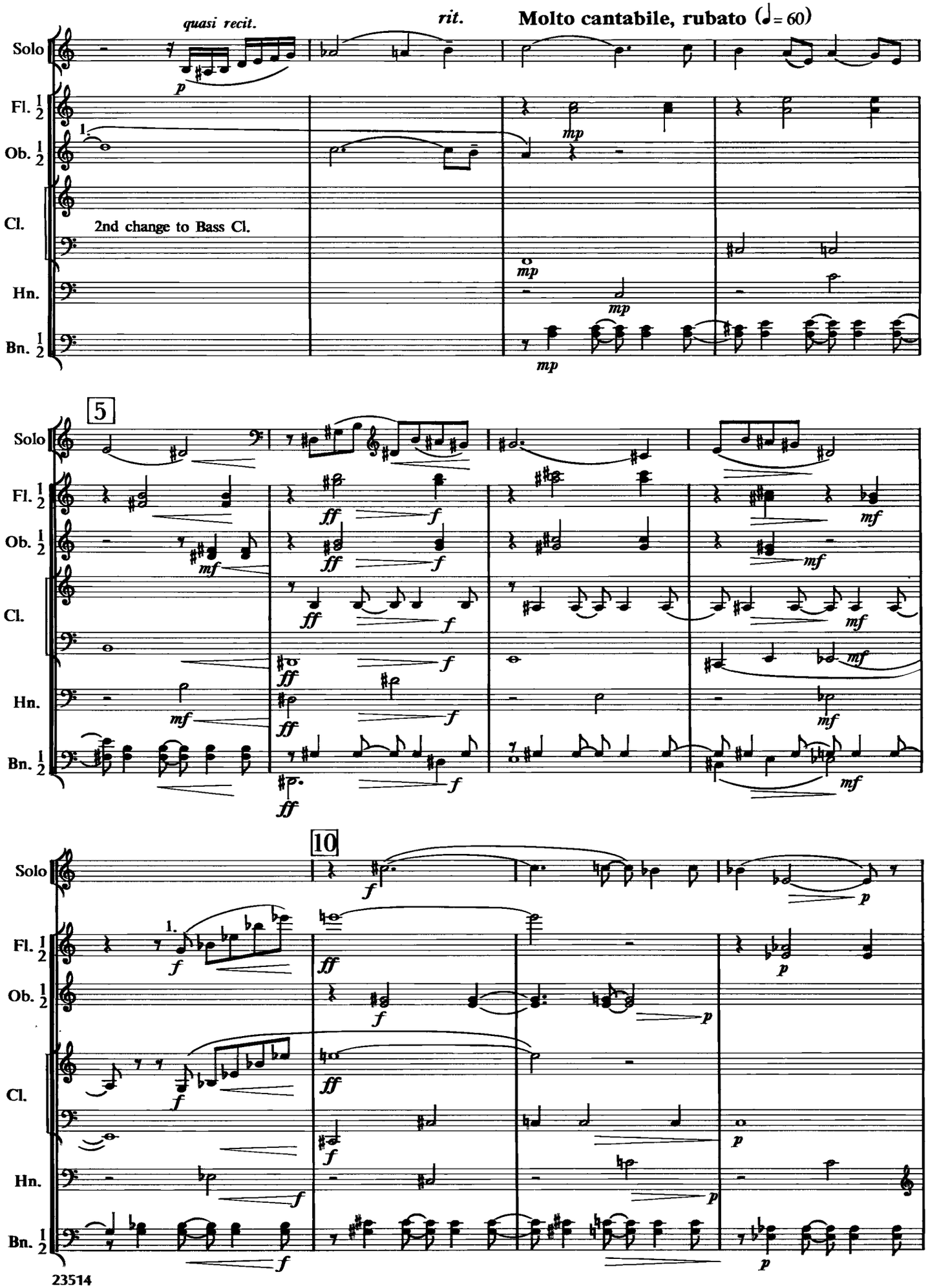

45
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mp
mf
p
f
50
1.
55
cresc.
poco a poco

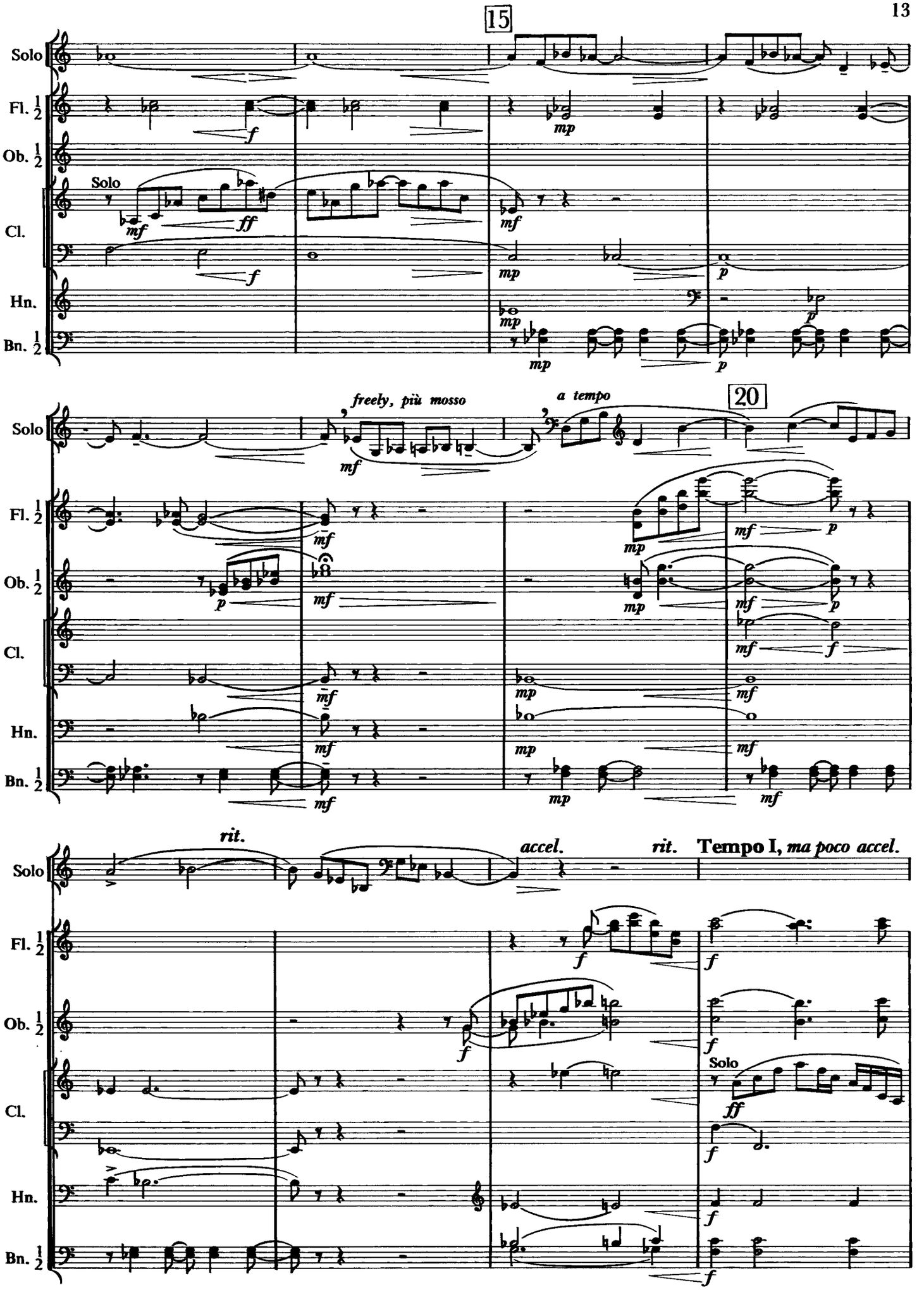

Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
f
p
ff
60
a2
65
a2

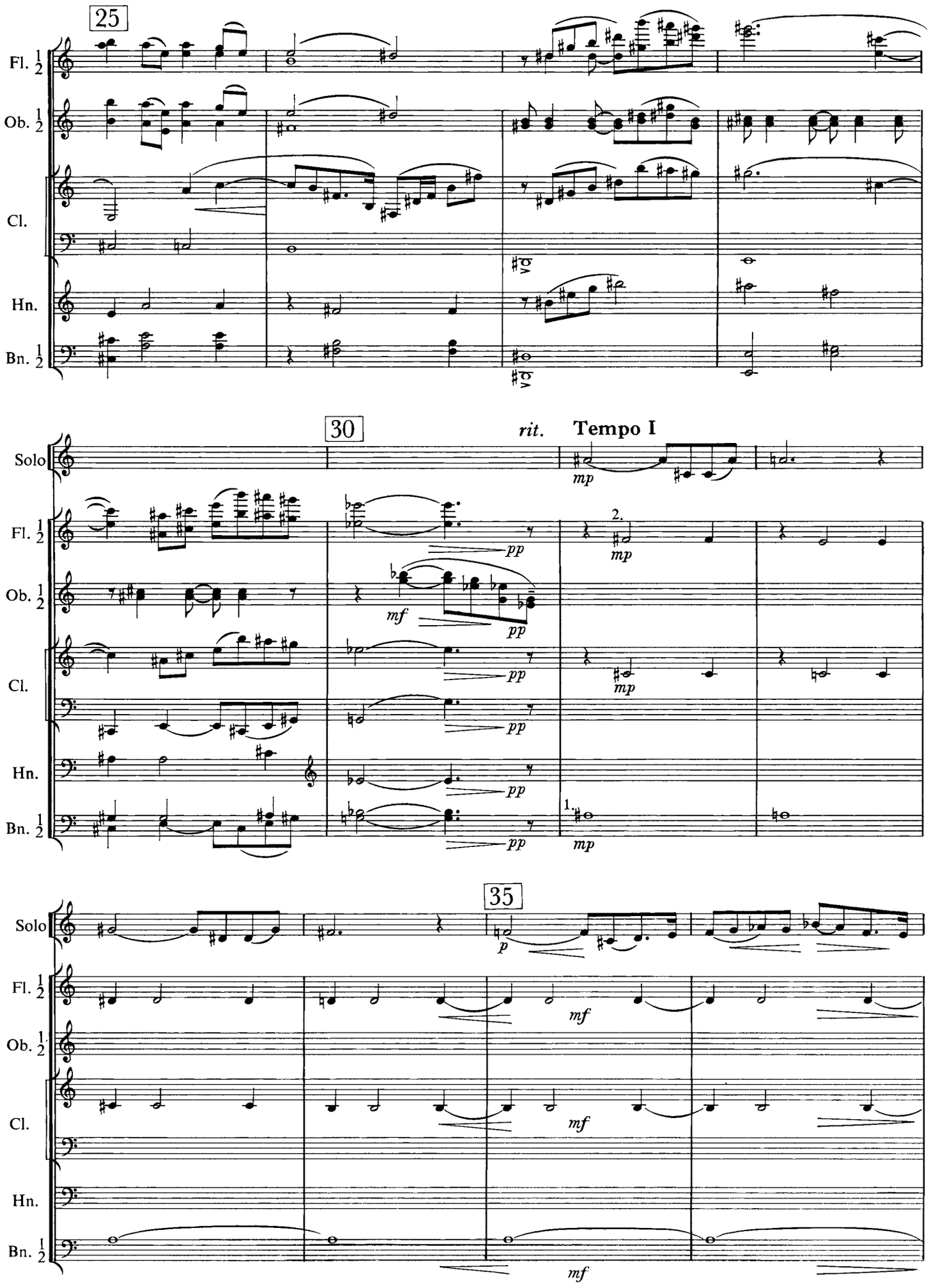

Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
a2
p sub.
cresc.
p
ff
70
fff schmetternd
f
sfp
75
6/4
4/4

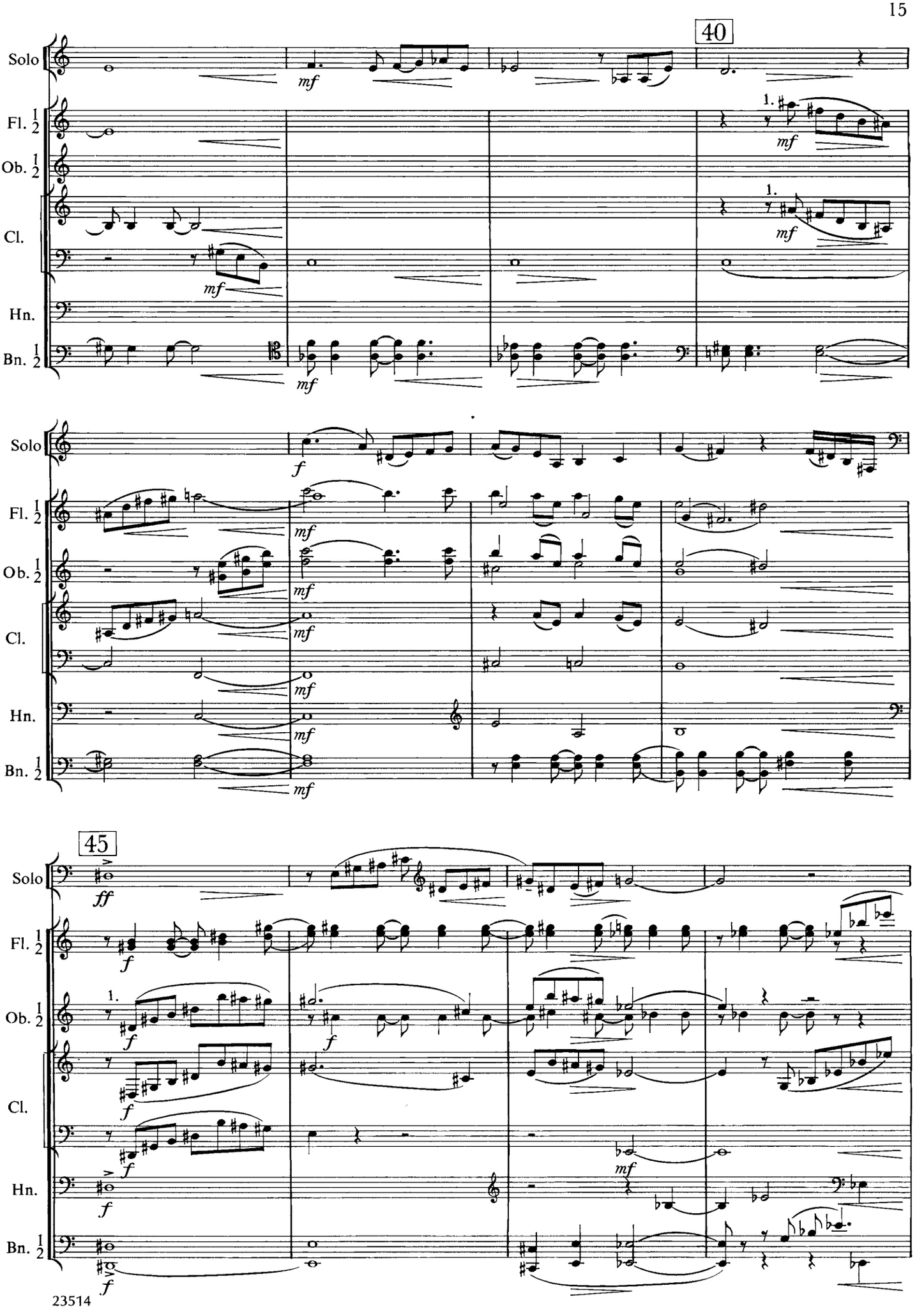

Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
1.
f
f
80
Solo
mp cant.
mp
mp
mp
mp
85
Solo
mp
mf
mf
mp
mp

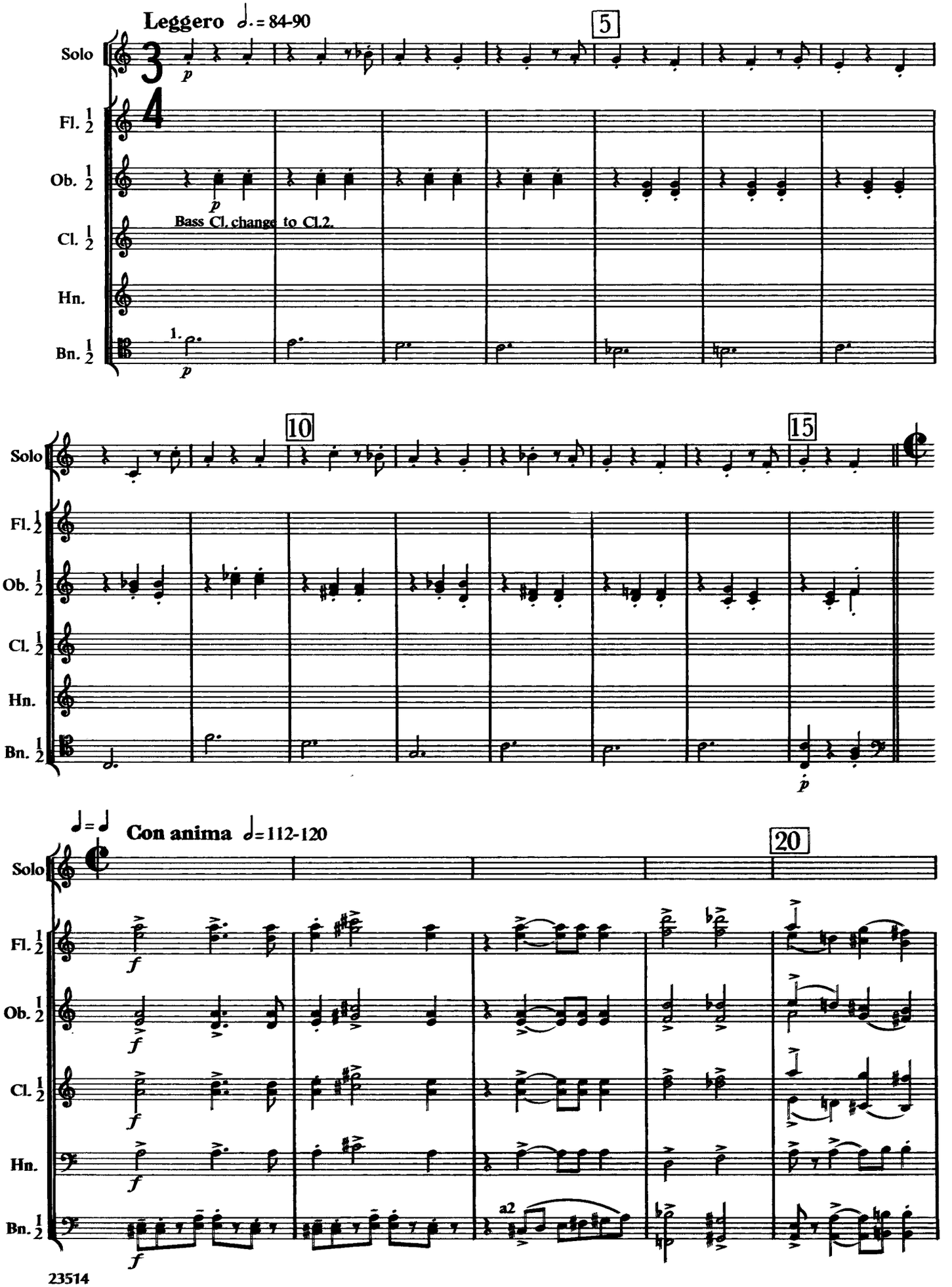
2. "N. M."

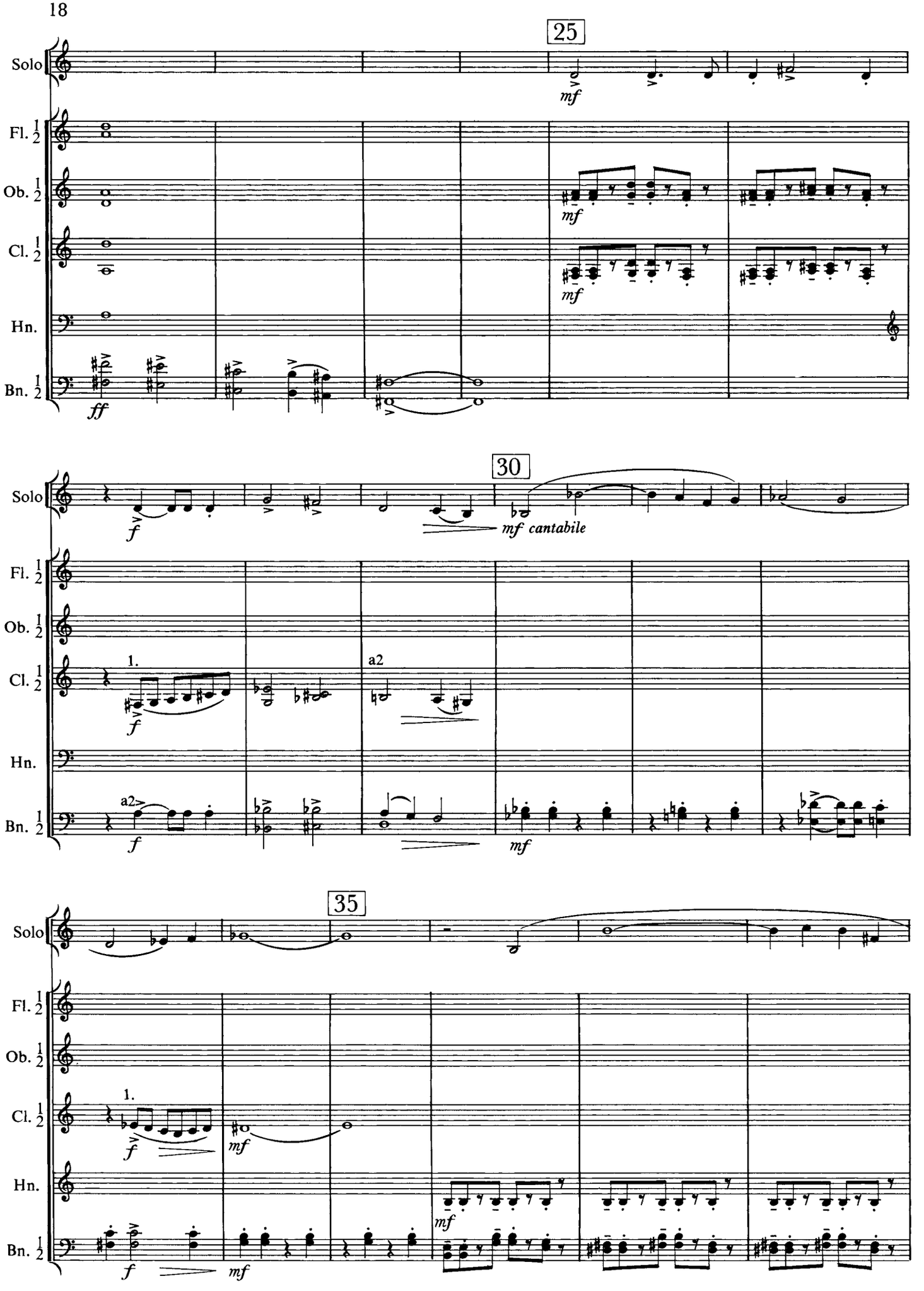

quasi recit.
rit.
Molto cantabile, rubato (♩= 60)
Solo
Fl. 1 2
Ob. 1 2
Cl.
2nd change to Bass Cl.
Hn.
Bn. 1 2
5
10

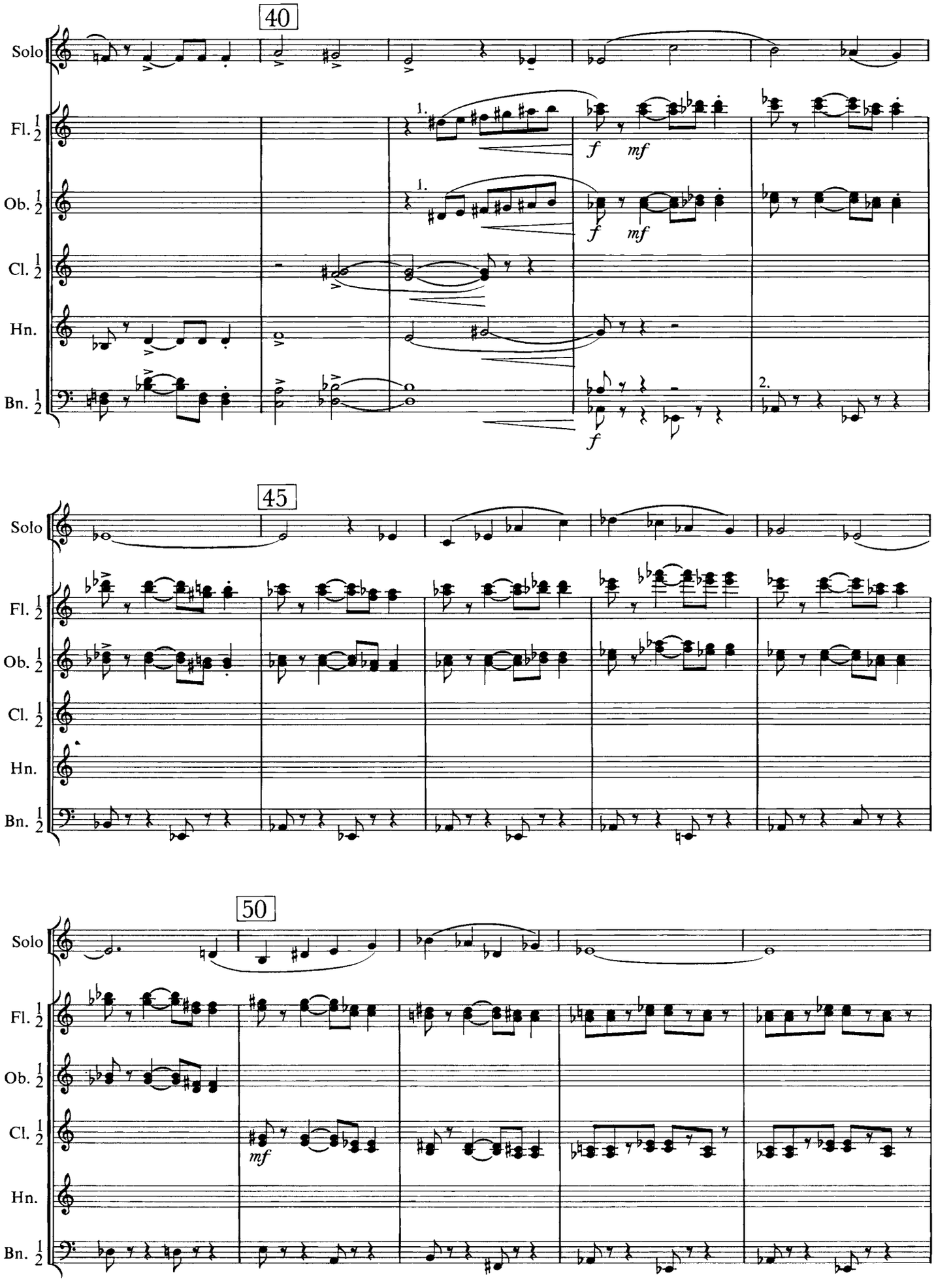

15
Solo
Fl. 1 2
Ob. 1 2
Cl.
Hn.
Bn. 1 2
Solo
mf
ff
f
mp
p
freely, più mosso
a tempo
20
rit.
accel.
rit.
Tempo I, ma poco accel.

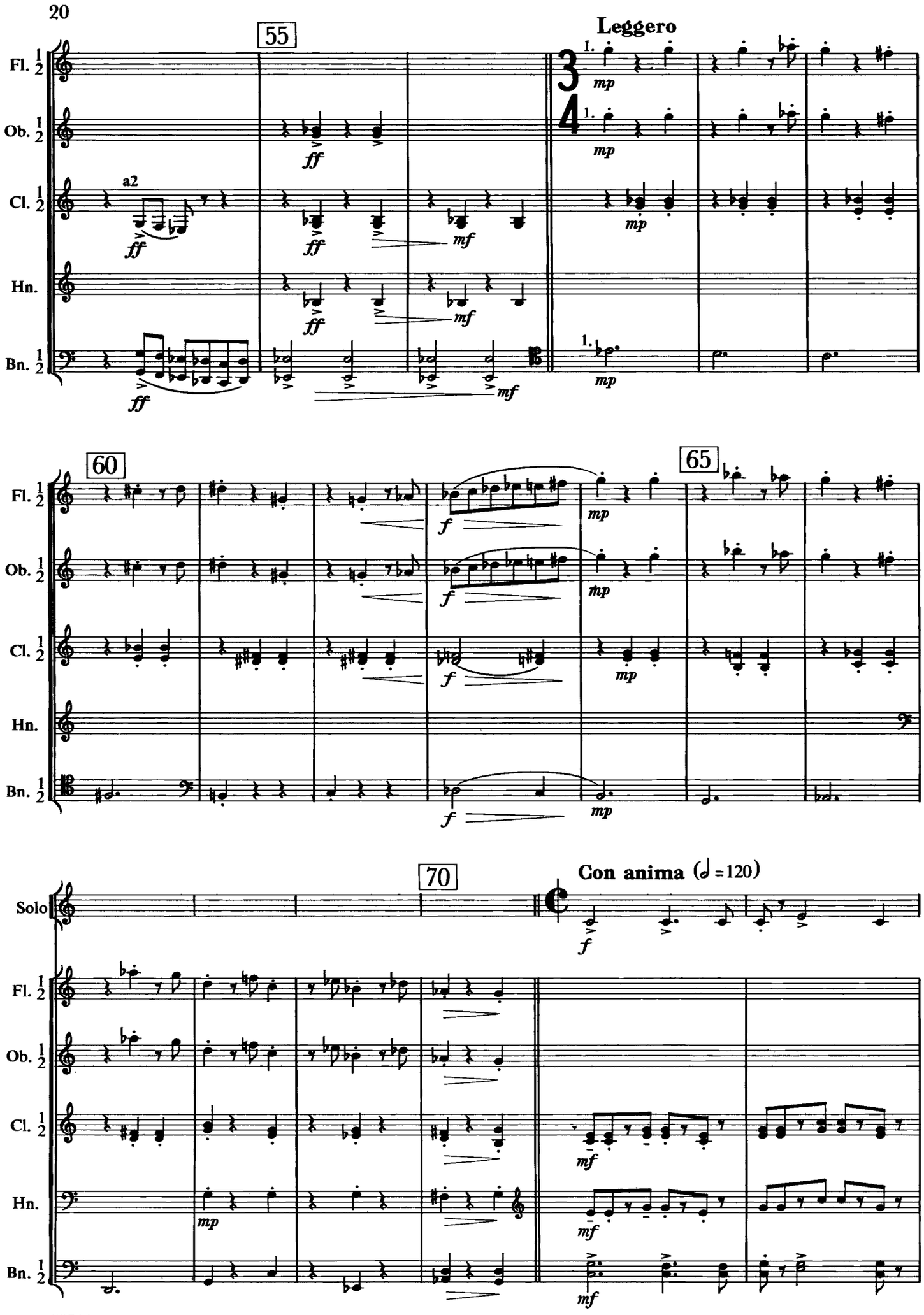

25
Fl. 1 2
Ob. 1 2
Cl.
Hn.
Bn. 1 2
30
rit.
Tempo I
Solo
mp
2.
pp
mf
1.
35
p
mf

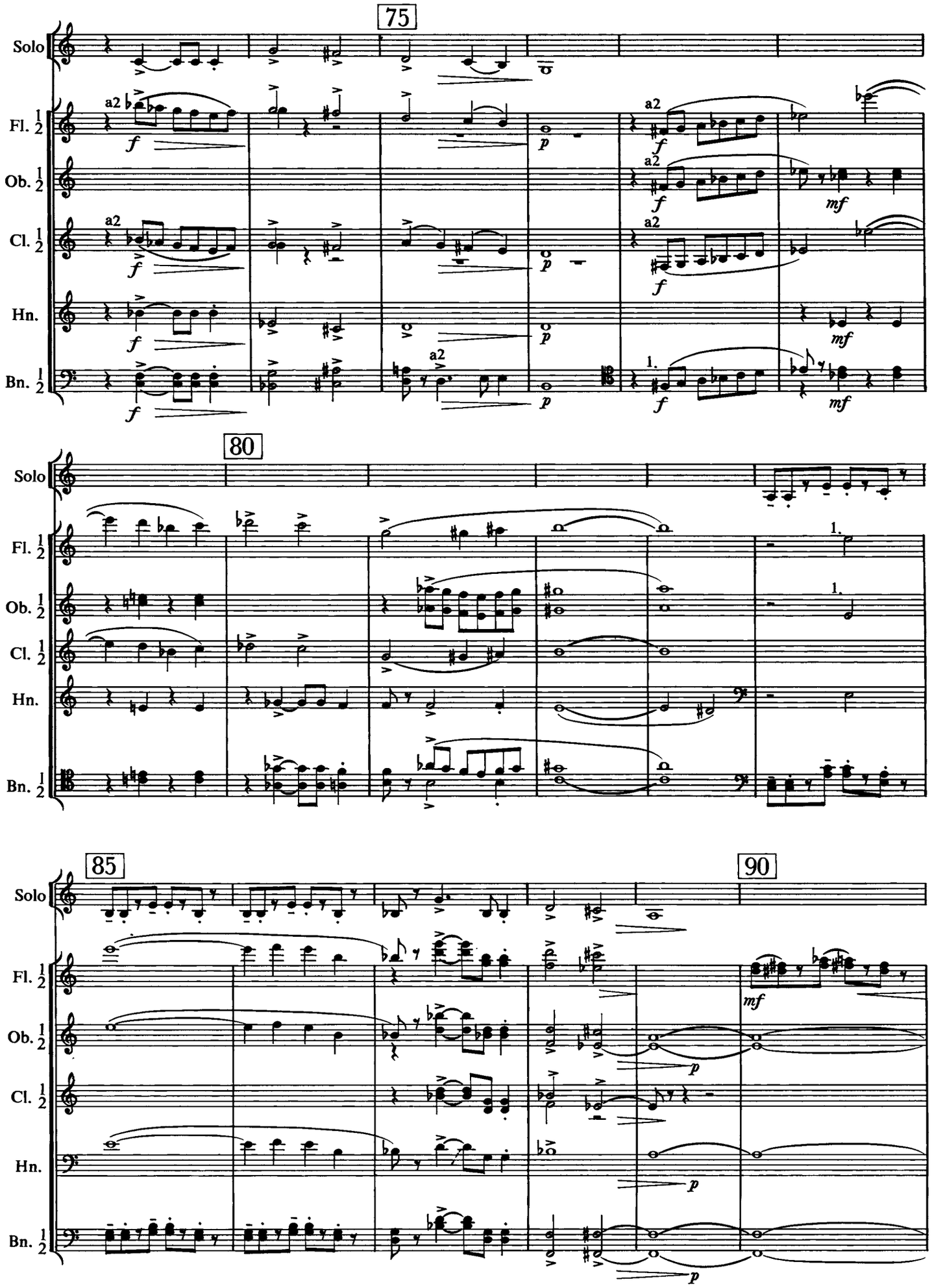

40
Solo
Fl. 1 2
Ob. 1 2
Cl.
Hn.
Bn. 1 2
mf
1.
45
ff
f

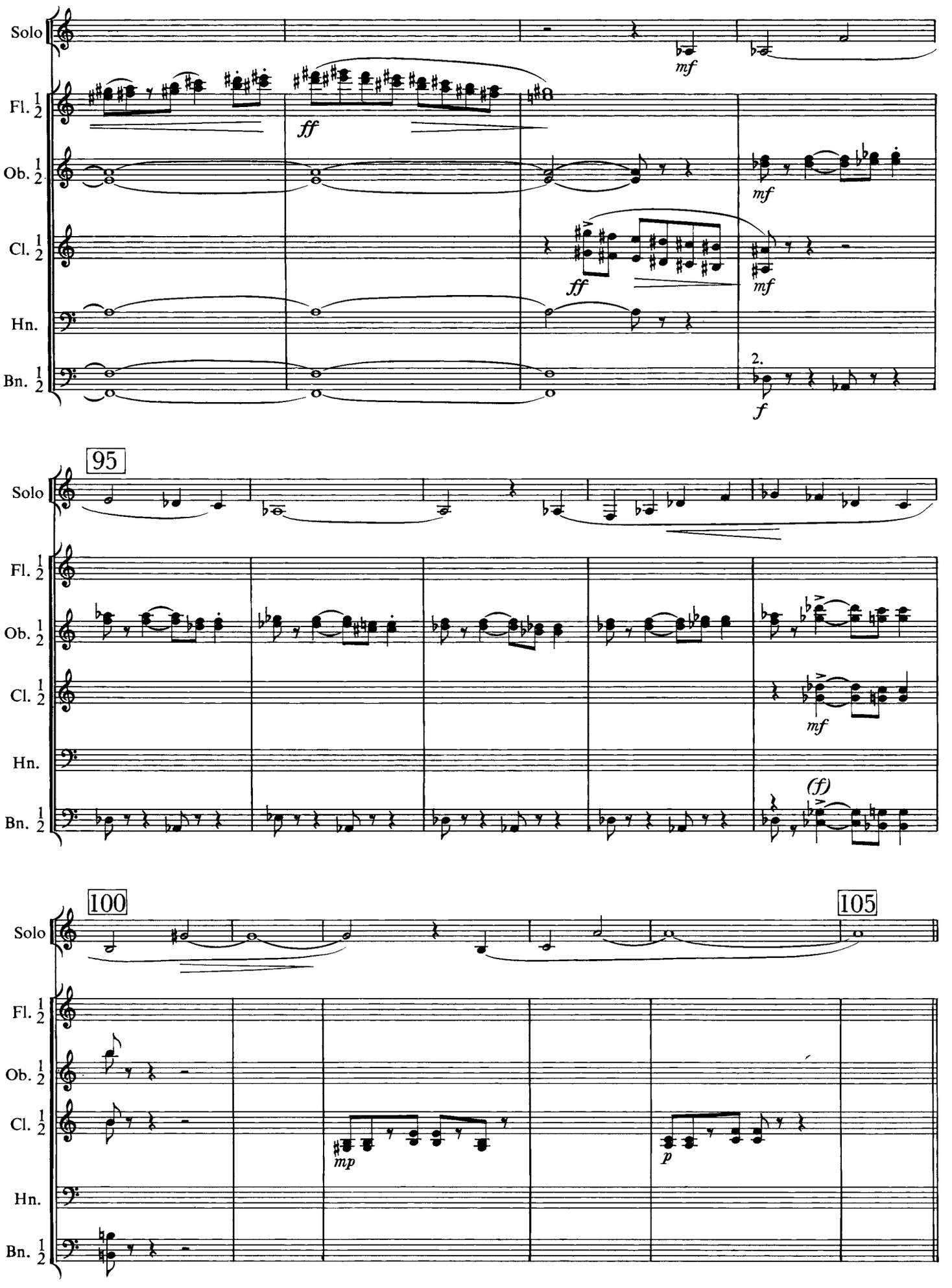

Leggero ♩. = 84-90
5
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
Bass Cl. change to Cl.2.
10
15
Con anima ♩=112-120
20
a2
23514

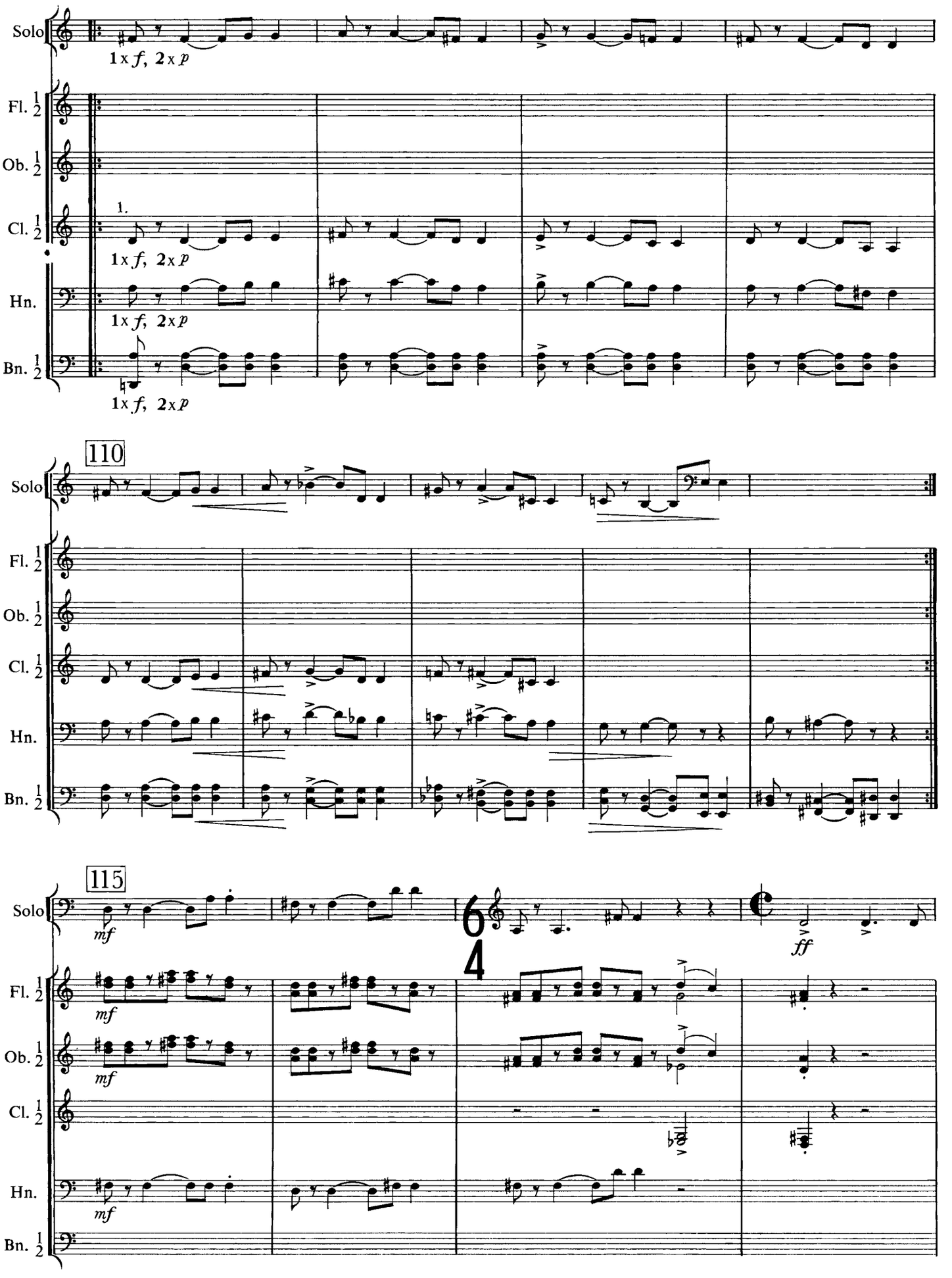

25
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mf
mf
mf
ff
30
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
f
mf cantabile
1.
a2
f
a2
f
mf
35
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
1.
f
mf
mf
f
mf


40
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
1.
2.
f
mf
45
50


55
Leggero
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
a2
ff
mf
mp
60
65
70
Con anima (♩=120)
Solo
f


75
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
a2
f
p
mf
1.
80
85
90


Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mf
ff
mf
ff
mf
2.
f
95
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mf
(f)
100
105
Solo
Fl. 1 2
Ob. 1 2
Cl. 1 2
Hn.
Bn. 1 2
mp
p


Solo
1x f, 2x p
Fl. 1/2
Ob. 1/2
Cl. 1/2
1.
1x f, 2x p
Hn.
1x f, 2x p
Bn. 1/2
1x f, 2x p
110
Solo
Fl. 1/2
Ob. 1/2
Cl. 1/2
Hn.
Bn. 1/2
115
Solo
mf
6/4
ff
Fl. 1/2
mf
Ob. 1/2
mf
Cl. 1/2
Hn.
mf
Bn. 1/2