

ACROSS THE DIVIDE

ACROSS THE DIVIDE was written on a commission from the University of Southern California, H. Robert Reynolds, and a consortium of university wind ensembles. It is a wind arrangement of an orchestral piece called CHORALE AND FIDDLE TUNE. CHORALE AND FIDDLE TUNE was my first orchestral work. It was the winner of the Pittsburgh Symphony's 2014 H.J. Heinz Company Audience of the Future Composition Competition.

The original orchestral version consisted of a slow and mysterious opening section (the chorale) and a fiery second section (the fiddle tune). Bob Reynolds' idea for the wind ensemble version was to skip the opening slow section completely and make the piece into a lively concert opener. I think it works great that way.

The piece starts right out of the gate with the main melody, followed by several spunky and aggressive variations. The energy and the orchestration keep growing and building with each variation, leading eventually to the climactic moment, the moment that I was really pointing for when I conceived the piece. The melody and the chorale play simultaneously, with the slow-moving chorale in the brass and the faster fiddle tune (now more of a pipe tune) moving up in the register to the flutes and soaring over the top.

A brief and reflective slow section follows, and then an up-tempo and quirky coda pops up by surprise and leads to the conclusion.

Special thanks are due to the members of CELA (Composers Ensemble of Los Angeles) for helping with the development and refinement of this piece. CELA is a composers collective, a small group of players and writers that workshops the compositions of its members. I consider myself lucky to be a part of it. Further thanks go to James Domine and the San Fernando Valley Symphony for giving the orchestral version of the work its initial premiere, and of course thanks to H. Robert Reynolds for initiating the wind ensemble version.