Young String Orchestra

Grade 2



# Coming of Age

# Sean O'Loughlin

## YAS77 INSTRUMENTATION

Full Sc	OI	e	è													1
Violin	l															8
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Viola		. `														5
Cello																5
Bass																5
Piano																1

#### **Program Notes**

Coming of Age is an exciting work for the developing string orchestra. It features some creative accents on traditionally weaker beats that simulate a multi-metered Latin feel. It also is elegant and classical in nature, which will provide some excellent teaching opportunities. The piece is an original work that reflects my love of movies that are set in the past. They are often referred to as "period pieces." I also enjoy montage scenes, which I envisioned this piece to be.

The music opens with a rhythmic figure that is the foundation of the entire work. The accents are placed to create a  $\frac{3}{4}$ ,  $\frac{3}{4}$ ,  $\frac{7}{4}$  metered feel. I kept the meter in  $\frac{4}{4}$  to provide a teaching opportunity for accents on weaker beats. The celli and bass enter with notes on weaker beats to further emphasize this concept. I enjoy pairing two sets of meters at the same time to create a light, floating feel to the music. It allows it to soar. This is first captured at m. 9, where the violins and violas continue the mixed-meter feel, while the celli and basses are playing in a constant  $\frac{2}{4}$ . They then switch to a  $\frac{3}{4}$  feel at m. 13 which creates even more interest. The opening motive returns at m. 17 to conclude the introduction and prepare us for the presentation of the main melody. This melody gets passed around quite a bit throughout the section at m. 24. The celli and basses have an important line at m. 49 that answers the intensity of the violins and violas. The pairing of meters returns at m. 52. We move to a new development of the rhythmic idea at m. 72. I wanted to create some space in the piece here, since a lot of the piece is filled with a fair amount of eighth notes. Cherish these brief moments of silence. The main melody soars over the rhythmic idea in m. 90. Bring out the interplay between the first violin and cello. The recapitulation of all the elements of the piece starts at m.101. This energy should continue to the triumphant, and resounding ending.

#### **About the Composer**

Sean O'Loughlin (b. 1972) is a fresh voice and a rising name in the music world. His music is characterized by vibrant rhythms, passionate melodies, and colorful scoring. Commissions from the Boston Pops Orchestra, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra highlight and showcase his diverse musical abilities. As a conductor, he has led performances with the Boston Pops Orchestra, the Vancouver Symphony, the Atlanta Symphony, the Baltimore Symphony, the Grant Park Orchestra, and the Philadelphia Chamber Orchestra. He was the conductor and arranger for a recent orchestral tour with the band The Decemberists.

As an arranger and orchestrator, he has worked with such artists as Natalie Merchant, Chris Isaak, Feist, Blue Man Group, Pink Martini, Christian McBride, Belle and Sebastian, Josh Ritter, and others. The Los Angeles Times calls his orchestrations "...colorful," while adding "...even more dimension..." to the compositions. Daily Variety heralds Sean's writing as "most impressive ..." with a "wide range of coloring in the orchestra..." that "...adds heft and rolling energy."

Growing up in Syracuse, New York, Sean displayed a passion for music and showed musical talent at an early age. Sean benefited from loving parents who supported his musical aspirations and challenged him to explore music as a career. During his undergraduate years at Syracuse University, Sean's musical career began to take shape with the guidance of Larry Clark. As Vice-President at Carl Fischer Music, Larry continues to be a major influence in Sean's professional career as mentor and friend.

An avid supporter of music education, Sean frequently writes for the Los Angeles Philharmonic's youth concert series. Through his growing number of commissions and published works, Sean is excited to continue contributing to the rich history of orchestral and wind band literature. An annual ASCAP Special Awards winner, Sean was a composition fellow at the Henry Mancini Institute in Los Angeles, and holds degrees from New England Conservatory and Syracuse University. His music is published exclusively by Carl Fischer. Sean and his wife Dena reside in Los Angeles. For more information, please visit Sean's web-site at www. grayslacks.com.

SEAN O'LOUGHLIN



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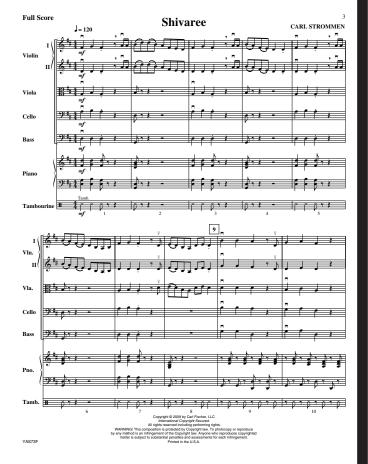








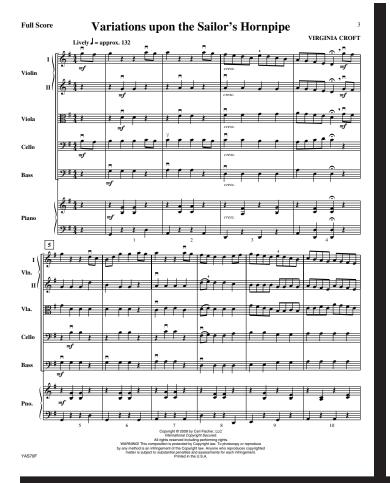














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