



Commissioned by and Dedicated to Professor Anthony Maiello
and the George Mason University Wind Ensemble

The Isle of Calypso

From THE ODYSSEY (Symphony No. 2)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
1 C Piccolo
3 1st C Flute
3 2nd C Flute
2 Oboe
1 English Horn
3 1st B $\flat$ Clarinet
3 2nd B $\flat$ Clarinet
3 3rd B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
1 E $\flat$ Contrabass Clarinet
2 Bassoon
2 E $\flat$ Alto Saxophone
1 B $\flat$ Tenor Saxophone
1 E $\flat$ Baritone Saxophone
3 1st B $\flat$ Trumpet
3 2nd B $\flat$ Trumpet
3 3rd B $\flat$ Trumpet

4 Horn in F
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
2 Baritone
1 Baritone Treble Clef
4 Tuba
1 Piano
1 Mallet Percussion
(Tubular Bells on Synthesizer,
Optional Handbells, Chimes,
Helium Tank)
1 Timpani
(Ocean Drum)
3 Percussion I
(Suspended Cymbal, Gong, Tam-Tam)
2 Percussion II
(Clock Effect)
2 Percussion III
(Ocean Drum, Wind Chimes)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E $\flat$
1st Trombone in B $\flat$ Bass Clef
2nd Trombone in B $\flat$ Bass Clef
3rd Trombone in B $\flat$ Bass Clef
1st Trombone in B $\flat$ Treble Clef
2nd Trombone in B $\flat$ Treble Clef
3rd Trombone in B $\flat$ Treble Clef
Baritone in B $\flat$ Bass Clef
Tuba in E $\flat$ Bass Clef
Tuba in E $\flat$ Treble Clef
Tuba in B $\flat$ Bass Clef
Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

THE ISLE OF CALYPSO is the third movement from *The Odyssey* (Symphony No. 2) by Robert W. Smith. Based upon Homer's literary epic of the same name, *The Odyssey* brings to the listener an incredible series of adventures and torments as seen through the eyes of Odysseus, King of Ithaca.

As the movement begins, Odysseus is on the isle of Ogygia, called the Delightful Island. The shipwrecked chief was cast naked upon the shore by the fury of Poseidon and now has a goddess, Calypso, to attend to him. Calypso's island paradise is full of delights: crystal fountains, running brooks, flowering meadows, and other endless luxuries. If Circe loved Odysseus sincerely, Calypso loves him with tenfold more warmth and passion. She denies him nothing but his departure. She offers him everything, even immortality. If he will stay and share her pleasures, he shall never die.

But death with glory has greater appeal to Odysseus than a shameful life that shall never die in an endless prison of time. When he pledged his vows to Penelope, he made no stipulation that he would forsake her whenever a goddess should think him worthy of her. They swore to live and grow old together. He would not survive her if he could, nor meanly share in immortality, from which she was excluded.

These thoughts keep him in a reflective state of sadness in the midst of pleasure. His heart is on the seas, making voyages to Ithaca. Twelve months wear away, and then the gods order Hermes to go down to earth to command Calypso to dismiss her guest. The divine messenger ties fast to his feet winged shoes, which carry him over land and seas. He takes in his hand his golden rod, the ensign of his authority.

With a heavy heart, Calypso promises to fulfill the command. To the great surprise of Odysseus, Calypso provides timber from her sacred woods, linen for the sails, and tackling to build a ship for his departure. By the fifth day of his renewed labor of love, the ship is launched, leaving the idyllic paradise of Calypso behind.

THE ISLE OF CALYPSO was commissioned by and is dedicated to Professor Anthony Maiello and the George Mason University Wind Ensemble of Fairfax, Virginia.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO CONDUCTOR

It is important to note that THE ISLE OF CALYPSO was composed as the third movement of *The Odyssey* (Symphony No. 2). However, it may be performed as the second movement as a segue between *The Iliad* (...in the 10th Year of the Trojan War) and either *The Winds of Poseidon* or *Ithaca*. This option allows the conductor several programming options depending upon the performance situation. If THE ISLE OF CALYPSO is performed as the second movement, this will also reconcile the programmatic variation from the original text of Homer. With all due respect to Homer's timeless literary work, I chose to use the Calypso theme later in the musical composition to provide the needed musical contrast before the fury of *Ithaca*, the final movement. As with all of the movements of *The Odyssey* (Symphony No. 2), this work may stand alone as an individual piece. It is my hope that it will be programmed to provide a quiet and reflective addition to any concert.

The opening cymbal scrape should be assigned to as many percussionists as personnel and equipment will allow. This effect serves as the transition introducing the incessant ticking of the clock (the frustrating passing of time that Odysseus endured on the island).

The clock effect may be accomplished in several ways. The most effective performance would include the use of two wooden boxes with sound holes (ports) cut into one side. The two boxes should sound approximately a third apart. The boxes should be staged at the front of the stage with one percussionist. The player should use a wooden board approximately five feet long. Holding the board perpendicular to the floor with both hands at approximately eye level, the player should gently swing the board back and forth while alternately striking each of the boxes. This movement simulates the pendulum of an old clock, providing a visual as well as a musical effect. I suggest attaching a short block of wood to the bottom of the board (as in the top of the letter "T") to serve as the "beater" for the clock. If you use this option, I also suggest having the clock "tick" for the entire piece, but vary the dynamic intensity so as not to distract from the other musical elements.

Other clock options include using an old clock with amplification, if necessary, placed on a small table near the front of the stage. Again, you may wish to let the clock run throughout the entire movement, turning the volume up for the beginning and end as notated on the score.

The two ocean drums should carefully overlap their "waves" to create a realistic effect. At no point should the ocean sound be overpowering.

The piano part should be performed on a grand piano if possible. Expressive playing should be the ultimate goal between the piano and the English horn solo. The piano is truly collaborative, not just accompaniment.

The English horn solo is cued for the alto sax. However, please use the English horn if at all possible to capture the lamenting (almost crying) quality of sound that the instrument is capable of producing.

Feel free to be as expressive as possible throughout the varying tempi. The notated metronome markings are for general reference only. I leave the ultimate expression in your capable hands.

The mallet percussion line features tubular bells. The desired effect is one of cathedral bells. This effect can be achieved in several ways. The easiest may be using a synthesizer and using a tubular bell patch. However, please strive for the cathedral effect by choosing a lower bell sound. I have had luck with the tubular bell patch on a vintage Yamaha DX-7. In addition, the Church Bell 2 patch by Roland works nicely. I have also had success with an acoustic option. A helium tank can be cut by a welder to create two rather heavy "bells" that create an incredible sound. Be sure to have the tank cut off-center to allow for two distinct pitches. A word of caution: Take extreme care when hanging the two "bells." They are very heavy yet worth the effort. A final option is to use a traditional set of chimes. However, please explore the helium tank or synthesizer if at all possible.

The final phrase includes the reintroduction of the ticking clock in bar 67. Please note the dynamic shaping. The clock should capture the audience's attention and then fade away into the distance. In like fashion, the final three tolls of the bell should fade as well. Great care should be given to an even decrescendo in the ocean drums to avoid an abrupt release.

I thank my dear colleague, Professor Anthony Maiello, for his continued friendship and support of my work. In addition, I thank Ms. Paula Williams for her help with the percussive effects used in the piece.

I hope you and your ensemble find THE ISLE OF CALYPSO to be a musically rewarding experience. I hope you will continue your musical journey through the remaining three movements of *The Odyssey* (Symphony No. 2). Best wishes for a wonderful performance!

Robert W. Smith

CONDUCTOR

Commissioned by and dedicated to Professor Anthony Maiello and the
George Mason University Wind Ensemble

THE ISLE OF CALYPSO

from "The Odyssey" (Symphony No. 2)

ROBERT W. SMITH (ASCAP)

Gently ♩ = 72

C Piccolo

C Flutes 1 2

Oboe

English Horn

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

Horn in F

Trombones 1 2 3

Baritone

Tuba

Piano

Mallet Percussion
(Tubular Bells on Synthesizer, Optional Handbells, Chimes, Helium Tank)

Timpani
(Ocean Drum)

Percussion I
(Suspended Cymbal, Gong, Tam-Tam)

Percussion II
(Clock effect)

Percussion III
(Ocean Drum, Wind Chimes)

Ocean Drum

(overlap "waves" with Perc. III)

Susp. Cym./Gong/Tam Scrape

pp (scrape: use as many as personnel and equipment allows)

Clock Effect (see notes to conductor)

Ocean Drum

(overlap "waves" with Timpani)

1 2 3 4

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