

ADAM VIDIKSIS

NIGHTFALL  
HYSTERIA

Full Score



ADAM VIDIKSIS

NIGHTFALL  
HYSTERIA

for concert band

2012

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## About the composer:

Adam Vidiksis is a composer, conductor, and percussionist whose interests span from historically informed performance to the cutting edge of music technology. Born in 1979 on Staten Island, the least populated borough of New York City, his musical studies began on the piano at age four. As a child, he could frequently be found hitting nearly everything around him in order to experience the sound it would make: Adam soon discovered his love of creating new musical possibilities and his passion for all things percussion. His music often explores sound, science, and the intersection of humankind with the machines we build.

Adam's compositions have been performed throughout North America and Europe. Commissioned by International Composers and Interactive Artists, he composed and conducted a new work performed by the "Black Sea Symphony," the orchestra of the Oleg Danovski National Theater of Opera and Ballet in Constanta, Romania. Exceptional ensembles have performed his work, including the Momenta Quartet, the New Jersey Shakespeare Festival, and the percussion ensembles of New York University and the University of Alabama. His compositions have been heard at the SEAMUS National Conference, the National Student Electronic Music Event at the Peabody Conservatory, the Huntsville New Music Festival, Navy-Marine Corps Memorial Stadium, Raven Stadium, the Guthman Musical Instrument Competition at Georgia Tech, the Toronto Electroacoustic Symposium, and the Licino Refice Conservatorio di Musica in Frosinone, Italy. The Omaha Symphony performed Adam's work *From the Ashes* as part of the symphony's 2012 New Music Symposium. Other notable performances include the National Conference of the College Music Society in San Diego, the Society of Composers, Incorporated Regional Conference in Canyon, TX, Nashville's Soundcrawl Festival, the Electroacoustic Barn Dance, and a commission from Philadelphia's Network for New Music.



A devoted advocate of new music, Adam serves as conductor of the Temple Composers Orchestra. His deep interest in bringing new works to life has led him to conduct numerous premieres, including composer Gene Coleman and Ensemble N\_JP on the 2011 Philadelphia International Festival of the Arts, the Composers Seminar Ensemble at New York University, and various other works with the Black Sea Symphony in Romania. For seven years, Adam directed the wind ensemble at Drew University in Madison, NJ, premiering a number of new pieces with that ensemble. He presently holds the position of assistant conductor of the Delaware County Symphony in Aston, PA.

Adam currently lives in Wilmington, Delaware. He holds a Master of Music degree from New York University where his teachers included Dinu Ghezzo, Marc Antonio-Consoli, and Justin Dello Joio. He is earning a doctorate of musical arts degree in music composition at Temple University, where he has studied with Cynthia Folio, Maurice Wright, and Joo Won Park. There he teaches classes in music theory and computer music. His works are available through HoneyRock Publishing.

For more information and music, please visit [www.vidiksis.com](http://www.vidiksis.com).

## Program note:

Anticipation is a powerful thing. In the form of anxiety it can keep us awake at night, writhing in terror and despair; as excitement it can act as a fuel for our most profound achievements. *Nightfall Hysteria* focuses largely on the former: the self-inflicted wounds we suffer when contemplating some dreaded fate in the dark of night. It is often those events that we are powerless to change that cause us the most aggravation. This work explores these complex emotions in seven parts, correlating to the form of a classical rondo.

## Instrumentation:

Piccolo  
 4 Flutes (6 preferred)  
 2 Oboes (4 preferred)  
 2 Bassoons  
 Contrabassoon  
 Eb Clarinet  
 4 Bb Clarinets (6 preferred)  
 Bass Clarinet  
 Contrabass Clarinet (Bb)  
 2 Alto Saxophones  
 Tenor Saxophone  
 Baritone Saxophone  
 4 French Horns in F  
 3 Bb Trumpets  
 2 Tenor Trombones  
 Bass Trombone  
 Euphonium  
 Tuba  
 Double Bass  
 Piano  
 Timpani  
 Percussion (7 players):  
 1: Vibraphone, Xylophone, Brake Drum, Marimba (shared with Percussion 5), 3 Metal Pipes of different pitch  
 2: 4 Tom-toms, Ride Cymbal, Crotales (with bow)  
 3: Tam-tam, Suspended Cymbal, Tubular Bells, Bongos, Orchestral Bells, Triangle, Metal Trash Can Lid  
 4: Bass Drum, Temple Blocks, Singing Bowl (preferably tuned to A), Wind Chimes (2 types: orchestral mark chimes and like those hung on a porch; multiple porch-types of different sizes are preferred)  
 5: Marimba, Singing Bowl (preferably tuned to D), Tubular Bells (shared with Percussion 3)  
 6: Muted Cymbal (placed on a soft table or cloth), Suspended Cymbal (with bow), Snare Drum, China Cymbal, Sizzle Cymbal  
 7: Muted Cymbal (placed on a soft table or cloth), Tenor Drum, Tambourine, Maracas

*Parts are available for rental via [www.vidiksis.com](http://www.vidiksis.com).*

## Performance notes:

(Duration: ca. 15 minutes)

Measures marked above by a time value (e.g. ca. 10" in m. 1) have no meter signature or strict pulse. The events in these bars should occur freely over the indicated duration. These events should unfold in the approximate order they occur in the score: notes at the left side of the bar should occur before those on the right, although some overlap is acceptable. The conductor should feel free to cue and control as much or as little of the music in these measures as they wish, or leave the choice to the performers. Repeating events in an unmetred bar should occur only when marked and should only continue within that bar unless otherwise indicated.

Most of the text above the staff indicates affect or mood; they should not all be taken to mean changes in tempo. Tempos are always indicated by a metronome marking or a tempo. These markings are approximate and left to the conductor's discretion.

The muted cymbal should be played with very hard wire brushes or thin, stiff metal rods. I recommend something similar to Vic Firth Dreadlocks. It should be placed on a soft surface so that it has no resonance. As the brushes are scraped across, it will produce a metallic sound somewhat like white noise with a bit of a squeal.

# NIGHTFALL HYSTERIA

Written for the Temple University Wind Symphony  
Emily Threinen, Director

Desperate and anxious

(ca. 10")  $\frac{4}{4}$  ♩ = 160

A. VIDIKSIS

The score is divided into two systems. The first system includes Piccolo, Flute 1 & 2, Oboes, Bassoons, Contrabassoon, Eb Clarinet, Bb Clarinet 1 & 2, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The second system includes F Horn 1 & 2, F Horn 3 & 4, Bb Trumpet 1, Bb Trumpet 2 & 3, Tenor Trombone 1 & 2, Bass Trombone, Euphonium, Tuba, Piano, Timpani, and Percussion 1-7. The score includes various musical notations such as dynamics (mp, mf, pp, p), articulation (div., unis.), and performance instructions (RH: play notes from this collection at random, imitating wind chimes; Muted cymbal with hard wire brushes; Tam-tam scrape; Tom-toms; Bass Drum; Marimba; Scrape in a circle with one hand, tap on the bell with the other. The taps should roughly follow the feather beaming notated by the note stems. Ad lib.).

**A** ♩ = 160

**4/4**

2 (ca. 2")

(ca. 14")

Picc. Fl. 1 Fl. 2 Ob. Ban. Cbsn. Eb Cl. Cl. 1 Cl. 2 Alto Cl. B. Cl. Cb. Cl. A. Sax. 1 & 2 T. Sax. Bari. Sax.

(ca. 2")

(ca. 14")

**4/4** ♩ = 160

Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 Tpt. 2 & 3 Tbn. 1 & 2 B. Tbn. Euph. Tba. Db.

(ca. 2")

(ca. 14")

**4/4** ♩ = 160

Pno. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Perc. 7

9

10

11

12

13

14



Picc. *mf* *tr*

Fl. 1 *mp* *tr* *mf* *tr* *mf*

Fl. 2 *mf* *tr* *mf* *tr* *mf*

Ob. *tr* *mp* *tr* *mf* *tr* *mf*

Cbsn. *mf*

E♭ Cl. *mp* *tr* *mf* *tr*

Cl. 1 *mf* *tr*

Cl. 2 *mp* *tr* *f*

A. Sax. 1 & 2

T. Sax.

Bari. Sax.

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Tpt. 1

Tpt. 2 & 3 *p* *mute*

Tbn. 1 & 2 *p*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db.

Perc. 1 Xylophone *p*

Perc. 2 *p*

Perc. 3 Sus. Cymbal (large) *p*

Perc. 4 *p*

Perc. 5 *p*

Perc. 6 *p*

Perc. 7 *p* *To T. D.*

Picc. *f*  
 Fl. 1 *f*  
 Fl. 2  
 Ob. *f*  
 Bsn. *f* unis  
 Cbsn.  
 Eb Cl. *f*  
 Cl. 1 *f*  
 Cl. 2  
 Alto Cl. *mp*  
 B. Cl. *mp*  
 Cb. Cl. *mp*  
 A. Sax. 1 & 2 *mp*  
 T. Sax.  
 Hn. 1 & 2  
 Hn. 3 & 4  
 Tpt. 1 *mute*  
 Tpt. 2 & 3  
 Tbn. 1 & 2  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp. *mp* *gliss*  
 Perc. 1 To Vib.  
 Perc. 2  
 Perc. 3 To T.-t.  
 Perc. 4 To T. Bl. Temple Blocks *mp* To B. D.  
 Perc. 5  
 Perc. 6 *mp*  
 Perc. 7 To M. Cym. Muted Cymbal *mp*

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For more music by Adam Vidiksis,  
please visit his website:  
[www.vidiksis.com](http://www.vidiksis.com)