Concerto for Piano & Orchestra (2002)

I. Encounter 14:33
II. Distant Places 8:36
III. A Joyous Dance 11:36

The *Concerto* was commissioned in the spring of 2001by the Enid Symphony Orchestra. In the first movement, *Encounter*, I envision the piano and orchestra as characters in a dramatic dialogue, one that creates and determines the formal structure of the movement. The title also points to the original idea of a "concerto," which in a sense is an encounter or dialogue of opposing forces – soloist and orchestra. They may agree, argue, support, oppose, join, separate, take turns, interrupt and embellish.

The movement begins with a soliloquy by the piano. In the orchestra's contrasting opening statement you will hear three brief melodic ideas, one building from the other. Repeating 16th note patterns in the accompaniment create a restless mood. These ideas form the entire basis for the orchestra's part throughout. The critical point in the movement is the *cadenza* for piano solo, where the piano breaks free of the orchestra. Usually we expect the *cadenza* to be filled with virtuosic display. Here, the opposite happens: everything stops, the mood and key are transformed. A new and ethereal "music box" tune evolves into an ecstatic dance. Gradually the orchestra re-enters with variations of its original melodies; the two worlds merge once again, and finally resolve to a transformed statement of the piano's opening song.

The title of movement II, *Distant Places*, also comes from my personal experience. For two years my work outside of music led me to travel extensively back and forth to Asia. There is a great deal of romance in traveling to distant places; but one can also feel a deep sense of longing, a sense of what it means to be traveling "solo". The movement opens with a solo melody for french horn, accompanied by piano and strings. Another colorful instrument, the english horn also plays a prominent role. The entire movement is quite songlike, even the intense chant-like passages of the middle section, played *fortissimo*.

A short transitional passage in the piano leads directly into movement III, *A Joyous Dance*. You might also think of it as a homecoming of sorts. The movement is in classical *rondo* form; it consists of five sections (A-B-A-B-A) with a short *coda*. The repetitions of A and B are slightly varied. Section A is built using three simple dance-like tunes, all based on quick 16th note rhythmic patterns.

Section B is inspired by my affection for the music of India. The melodies are all based upon a six-note scale that I treat as an Indian *raga*. A *raga* is a set of melodic "formulas" or set relationships between the notes (these usually remain constant throughout a composition). Rhythmically the section is held together by a series of seven beat patterns (called a *tala* in Indian music), played by the lower strings and drums. Sometimes the melodies in the upper voices play against the seven-beat pattern, creating a great deal of rhythmic energy. A brief homage to Beethoven's *Ode to Joy* begins the coda.

The *Concerto* was funded in part by the Composer Assistance Program of the American Music Centers

I. Encounter

1

♩=56 Sostenuto

Flute

Oboe

Clarinet in B♭

Bassoon

1

Horns 1,2

Horns 3,4

Trumpet in B♭

Trombones 1,2
Bass Tbn. (3)

Timpani

Percussion

1

Piano

p *molto espressivo*

1

♩=56 Sostenuto

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Pno.

crescendo

f

crescendo e movendo

9

Pno.

ff

11

Pno.

13

♩=92 Restless

Fl.

Ob.

B♭Cl.

p *poco espressivo*

Bsn.

13

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

sf *pp*

Perc.

13

Pno.

13

♩=92 Restless

Vln.I

Vln.II

divisi

p ***sempre***

simile

Vla.

Vc.

strictly in time

p

Cb.

strictly in time

p *pizz.*

17

Fl.

Ob.

B♭Cl.

3

5

Bsn.

17

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

17

Pno.

17

Vln.I

Vln.II

Vla.

Vc.

Cb.

21

Fl.

Ob.

B♭Cl.

Bsn.

mp

3

21

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

p

Perc.

21

Pno.

21

Vln.I

Vln.II

Vla.

divisi

pizz.

Vc.

mp

Cb.

arco

mp

25

Fl.

Ob.

B♭Cl.

Bsn.

mp

mp

25

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

25

Pno.

25

Vln.I

divisi

mf *espressivo*

Vln.II

tutti

mf

simile

Vla.

tutti

mf

arco

simile

Vc.

mf

Cb.

mf

30

Fl.

Ob.

B♭Cl.

Bsn.

1.2.

f

espressivo

3

1.2.

p

30

Hn12

Hn34

B♭Tpt.

Tbn.

1. *p*

3. *p*

Non-transposing notation

2.4.

p

Timp.

Perc.

30

Pno.

30

Vln.I

Vln.II

Vla.

Vc.

Cb.

3

p

p

p

34

Fl.

Ob.

B♭Cl.

Bsn.

34

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

34

Pno.

34

Vln.I

Vln.II

Vla.

Vc.

Cb.

38

Fl.

Ob.

B♭Cl.

1.

mf

Bsn.

38

Hn12

Hn34

B♭Tpt.

1.

3

3

3

3

Tbn.

Timp.

Perc.

38

Pno.

38

Vln.I

3

3

3

Vln.II

divisi

Vla.

Vc.

mf

Cb.

mf

42

Fl.

Ob.

B♭Cl.

2. 1. 2. 1. 2. 1.

Bsn.

42

Hn12

Hn34

Normal transposing notation

B♭Tpt.

Tbn.

Timp.

Perc.

42

Pno.

42

Vln.I

poco ***f***

Vln.II

poco ***f***

Vla.

Vc.

mf

Cb.

mf

48

Fl.

Ob.

B♭Cl.

2.

Bsn.

48

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

48

Vln.I

Vln.II

Vla.

Vc.

Cb.

52

allargando

Tempo Primo

Fl.

Ob.

B♭Cl.

Bsn.

52

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

52

Pno.

molto ***f***

52

allargando

Tempo Primo

Vln.I

Vln.II

Vla.

Vc.

Cb.

II. Distant Places

1

♩=56-60. Sustained and passionate throughout.

Flute

Oboe 1

English Horn

Clarinet in B♭

Bassoon

1

espressivo

pp

Horns 1,2

Horns in F

Horns 3,4

Trumpet in B♭

Trombone1,2
Bass Tbn. (3)

Timpani

Percussion

1

pp *sempre*

Piano

1

♩=56-60. Sustained and passionate throughout.

Violin I

Violin II

divisi

pp

Viola

divisi

pp

Violoncello

Contrabass

6

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

6

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

6

Pno

6

Vln.I

Vln.II

Vla.

Vc.

Cb.

12

Fl.

Ob. 1

E.Hn.

pp

B♭ Cl.

Bsn.

12

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

12

Pno

12

Vln.I

Vln.II

Vla.

Vc.

Cb.

19

Fl.

Ob. 1

E.Hn.

pp

B♭ Cl.

Bsn.

p

19

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

19

Pno

19

Vln.I

p

Vln.II

p

Vla.

p

Vc.

p

Cb.

p

26

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

26

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

26

Pno

26

Vln.I

Vln.II

Vla.

Vc.

Cb.

33

♩=66

1.

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

p *espressivo*

33

Hn12

Hn34

B♭ Tpt.

Tbn.

pp *sempre*

Timp.

Perc.

33

Pno

33

♩=66

Vln.I

Vln.II

Vla.

Vc.

Cb.

divisi

pp *sempre*

divisi

pp *sempre*

pp *sempre*

38

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

38

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

38

Pno

38

Vln.I

Vln.II

Vla.

Vc.

Cb.

41

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

♩=69

sempre

pp

pp *sempre*

41

Hn12

Hn34

B♭ Tpt.

Tbn.

pp *sempre*

Timp.

Perc.

41

Pno

41

Vln.I

Vln.II

Vla.

Vc.

Cb.

♩=69

45

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

45

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

45

Pno

5

6

7

7

7

7

45

Vln.I

Vln.II

Vla.

Vc.

Cb.

47

Fl.

Ob. 1

E.Hn.

B♭ Cl.

1.

p *poco espressivo*

Bsn.

1.2.

p

47

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

47

Pno

7

47

Vln.I

p *sempre*

Vln.II

p *sempre*

Vla.

sempre

p

Vc.

p *sempre*

Cb.

p *sempre*

50

Fl.

Ob. 1

E.Hn.

B♭ Cl.

poco a poco crescendo

Bsn.

poco a poco crescendo

50

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

50

Pno

50

divisi

Vln.I

poco a poco crescendo

divisi

Vln.II

poco a poco crescendo

Vla.

poco a poco crescendo

Vc.

poco a poco crescendo

Cb.

poco a poco crescendo

53

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

53

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

53

Pno

53

Vln.I

Vln.II

Vla.

Vc.

Cb.

divisi

crescendo

pp

p

f

56

Fl.

1.2.

p *crescendo*

Ob. 1

crescendo

E.Hn.

p

B♭ Cl.

mf *crescendo*

Bsn.

mf *crescendo*

56

Hn12

mf *crescendo*

Hn34

mf *crescendo*

B♭ Tpt.

Tbn.

mf

Timp.

Perc.

cymbal

pp

56

Pno

56

Vln.I

1. 2. 3.

f

tutti

molto crescendo

Vln.II

1. 2. 3.

f

tutti

molto crescendo

Vla.

divisi a 3

f

tutti

molto crescendo

Vc.

divisi a 3

f

tutti

molto crescendo

Cb.

mf *molto crescendo*

III. A Joyous Dance

♩=92. With great joy and energy throughout.

8va

Flute — a 2. — ff

Oboe — ff

Clarinet in B♭ — ff

Bassoon — a 2. — ff

Horns 1,2 — ff

Horns 3,4 — ff

Trumpet in B♭ — ff

Trombones 1,2
Bass Tbn. (3) — ff

Timpani — ff

Percussion (Drum Set) — tamb. — ff

Piano — ff

♩=92. With great joy and energy throughout.

Violin I — f

Violin II — f

Viola — div. — f

Violoncello — div. — f

Contrabass — f

4

Fl.

Ob.

B♭ Cl.

Bsn.

4

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

tamb.

tamb.

tamb.

f sempre

4

Pno.

4

Vln.I

div.

Vln.II

div.

Vla.

non div.

div.

non div.

Vc.

Cb.

Fl.
Ob.
B♭ Cl.
Bsn.
Hn12
Hn34
B♭ Tpt.
Tbn.
Timp.
Perc.
Pno.
Vln.I
Vln.II
Vla.
Vc.
Cb.

8

a 2.

f

div.

11

Fl.

Ob.

B♭ Cl.

Bsn.

11

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

tamb.

f

11

Pno.

11

Vln.I

non div.

Vln.II

non div.

Vla.

non div.

Vc.

Cb.

div.

div.

14

Fl.

Ob.

B♭ Cl.

Bsn.

14

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

14

Pno.

14

Vln.I

Vln.II

Vla.

Vc.

Cb.

18

Fl.

Ob.

B♭ Cl.

Bsn.

18

Hn12

Hn34

B♭ Tpt.

a 2.

Tbn.

Timp.

Perc.

18

Pno.

18

Vln.I

Vln.II

Vla.

Vc.

Cb.

22

Fl.

Ob.

B♭ Cl.

Bsn.

8va

1.

f

a 2.

2.

leggiero

22

Hn12

Hn34

B♭ Tpt.

Tbn.

normal

Timp.

Perc.

snare drum

22

Pno.

22

Vln.I

Vln.II

Vla.

Vc.

Cb.

mp

div.

f

leggiero

26

Fl.

Ob.

B♭ Cl.

Bsn.

2.

26

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

26

Pno.

26

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

f

f

non div.

non div.

f

31

Fl.

Ob.

B♭ Cl.

Bsn.

31

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

31

Pno.

31

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

f

div.

36

Fl.

Ob.

B♭ Cl.

1.

p

p

Bsn.

36

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

f

Perc.

36

Pno.

f *leggiero*

36

Vln.I

non div.

pizz.

f

Vln.II

non div.

pizz.

f

Vla.

Vc.

Cb.

41

Fl.

Ob.

B♭ Cl.

Bsn.

a 2.

41

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

tamb.

Pno.

41

Vln.I

Vln.II

Vla.

Vc.

Cb.

div.

45

a 2.

Fl.

Ob.

B♭ Cl.

Bsn.

45

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

45

8va

Pno.

45

Vln.I

Vln.II

Vla.

Vc.

Cb.

49

Fl.

Ob.

B♭ Cl.

Bsn.

49

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno.

49

Vln.I

Vln.II

Vla.

Vc.

Cb.

a 2.

a 2.

♩=152-160 With driving intensity

tamb.

Seven beat cycles throughout this section

Kick drum on beat 1 of each cycle

sempre

div.

54

Fl.

Ob.

B♭ Cl.

Bsn.

54

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

(play as written)

Perc.

54

Pno.

54

Vln.I

Vln.II

Vla.

f *sempre*

Vc.

f *sempre*

Cb.