HARPSICHORD CONCERTO

by

Jared Aragón

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THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Doctor of Musical Arts Document Committee, we certify that we have read the document prepared by: Jared Aragón
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Daniel Asia
Daniel Asia Date: Jul 1, 2020

Matthew Mugmon
Matthew Mugmon Date: Jul 2, 2020

Yuanyuan (Kay) He
Yuanyuan (Kay) He Date: Jul 5, 2020

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copies of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the document requirement.

Daniel Asia
Daniel Asia Date: Jul 1, 2020
Committee Chair
Fred Fox School of Music

Dedication

This work is dedicated to my family and all my teachers who have supported me on my musical journey through the years. Without their support and encouragement this document and my life path leading up to it would have not been possible. I thank my parents for placing me in piano lessons as a child, my grandmother for encouraging me the whole way through, and my spouse for pushing me and encouraging me to reach further.

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Abstract

This Concerto for Harpsichord is scored for solo harpsichord and chamber ensemble consisting of flute, clarinet in b-flat, bassoon, two percussionists, two violins, viola, violoncello, and double bass. The piece is composed in a single movement, however is split into three sections typical of a classical concerto form: fast section, slow section, and a second fast section. The solo part was composed with a 56-note Flemish harpsichord in mind, however may be adapted freely to whatever harpsichord is at hand. The concerto has no programmatic elements and is not intended to tell any sort of story, it is a work of absolute music that is intended to display the sound of the harpsichord alongside a chamber orchestra.

Jared Aragón

Harpsichord Concerto

Score in C

Harpsichord Concerto

Score is in C, crotales sound 2 octaves higher than written and the double bass sounds an octave lower than written. The solo harpsichord part is composed with a two manual instrument in mind: the lower manual with 8' and 4' choirs and a coupler; the upper manual with an 8' choir and lute stop. Dynamics are written into the harpsichord part, not necessarily as a means of implying volume, but to imply character. Changes in registration and use of lute stop are left to the discretion of the performer.

Instrumentation:

Flute

Clarinet in B-flat

Bassoon

Percussion I: Temple Blocks, Crotales, Hi-Hat

Percussion II: Snare Drum, Bass Drum, Triangle, Tambourine

Solo Harpsichord (with light amplification, if needed)

Violin I

Violin II

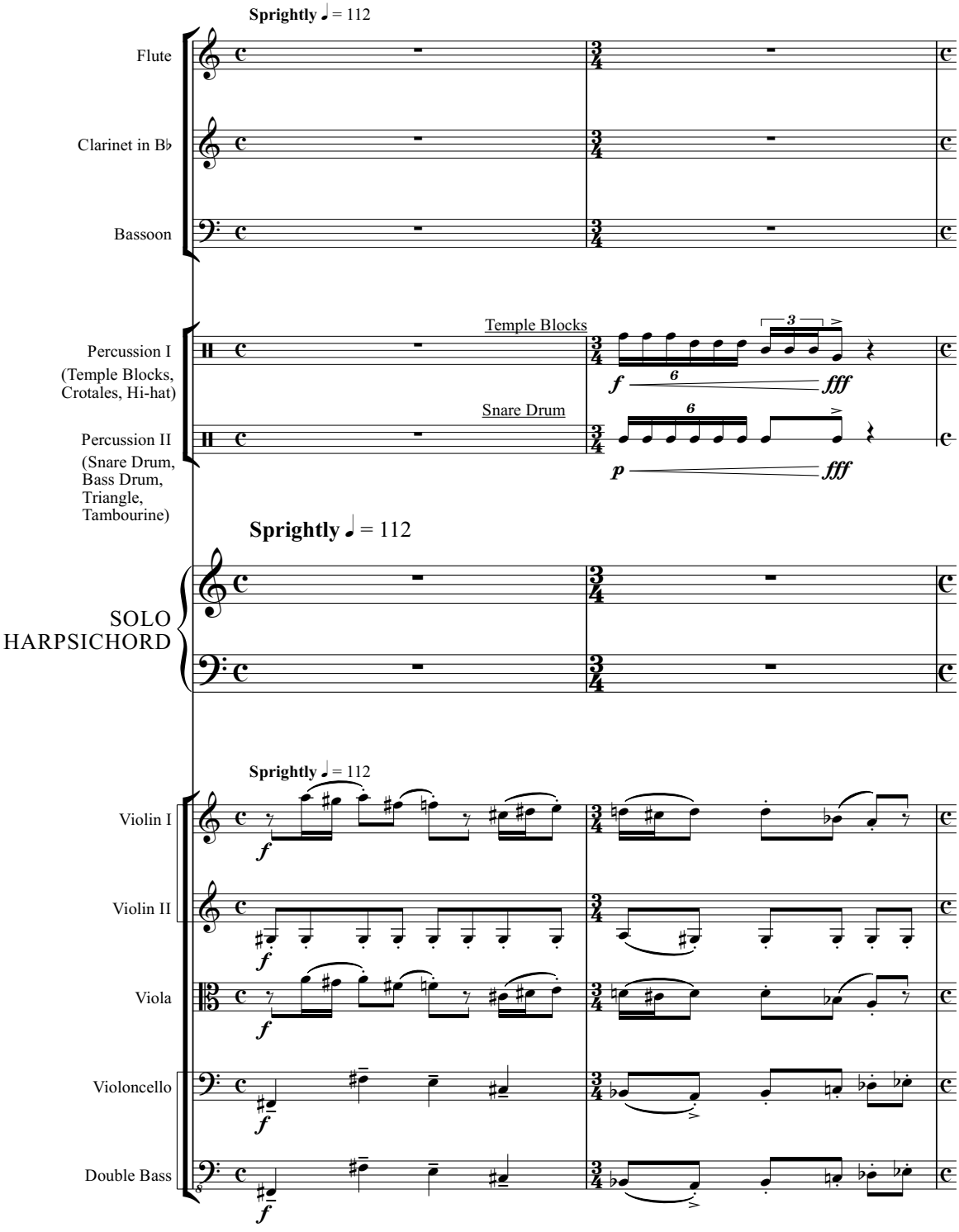
Viola

Violoncello

Double Bass

Harpsichord Concerto

Jared Aragón



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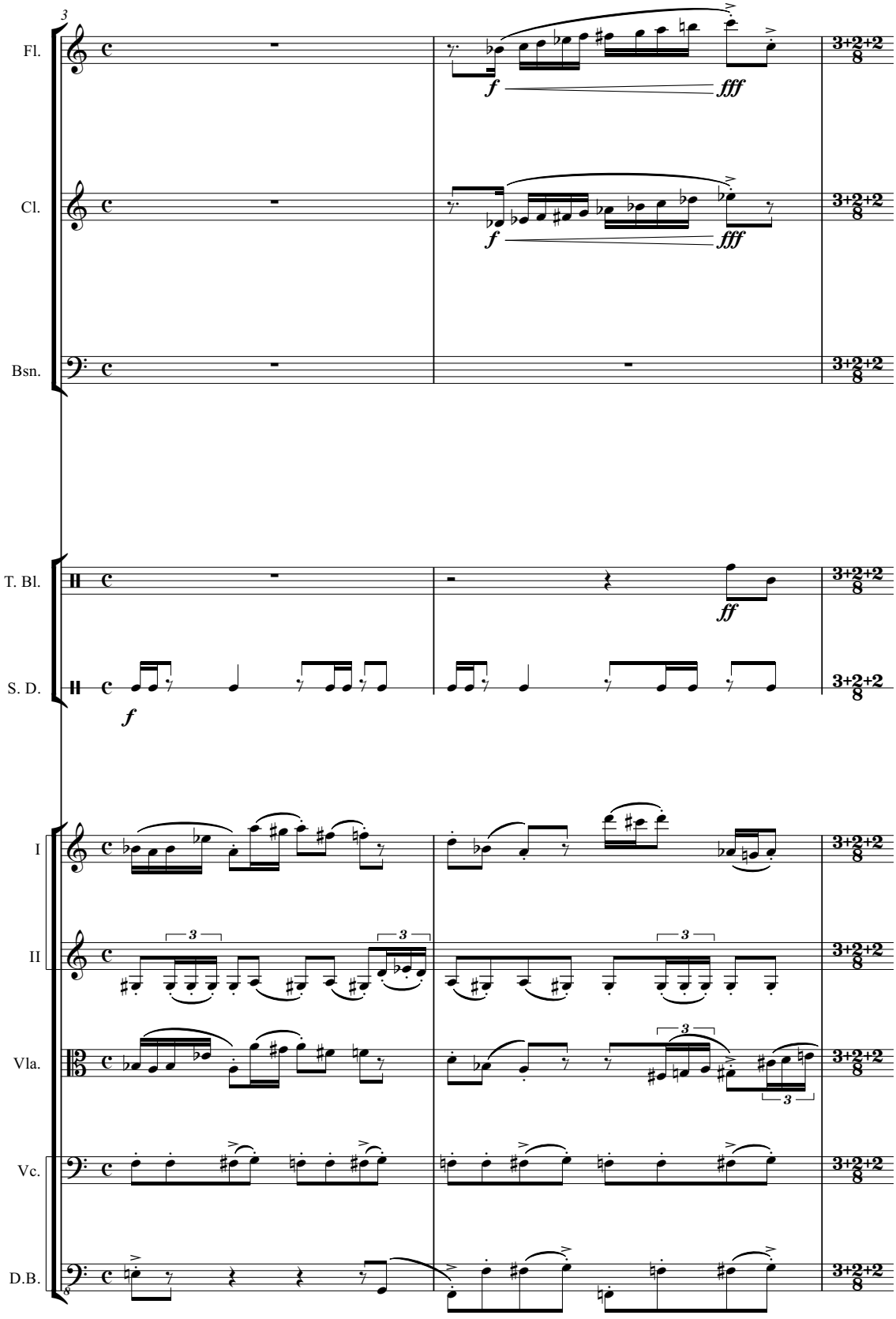
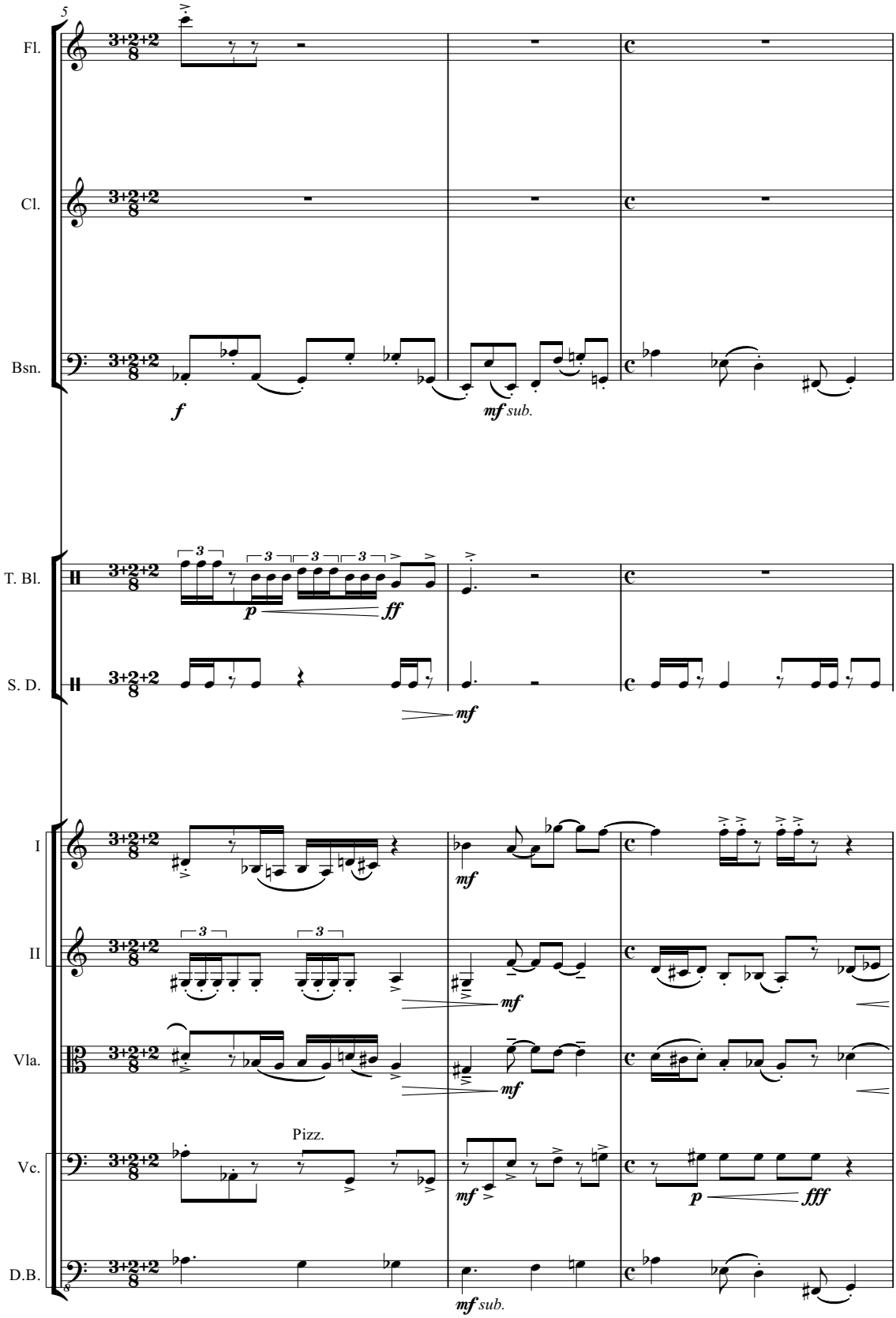
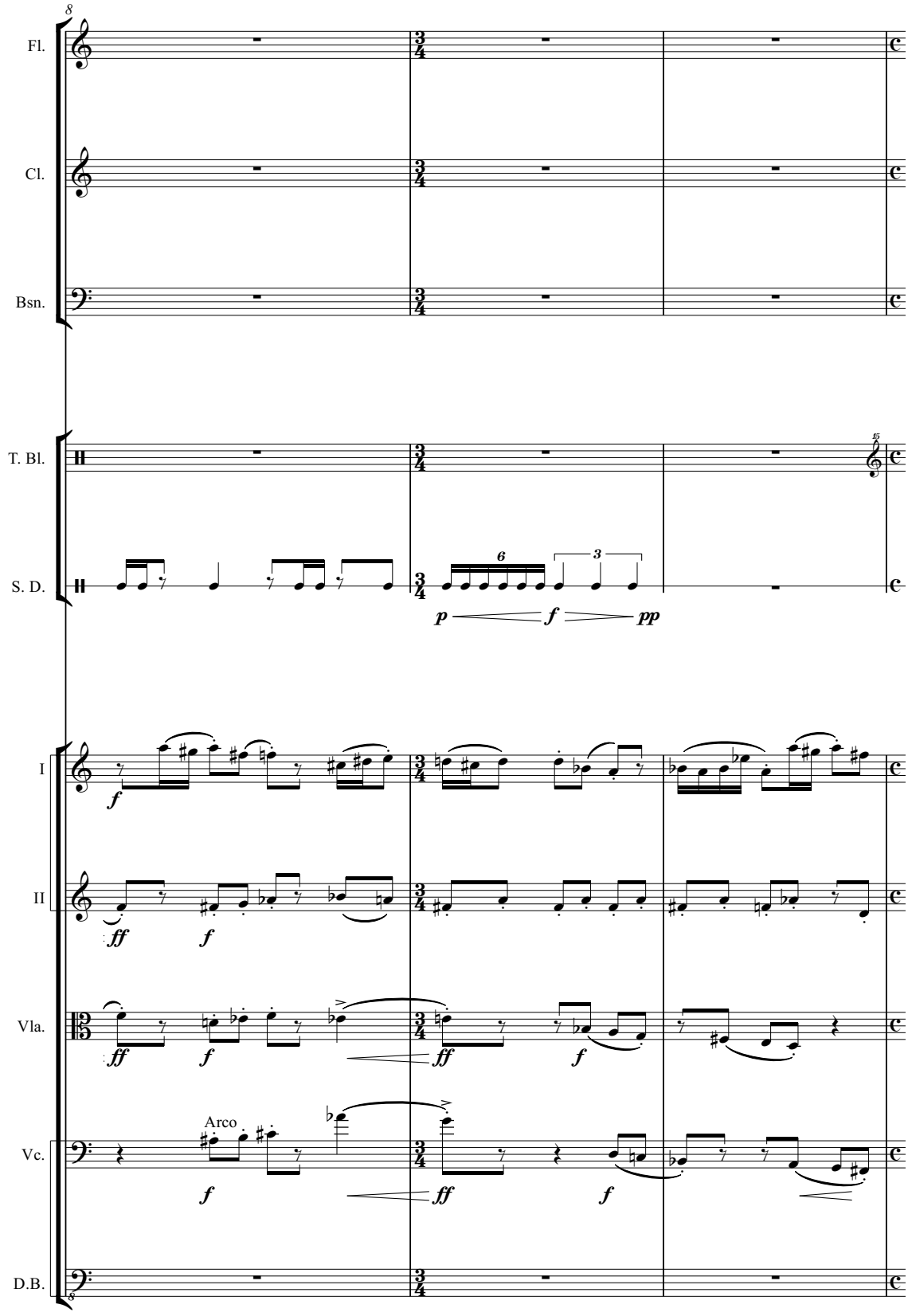
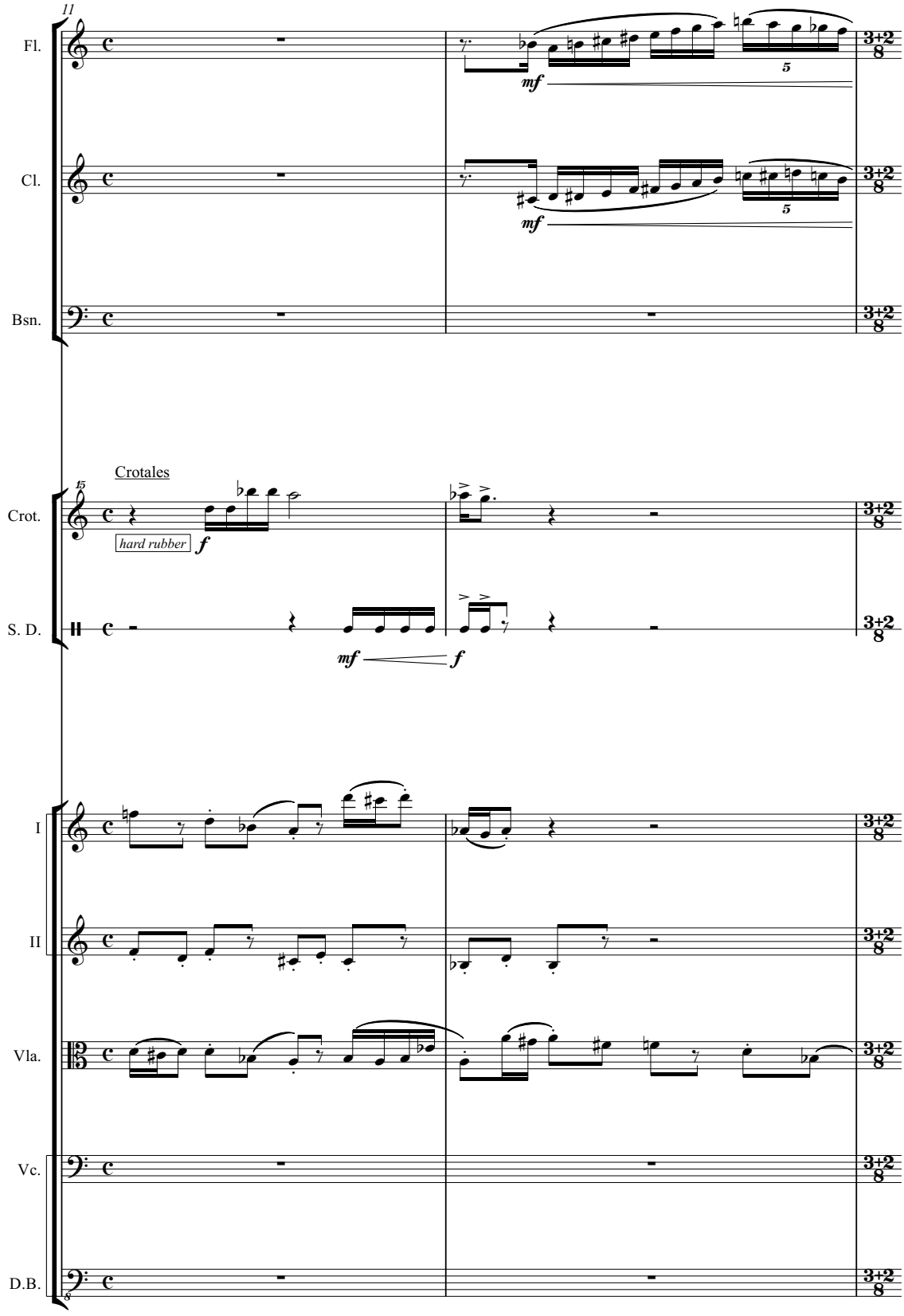
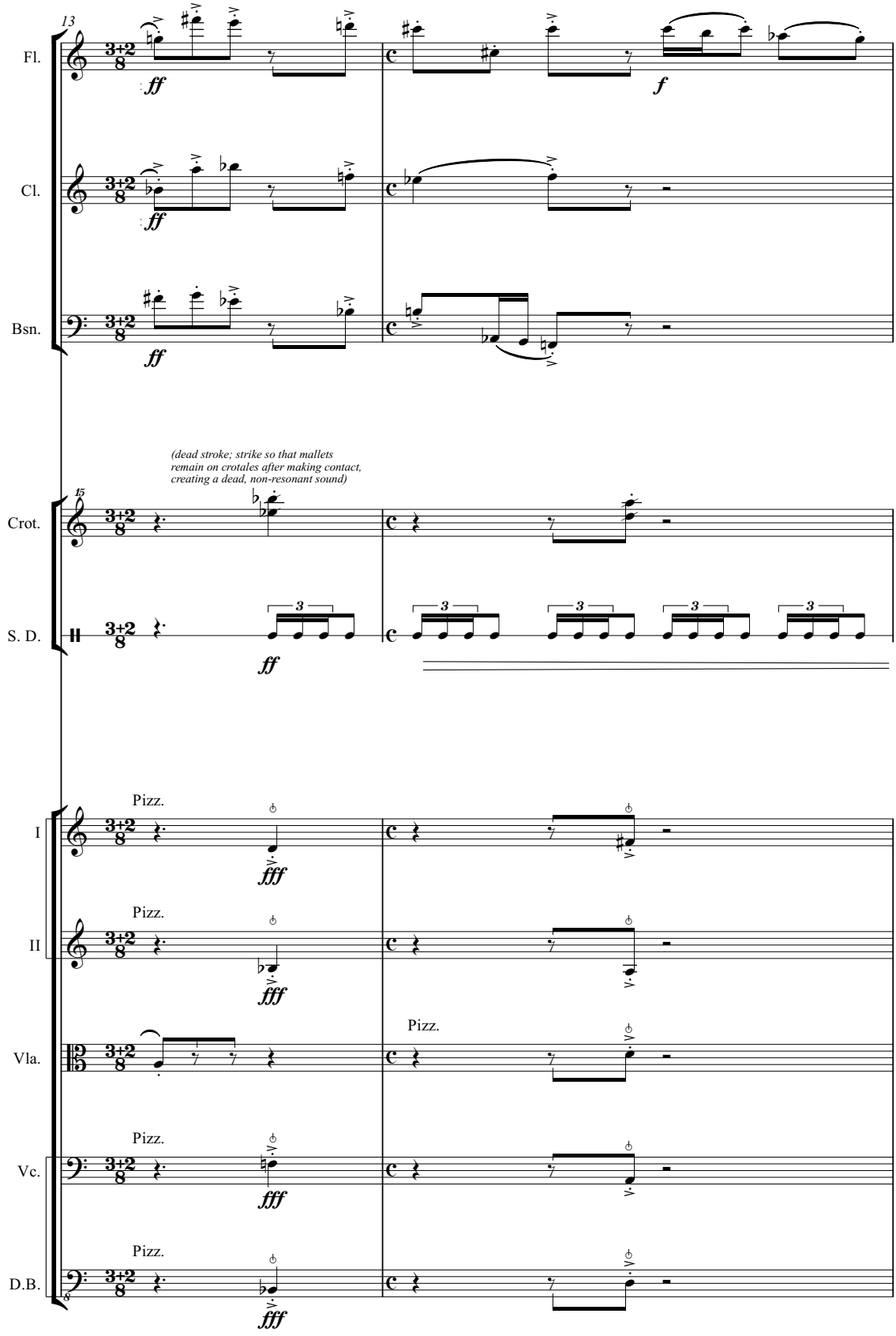
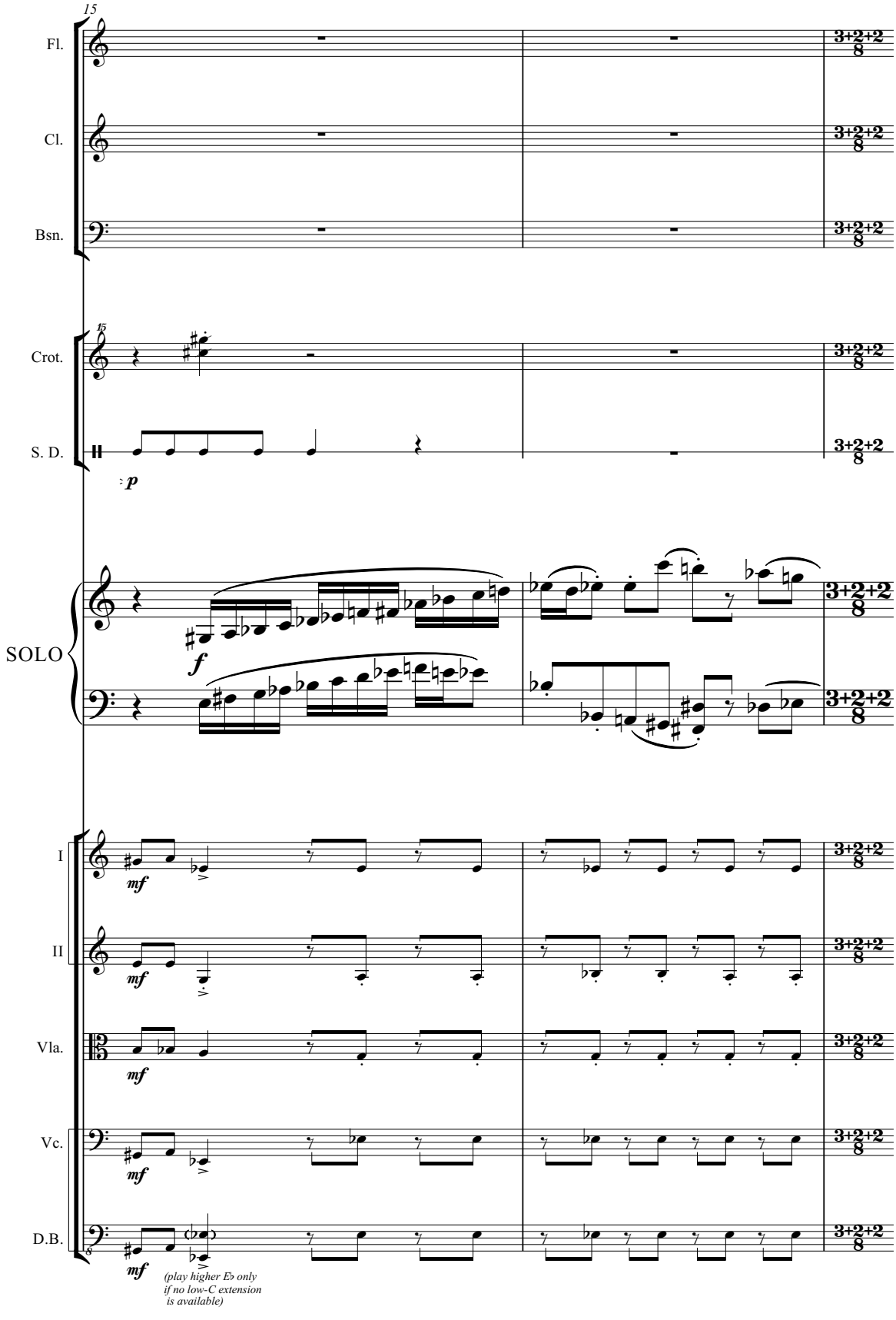

Fl.
Cl.
Bsn.
T. Bl.
S. D.
I
II
Vla.
Vc.
D.B.
f
fff
ff
3+2+2
8

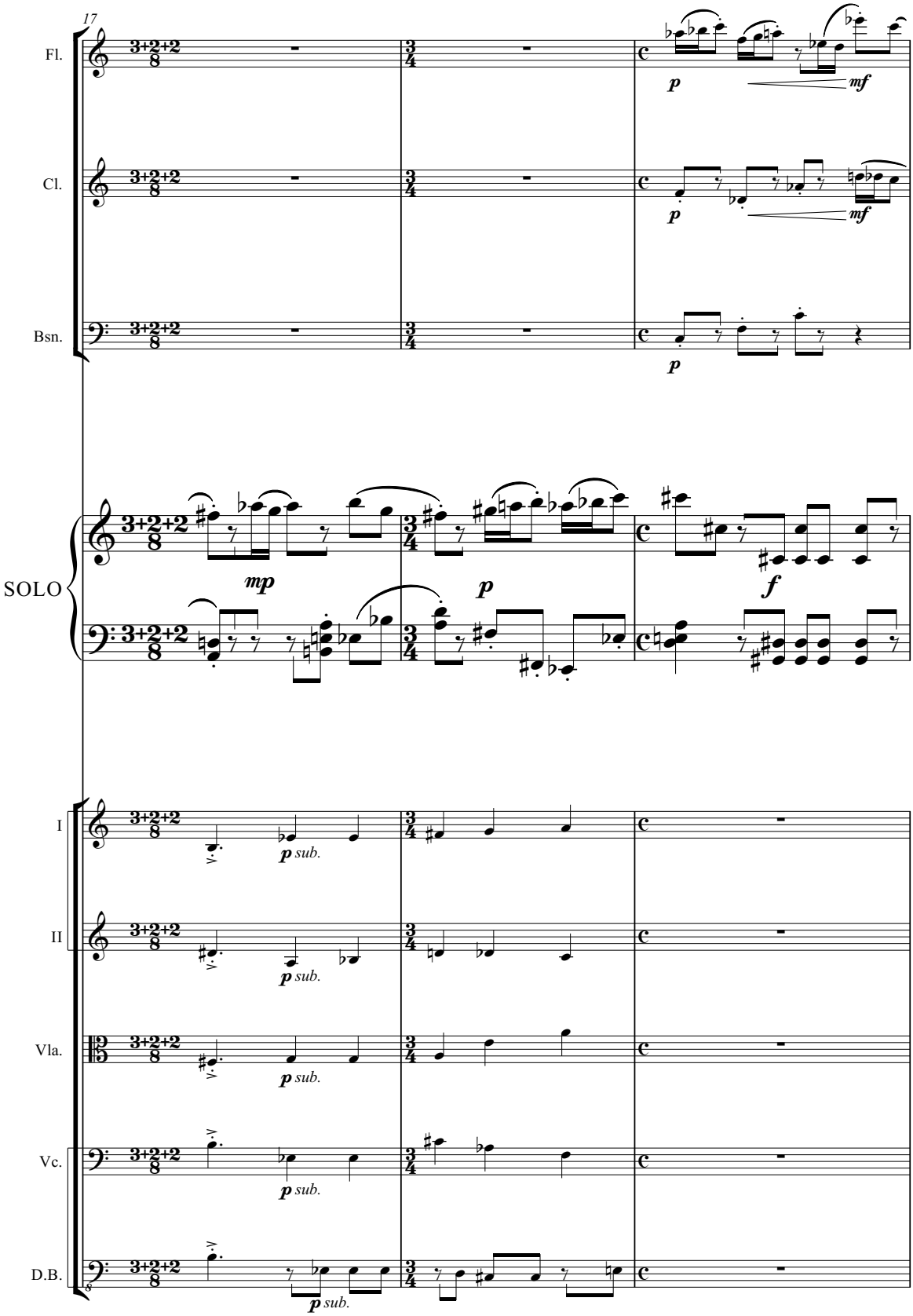

5
Fl.
Cl.
Bsn.
f
mf sub.
T. Bl.
S. D.
p
ff
mf
I
II
Vla.
Vc.
D.B.
Pizz.
mf
p
fff
mf sub.

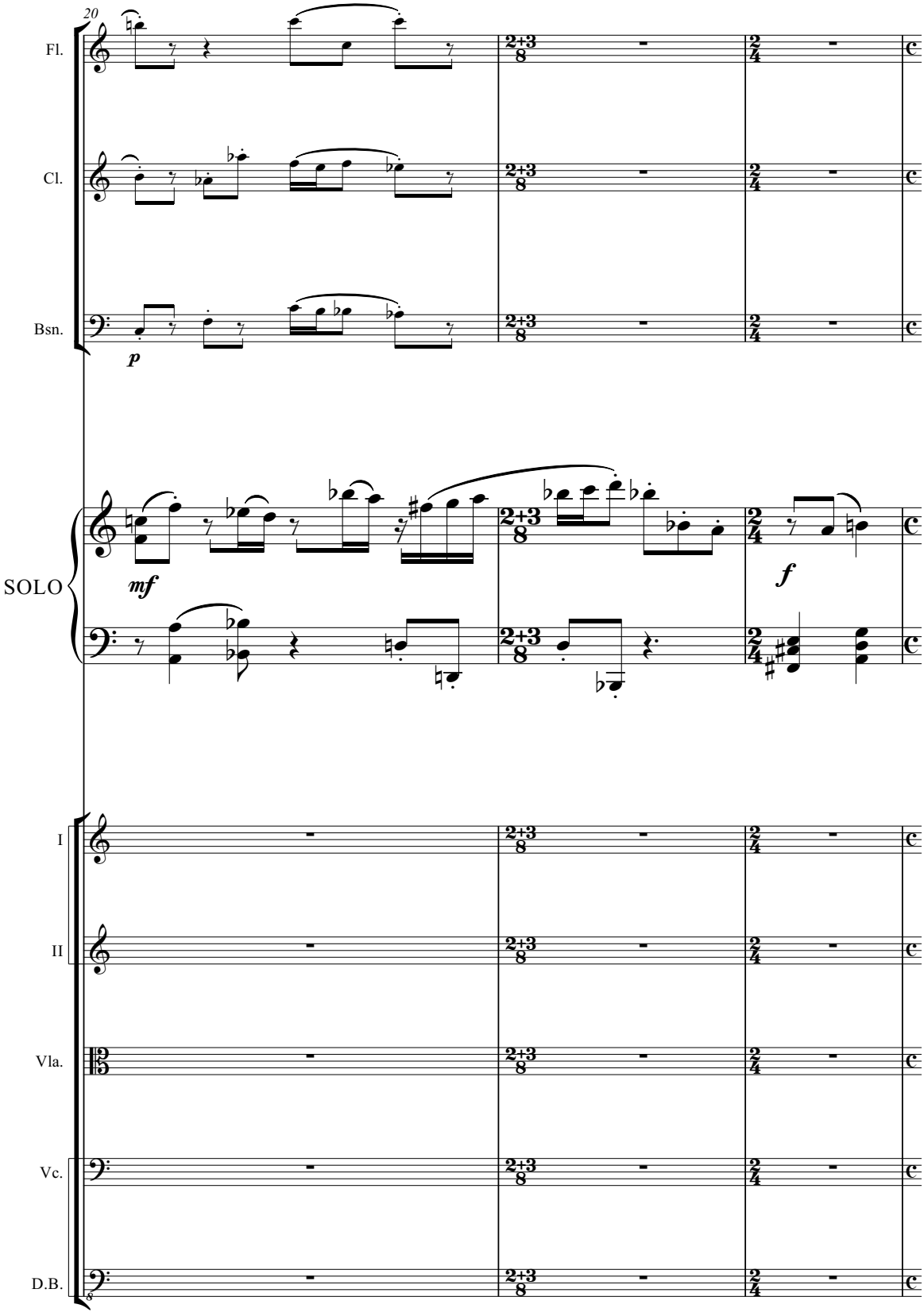

Fl.
Cl.
Bsn.
T. Bl.
S. D.
I
II
Vla.
Vc.
D.B.
Arco

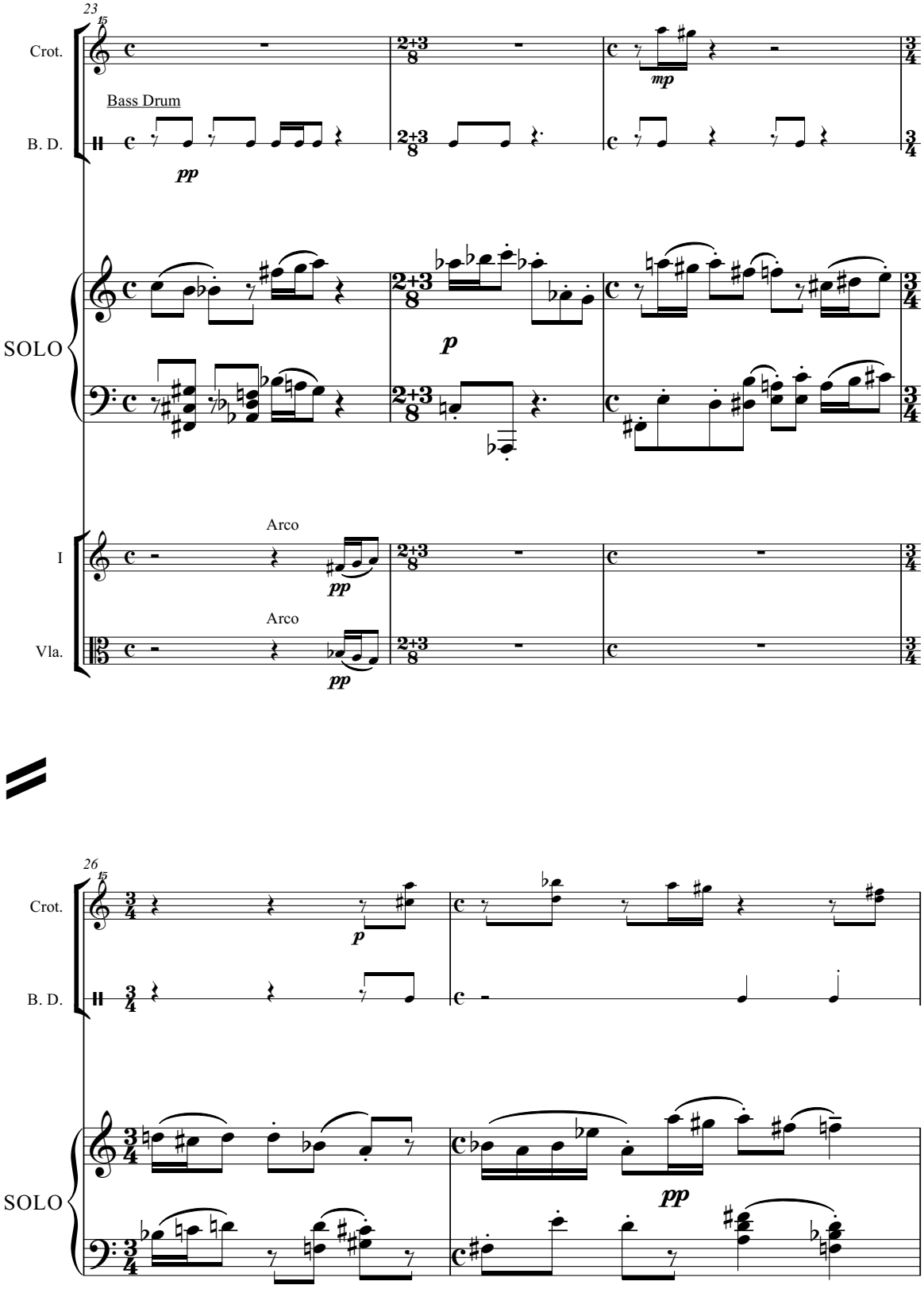

11
Fl.
mf
5
Cl.
mf
5
Bsn.
3+2
8
Crotales
15
Crot.
hard rubber
f
S. D.
mf
f
I
II
Vla.
Vc.
D.B.

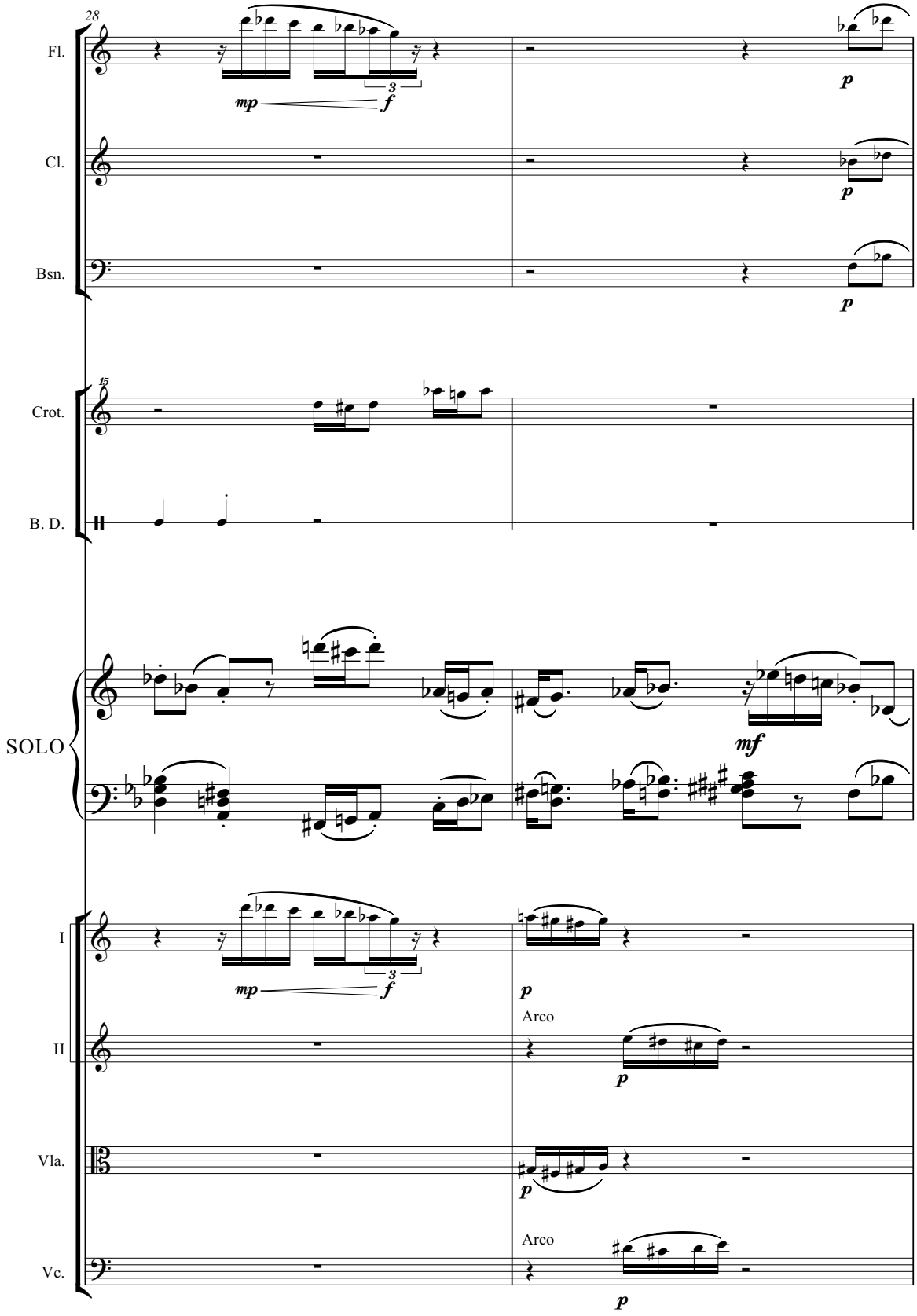

13
Fl.
Cl.
Bsn.
ff
f
(dead stroke; strike so that mallets
remain on crotales after making contact,
creating a dead, non-resonant sound)
15
Crot.
S. D.
3
ff
Pizz.
I
II
Vla.
Vc.
D.B.
fff

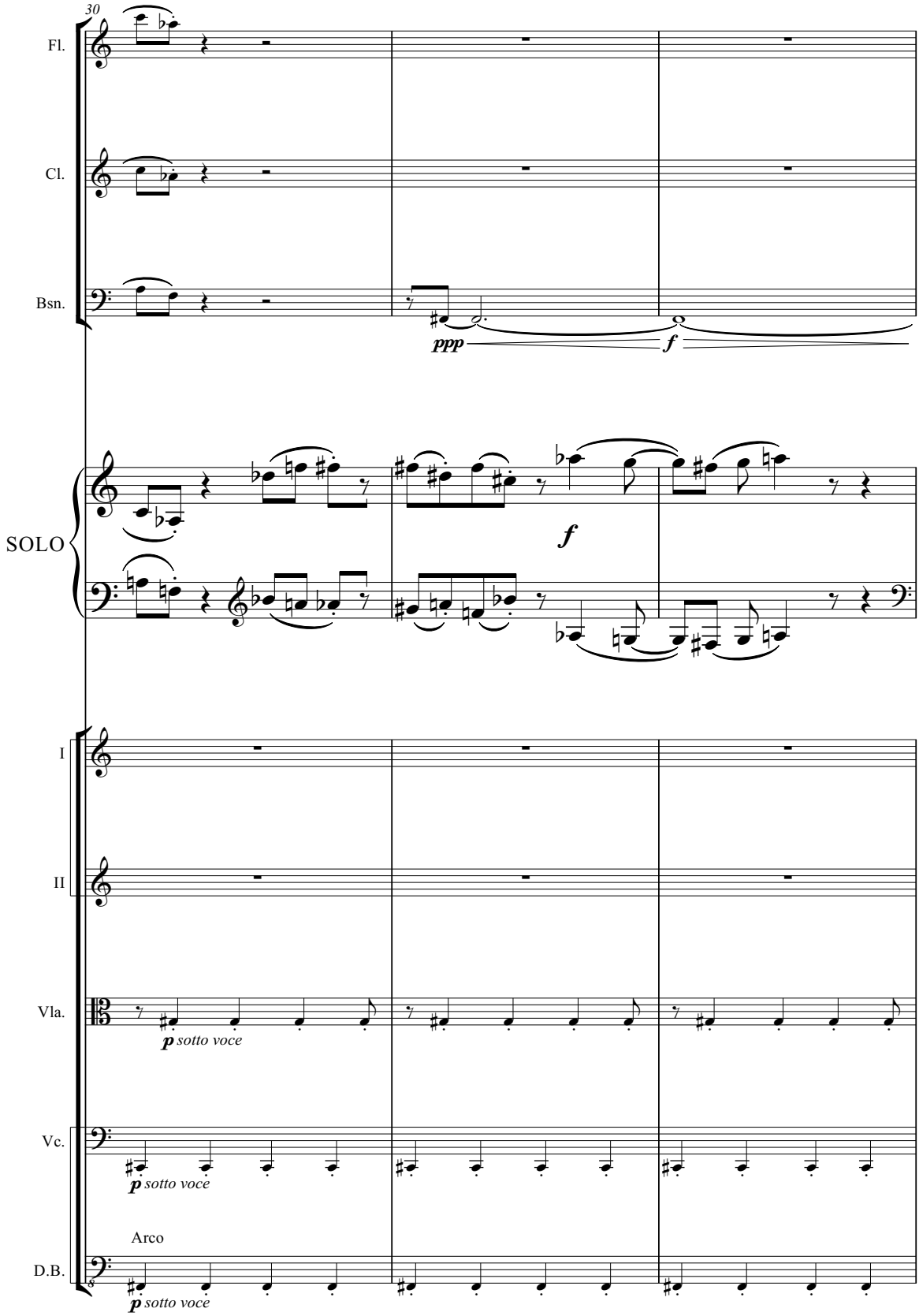

15
Fl.
Cl.
Bsn.
Crot.
S. D.
SOLO
I
II
Vla.
Vc.
D.B.
3+2+2
8
p
f
mf
(play higher E♭ only
if no low-C extension
is available)

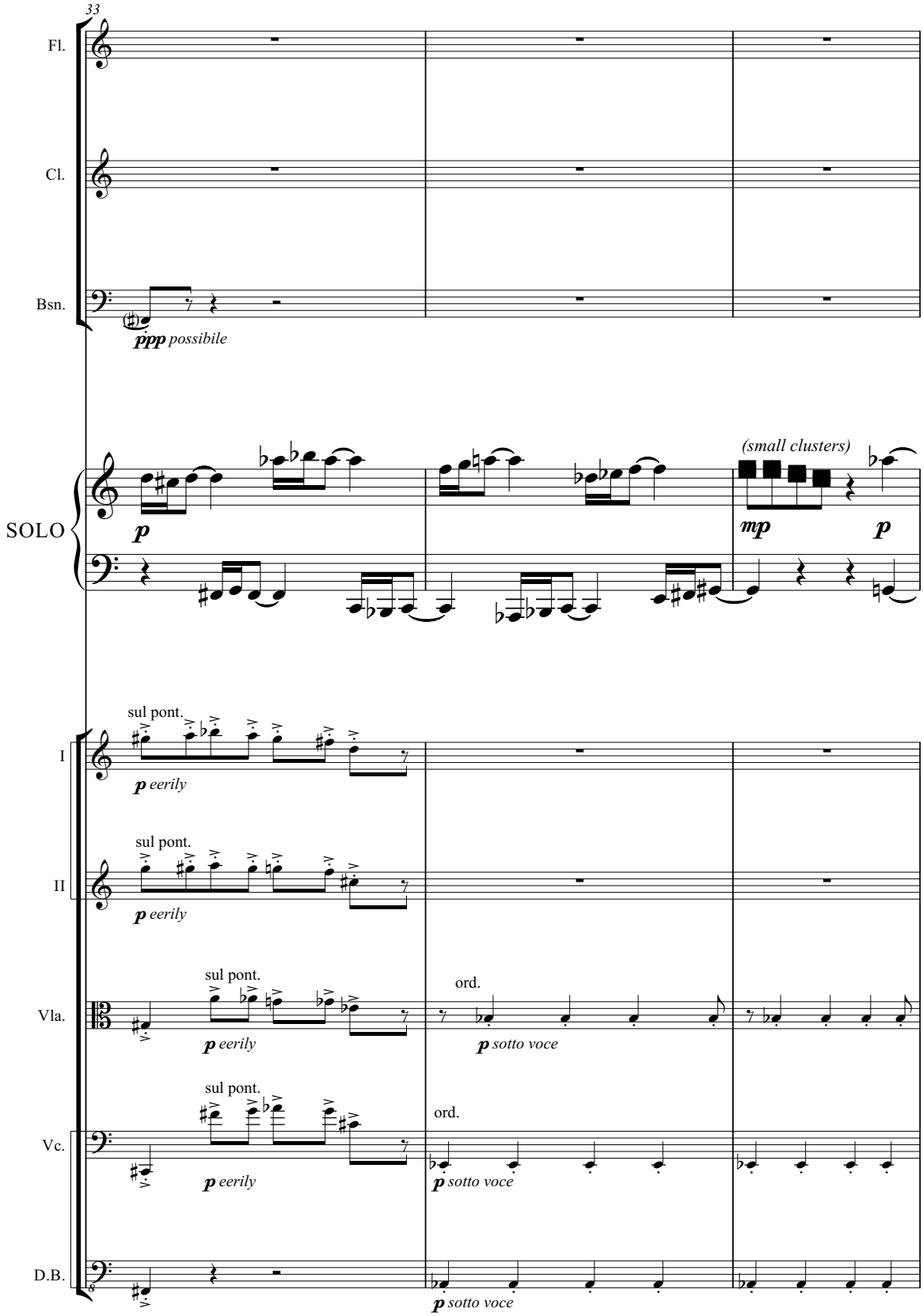

17
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
3+2+2
8
3
4
c
p
mf
mp
f
p sub.

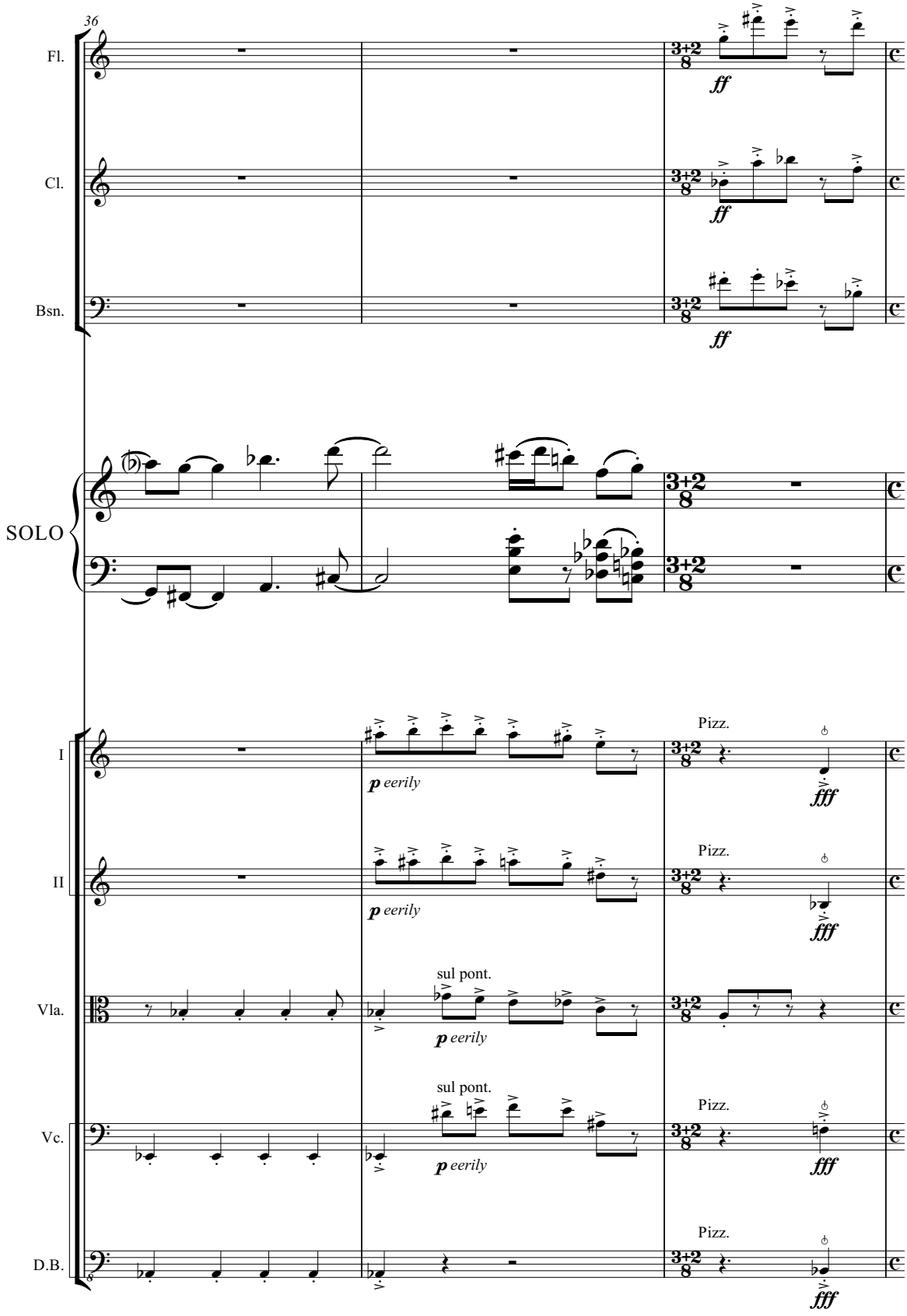

20
Fl.
Cl.
Bsn.
p
SOLO
mf
f
I
II
Vla.
Vc.
D.B.

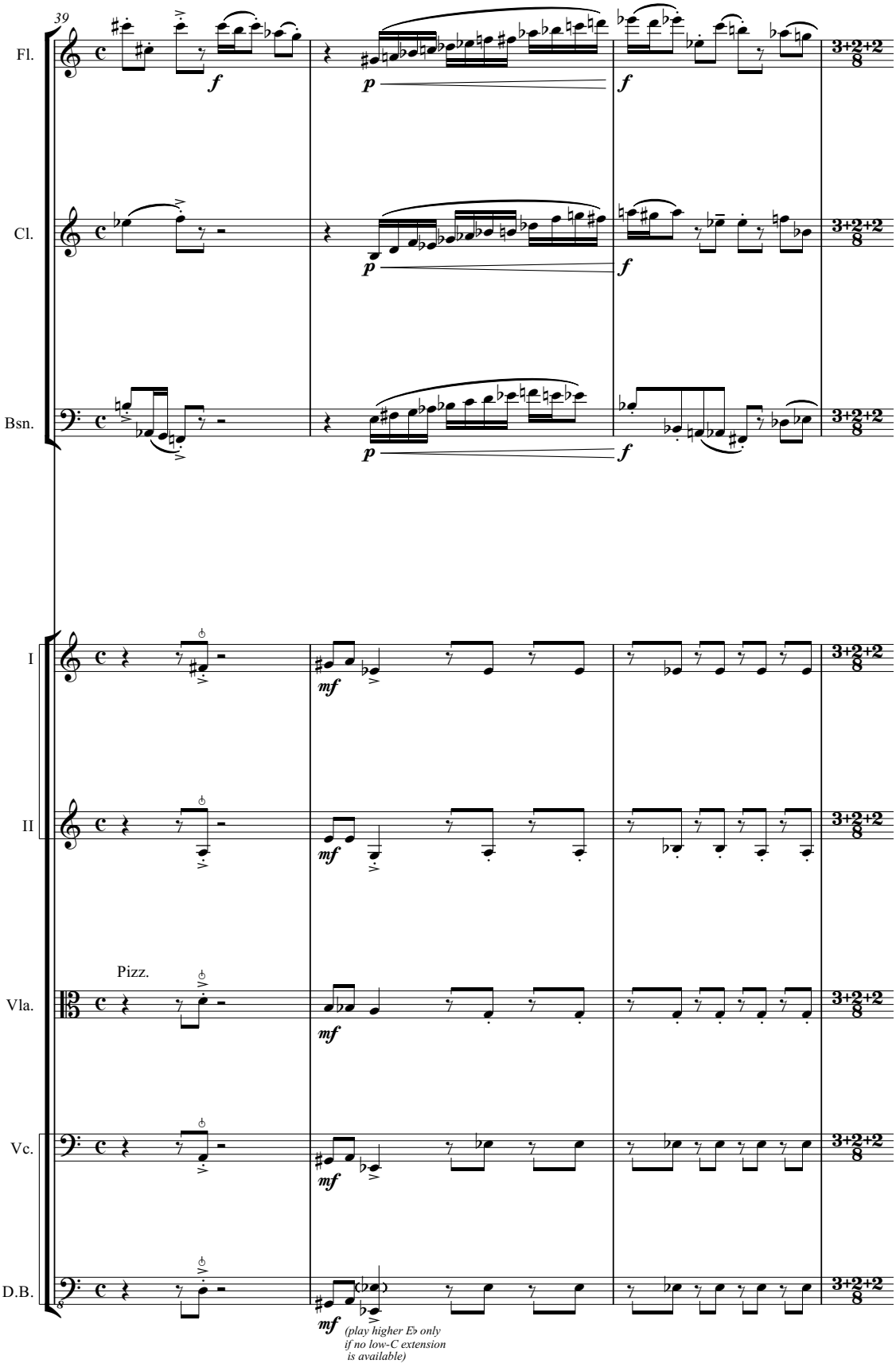

23
15
Crot.
Bass Drum
B. D.
pp
mp
SOLO
p
Arco
I
pp
Arco
Vla.
pp
26
15
Crot.
p
B. D.
SOLO
pp

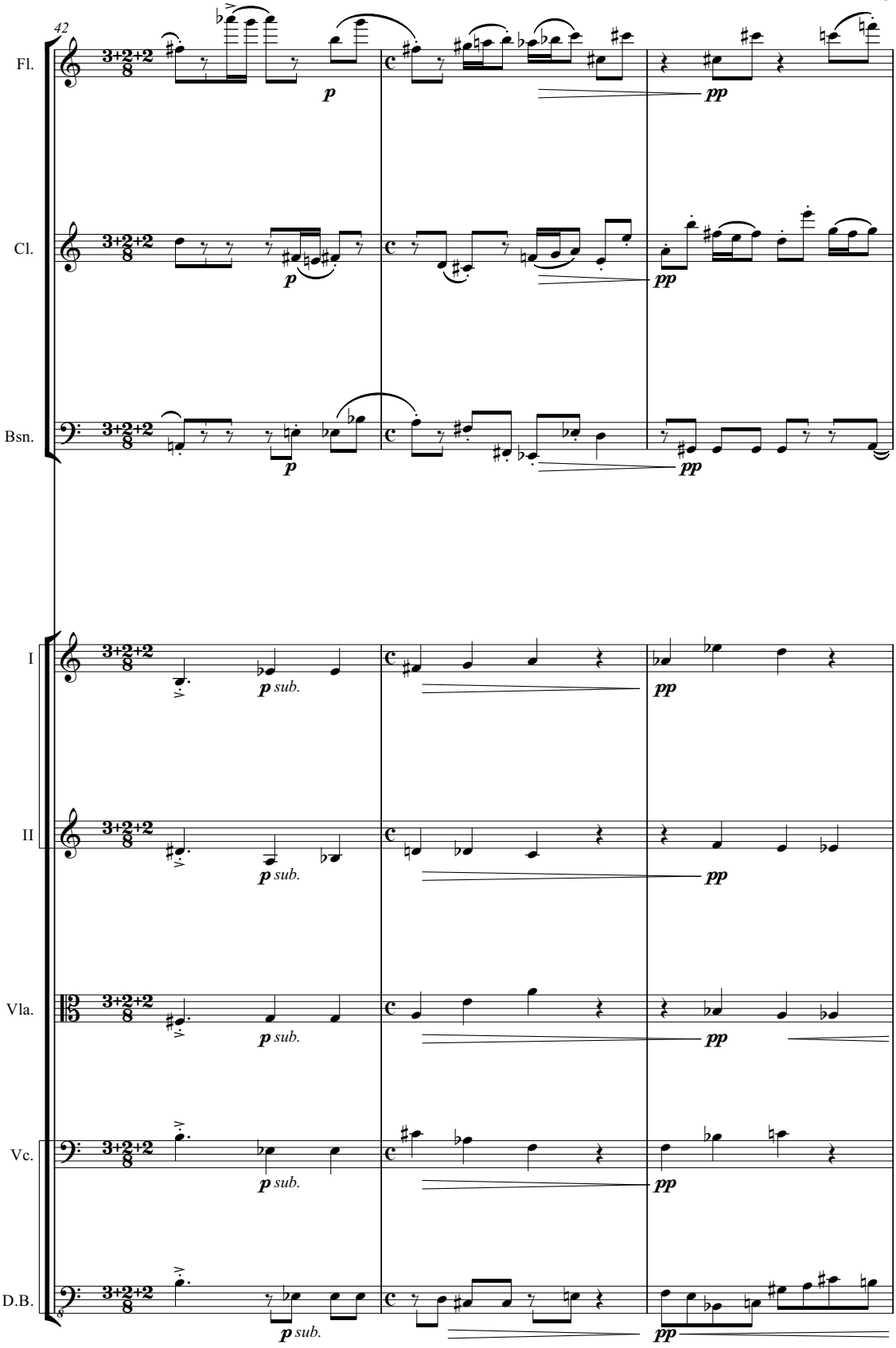

28
Fl.
mp
3
f
p
Cl.
p
Bsn.
p
15
Crot.
B. D.
SOLO
mf
I
mp
3
f
p
II
Arco
p
Vla.
p
Vc.
Arco
p

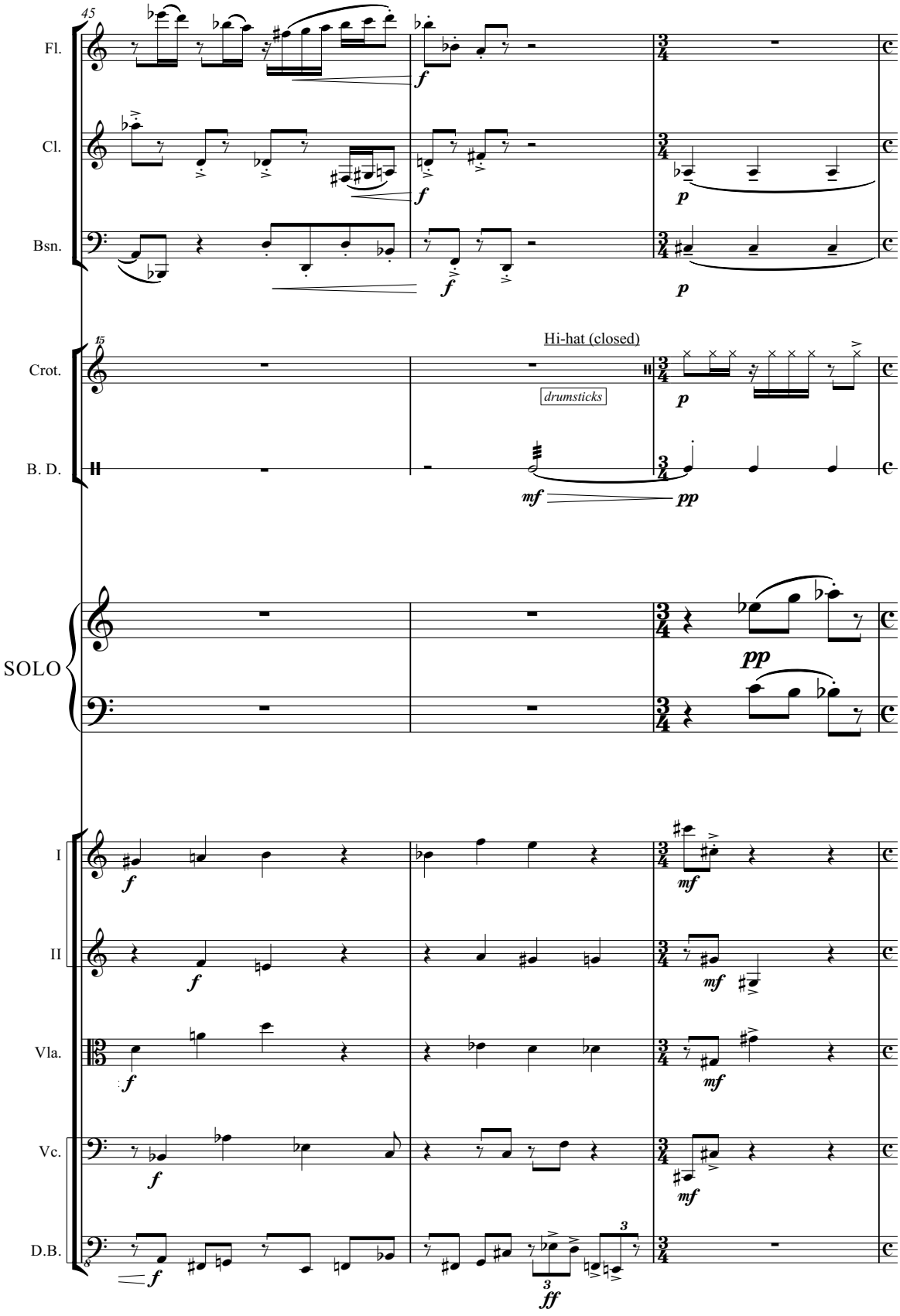

30
Fl.
Cl.
Bsn.
ppp
f
SOLO
f
I
II
Vla.
p sotto voce
Vc.
p sotto voce
Arco
D.B.
p sotto voce

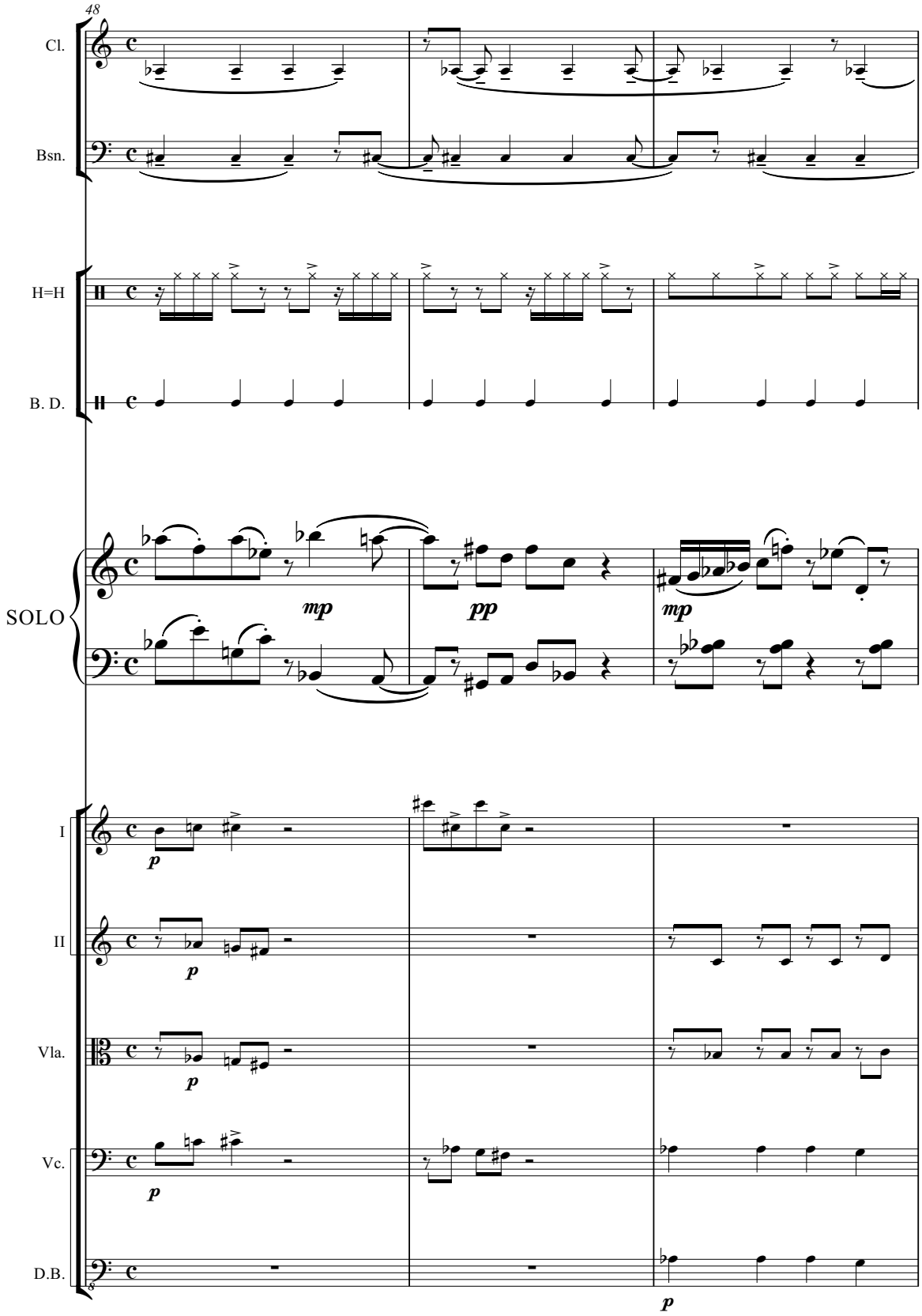

33
Fl.
Cl.
Bsn.
ppp possibile
SOLO
p
(small clusters)
mp
p
I
sul pont.
p eerily
II
sul pont.
p eerily
Vla.
sul pont.
p eerily
ord.
p sotto voce
Vc.
sul pont.
p eerily
ord.
p sotto voce
D.B.
p sotto voce

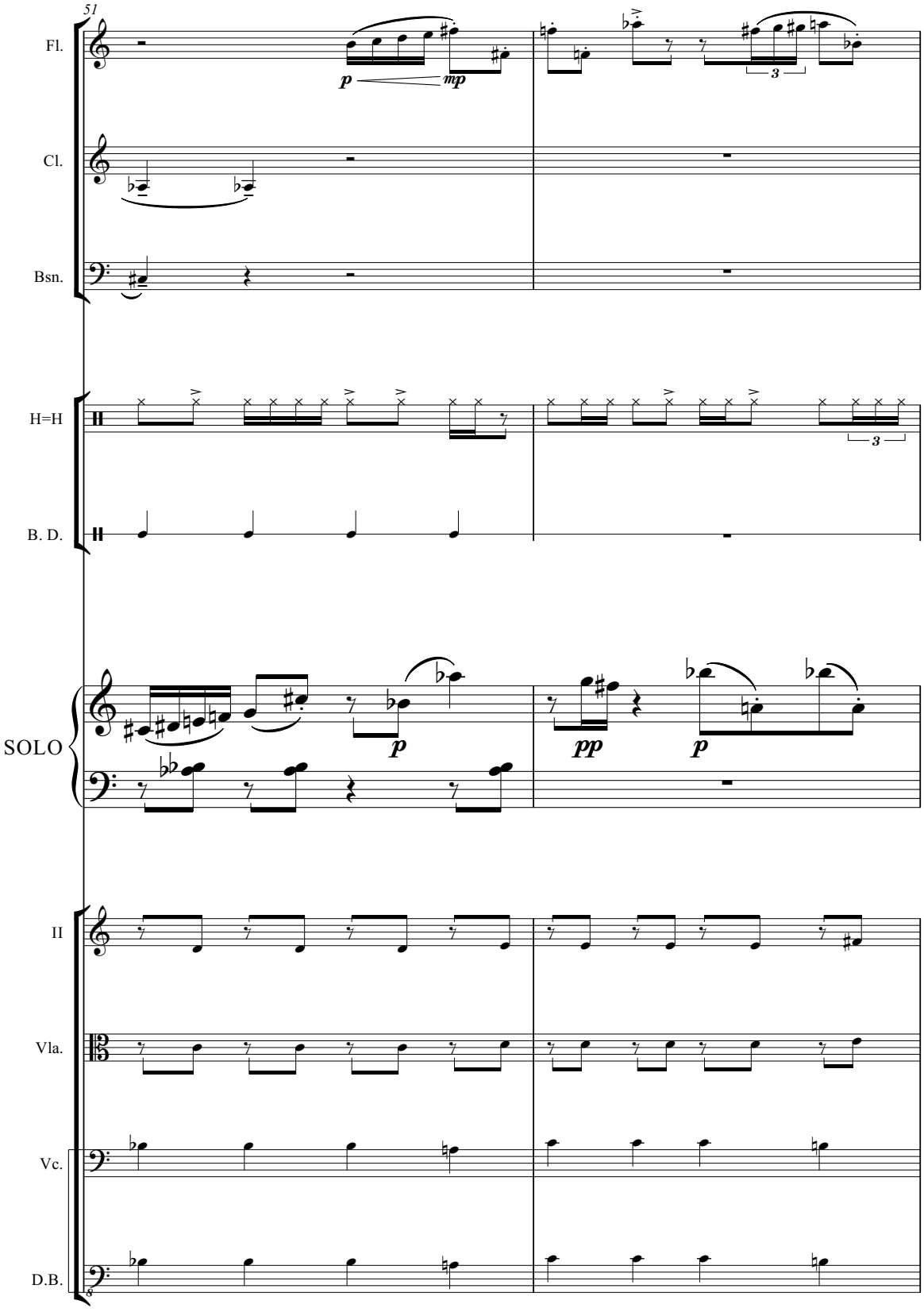

36
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
ff
p eerily
sul pont.
Pizz.
fff

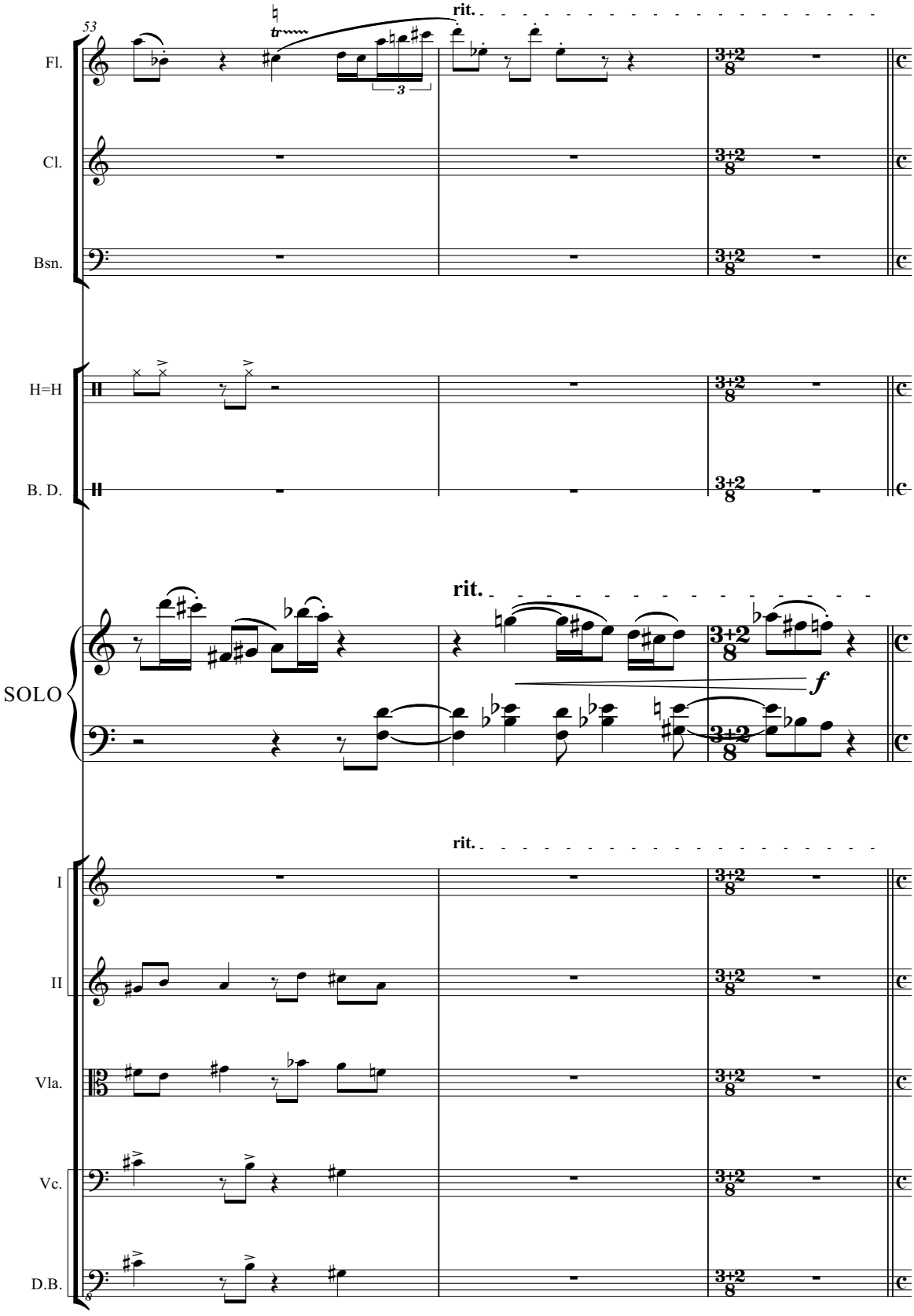

39
Fl.
Cl.
Bsn.
I
II
Pizz.
Vla.
Vc.
D.B.
3+2+2
8
f
p
mf
(play higher E♭ only if no low-C extension is available)

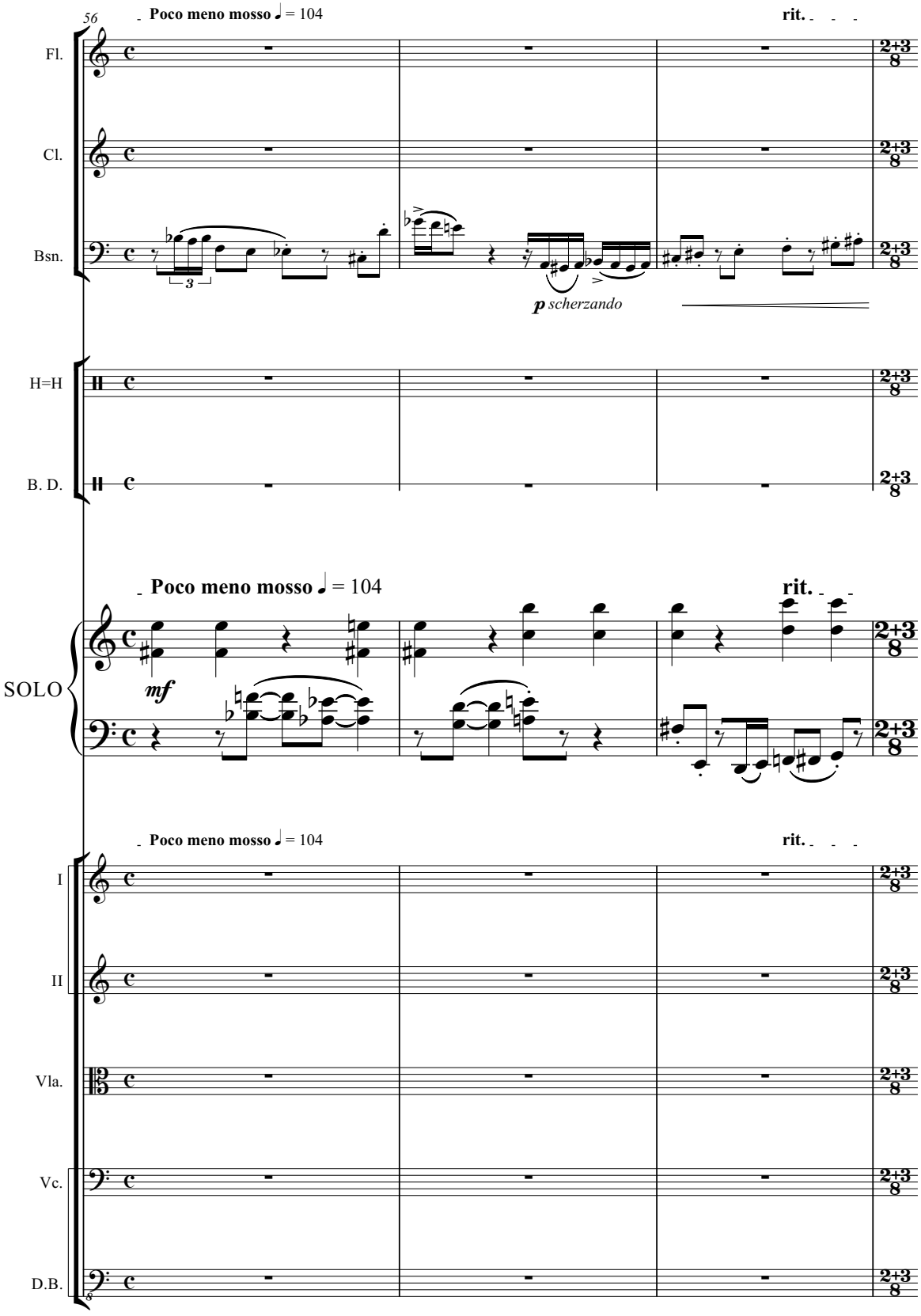

42
Fl.
Cl.
Bsn.
I
II
Vla.
Vc.
D.B.
p
pp
p sub.

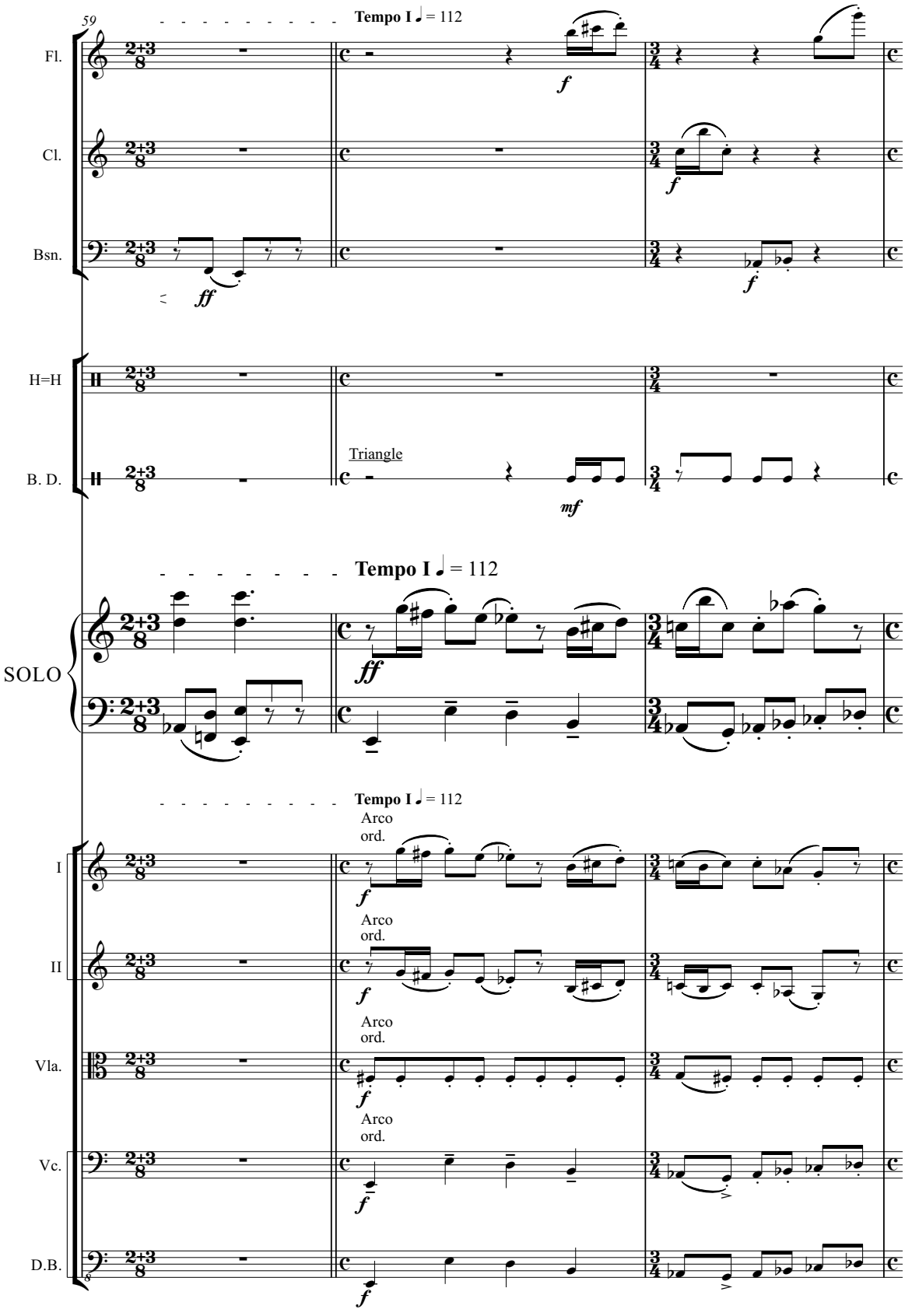

45
Fl.
Cl.
Bsn.
15
Crot.
B. D.
Hi-hat (closed)
drumsticks
SOLO
I
II
Vla.
Vc.
D.B.

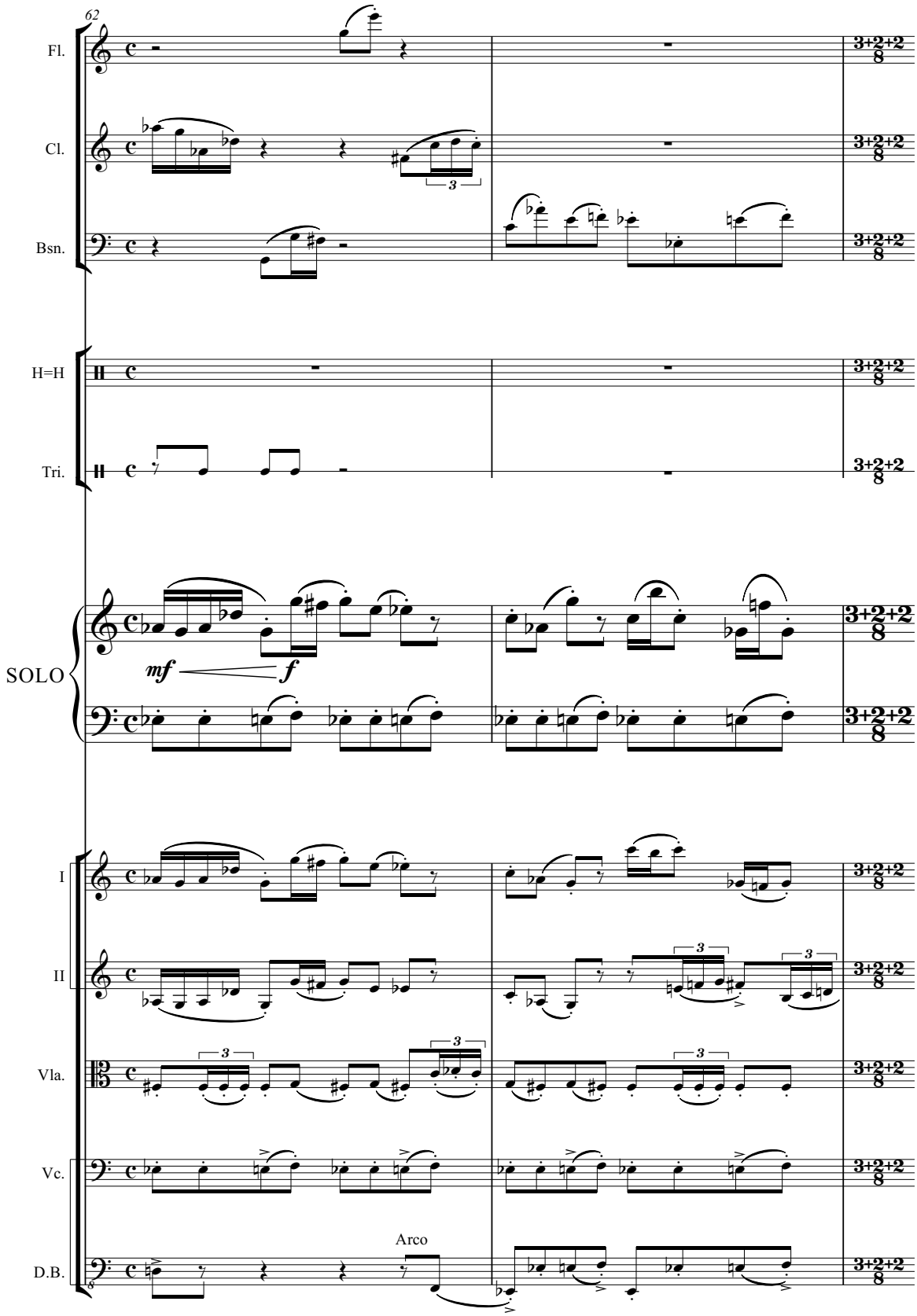

48
Cl.
Bsn.
H=H
B. D.
SOLO
mp
pp
mp
I
II
Vla.
Vc.
D.B.
p
p
p
p
p

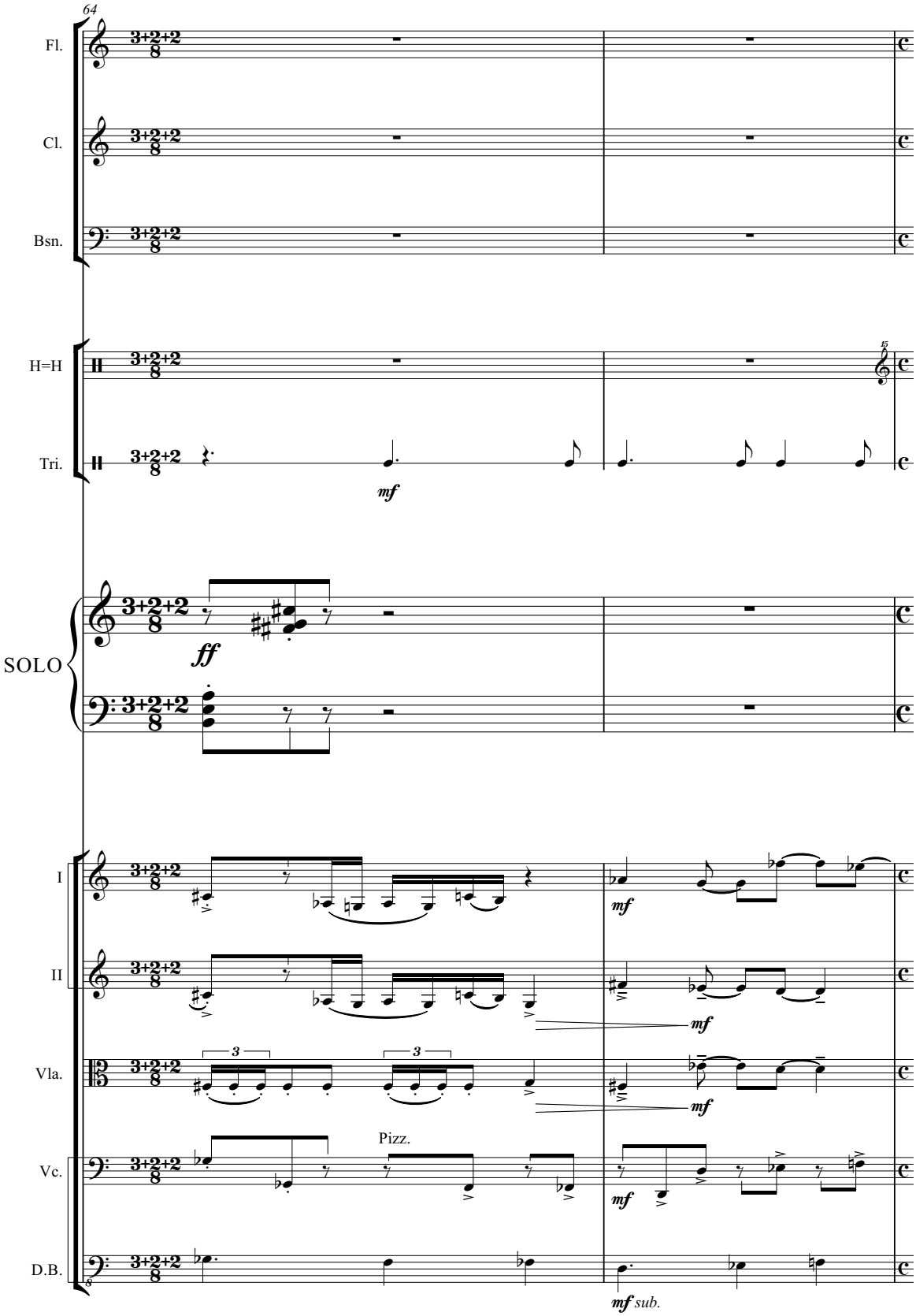

51
Fl.
Cl.
Bsn.
H=H
B. D.
SOLO
II
Vla.
Vc.
D.B.

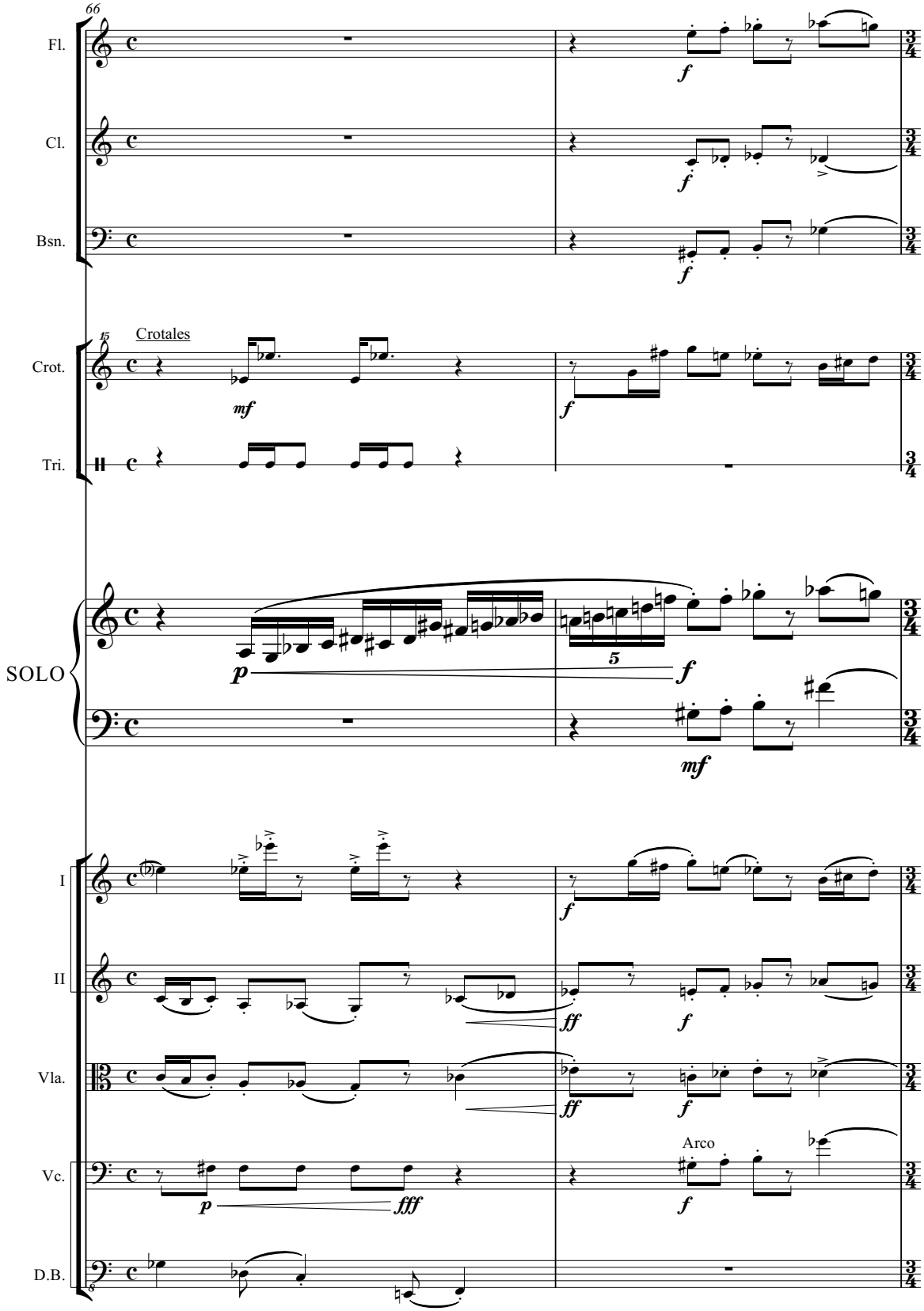

53
Fl.
Cl.
Bsn.
H=H
B. D.
SOLO
I
II
Vla.
Vc.
D.B.
rit.
rit.
rit.
3+2
8
f

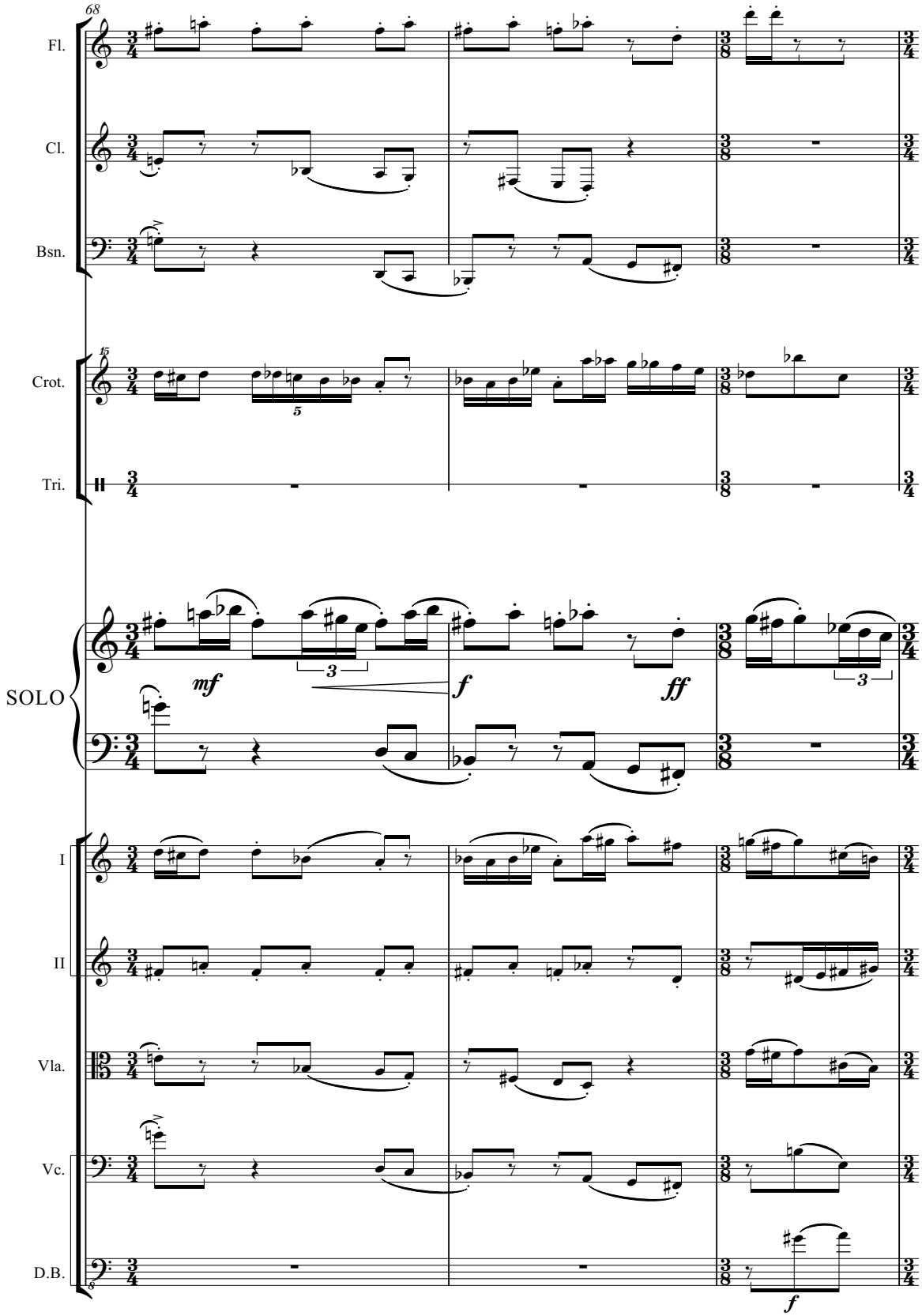

56
Poco meno mosso ♩ = 104
rit.
Fl.
Cl.
Bsn.
3
p scherzando
H=H
B. D.
Poco meno mosso ♩ = 104
rit.
SOLO
mf
Poco meno mosso ♩ = 104
rit.
I
II
Vla.
Vc.
D.B.

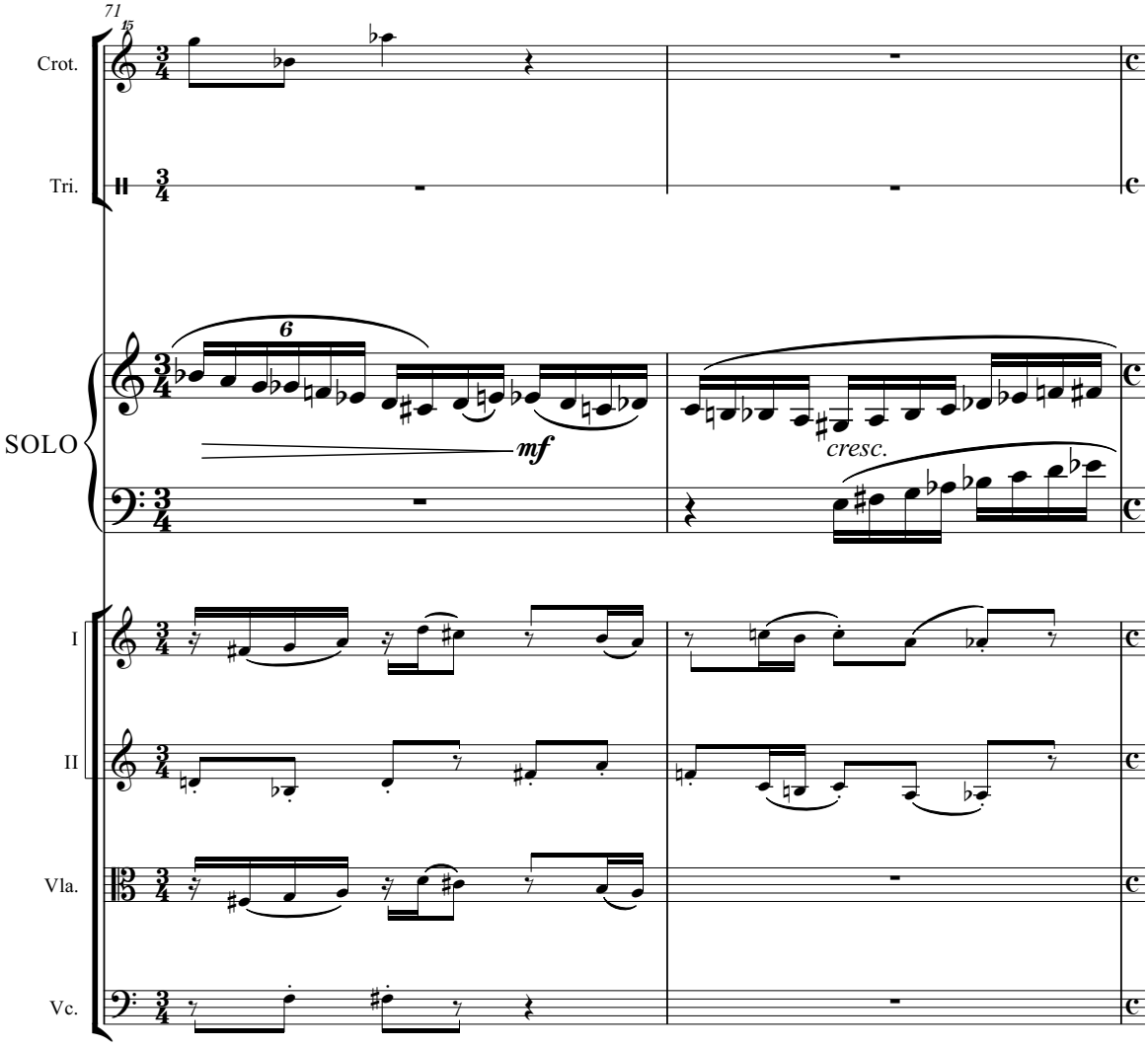

59
Tempo I ♩ = 112
Fl.
Cl.
Bsn.
H=H
B. D.
Triangle
SOLO
Tempo I ♩ = 112
Tempo I ♩ = 112
Arco ord.
I
II
Vla.
Vc.
D.B.

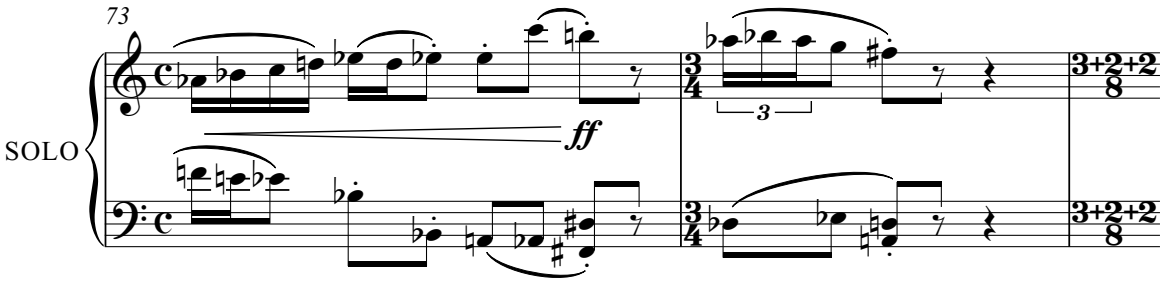

62
Fl.
Cl.
Bsn.
H=H
Tri.
SOLO
mf
f
I
II
Vla.
Vc.
D.B.
Arco
3+2+2
8

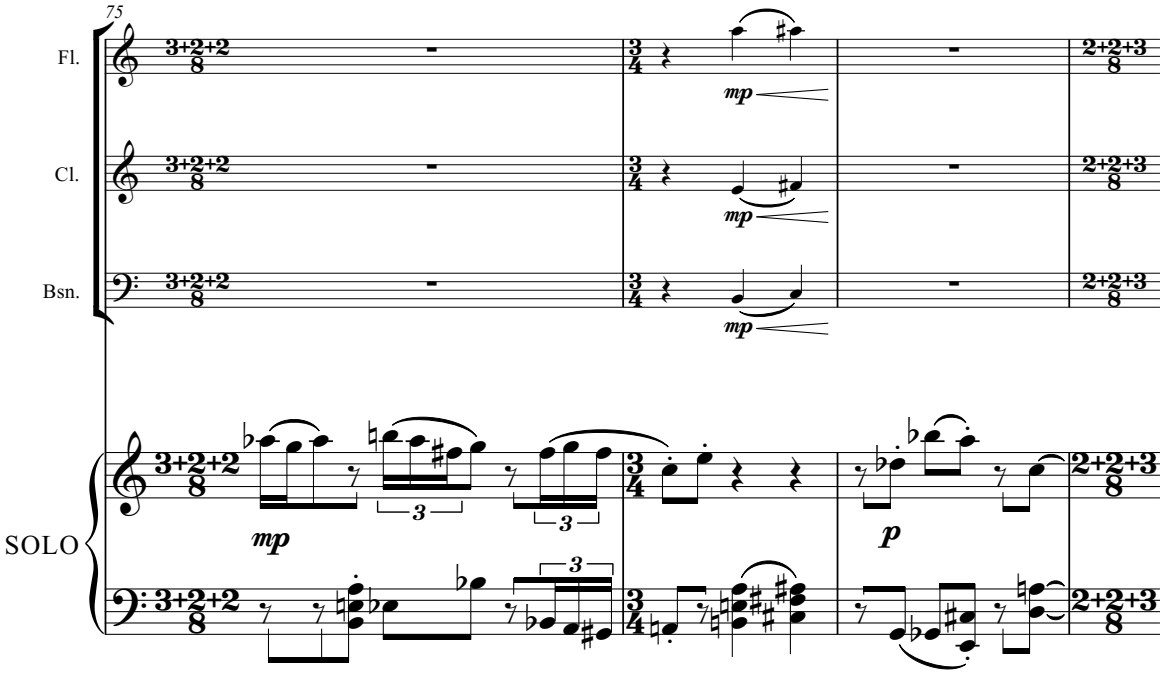

64
Fl.
Cl.
Bsn.
H=H
Tri.
mf
SOLO
ff
I
II
Vla.
Pizz.
Vc.
D.B.
mf
mf
mf
mf
mf sub.

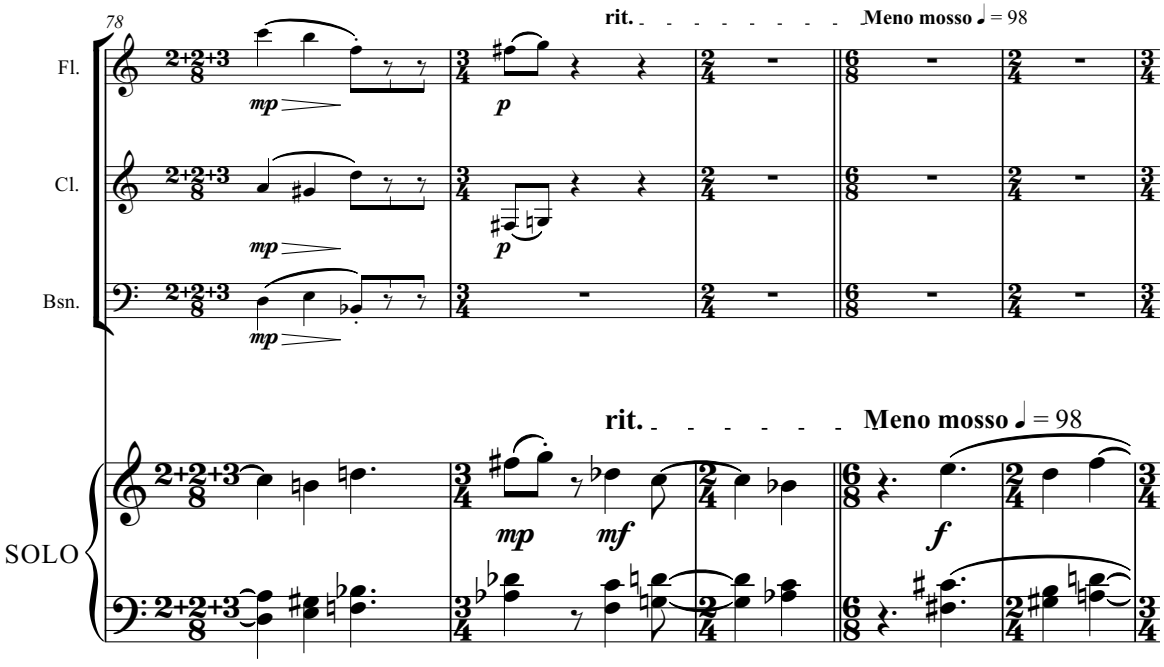

66
Fl.
Cl.
Bsn.
15
Crotales
Crot.
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
Arco

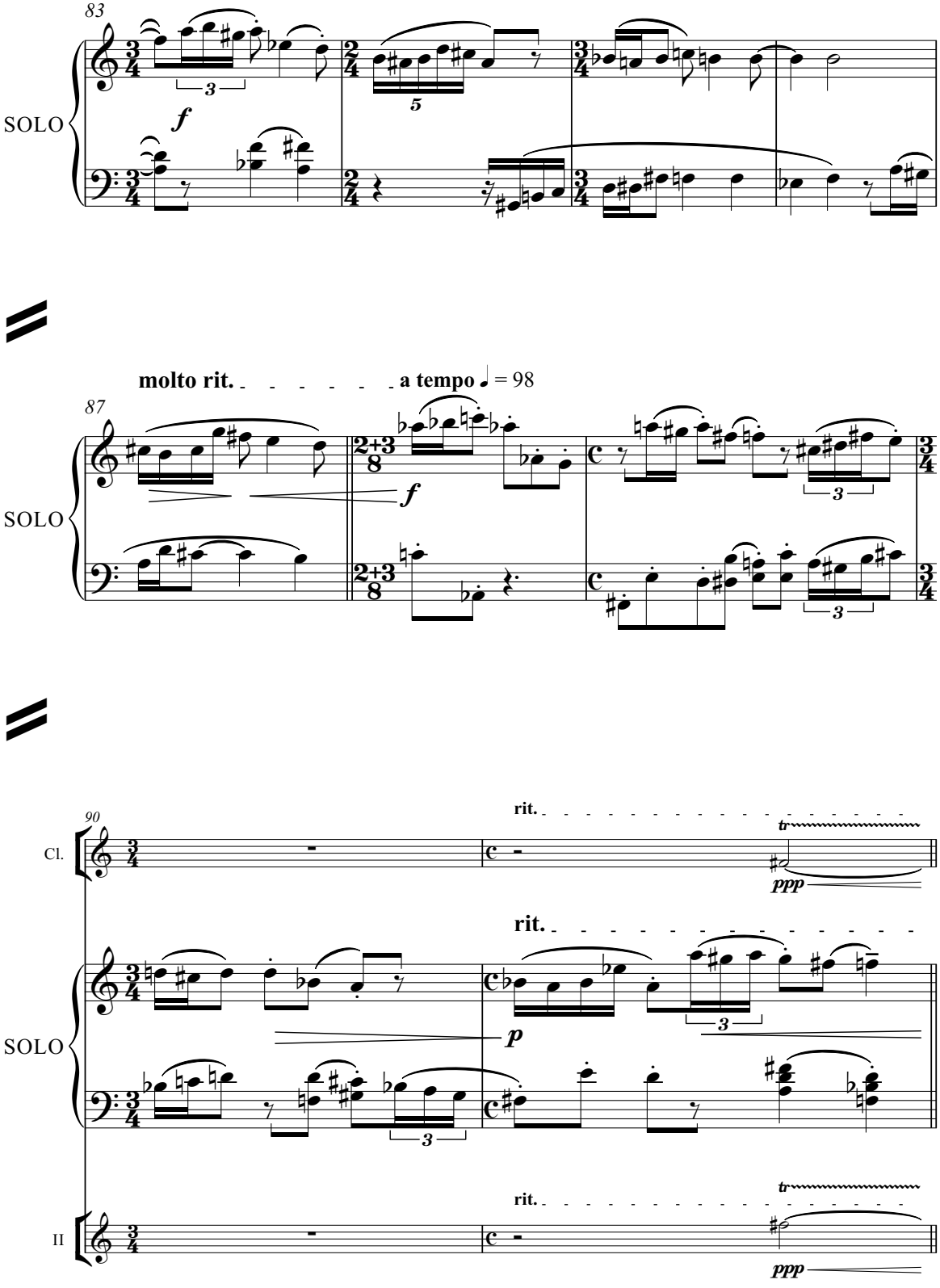

68
Fl.
Cl.
Bsn.
15
Crot.
Tri.
SOLO
mf
f
ff
I
II
Vla.
Vc.
D.B.
8
f

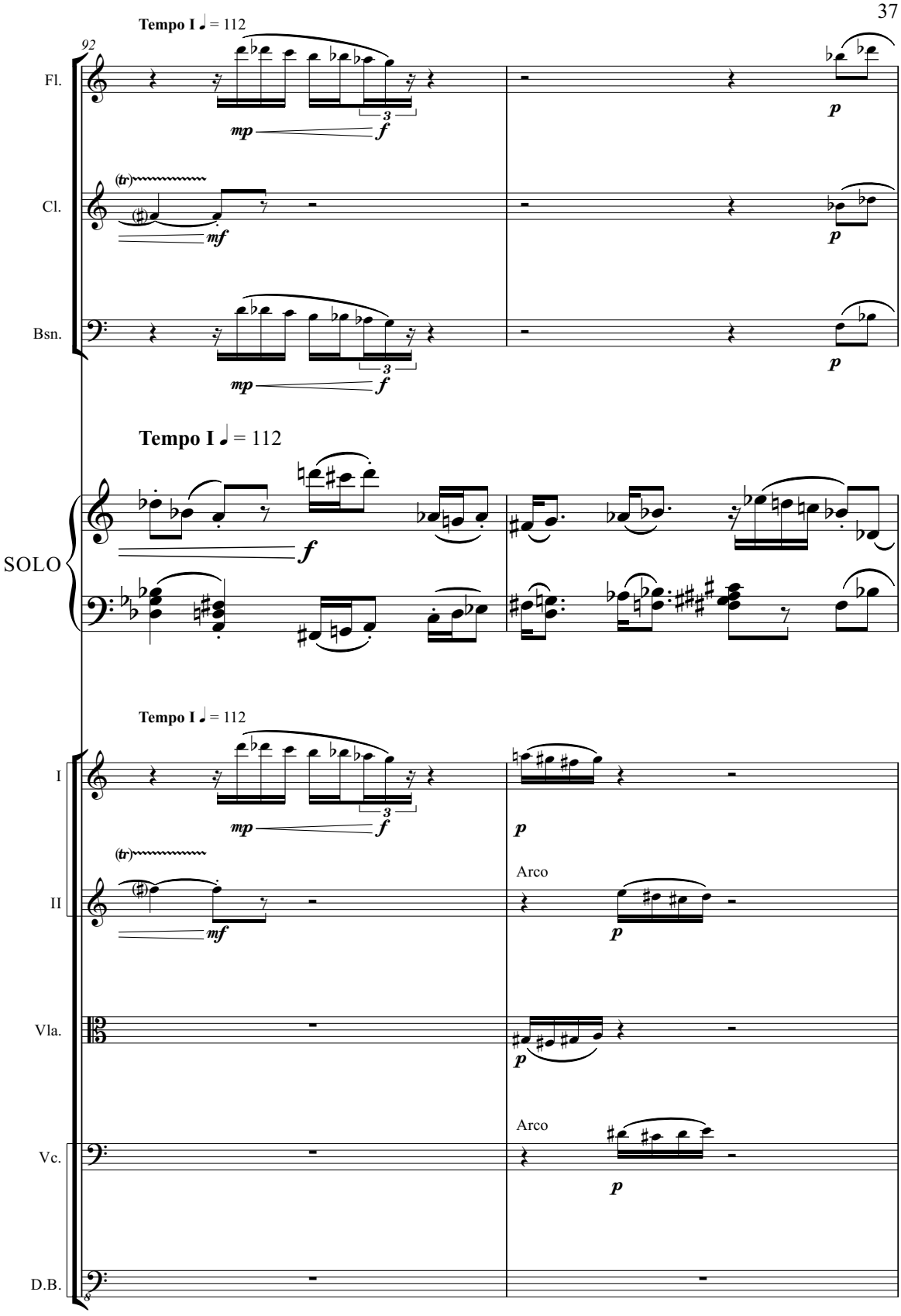

71
15
Crot.
Tri.
SOLO
6
mf
cresc.
I
II
Vla.
Vc.

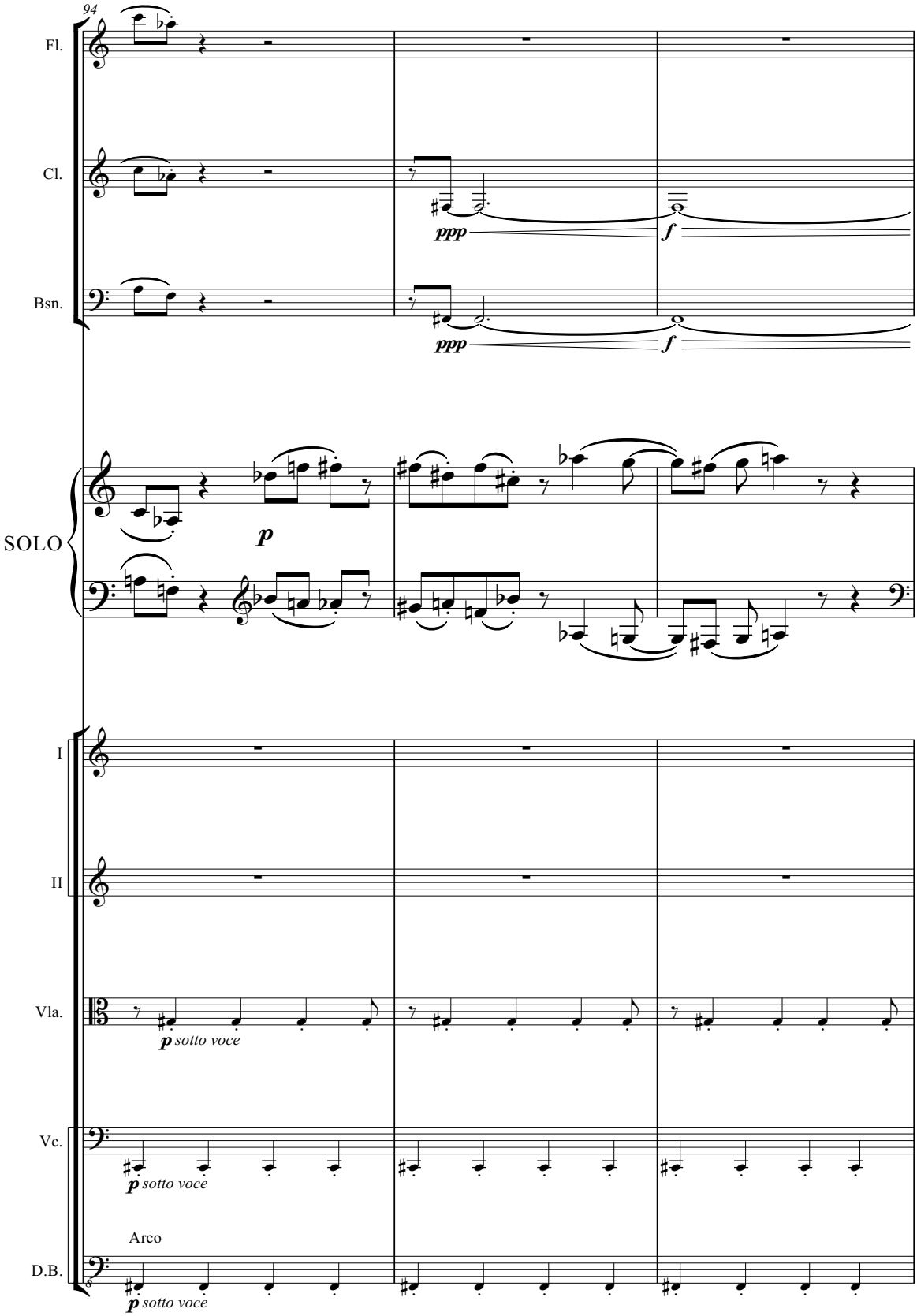

73
SOLO
ff
3
3+2+2
8

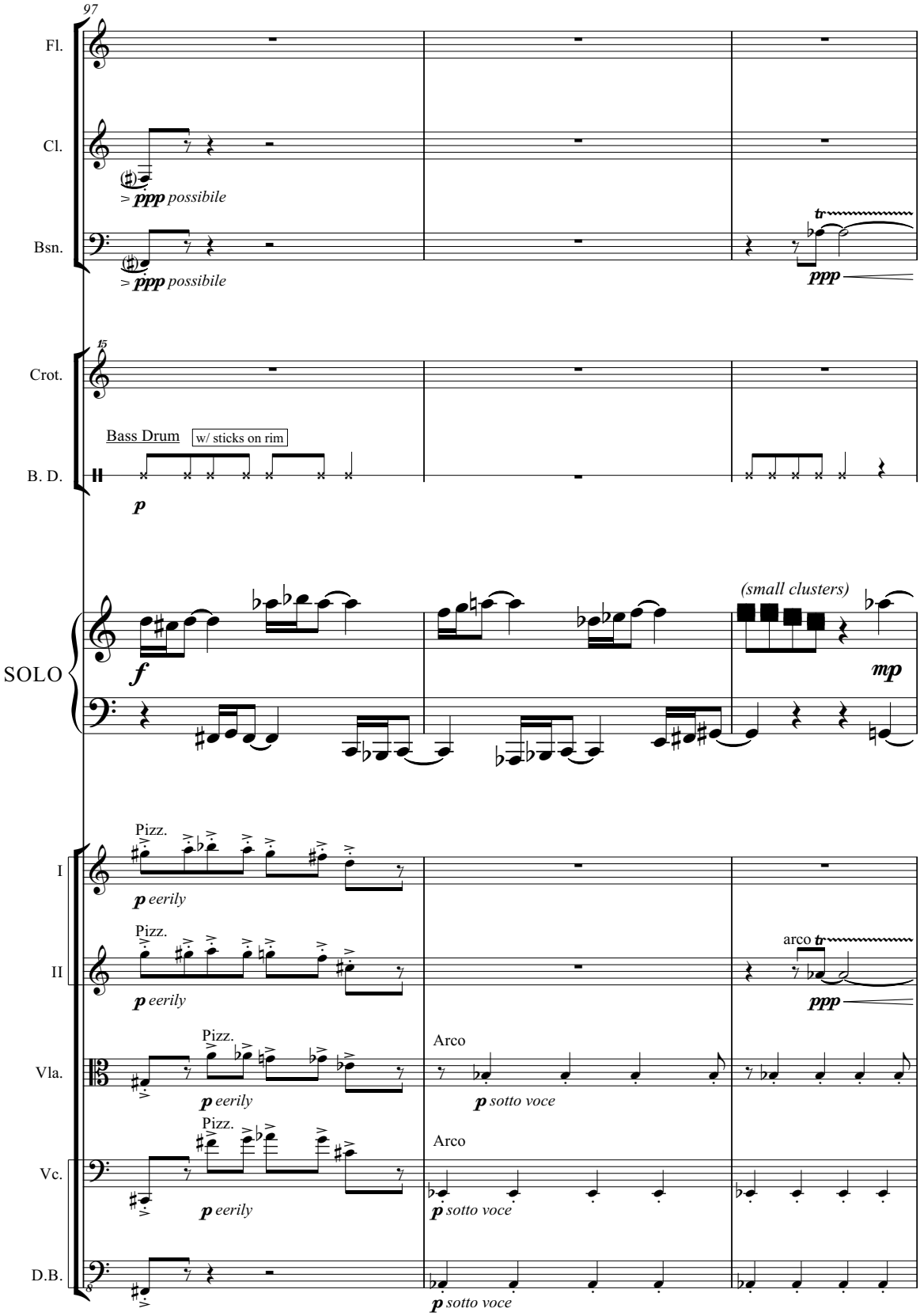

75
Fl.
Cl.
Bsn.
SOLO
mp
p

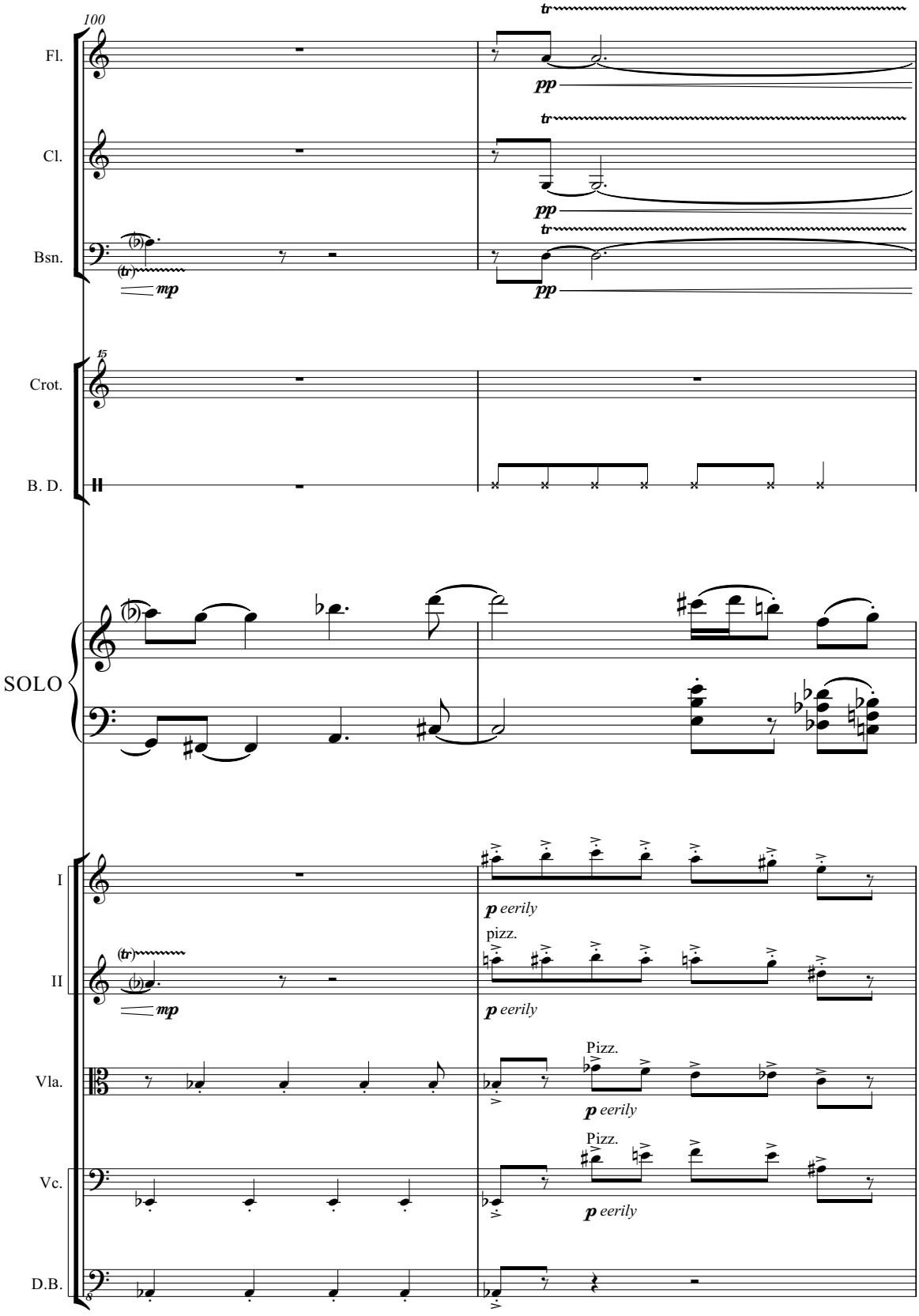

78
rit.
Meno mosso ♩ = 98
Fl.
Cl.
Bsn.
SOLO
mp
p
mf
f

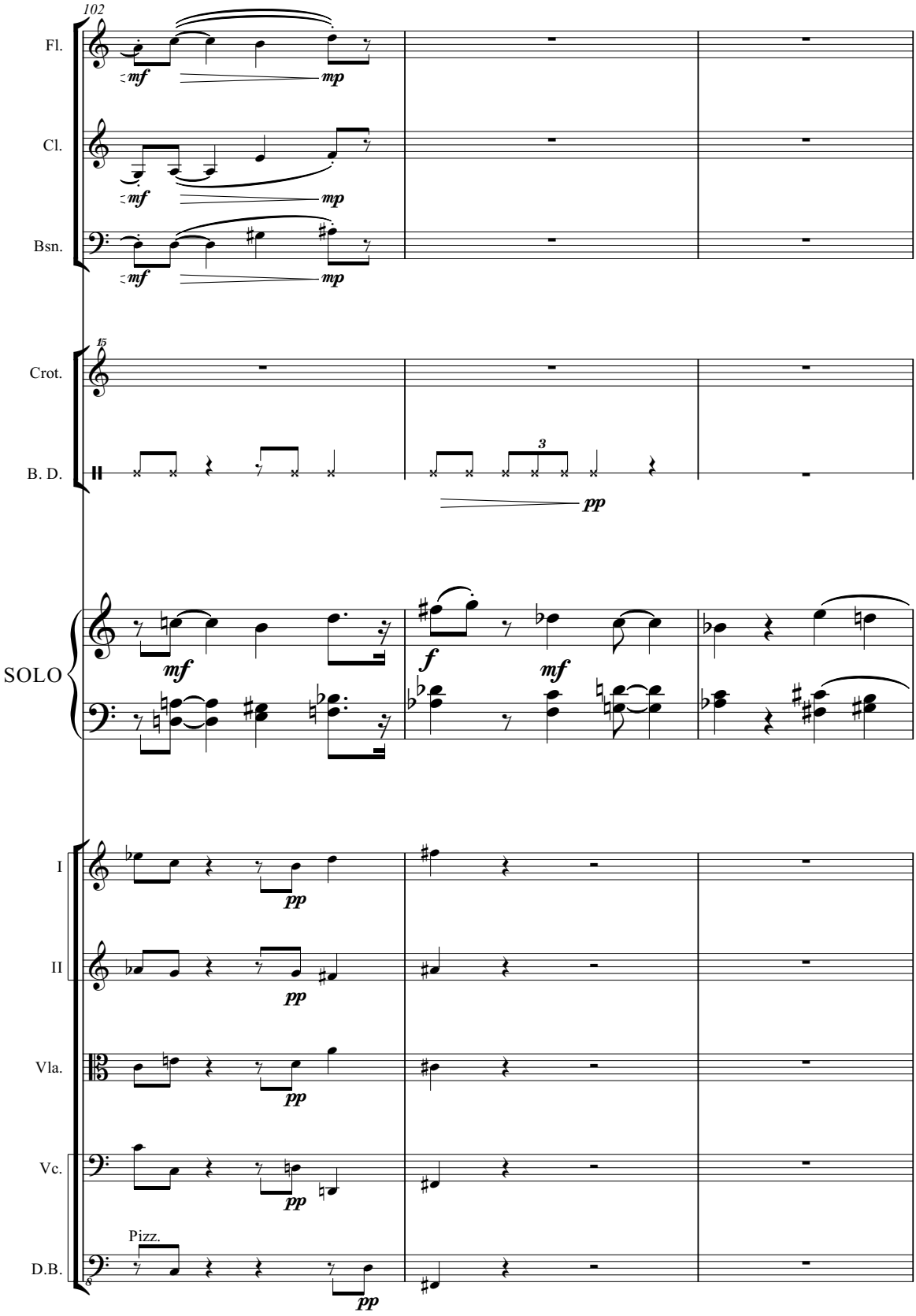

83
SOLO
f
molto rit.
a tempo ♩ = 98
87
SOLO
f
90
Cl.
rit.
tr
ppp
rit.
SOLO
p
rit.
tr
II
ppp

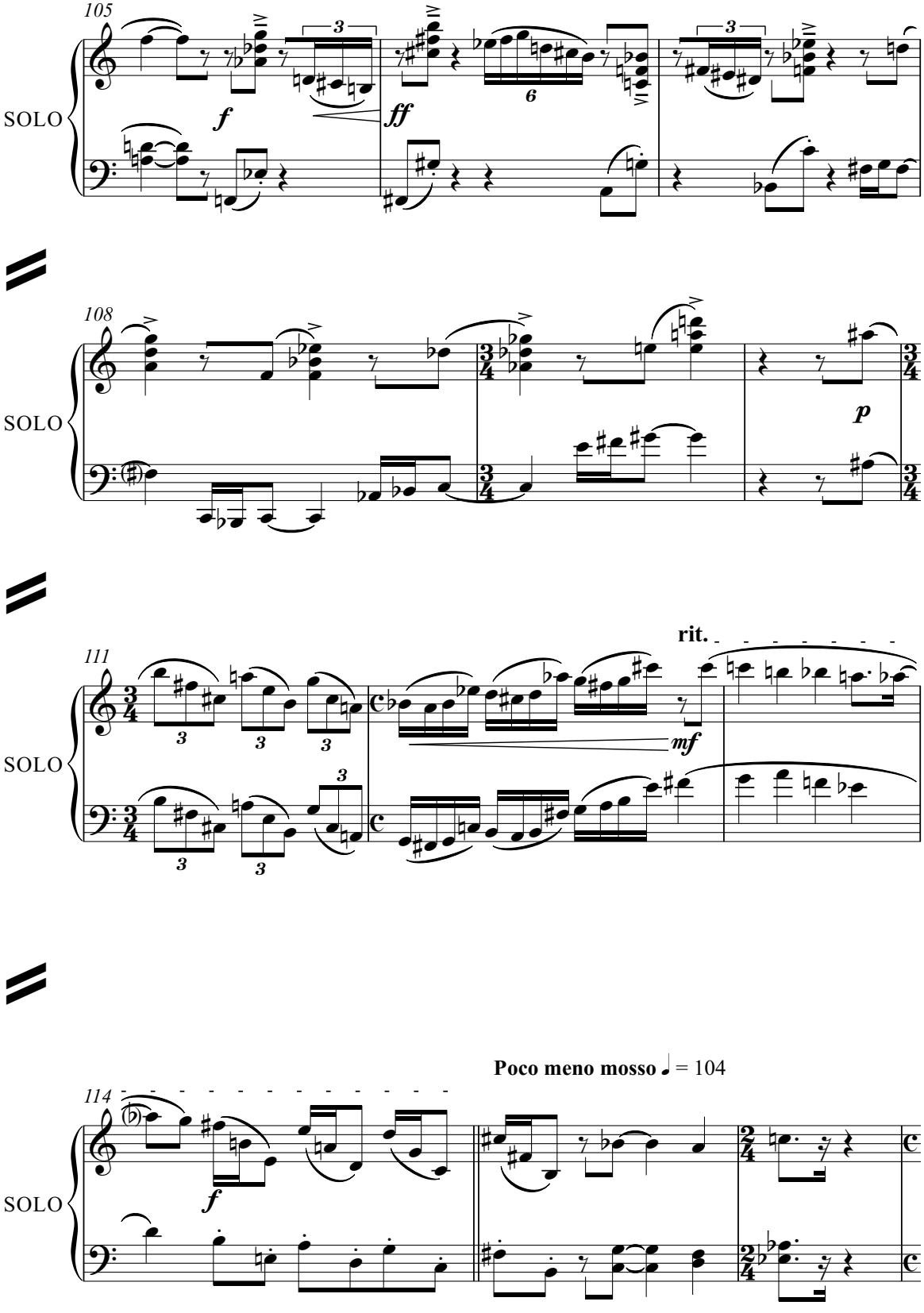

92
Tempo I ♩ = 112
Fl.
Cl.
Bsn.
SOLO
Tempo I ♩ = 112
Tempo I ♩ = 112
I
II
Vla.
Vc.
D.B.
Arco
Arco

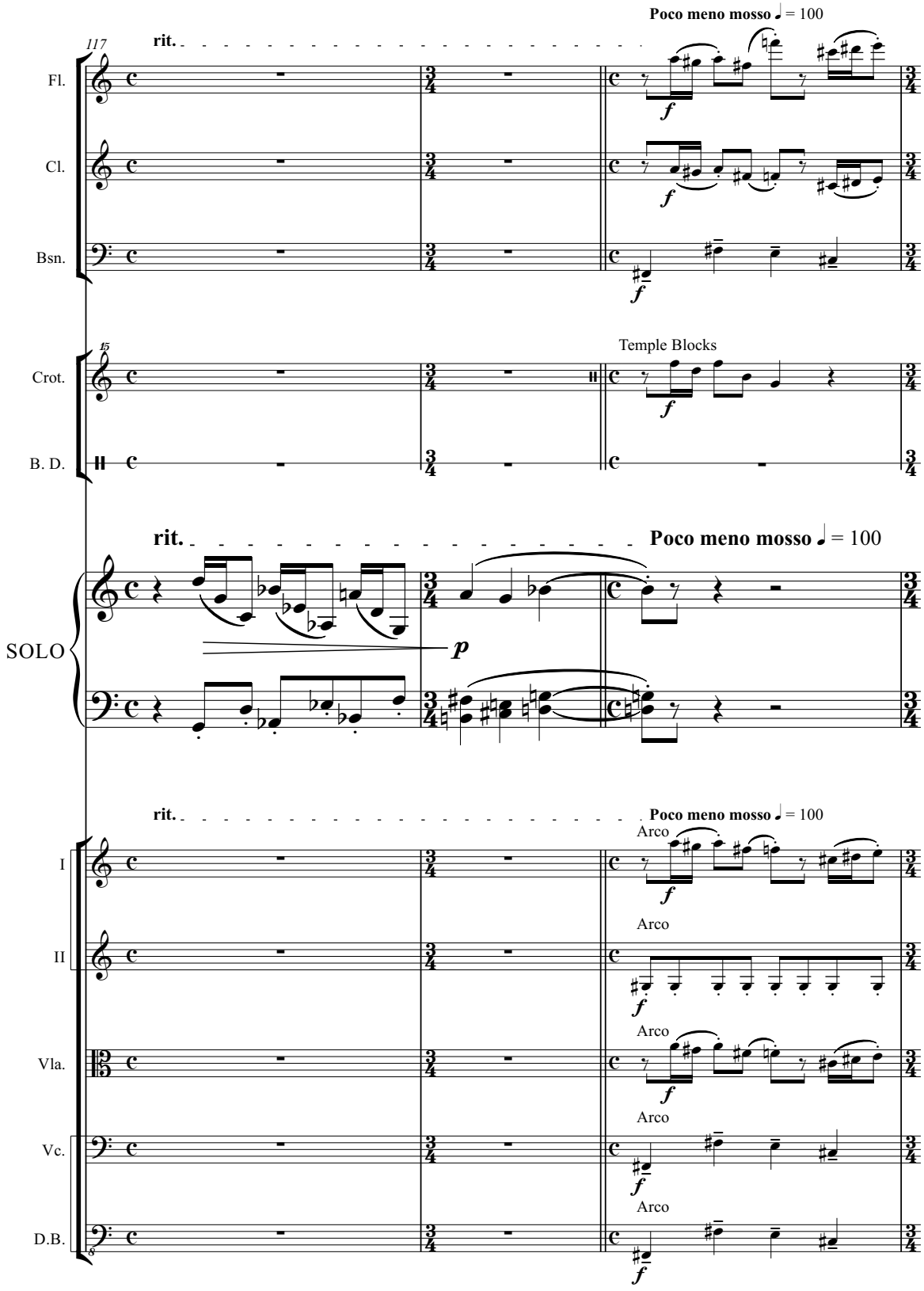

94
Fl.
Cl.
Bsn.
ppp
f
ppp
f
SOLO
p
I
II
Vla.
p sotto voce
Vc.
p sotto voce
Arco
D.B.
p sotto voce

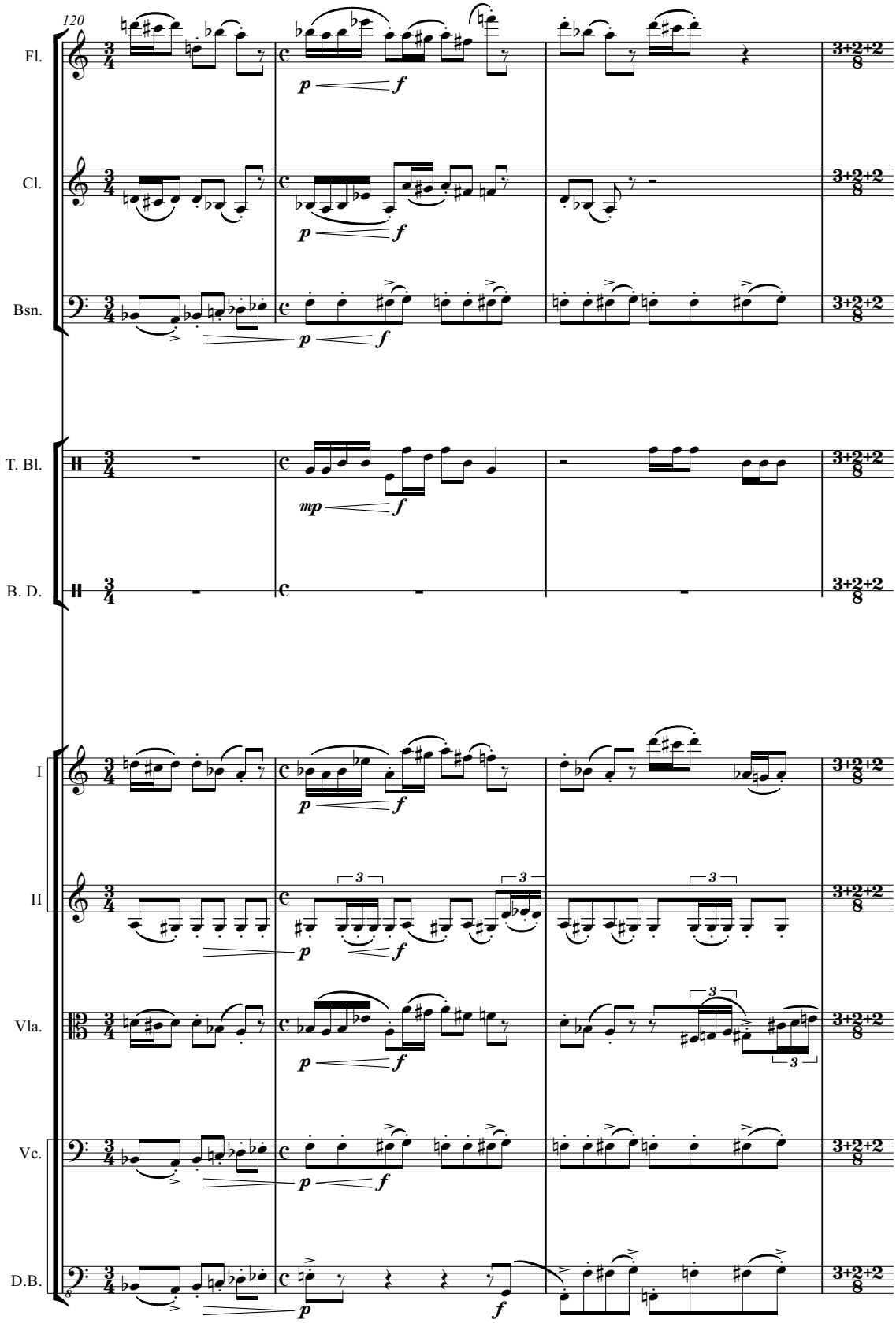

97
Fl.
Cl.
> ppp possibile
Bsn.
> ppp possibile
tr
ppp
15
Crot.
Bass Drum
w/ sticks on rim
B. D.
p
(small clusters)
SOLO
f
mp
Pizz.
I
p eerily
Pizz.
II
p eerily
arco tr
ppp
Pizz.
Arco
Vla.
p eerily
p sotto voce
Pizz.
Arco
Vc.
p eerily
p sotto voce
D.B.
p sotto voce

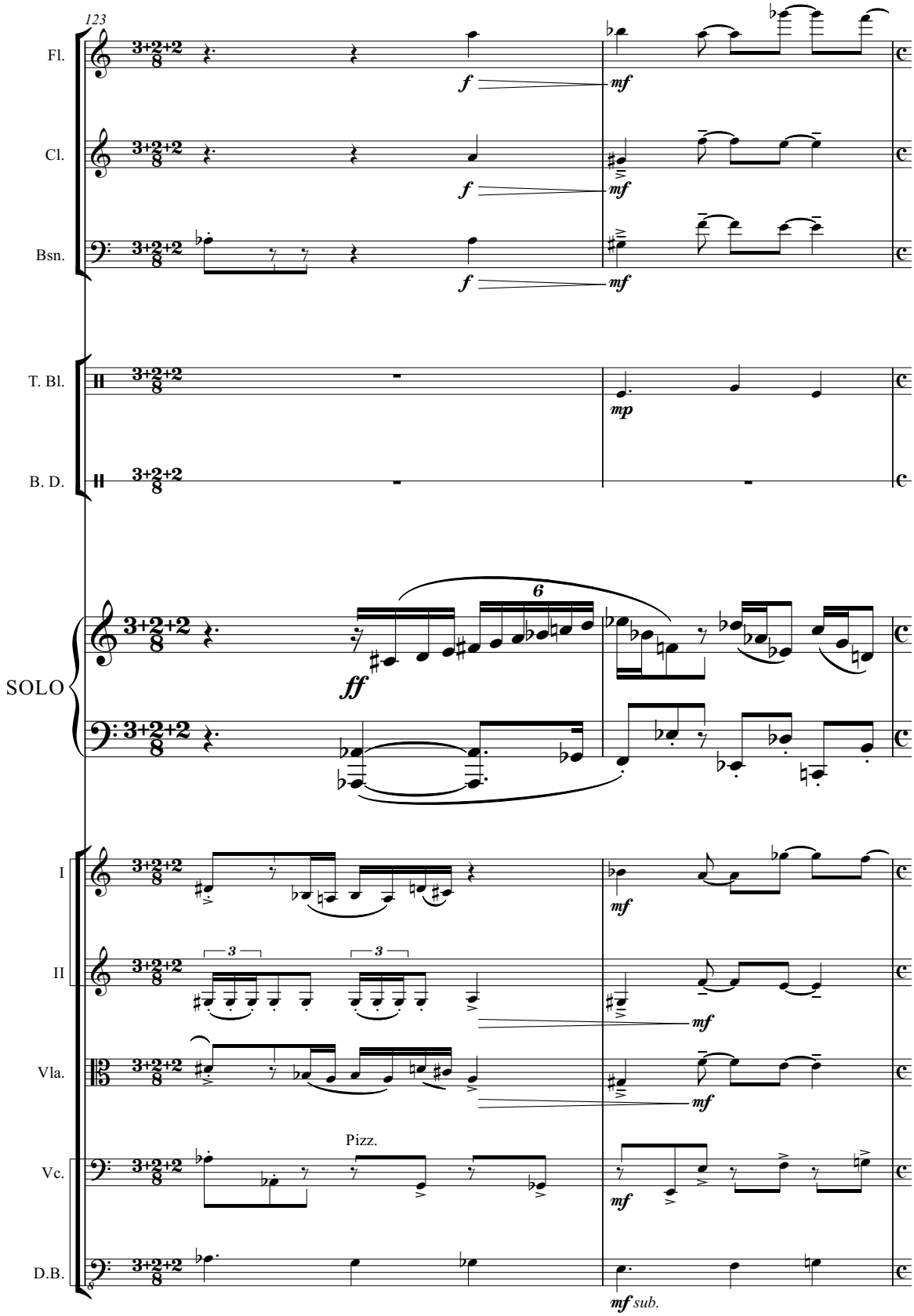

100
Fl.
Cl.
Bsn.
Crot.
B. D.
SOLO
I
II
Vla.
Vc.
D.B.
pp
mp
p eerily
pizz.
Pizz.

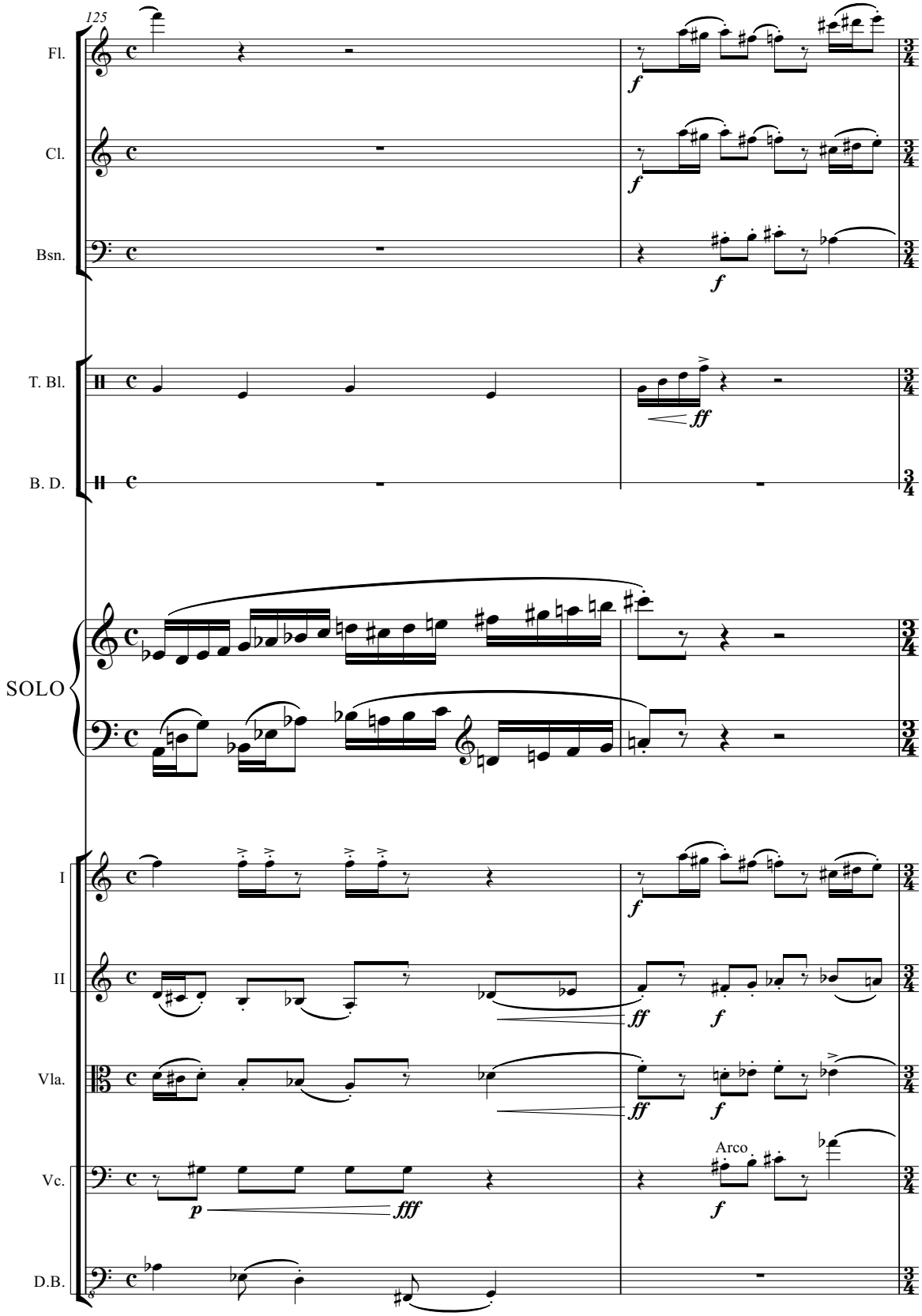

102
Fl.
mf
mp
Cl.
mf
mp
Bsn.
mf
mp
15
Crot.
B. D.
3
pp
SOLO
mf
f
mf
I
pp
II
pp
Vla.
pp
Vc.
pp
Pizz.
D.B.
pp

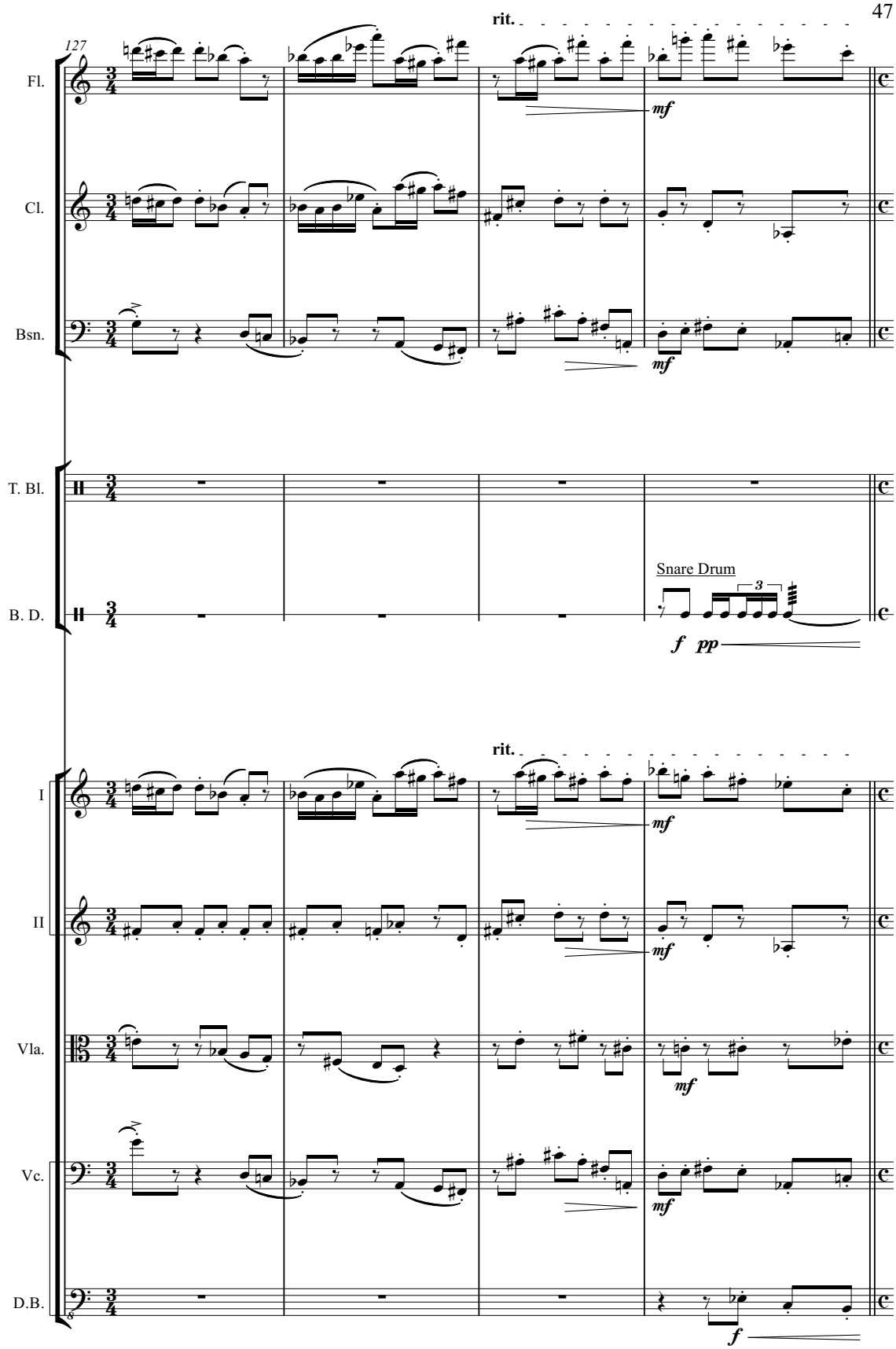

105
SOLO
f
ff
6
108
SOLO
p
111
SOLO
rit.
mf
Poco meno mosso ♩ = 104
114
SOLO
f

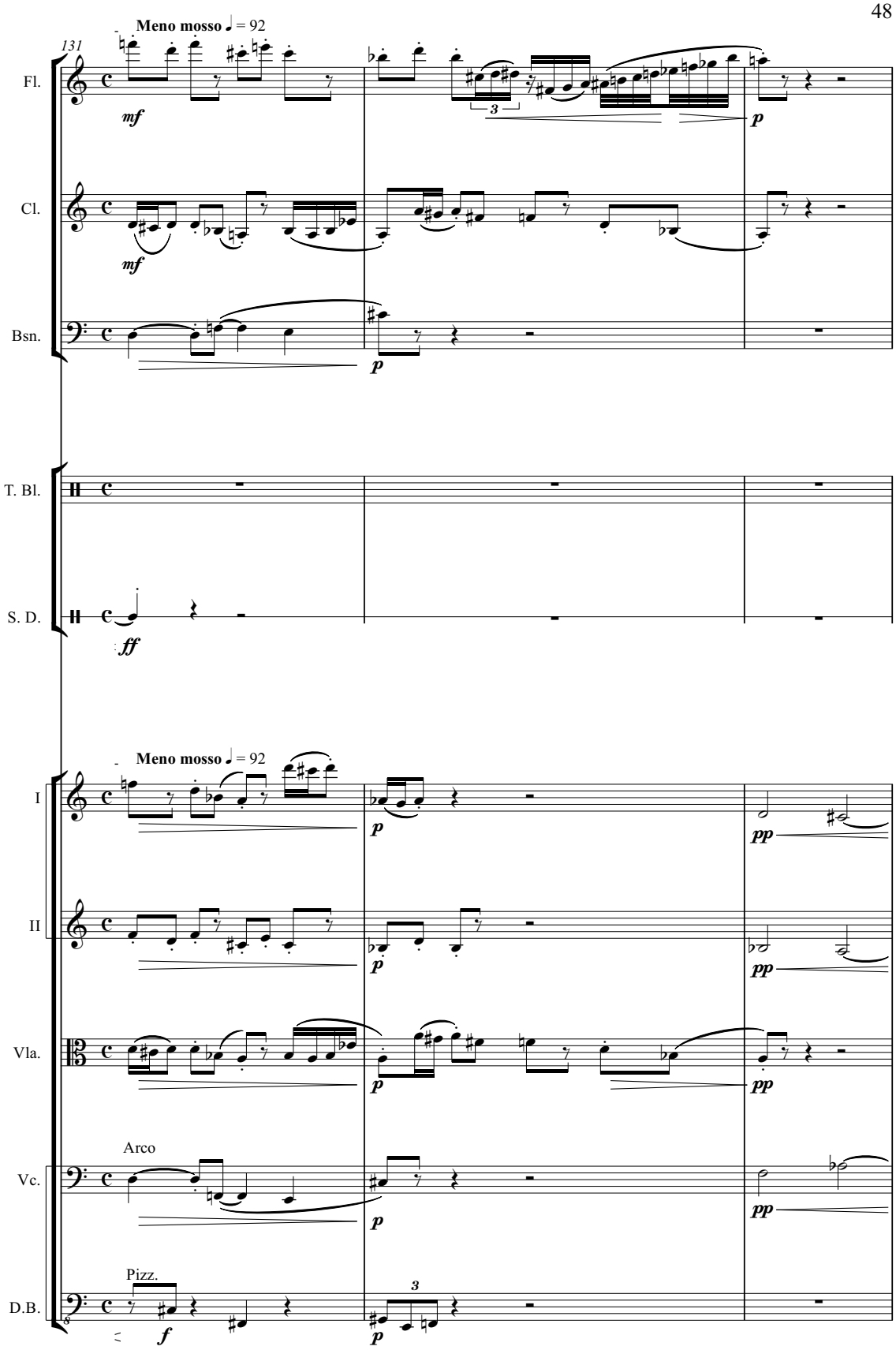

Poco meno mosso ♩ = 100
117
rit.
Fl.
Cl.
Bsn.
f
15
Temple Blocks
Crot.
B. D.
rit.
Poco meno mosso ♩ = 100
SOLO
p
rit.
Poco meno mosso ♩ = 100
Arco
I
II
Vla.
Vc.
D.B.
8

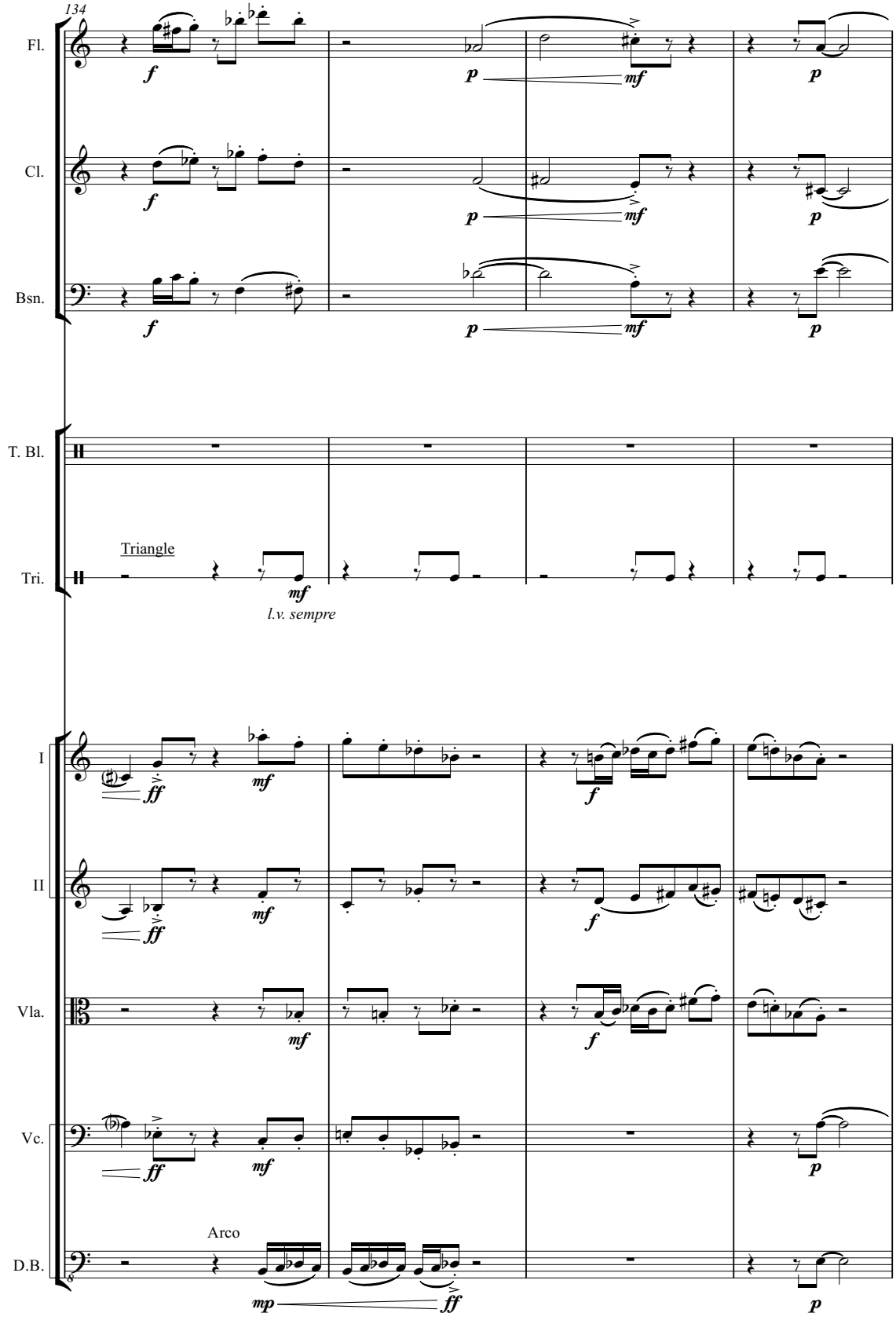

120
Fl.
Cl.
Bsn.
T. Bl.
B. D.
I
II
Vla.
Vc.
D.B.
p
f
mp
3+2+2
8

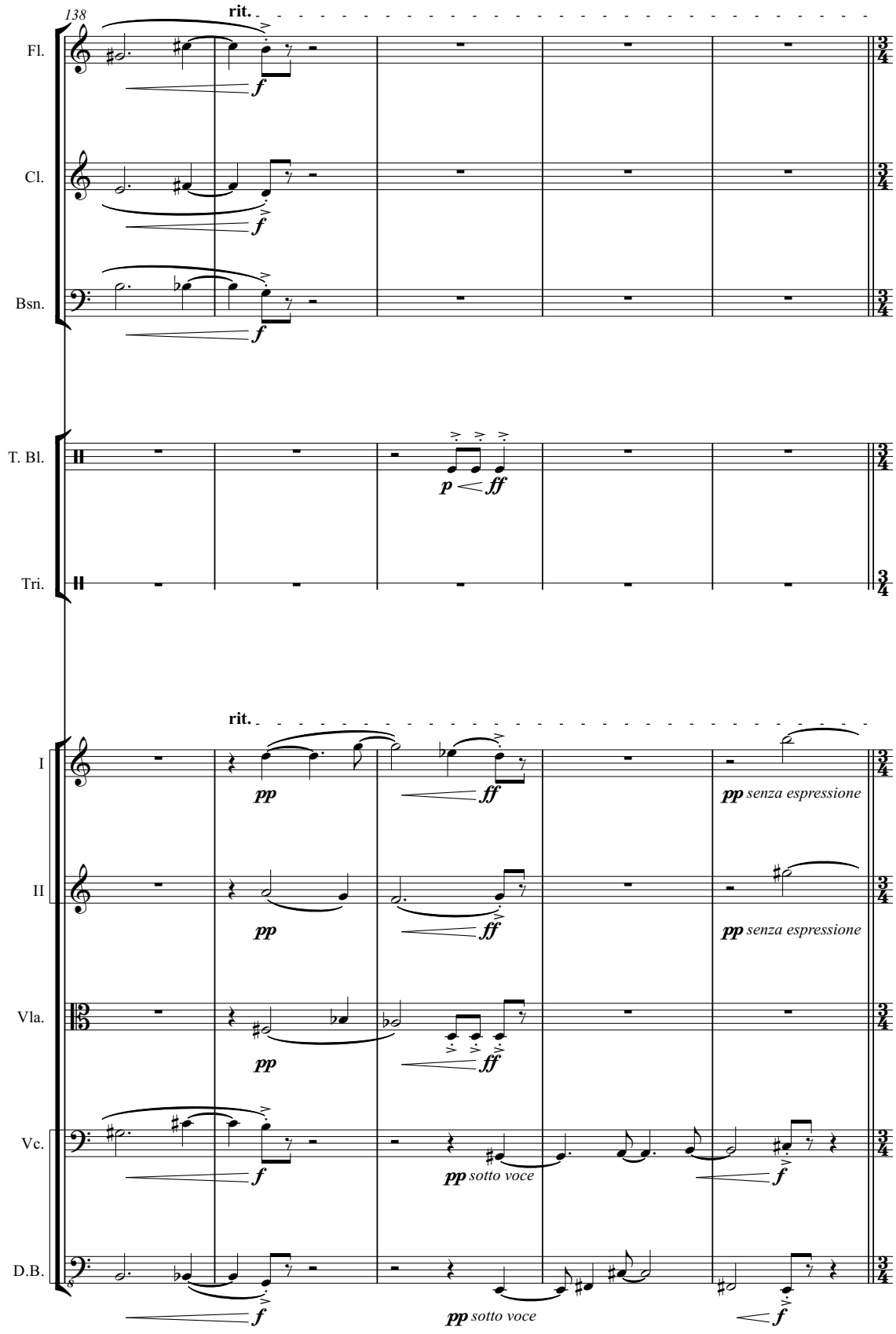

123
Fl.
Cl.
Bsn.
T. Bl.
B. D.
SOLO
I
II
Vla.
Vc.
D.B.
Pizz.
f
mf
mp
ff
sub.

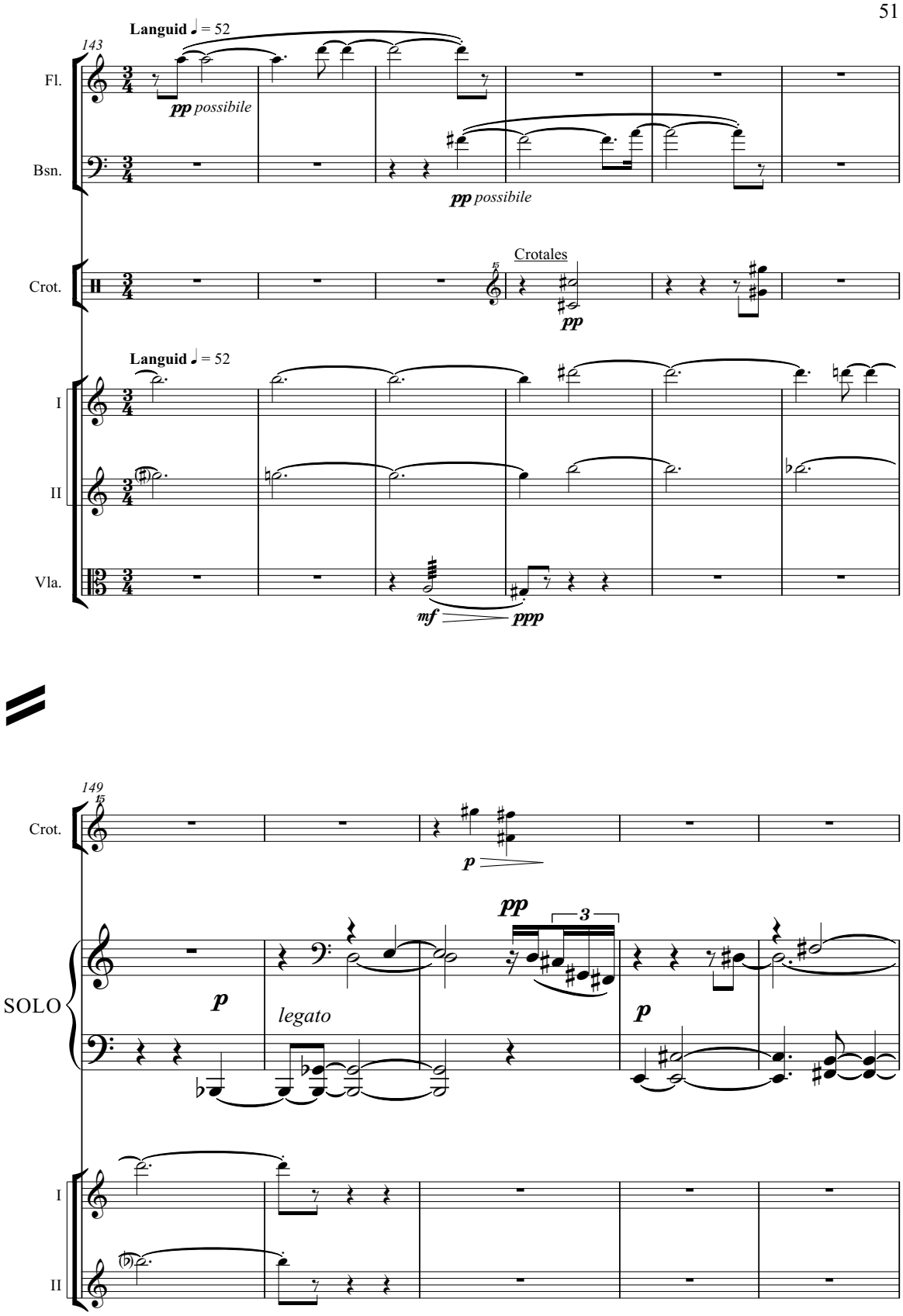

125
Fl.
Cl.
Bsn.
T. Bl.
B. D.
SOLO
I
II
Vla.
Vc.
D.B.
Arco

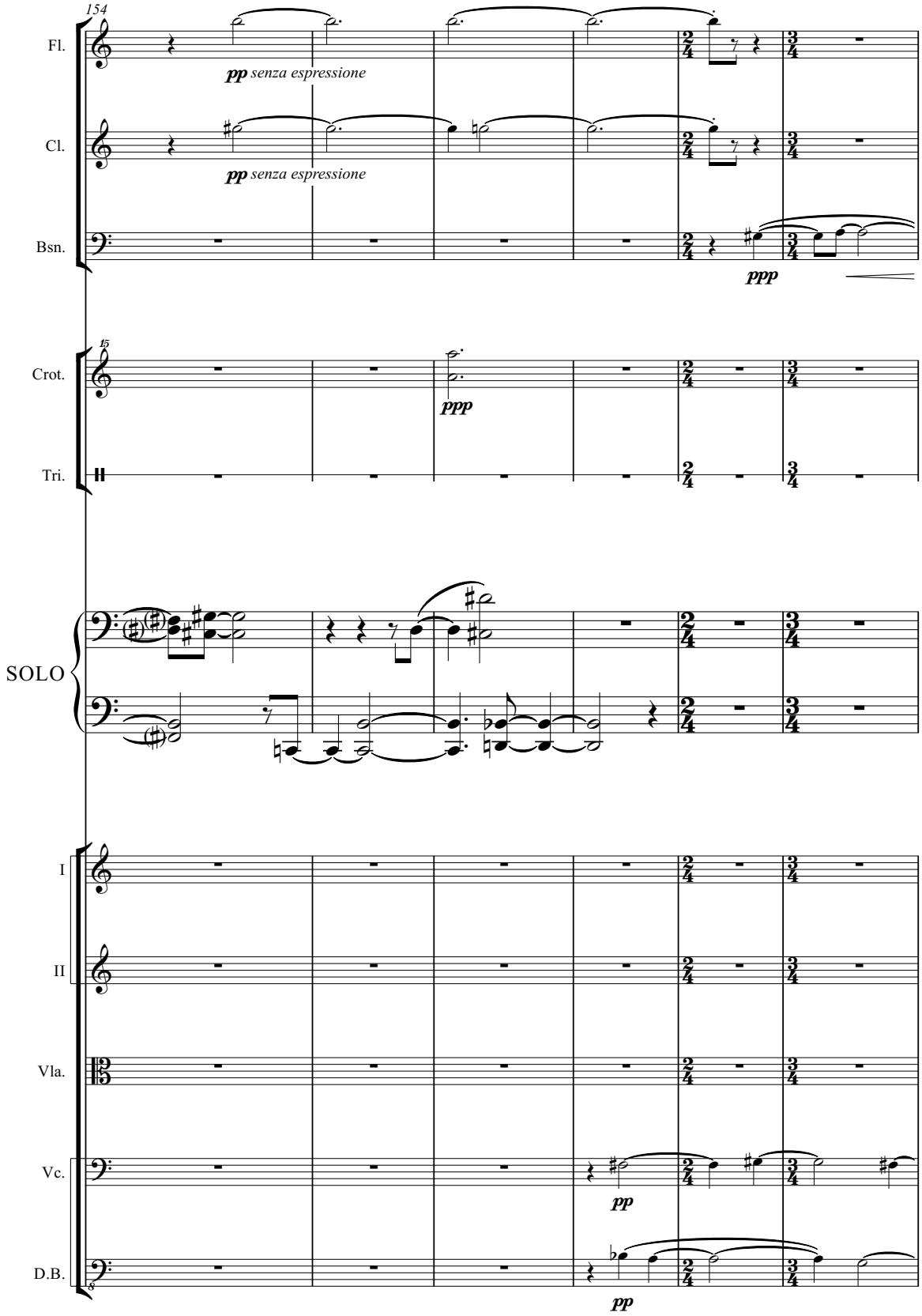

127
rit.
Fl.
Cl.
Bsn.
mf
T. Bl.
B. D.
Snare Drum
3
f pp
rit.
I
II
Vla.
Vc.
D.B.
mf
f

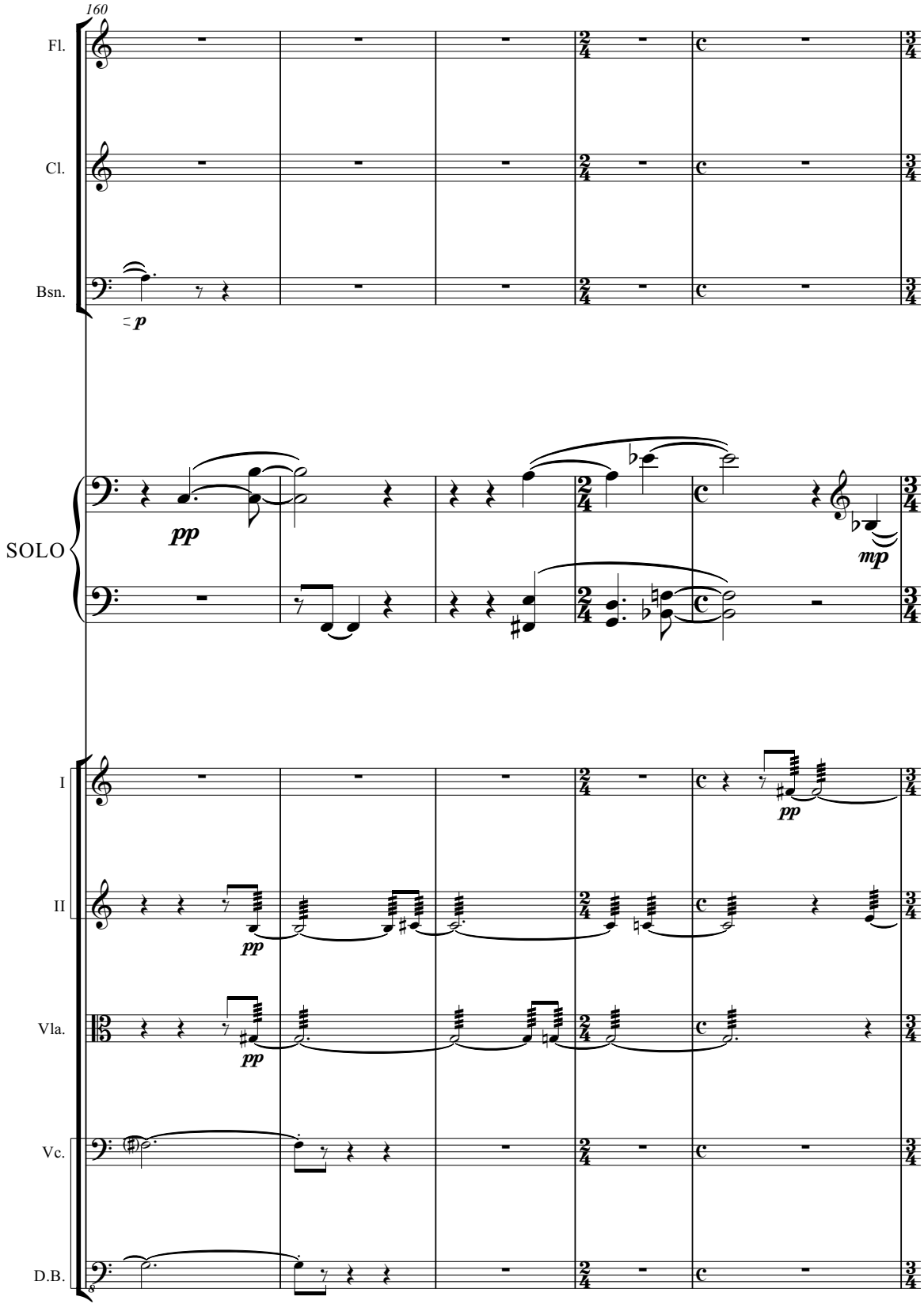

Meno mosso ♩ = 92
131
Fl.
mf
p
Cl.
mf
Bsn.
p
T. Bl.
S. D.
ff
Meno mosso ♩ = 92
I
p
pp
II
p
pp
Vla.
p
pp
Arco
Vc.
p
pp
Pizz.
D.B.
f
p
3

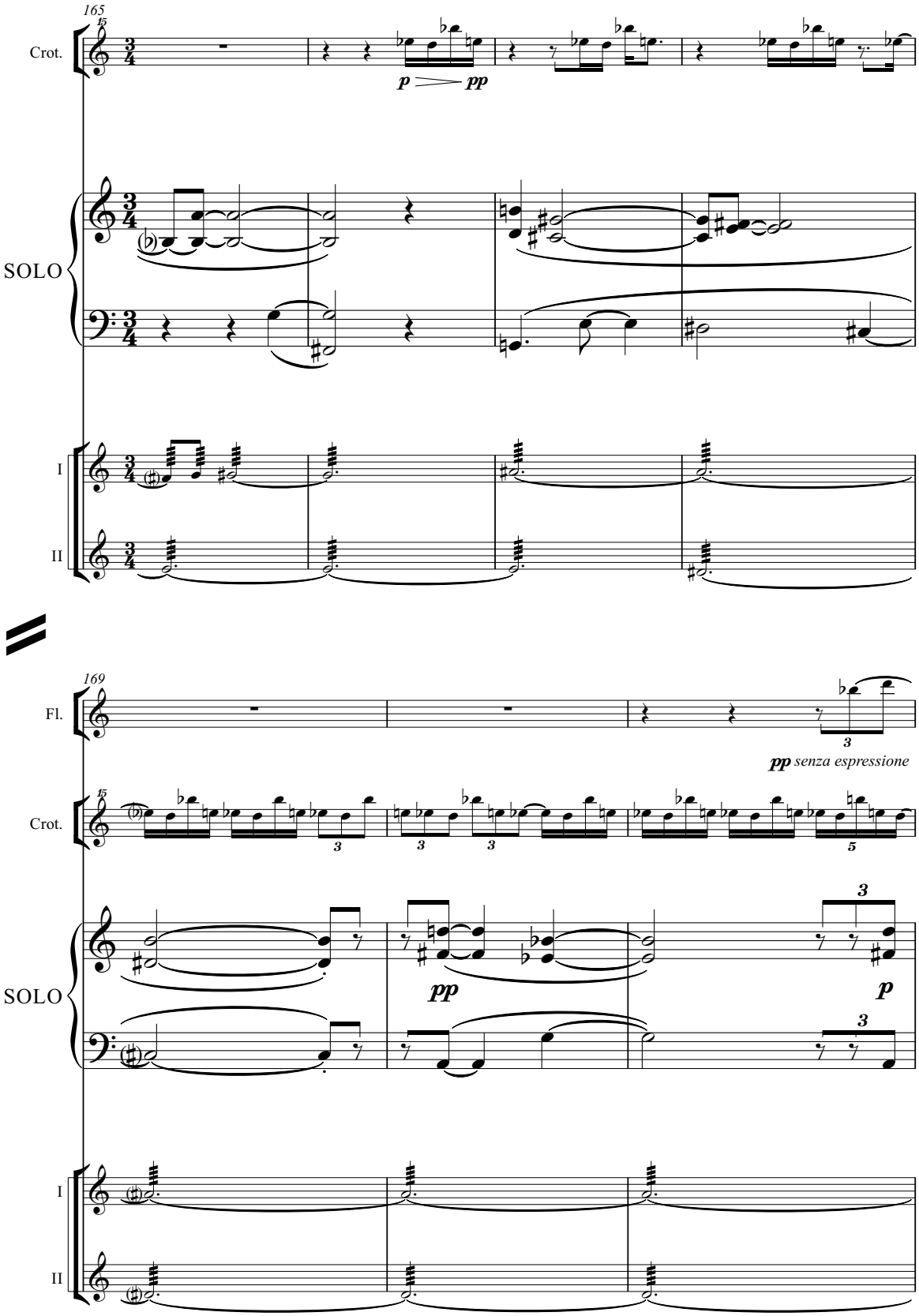

134
Fl.
Cl.
Bsn.
T. Bl.
Triangle
Tri.
l.v. sempre
I
II
Vla.
Vc.
Arco
D.B.

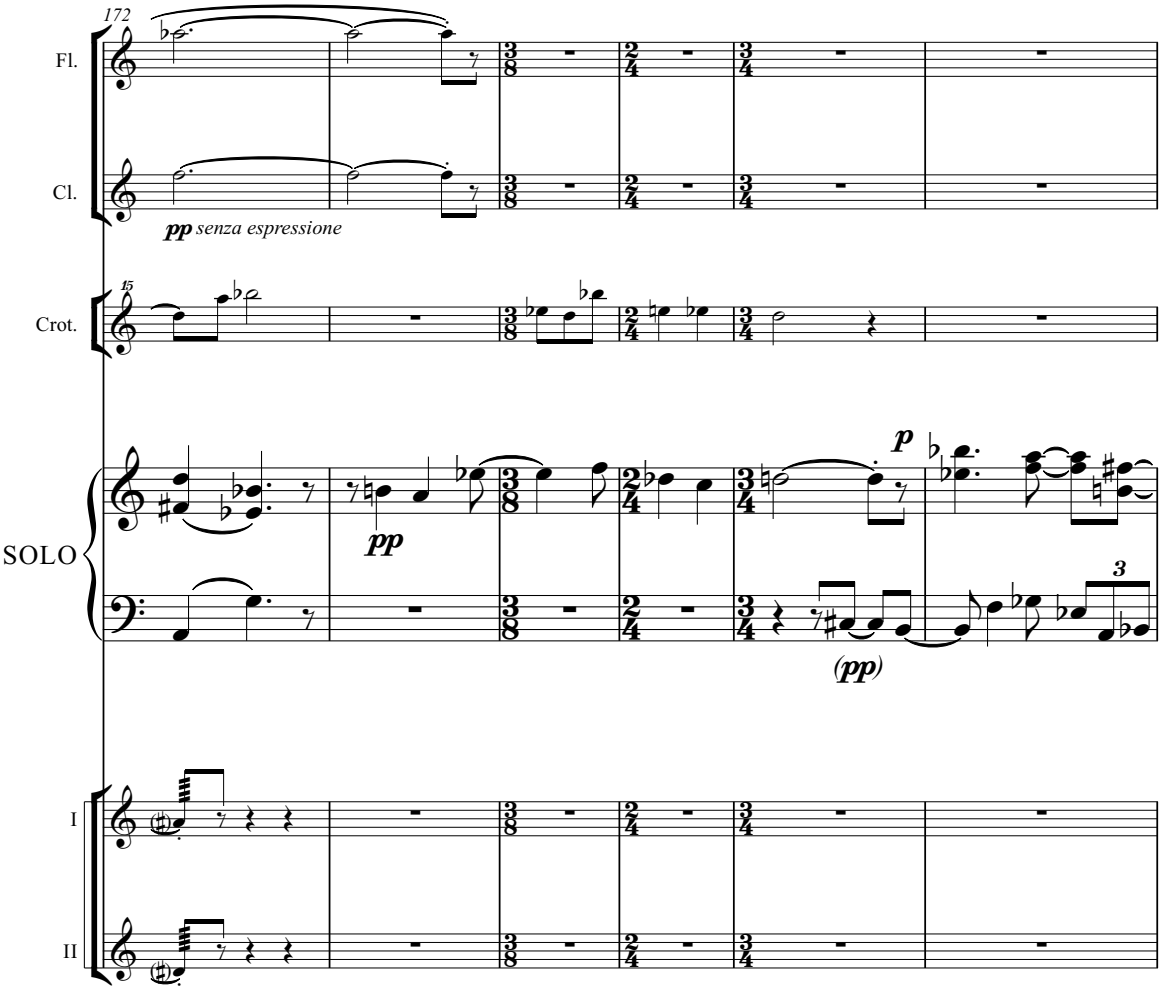

138
rit.
Fl.
Cl.
Bsn.
T. Bl.
Tri.
rit.
I
II
Vla.
Vc.
D.B.
pp
ff
pp senza espressione
pp sotto voce

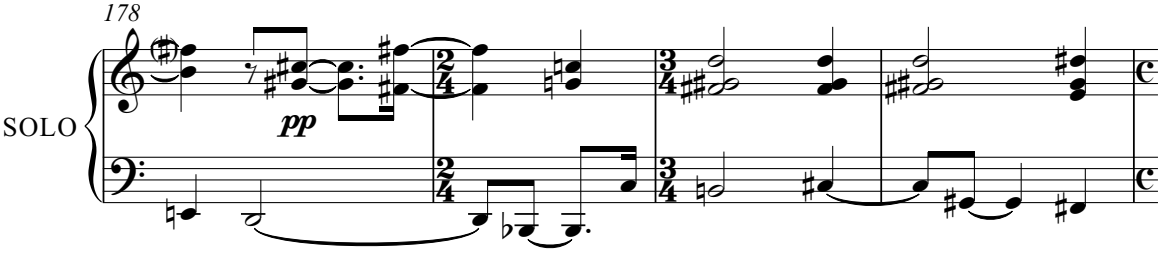

Languid ♩ = 52
143
Fl.
pp possibile
Bsn.
pp possibile
Crotales
Crot.
pp
Languid ♩ = 52
I
II
Vla.
mf
ppp
149
Crot.
p
pp
3
SOLO
p
legato
p
I
II

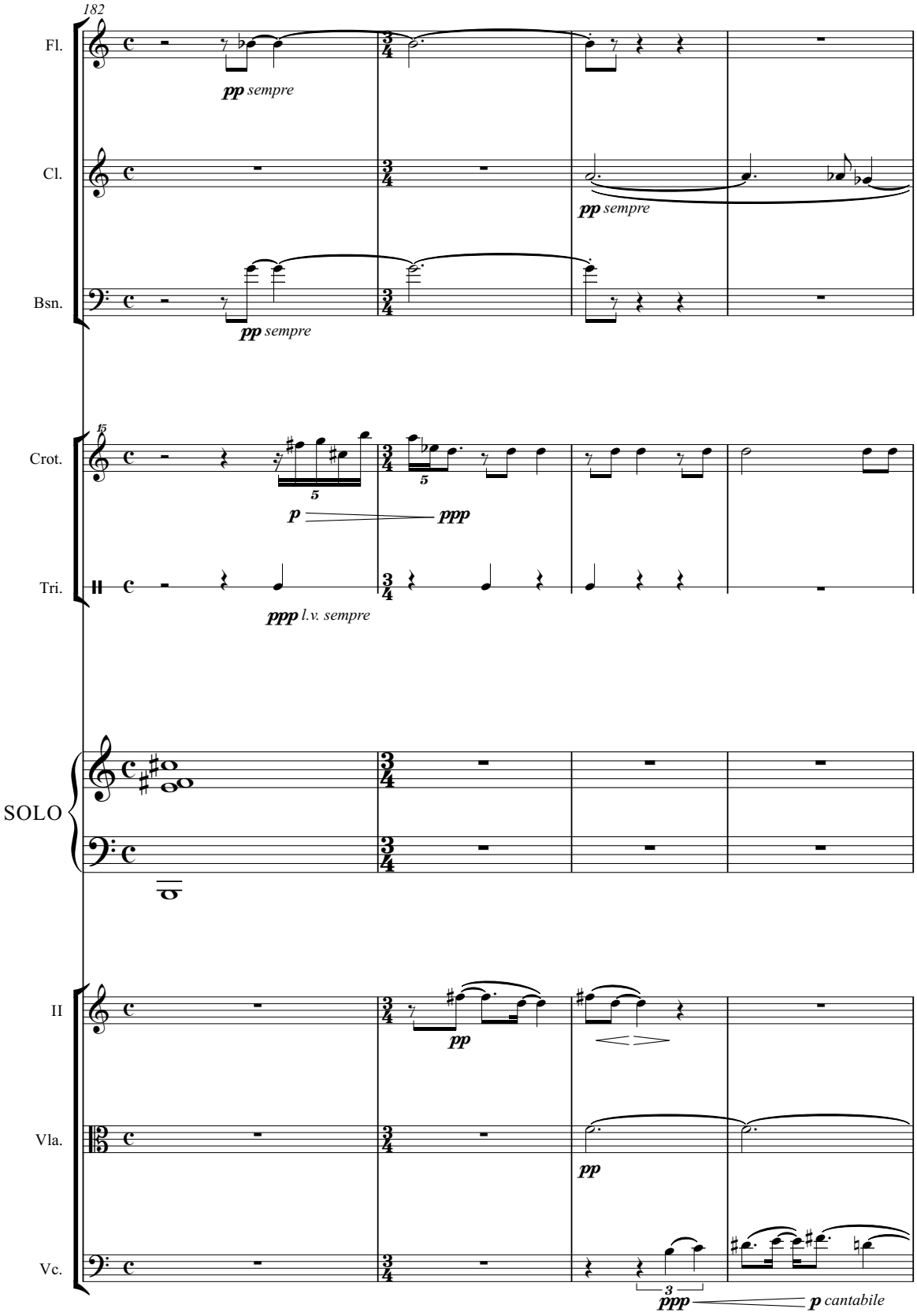

154
Fl.
pp senza espressione
Cl.
pp senza espressione
Bsn.
ppp
15
Crot.
ppp
Tri.
SOLO
I
II
Vla.
Vc.
pp
D.B.
pp

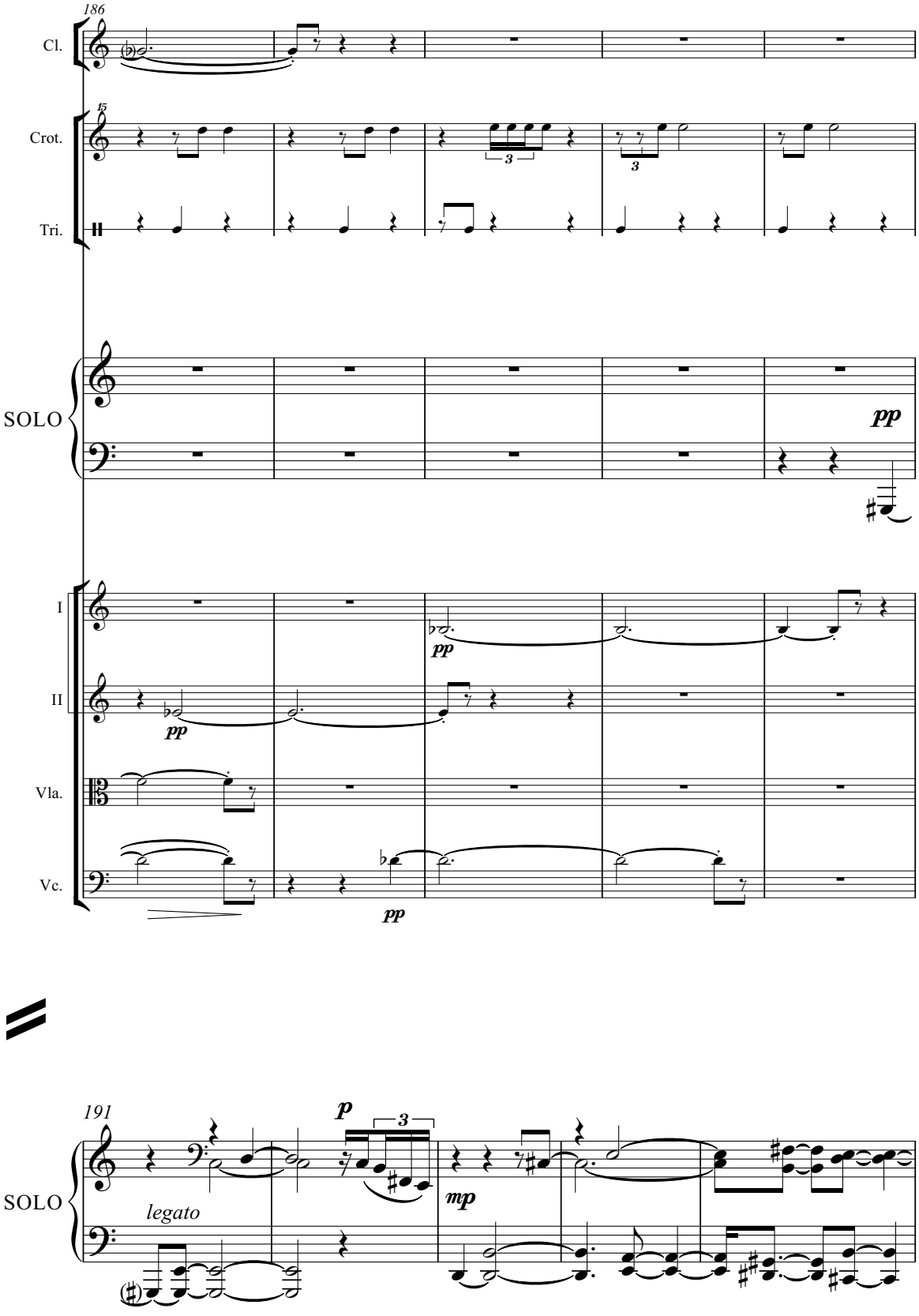

160
Fl.
Cl.
Bsn.
p
SOLO
pp
mp
I
II
pp
Vla.
pp
Vc.
D.B.

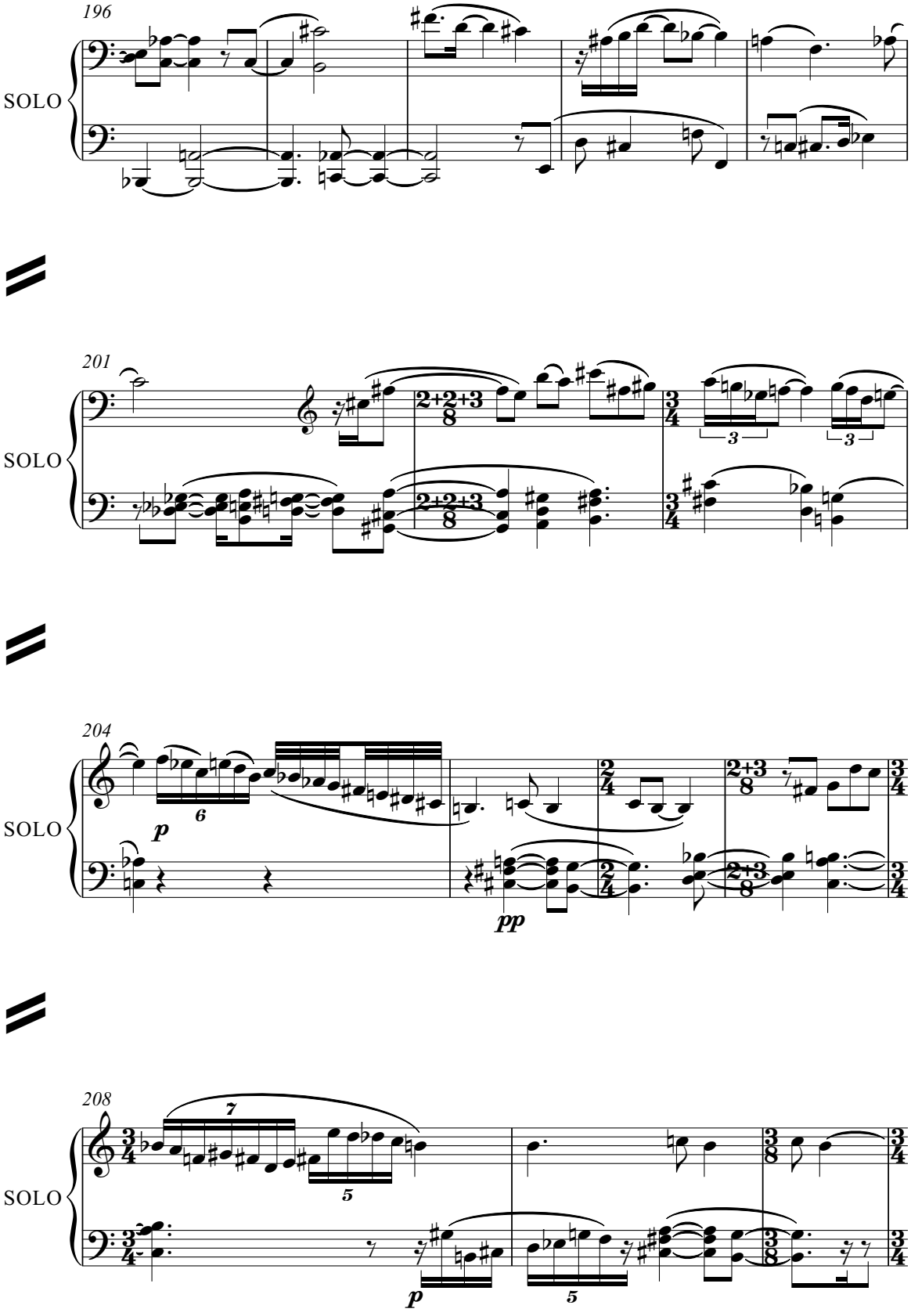

165
Crot.
p pp
SOLO
I
II
169
Fl.
pp senza espressione
Crot.
SOLO
pp
p
I
II

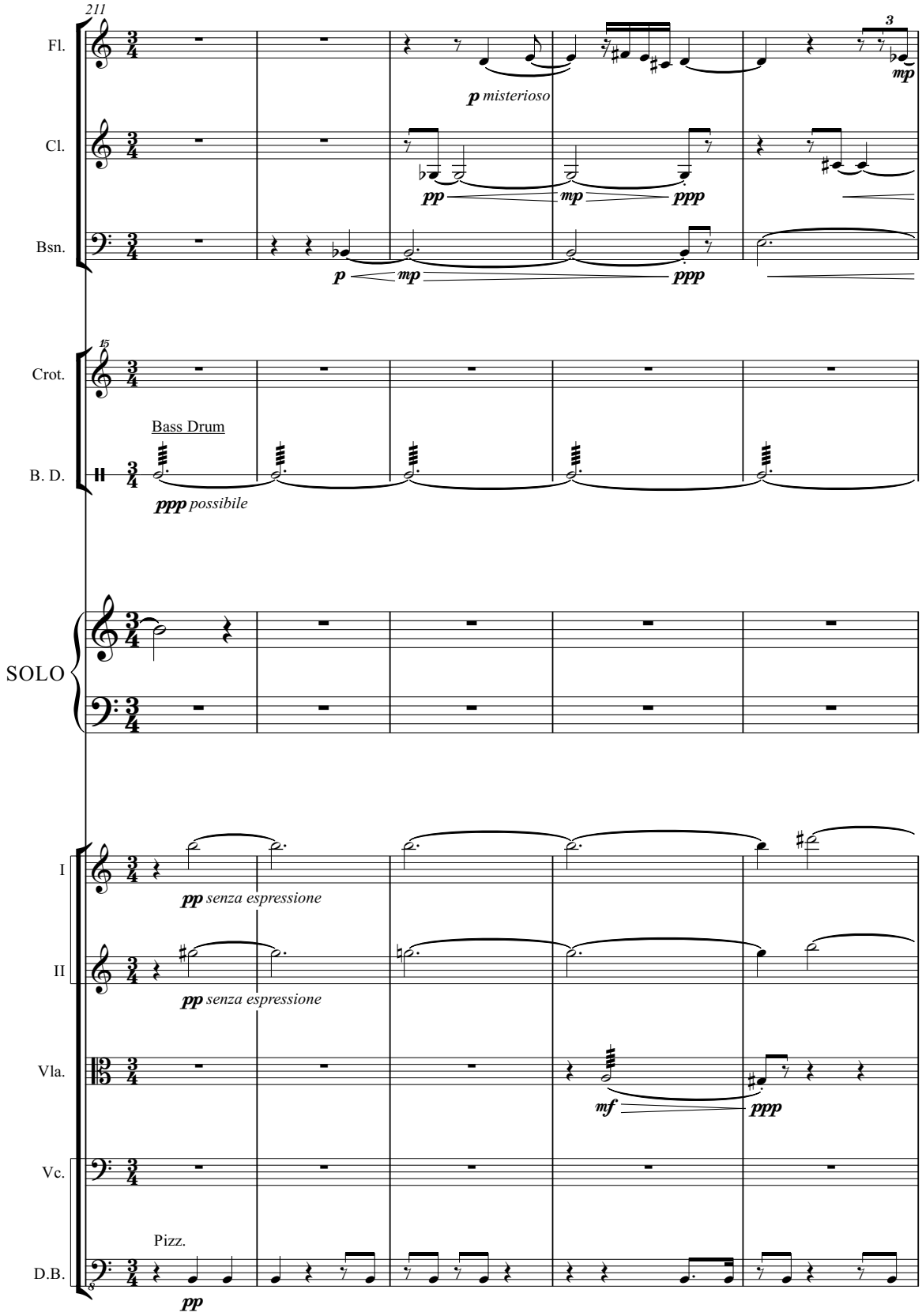

172
Fl.
Cl.
pp senza espressione
15
Crot.
SOLO
pp
p
(pp)
3
I
II

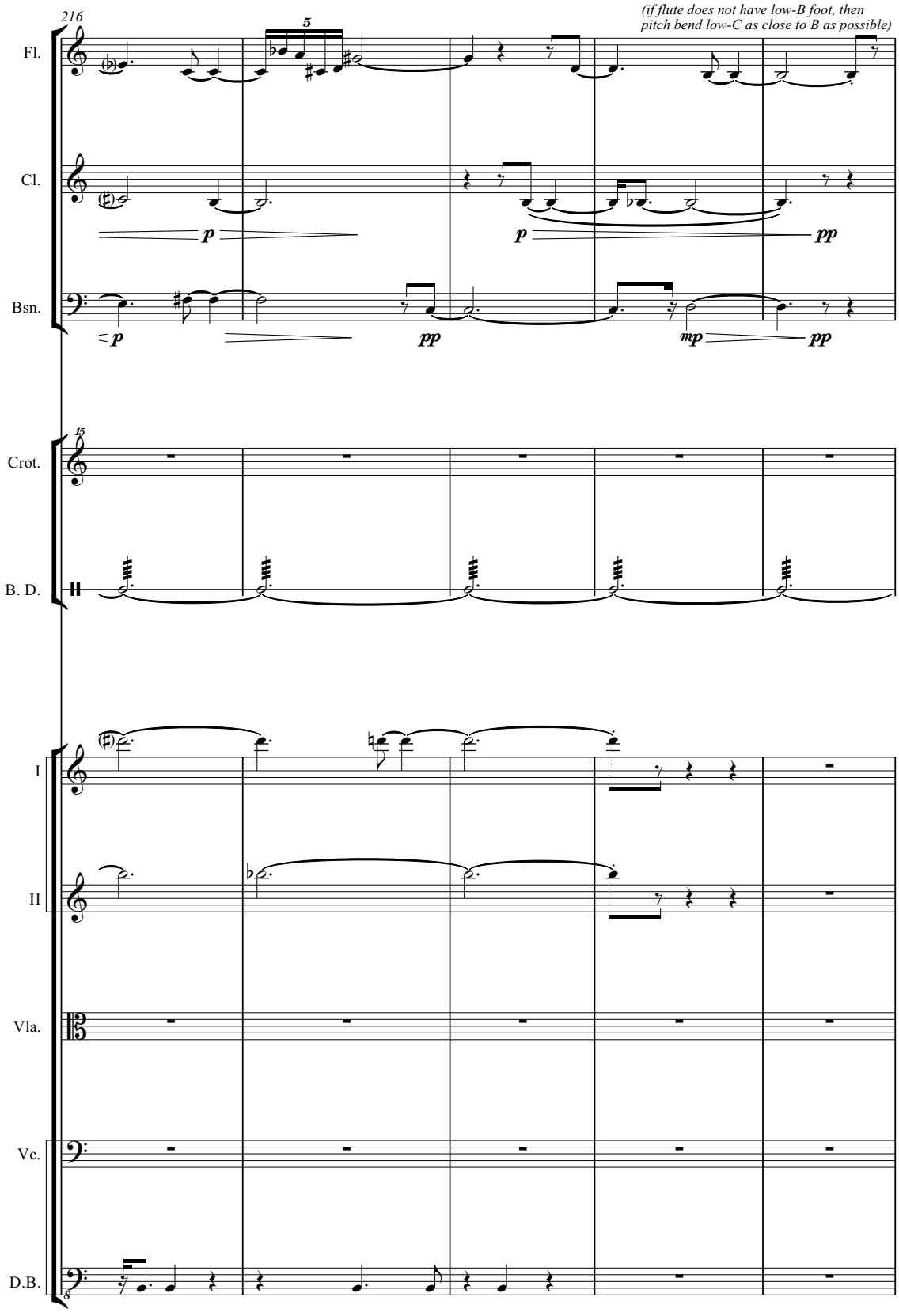

178
SOLO
pp

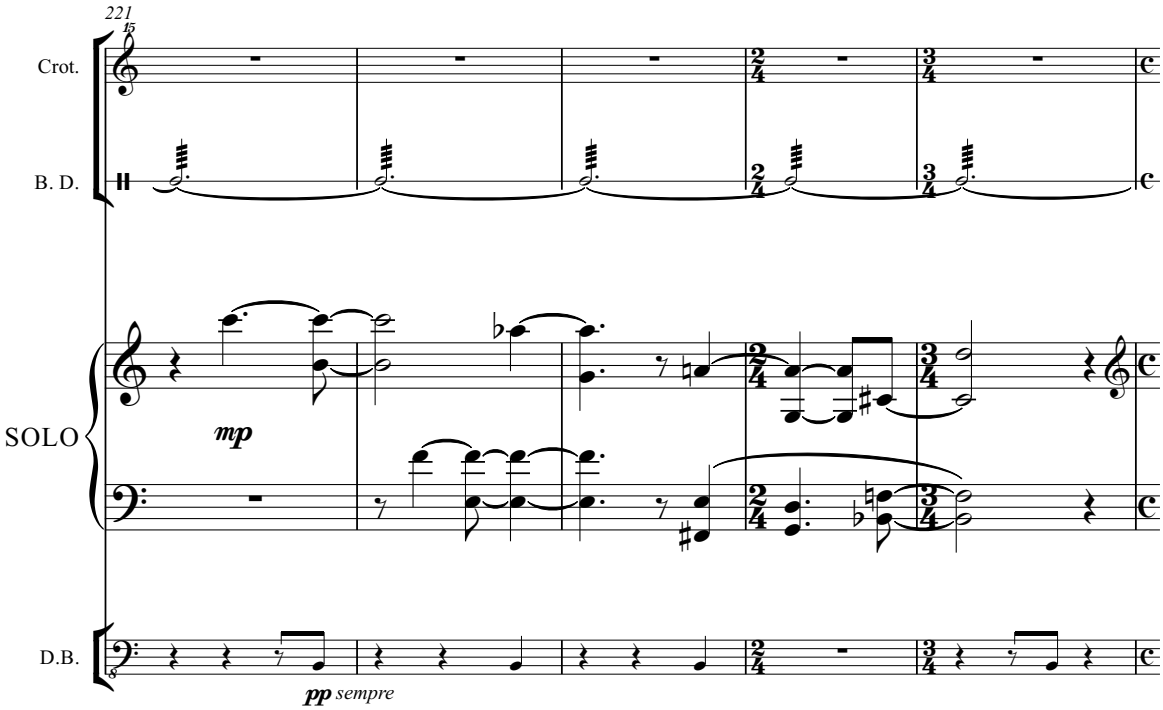

182
Fl.
pp sempre
Cl.
pp sempre
Bsn.
pp sempre
15
Crot.
5
5
p
ppp
Tri.
ppp l.v. sempre
SOLO
II
pp
Vla.
pp
Vc.
3
ppp
p cantabile

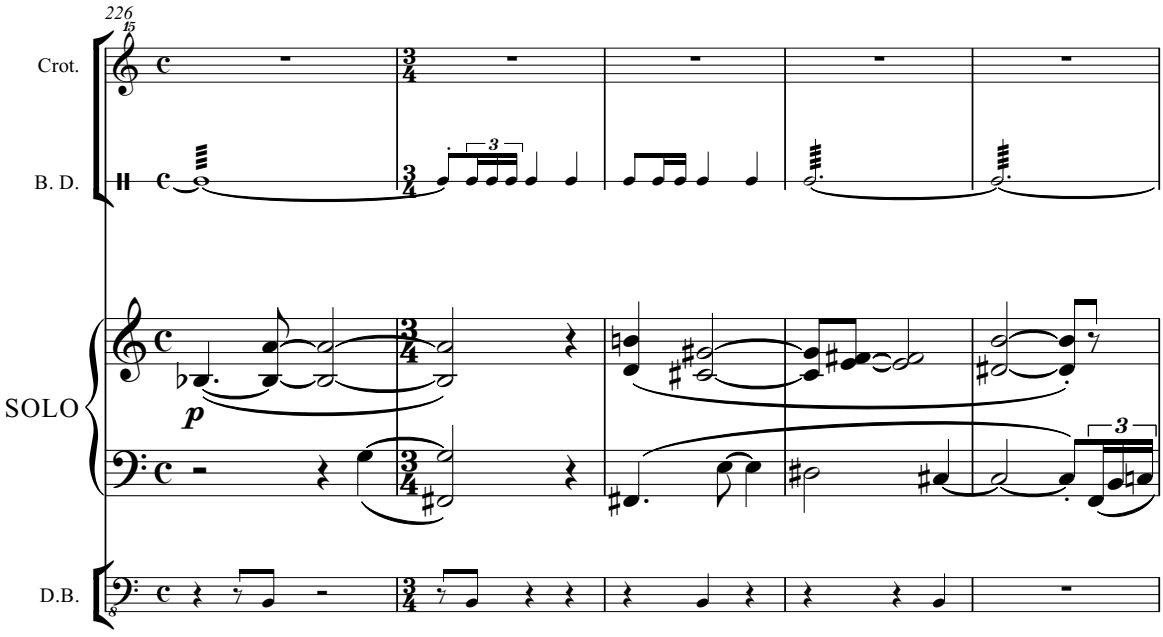

186
Cl.
15
Crot.
Tri.
SOLO
pp
I
II
Vla.
Vc.
pp
pp
pp
191
SOLO
legato
p
mp

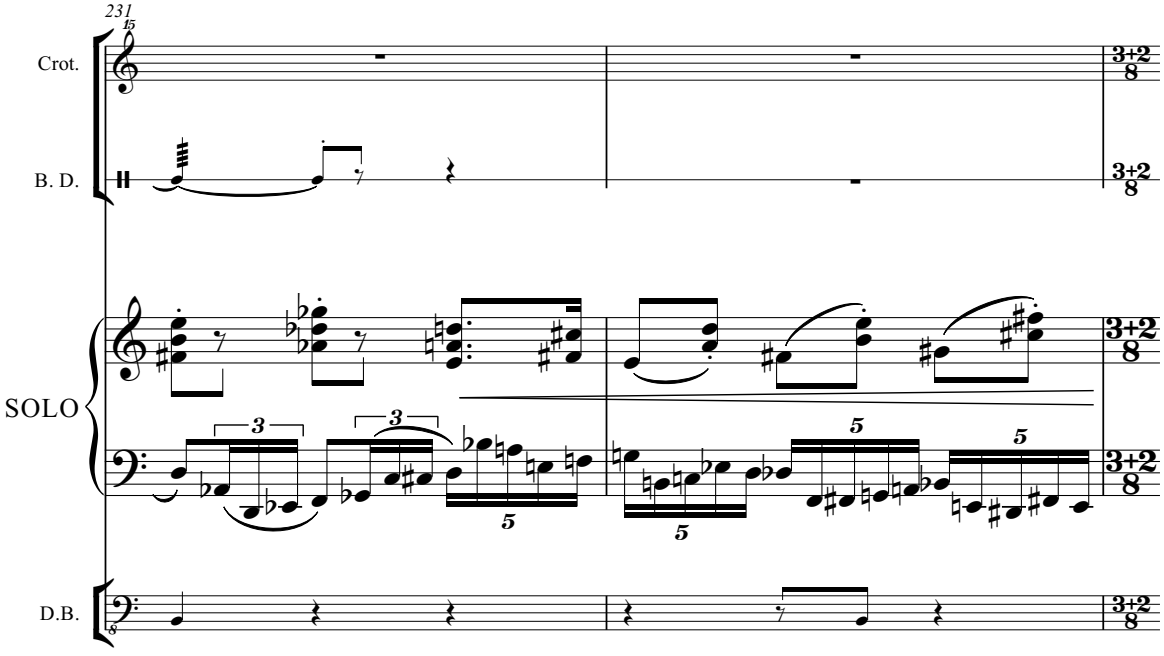

196
SOLO
201
SOLO
204
SOLO
208
SOLO

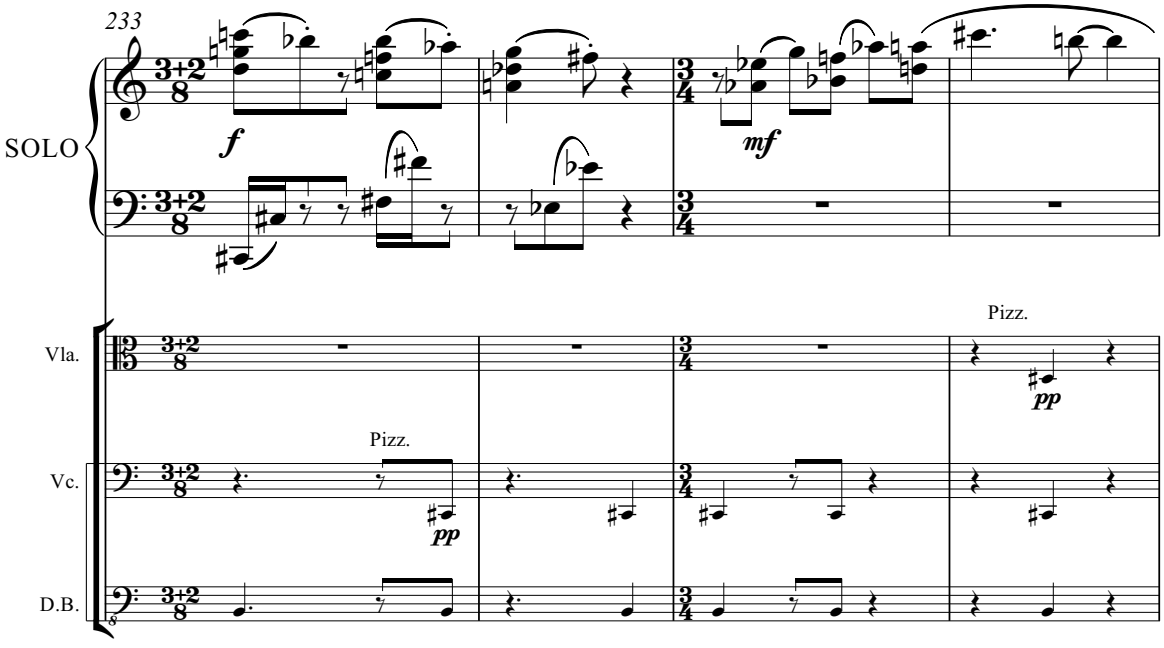

211
Fl.
p misterioso
mp
Cl.
pp
mp
ppp
Bsn.
p
mp
ppp
15
Crot.
Bass Drum
B. D.
ppp possibile
SOLO
I
pp senza espressione
II
pp senza espressione
Vla.
mf
ppp
Vc.
Pizz.
D.B.
pp

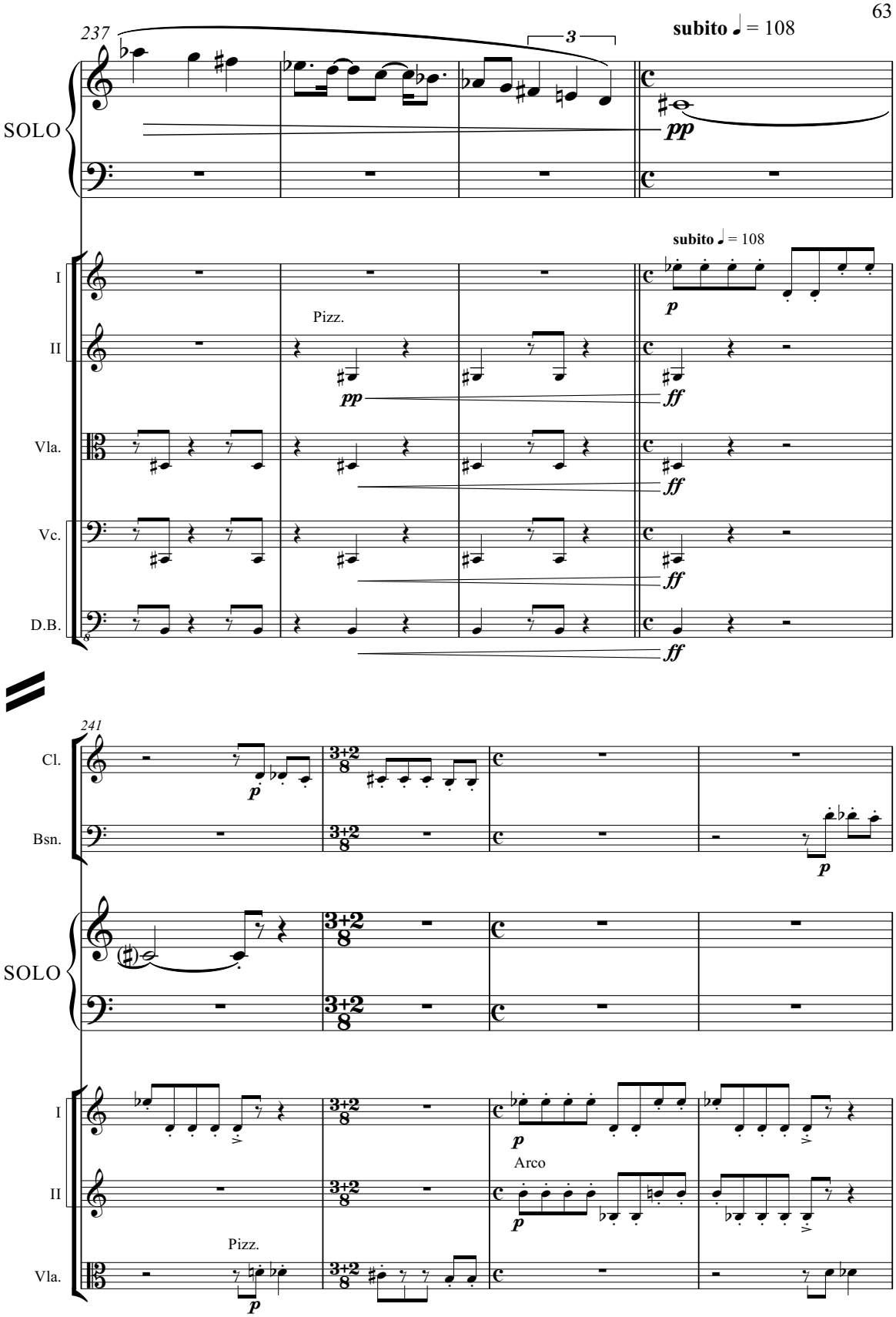

216
(if flute does not have low-B foot, then pitch bend low-C as close to B as possible)
Fl.
Cl.
Bsn.
Crot.
B. D.
I
II
Vla.
Vc.
D.B.

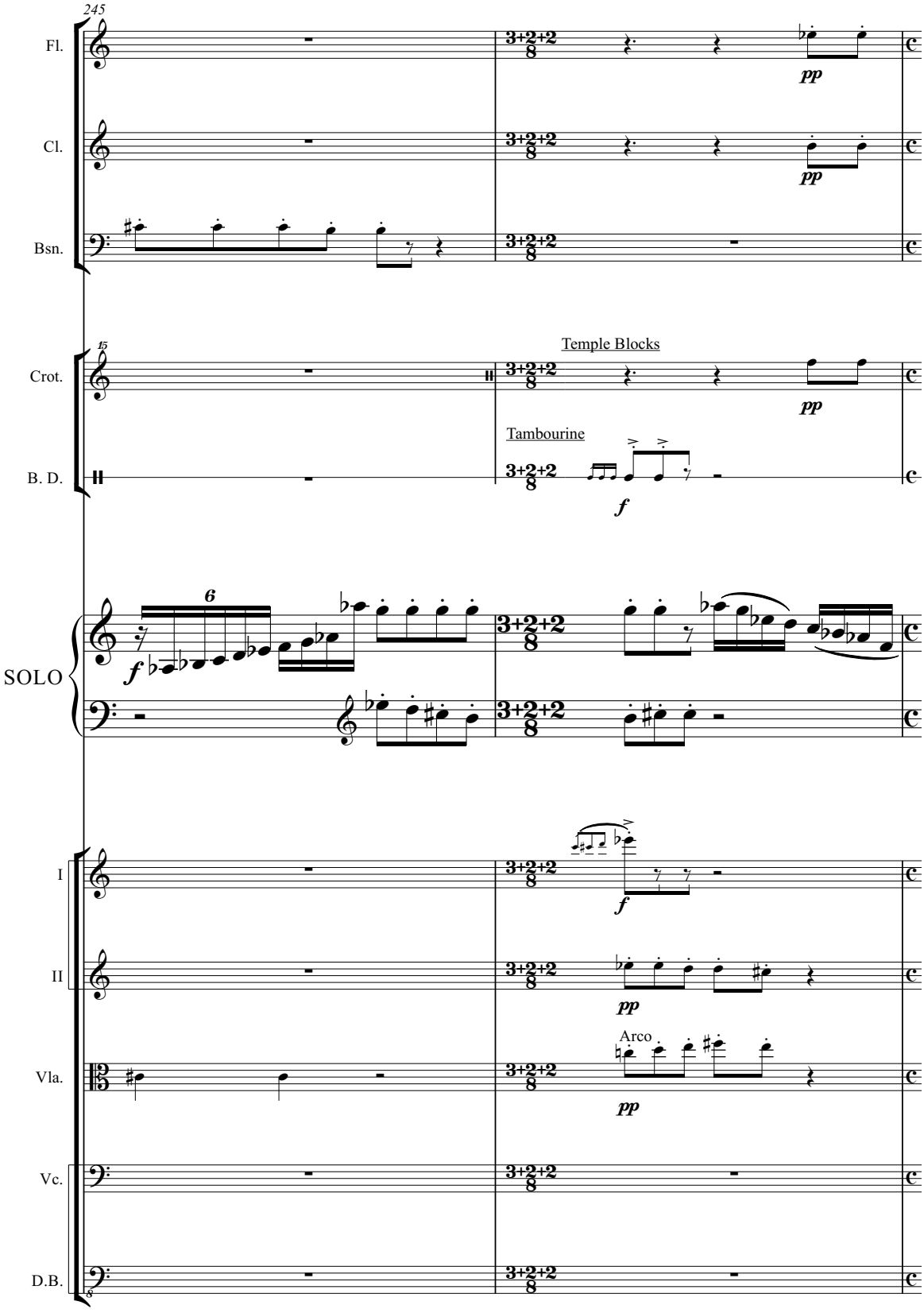

221
Crot.
B. D.
SOLO
D.B.
mp
pp sempre

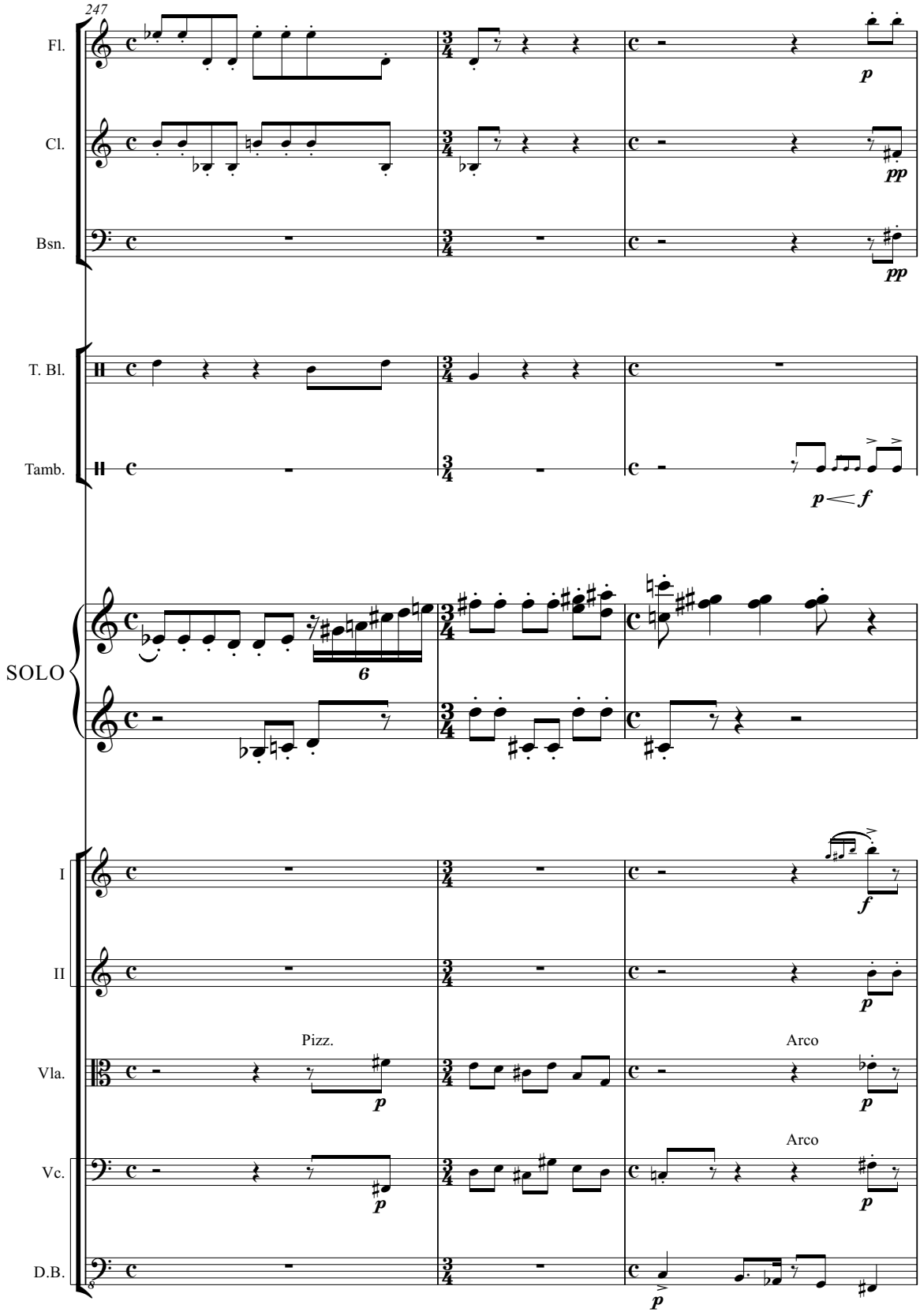

226
Crot.
B. D.
SOLO
D.B.
p
3

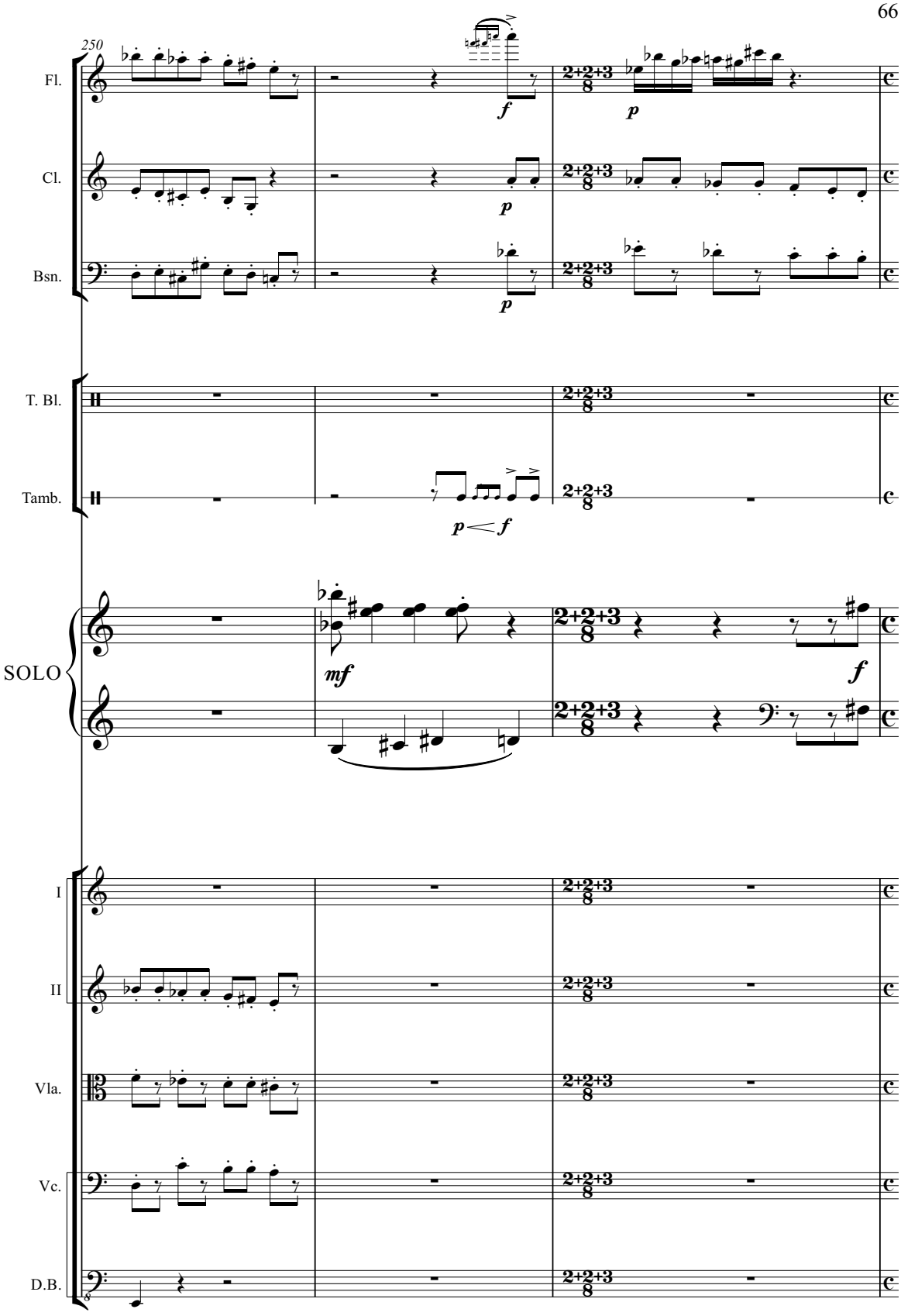

231
Crot.
B. D.
SOLO
D.B.
3+2
8

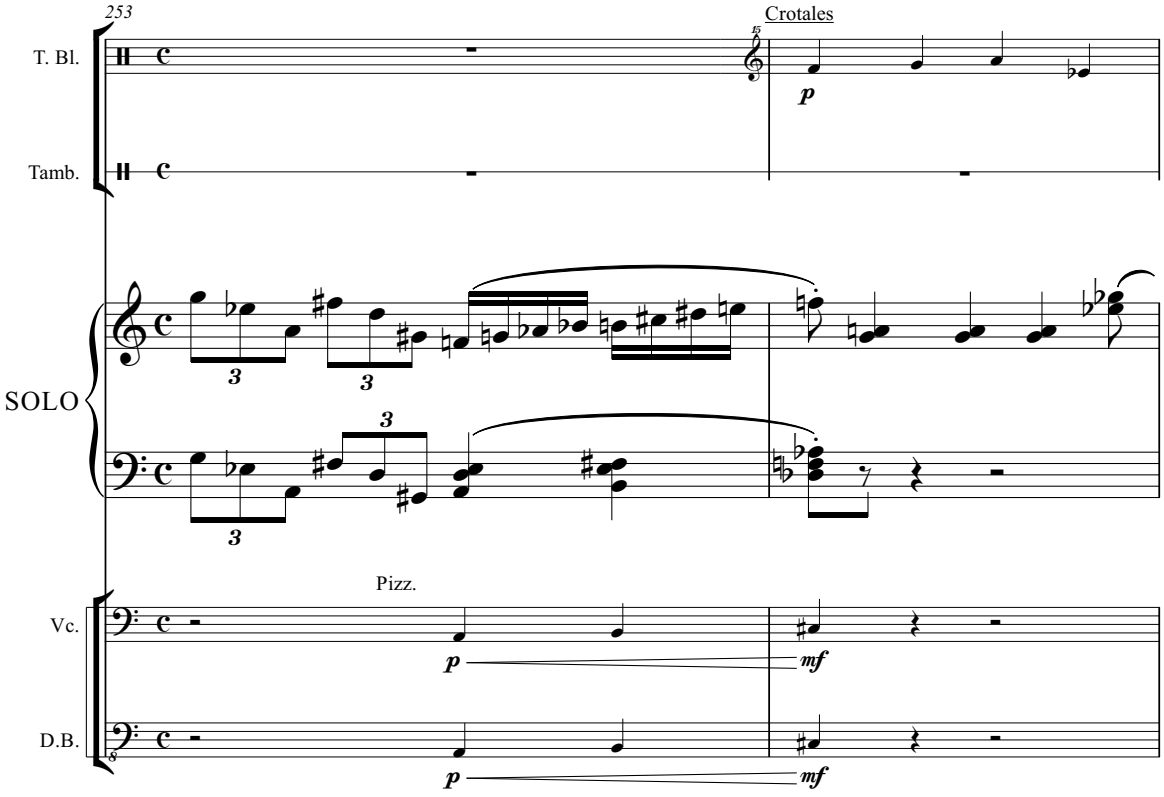

233
SOLO
Vla.
Vc.
D.B.
Pizz.
Pizz.
f
mf
pp
pp
3+2
8
3
4

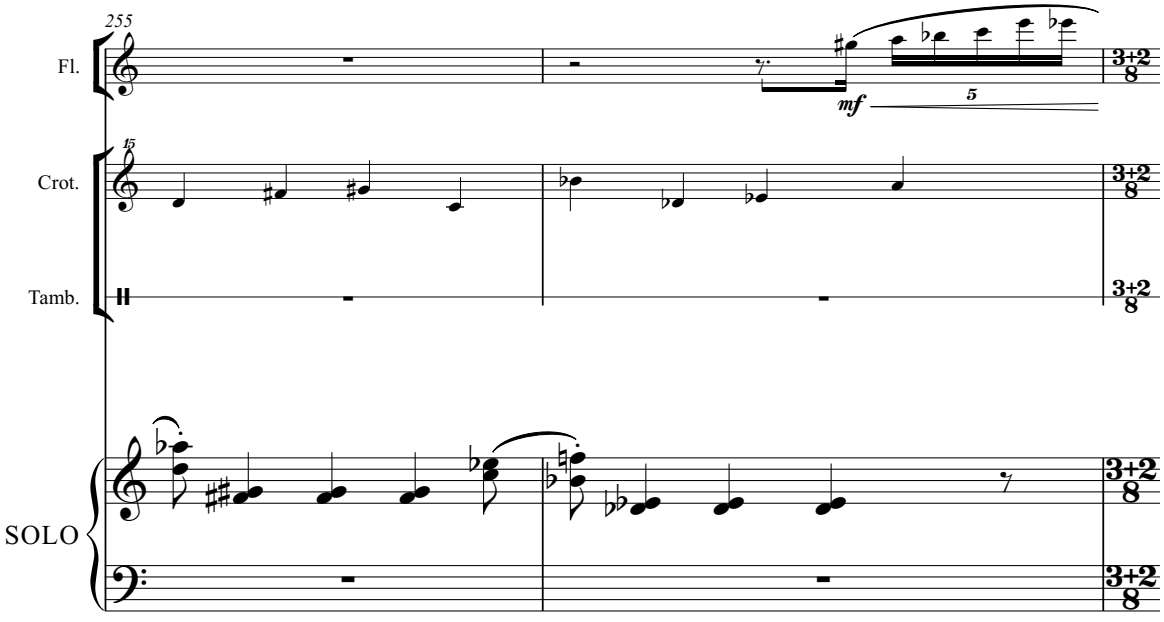

237
3
subito ♩ = 108
SOLO
pp
subito ♩ = 108
I
II
Vla.
Vc.
D.B.
Pizz.
p
pp
ff
241
Cl.
Bsn.
3+2/8
SOLO
Arco
Pizz.

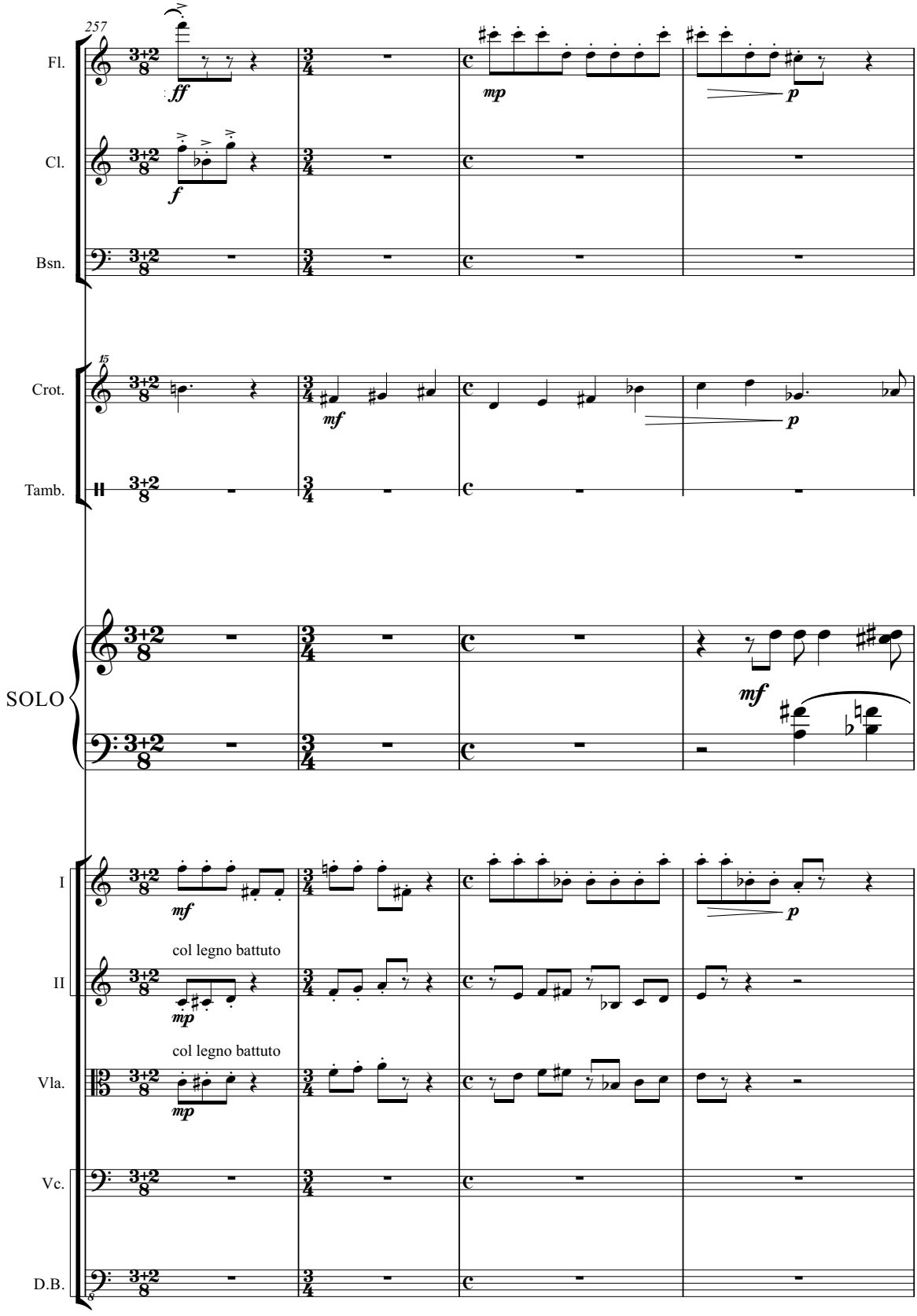

245
Fl.
Cl.
Bsn.
15
Crot.
B. D.
Temple Blocks
Tambourine
SOLO
I
II
Vla.
Vc.
D.B.
Arco

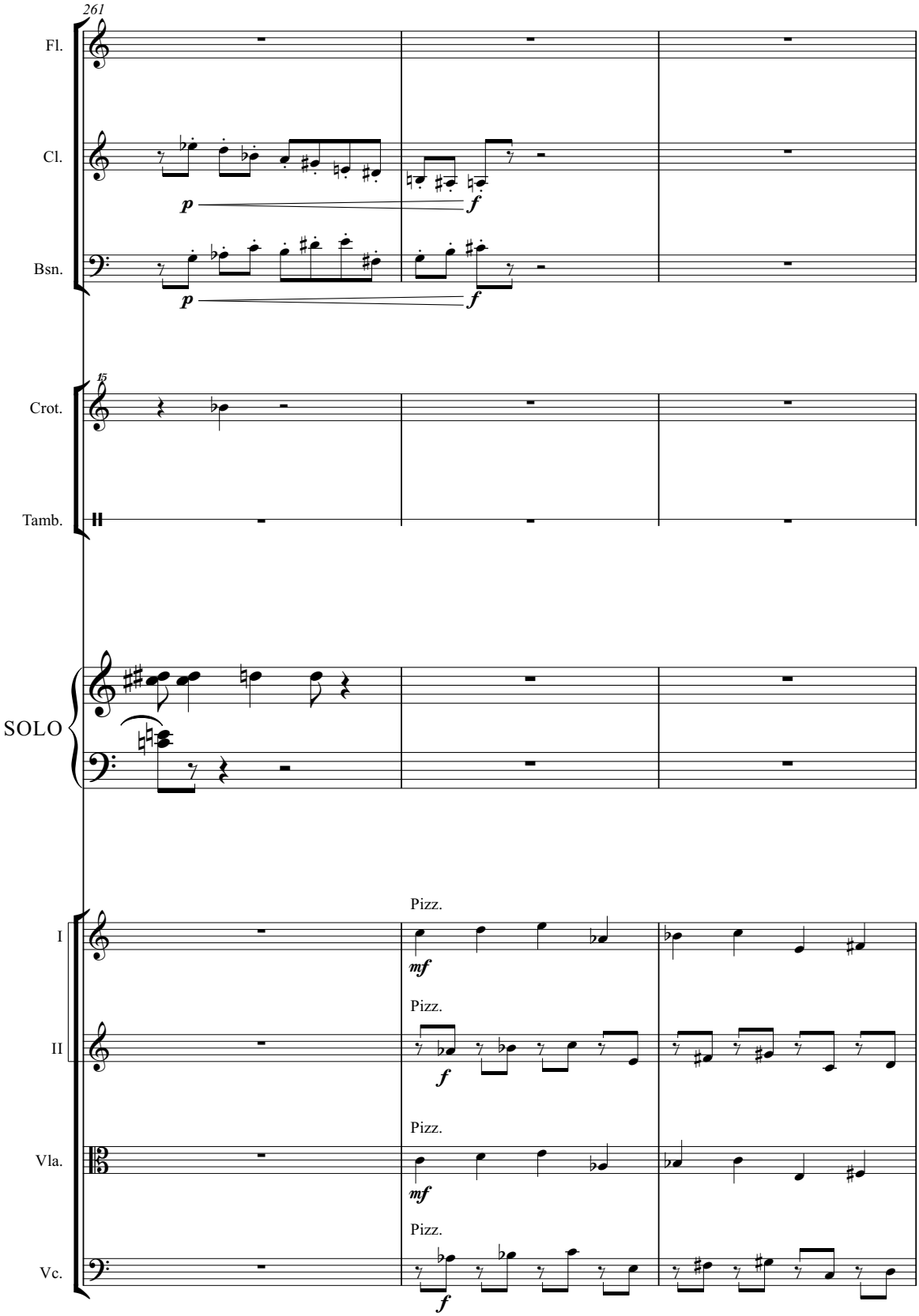

247
Fl.
Cl.
Bsn.
T. Bl.
Tamb.
SOLO
I
II
Vla.
Vc.
D.B.
Pizz.
Arco
Arco

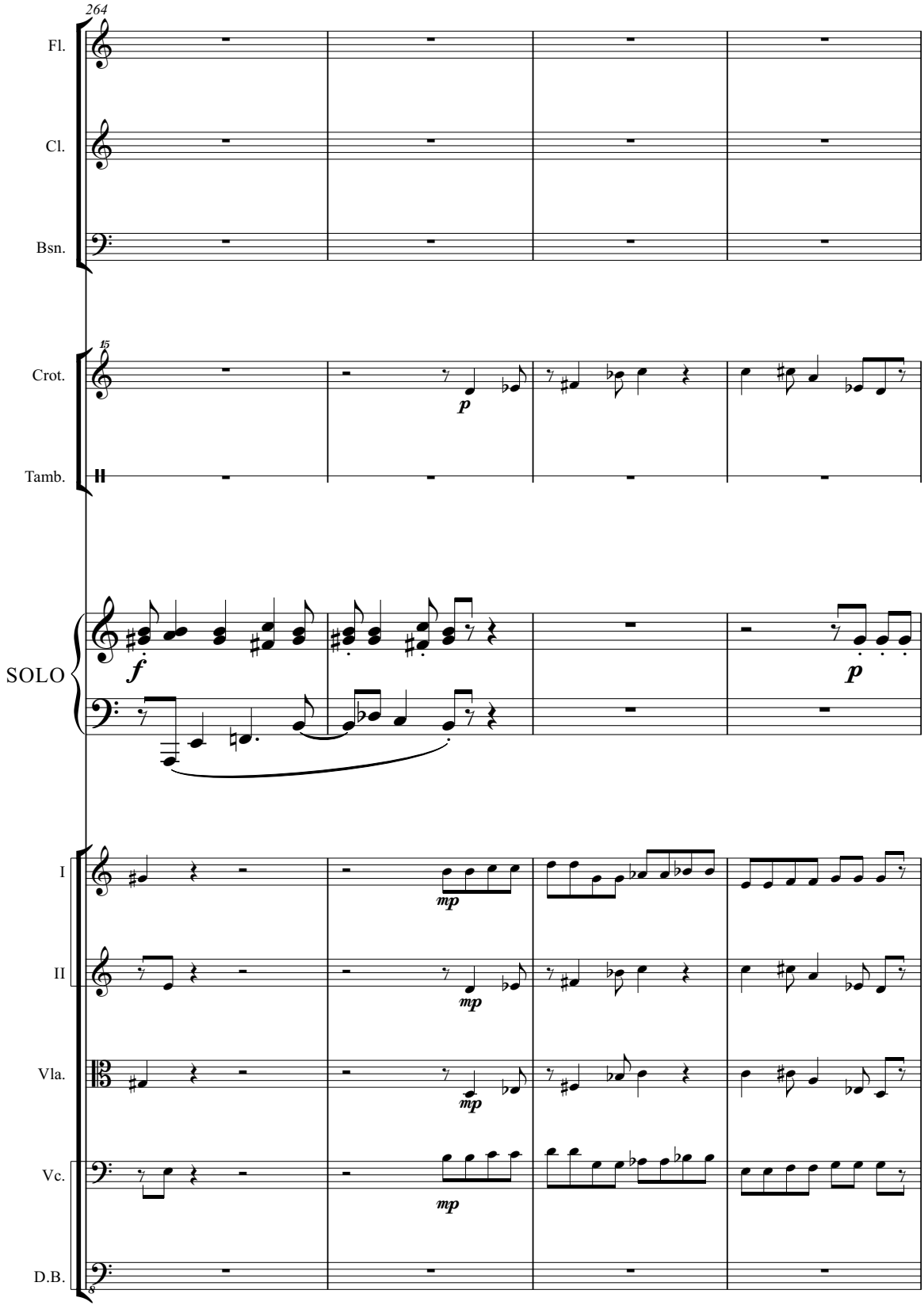

250
Fl.
Cl.
Bsn.
T. Bl.
Tamb.
SOLO
I
II
Vla.
Vc.
D.B.
f
p
mf
2+2+3
8

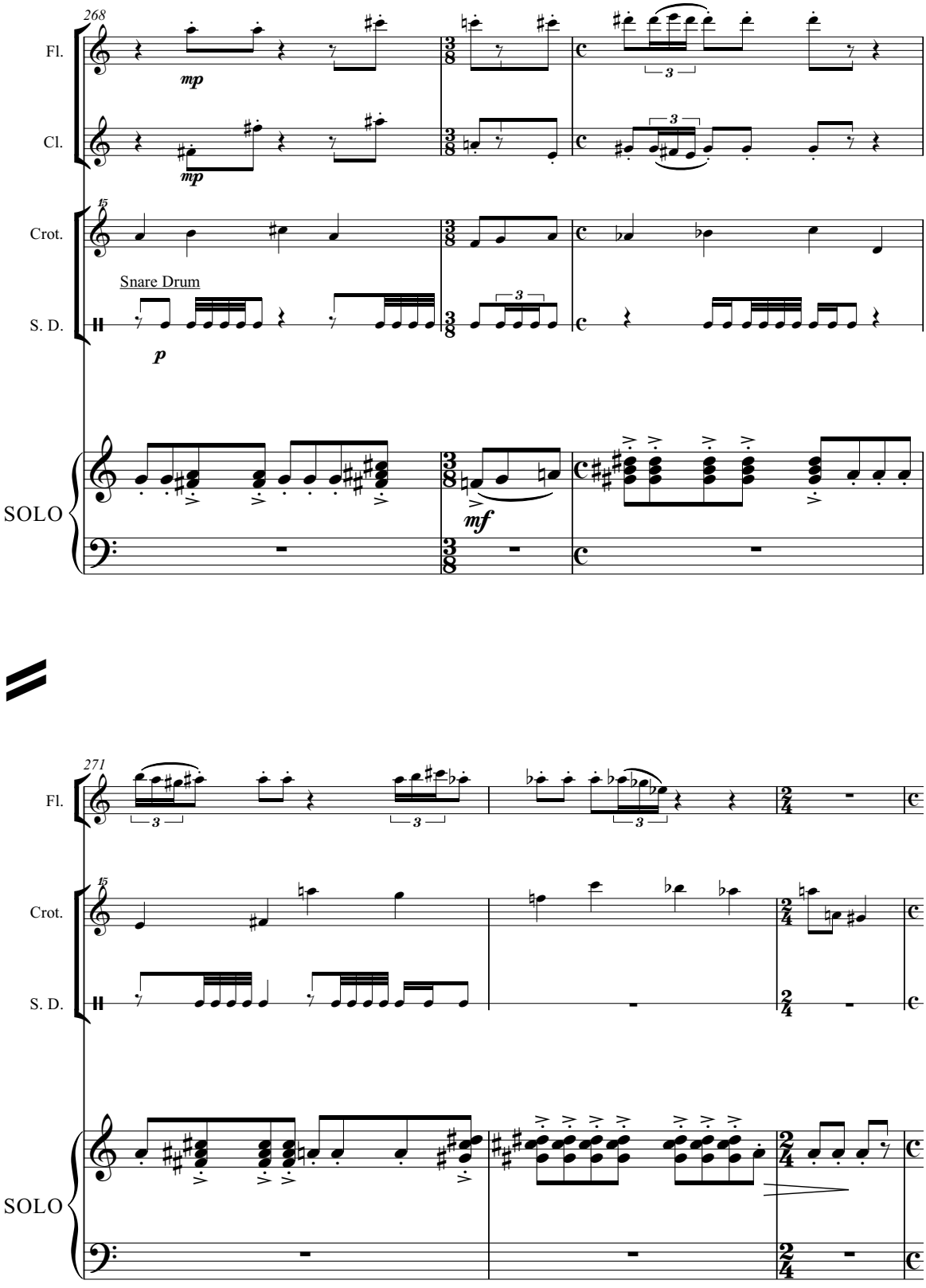

253
Crotales
T. Bl.
Tamb.
SOLO
Pizz.
Vc.
D.B.
p
mf

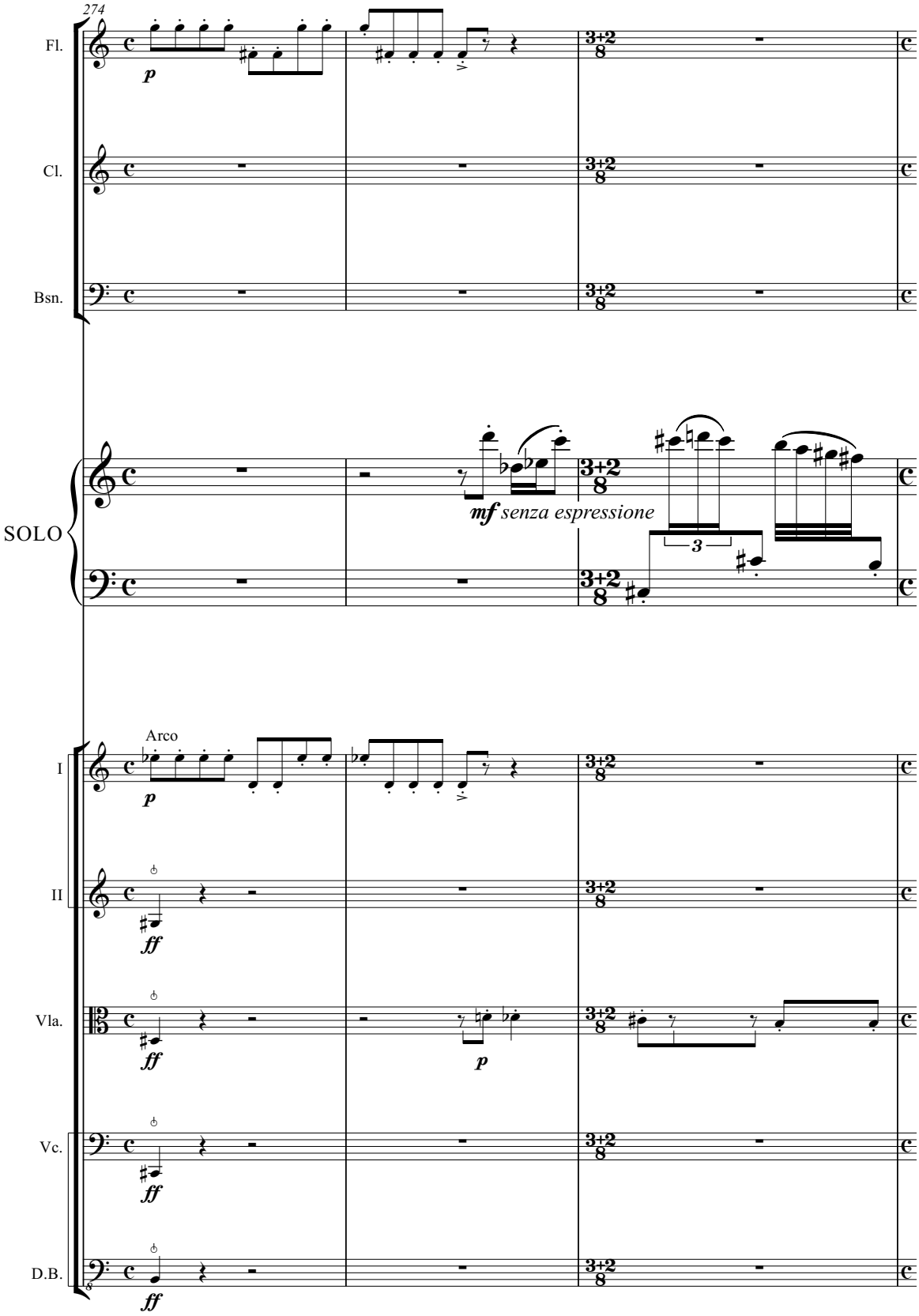

255
Fl.
Crot.
Tamb.
SOLO
mf
3+2
8

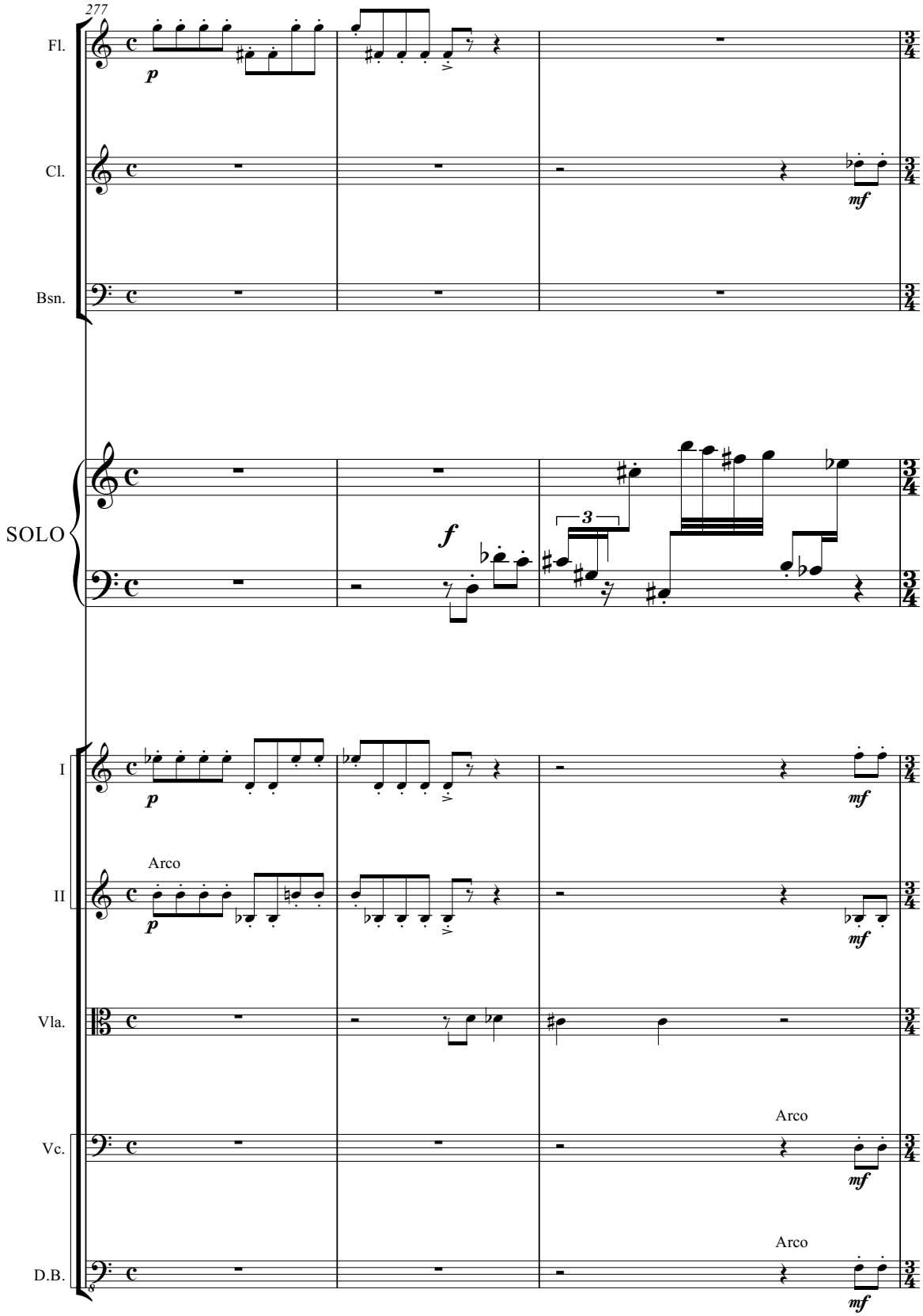

257
Fl.
Cl.
Bsn.
15
Crot.
Tamb.
SOLO
I
II
Vla.
Vc.
D.B.
col legno battuto
col legno battuto

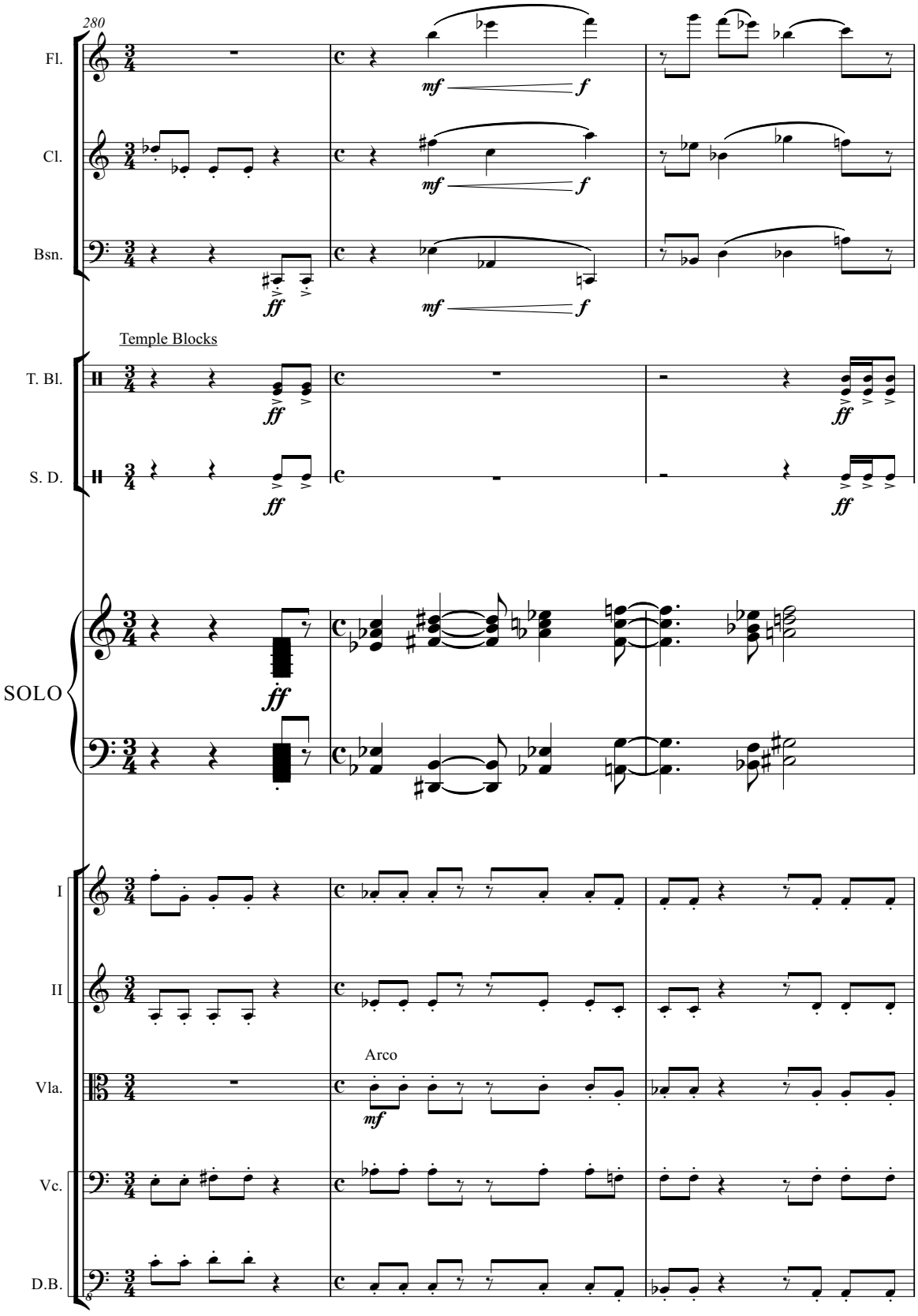

261
Fl.
Cl.
p
f
Bsn.
p
f
15
Crot.
Tamb.
SOLO
I
Pizz.
mf
II
Pizz.
f
Vla.
Pizz.
mf
Vc.
Pizz.
f

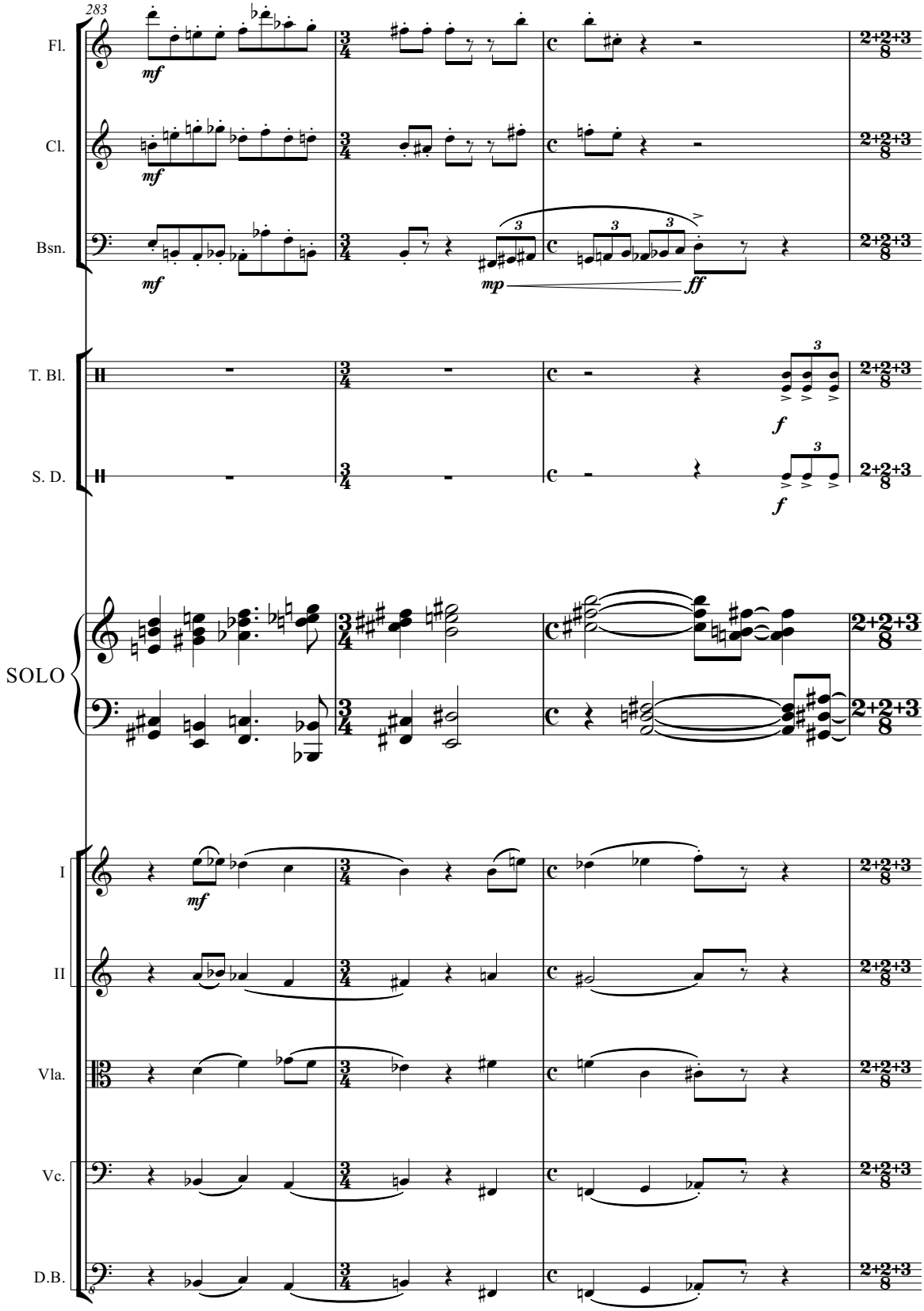

264
Fl.
Cl.
Bsn.
15
Crot.
Tamb.
SOLO
I
II
Vla.
Vc.
D.B.
8
f
p
mp

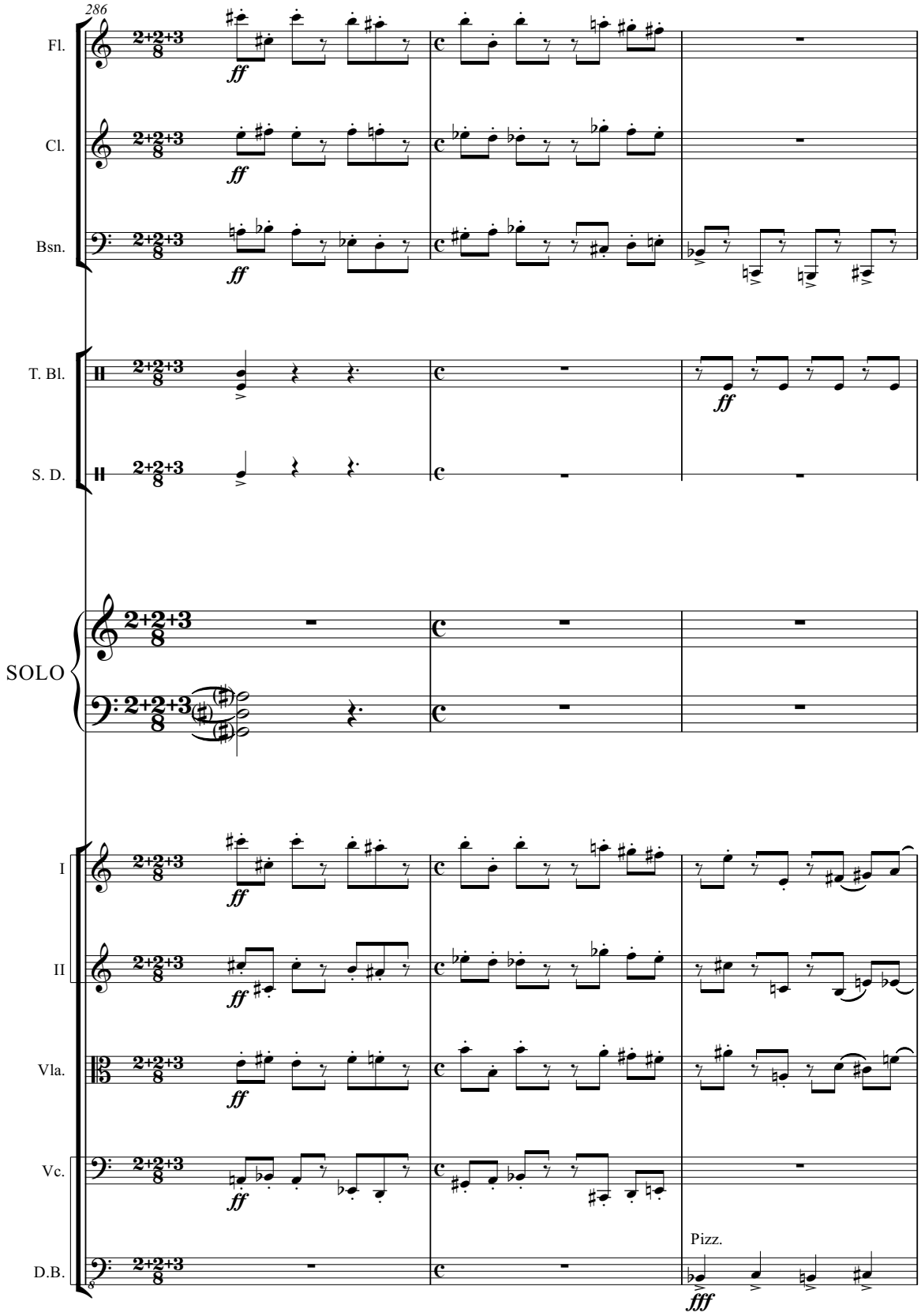

268
Fl.
Cl.
Crot.
Snare Drum
S. D.
SOLO
mp
mp
p
mf
3
271
Fl.
Crot.
S. D.
SOLO

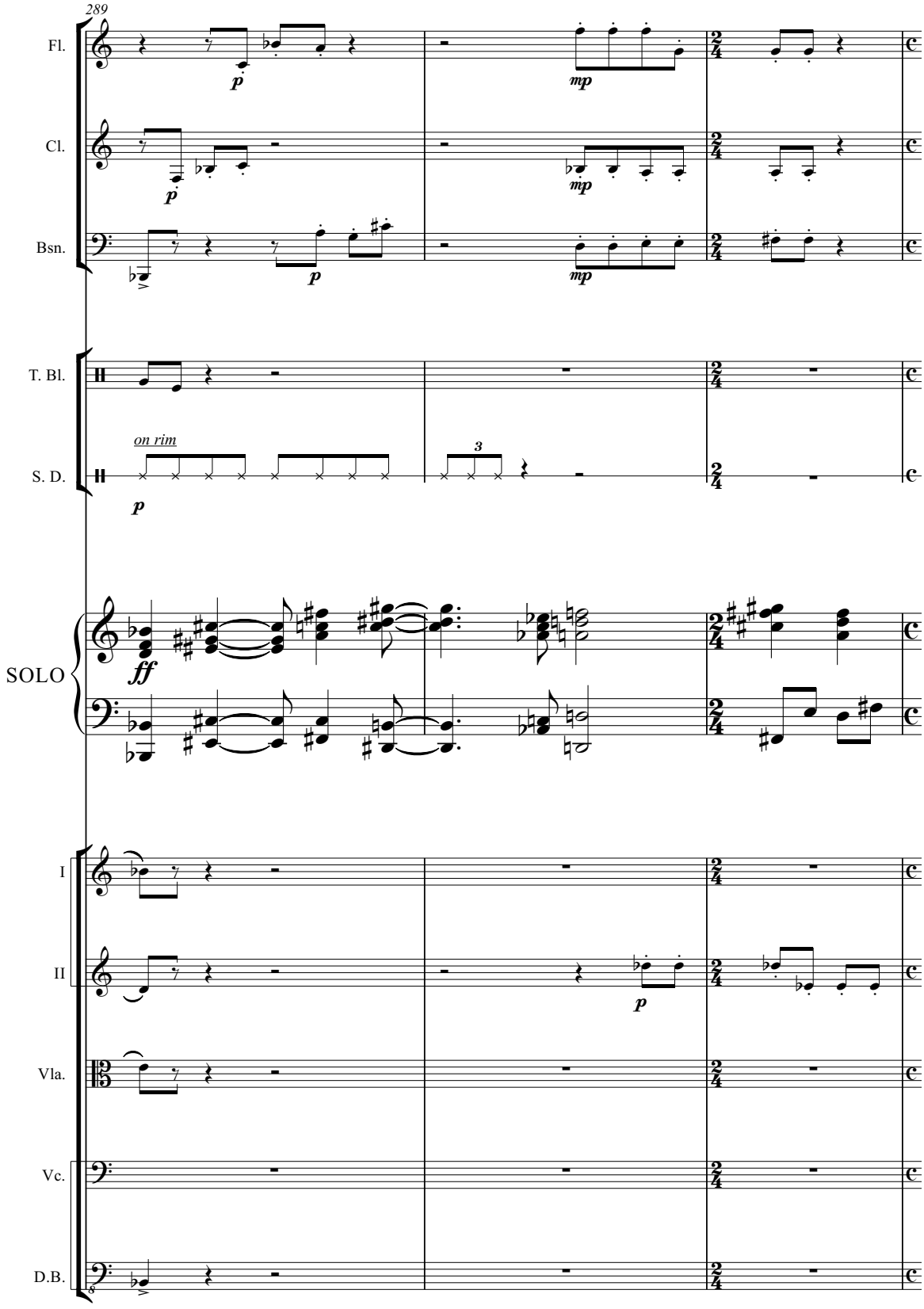

274
Fl.
Cl.
Bsn.
SOLO
mf senza espressione
3
Arco
I
II
Vla.
Vc.
D.B.
p
ff

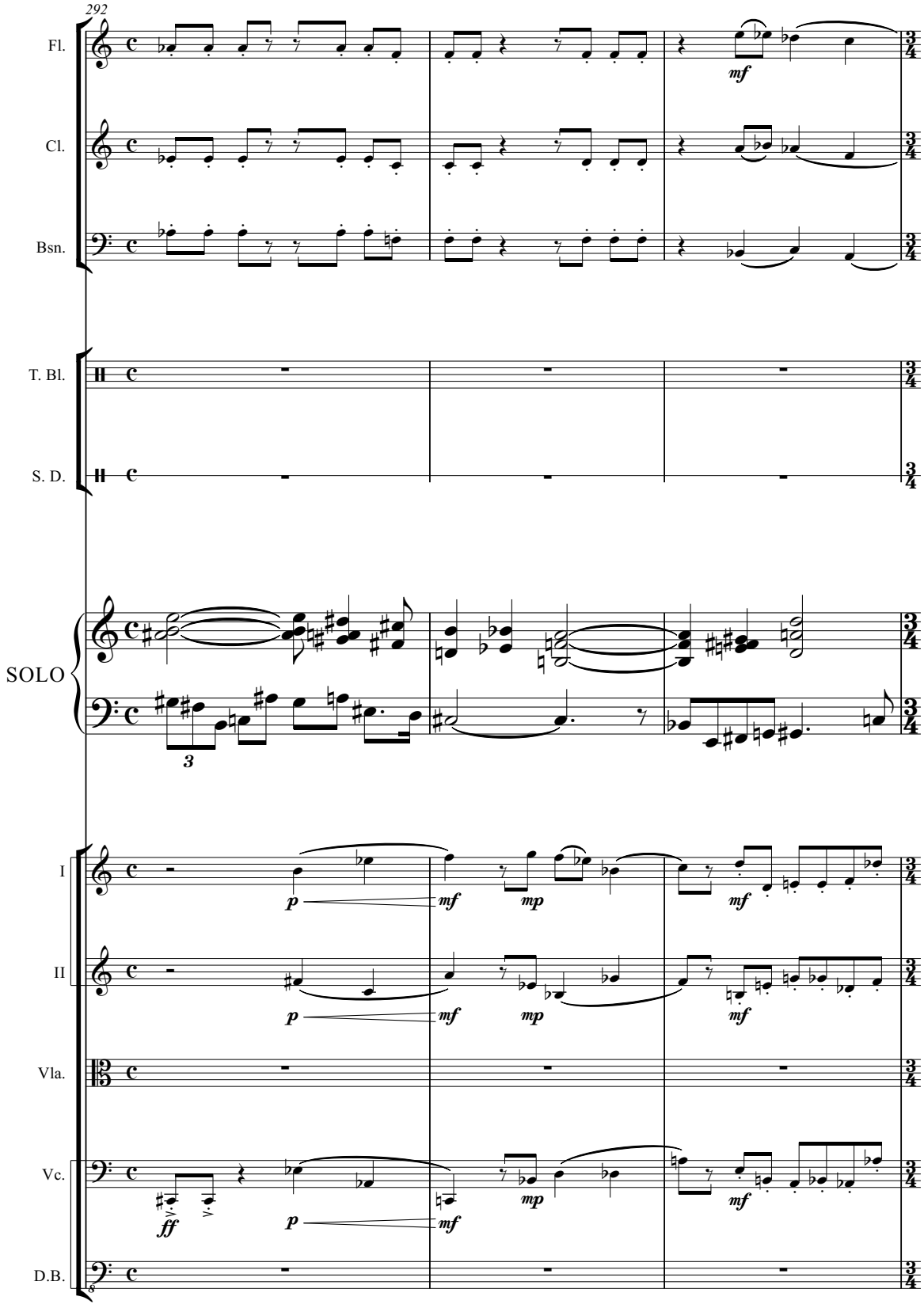

277
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
Arco
Arco
Arco

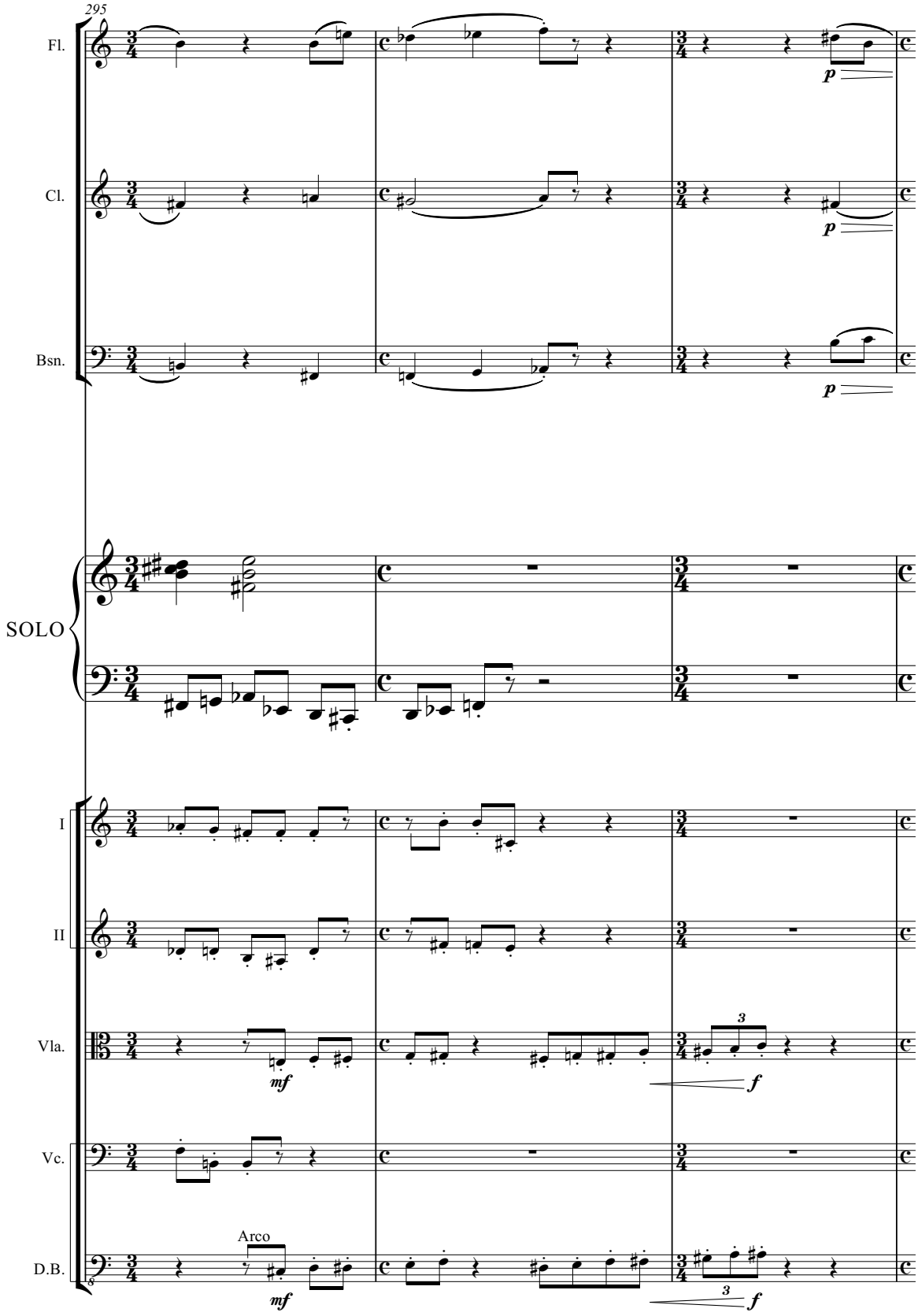

280
Fl.
Cl.
Bsn.
Temple Blocks
T. Bl.
S. D.
SOLO
I
II
Arco
Vla.
Vc.
D.B.

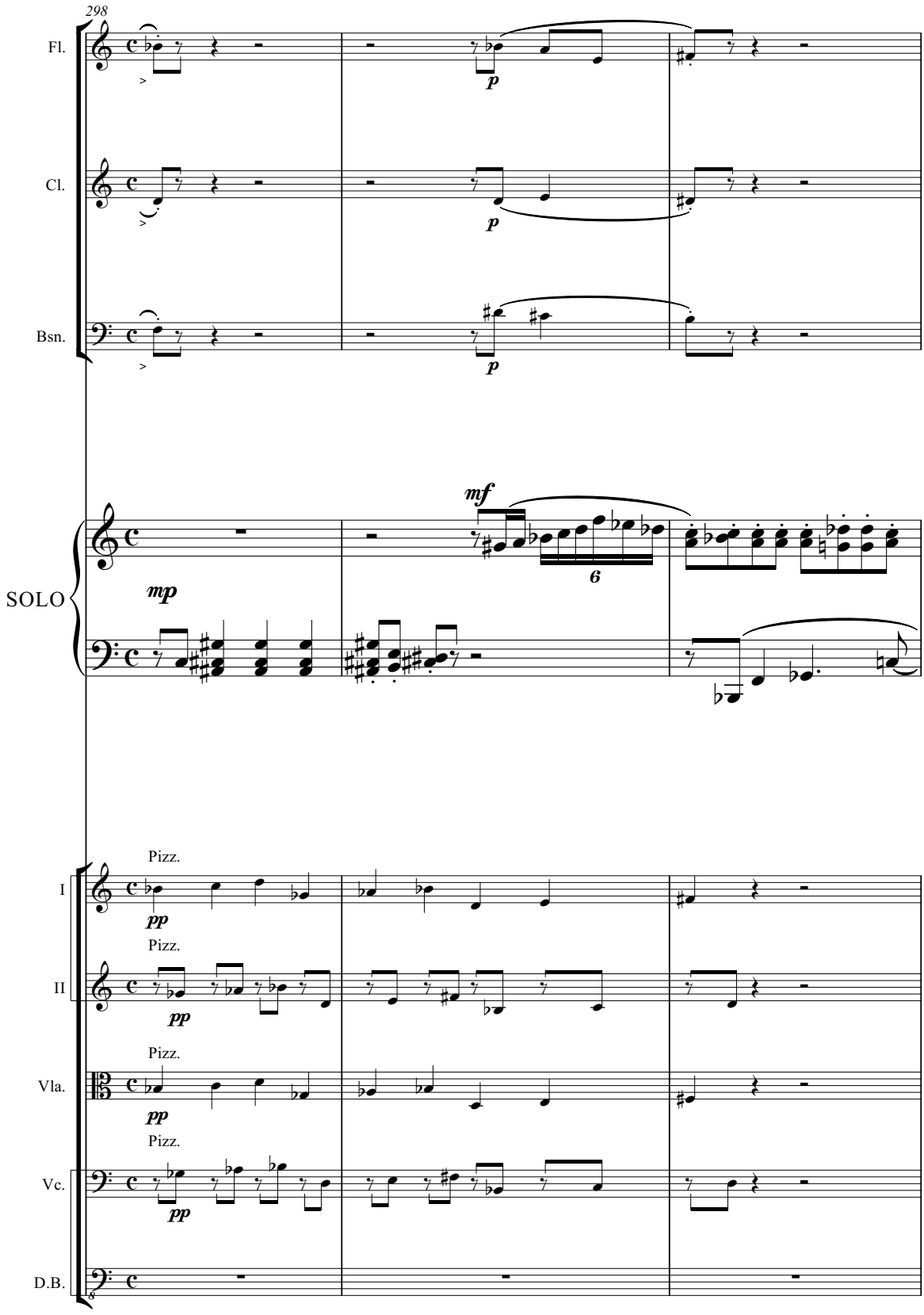

283
Fl.
Cl.
Bsn.
T. Bl.
S. D.
SOLO
I
II
Vla.
Vc.
D.B.
mf
mp
ff
f
2+2+3
8

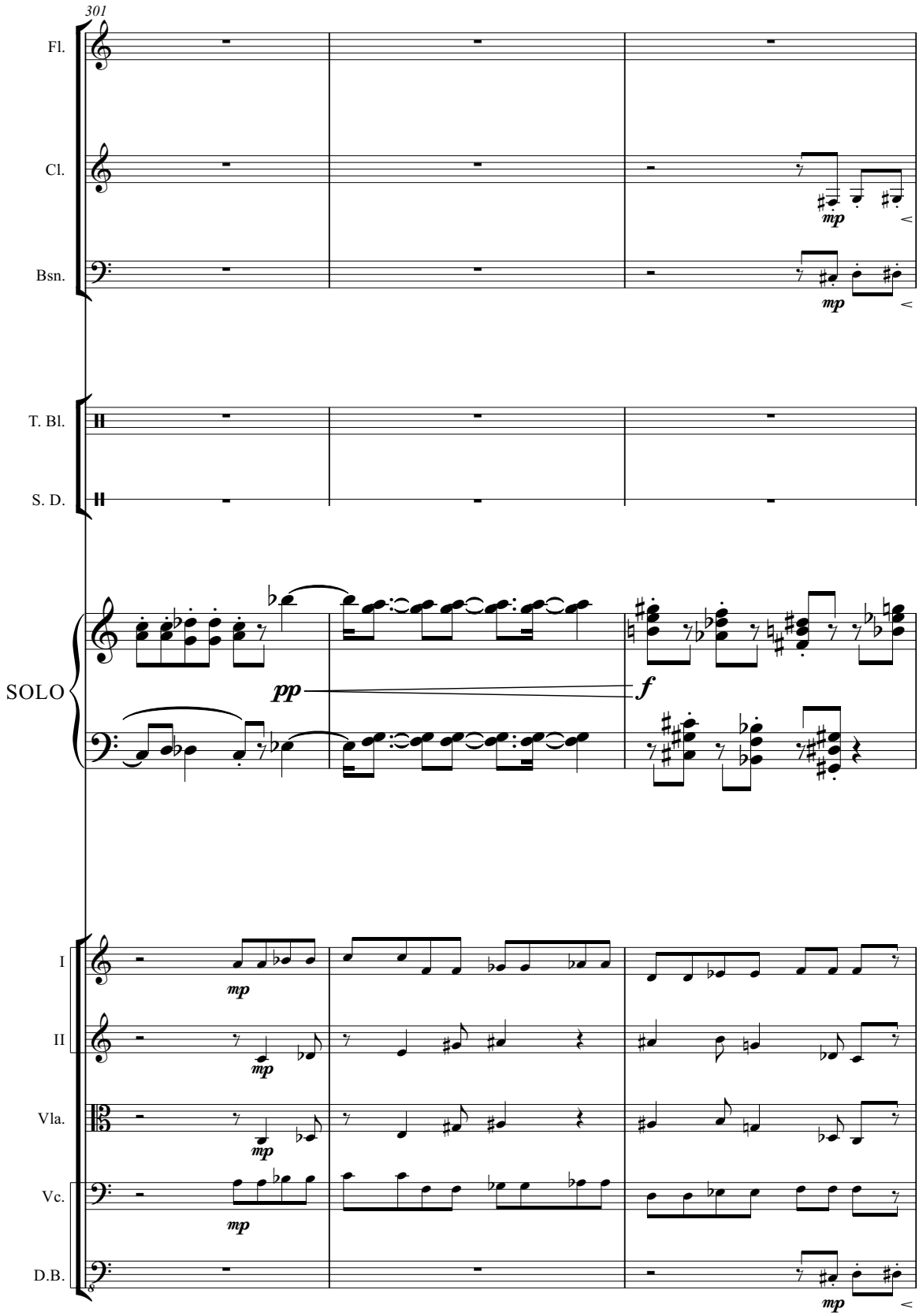

286
Fl.
Cl.
Bsn.
T. Bl.
S. D.
SOLO
I
II
Vla.
Vc.
D.B.
2+2+3
8
ff
Pizz.
fff

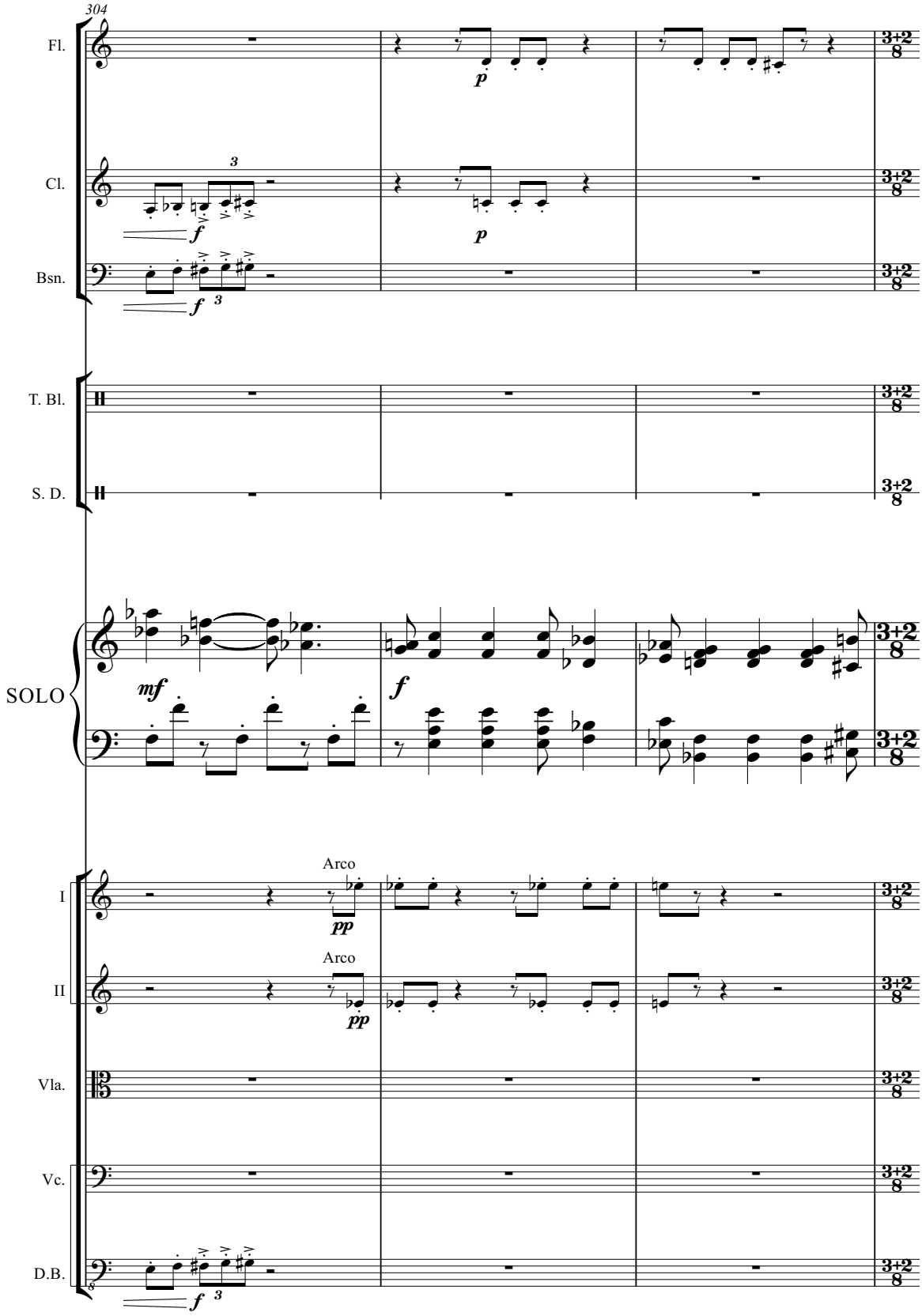

289
Fl.
Cl.
Bsn.
T. Bl.
S. D.
on rim
3
SOLO
I
II
Vla.
Vc.
D.B.

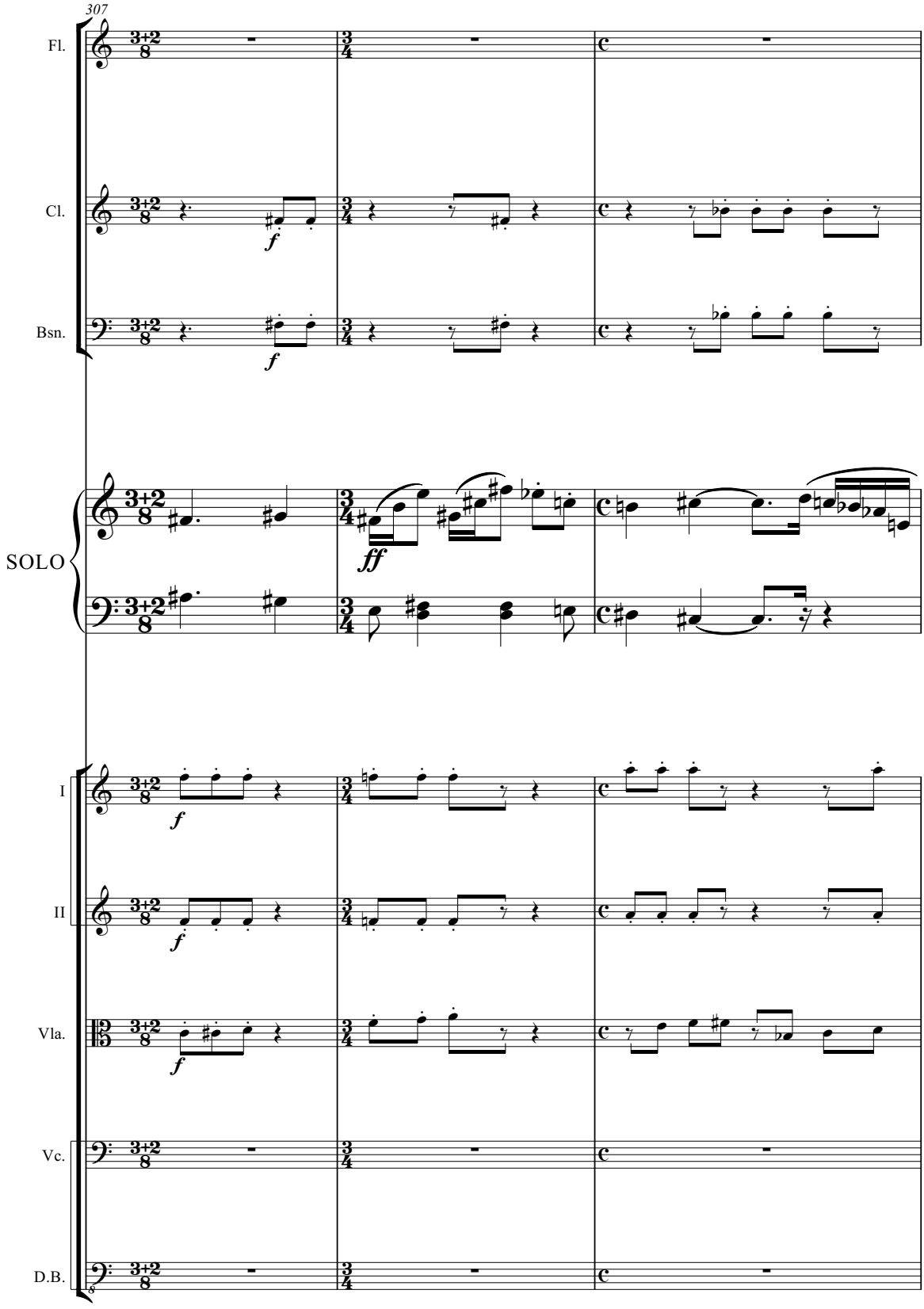

292
Fl.
Cl.
Bsn.
T. Bl.
S. D.
SOLO
I
II
Vla.
Vc.
D.B.
mf
3
p
mf
mp
mf
p
mf
mp
mf
ff
p
mf
mp
mf

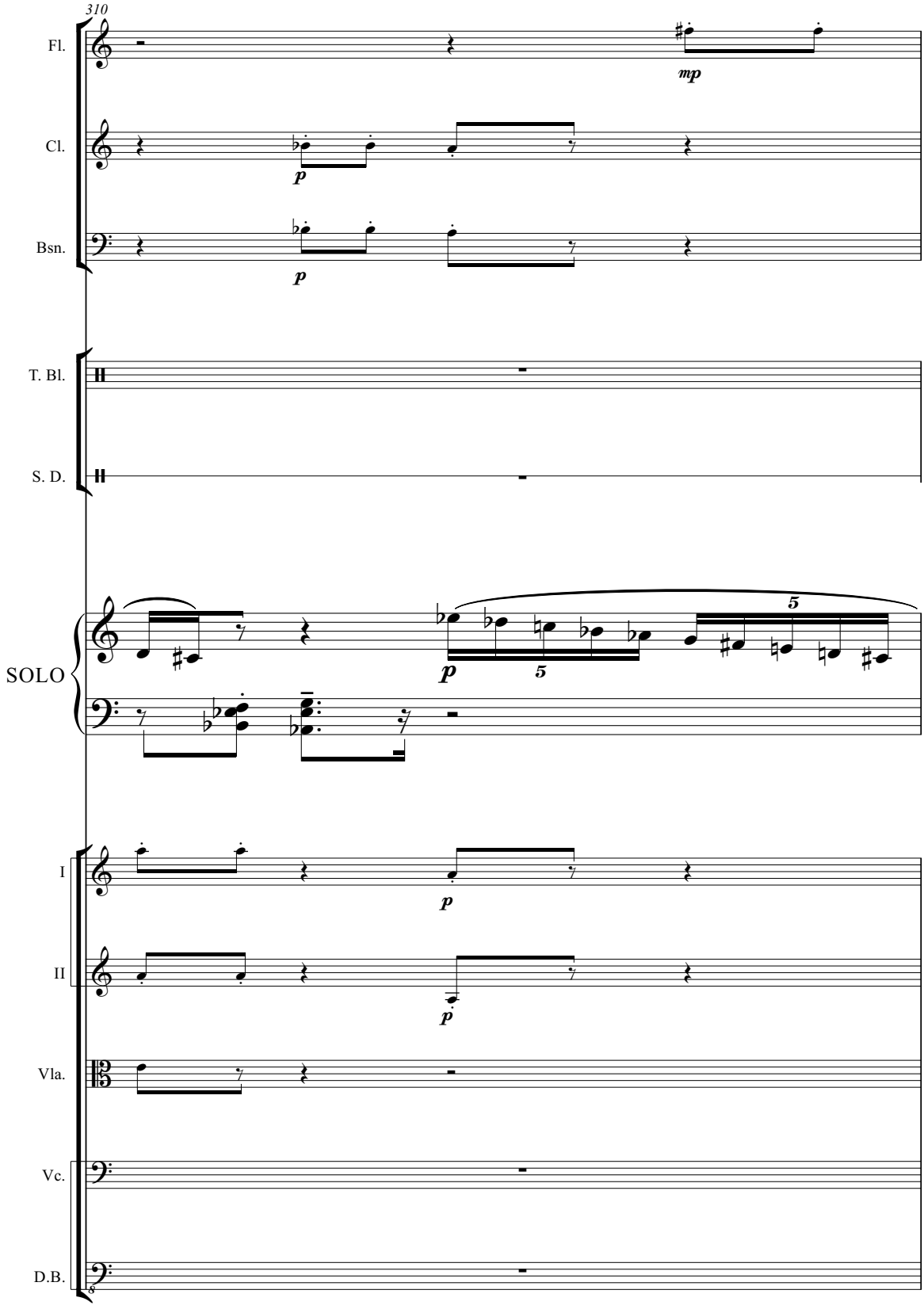

295
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
Arco
p
mf
f

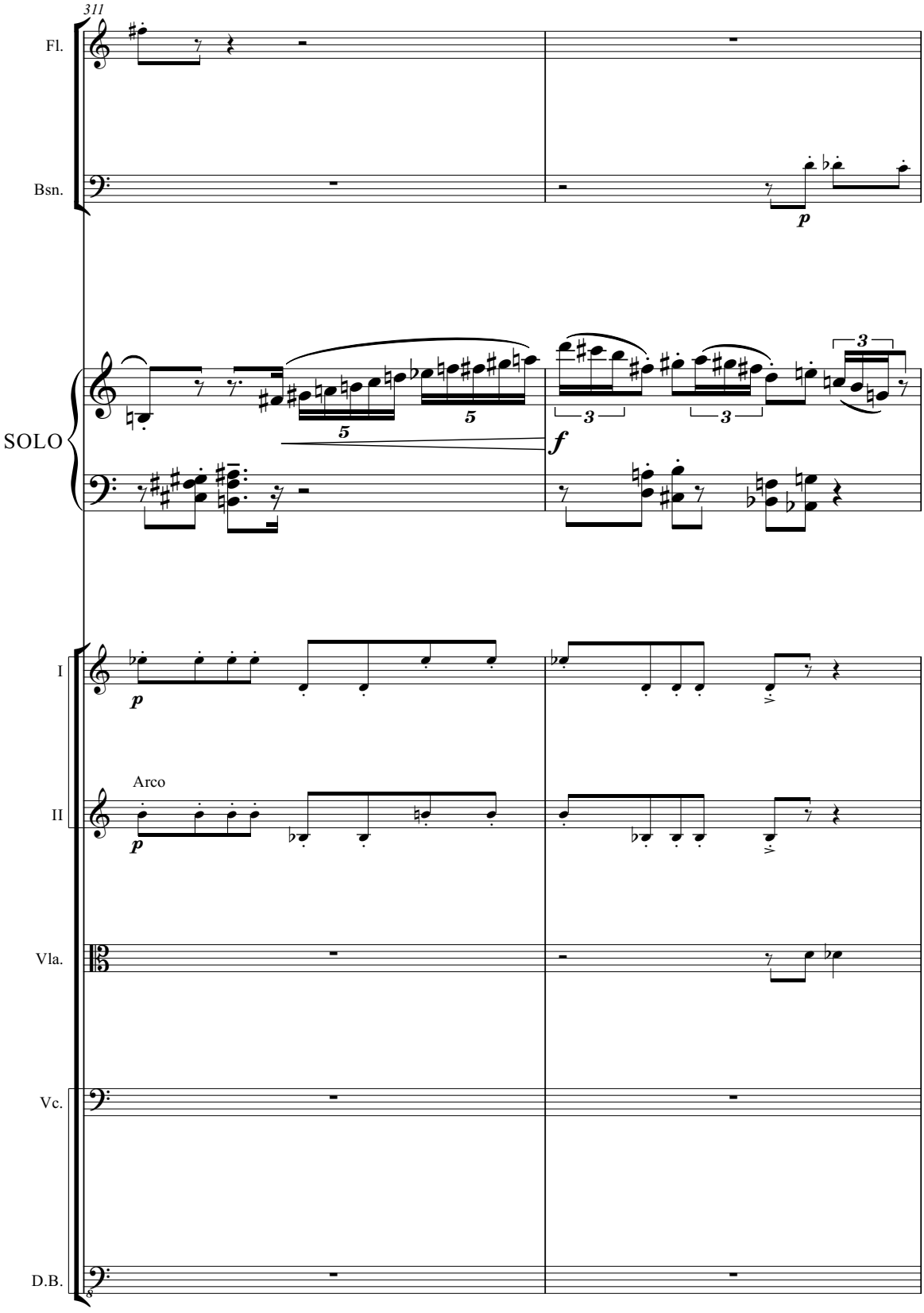

298
Fl.
Cl.
Bsn.
p
p
p
SOLO
mf
mp
6
Pizz.
I
pp
Pizz.
II
pp
Pizz.
Vla.
pp
Pizz.
Vc.
pp
D.B.

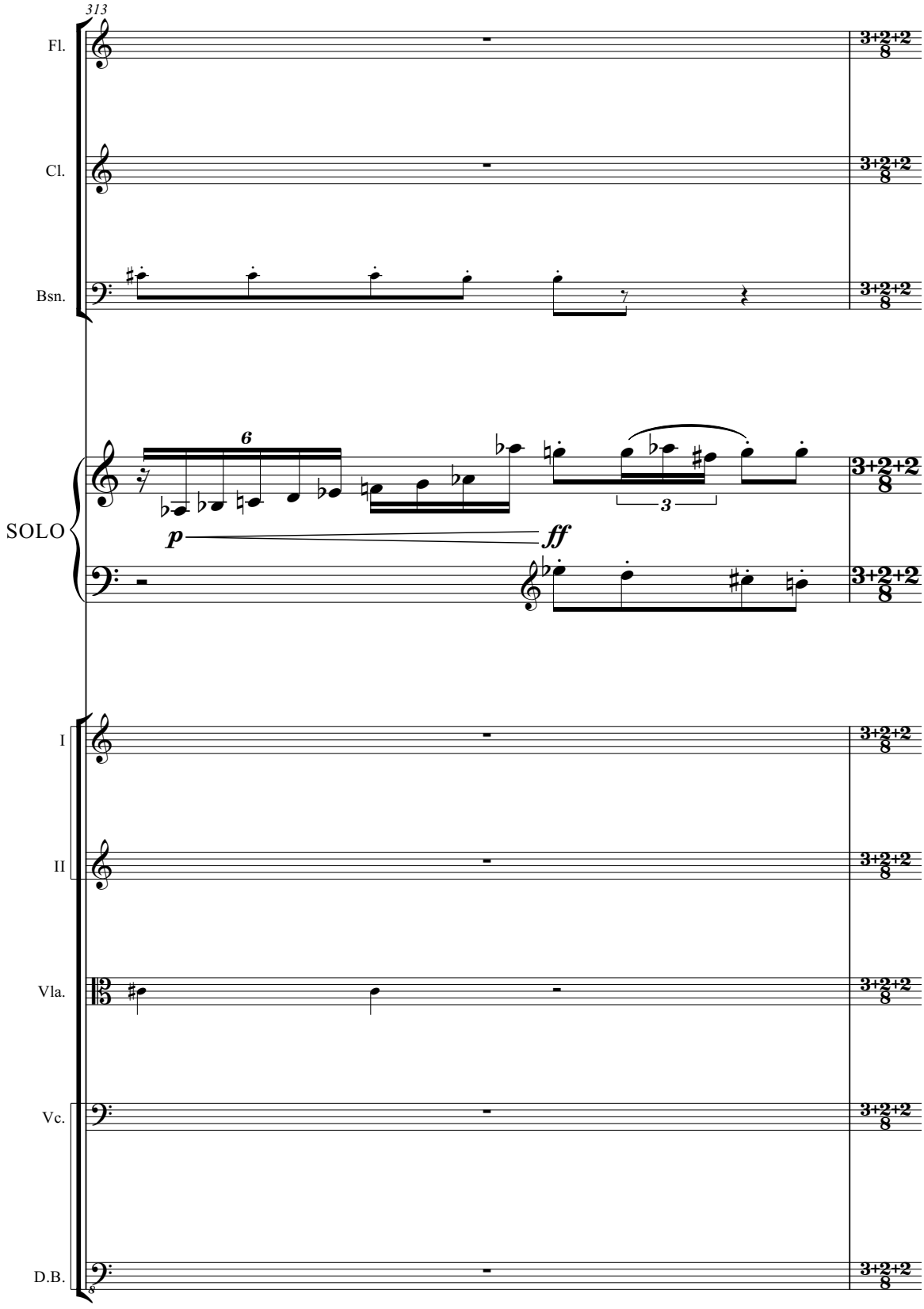

301
Fl.
Cl.
Bsn.
T. Bl.
S. D.
SOLO
pp
f
I
II
Vla.
Vc.
D.B.
mp

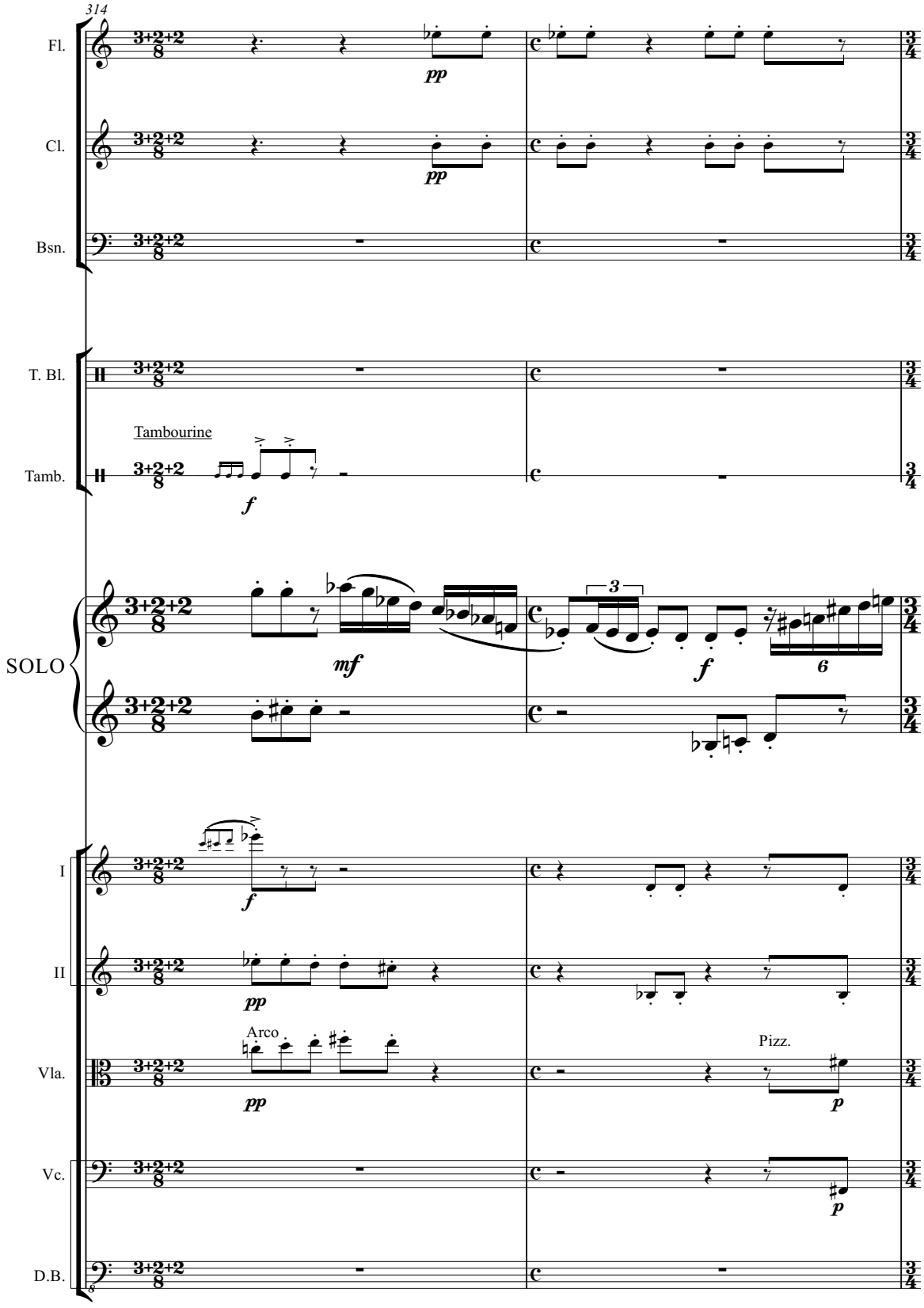

304
Fl.
Cl.
Bsn.
T. Bl.
S. D.
SOLO
I
II
Vla.
Vc.
D.B.
Arco
Arco
3+2
8

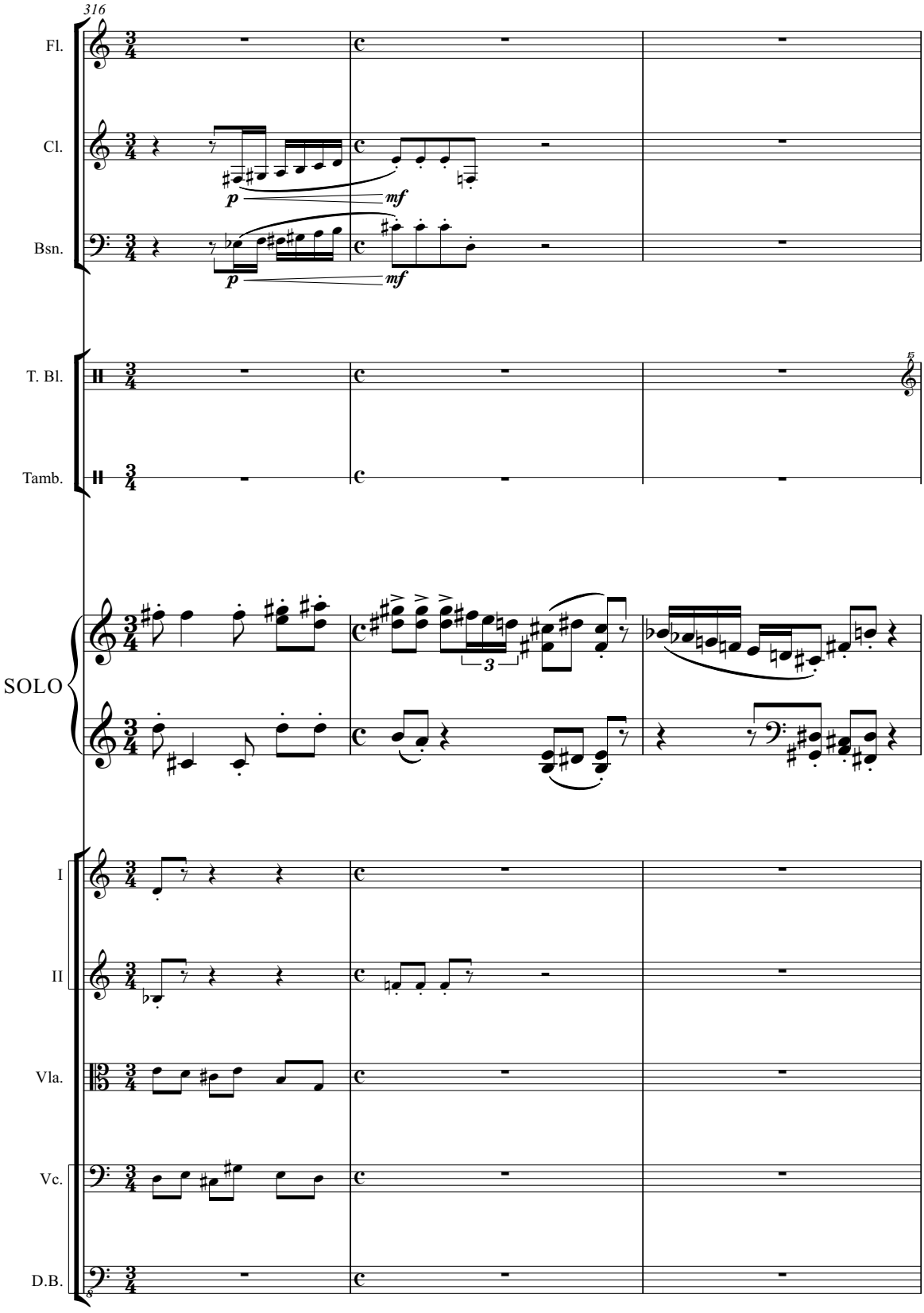

307
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
f
ff

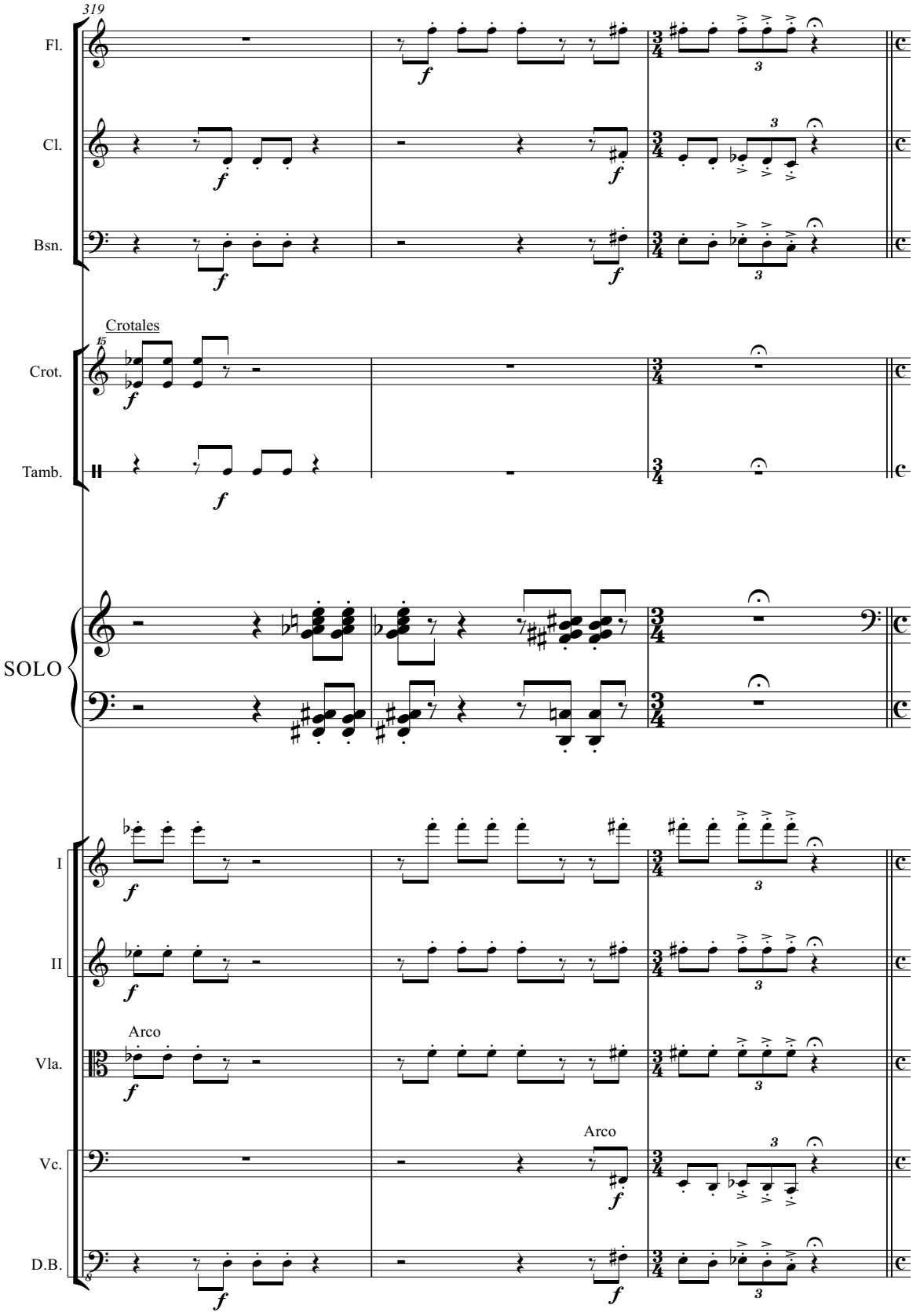

310
Fl.
mp
Cl.
p
Bsn.
p
T. Bl.
S. D.
SOLO
p
5
5
I
p
II
p
Vla.
Vc.
D.B.

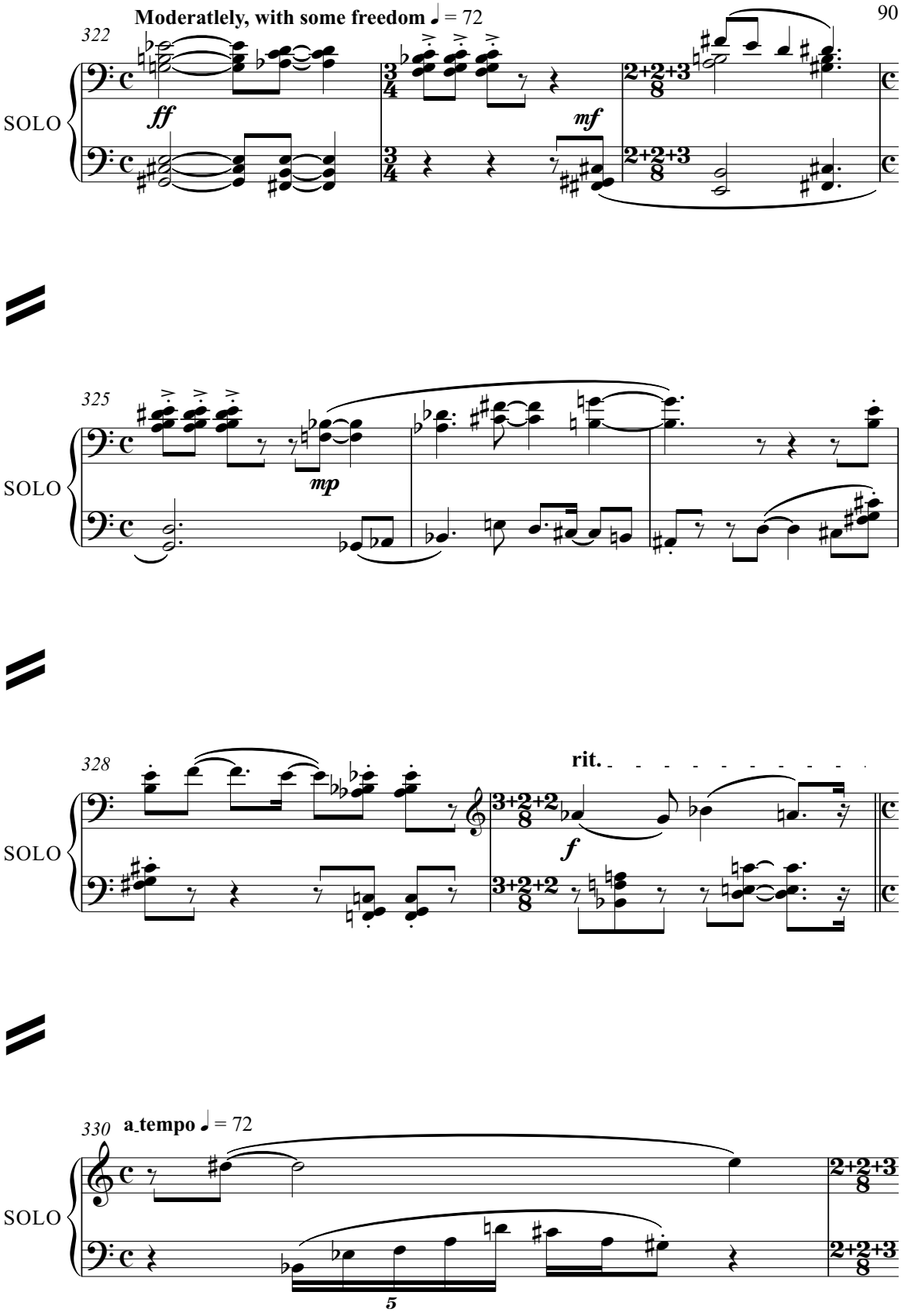

311
Fl.
Bsn.
SOLO
I
II
Arco
Vla.
Vc.
D.B.

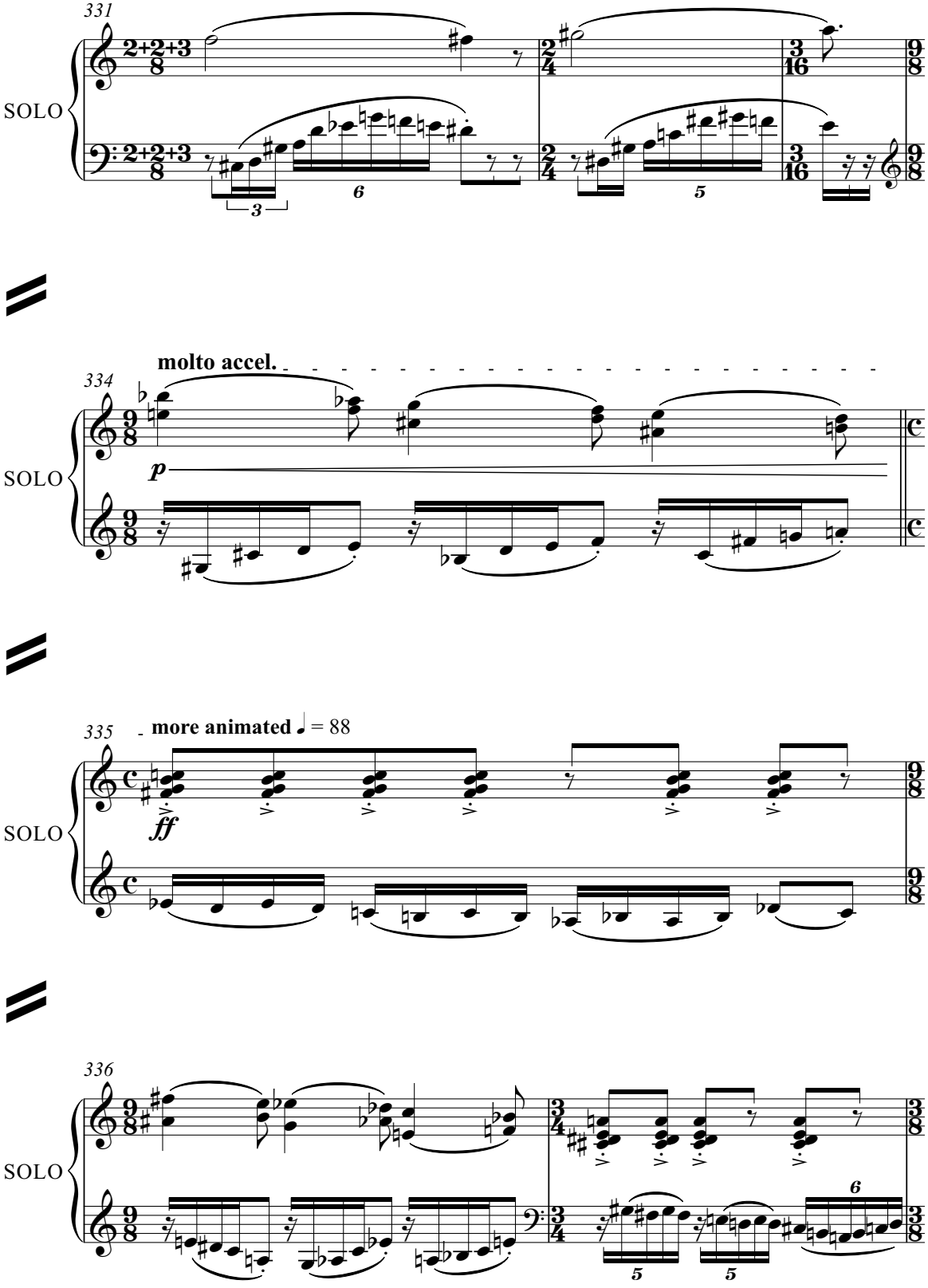

313
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
3+2+2
8
6
3
p
ff

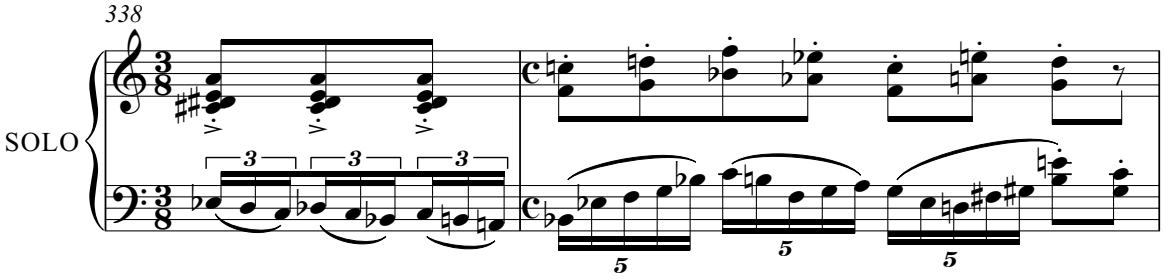

314
Fl.
Cl.
Bsn.
T. Bl.
Tambourine
Tamb.
SOLO
I
II
Arco
Vla.
Pizz.
Vc.
D.B.

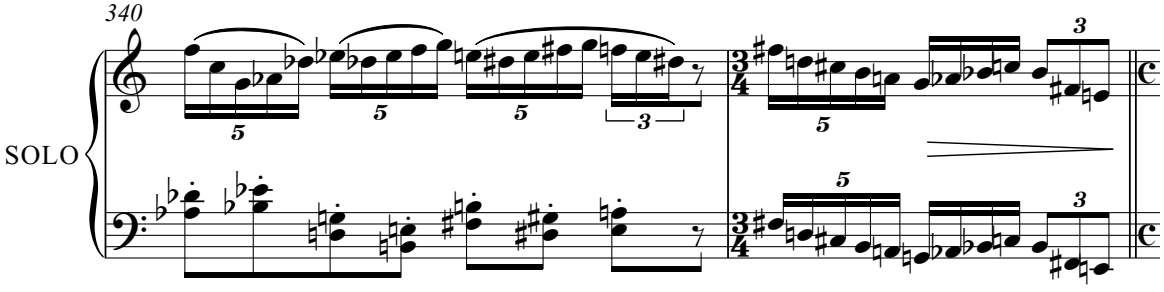

316
Fl.
Cl.
Bsn.
T. Bl.
Tamb.
SOLO
I
II
Vla.
Vc.
D.B.
p
mf
p
mf
3
15

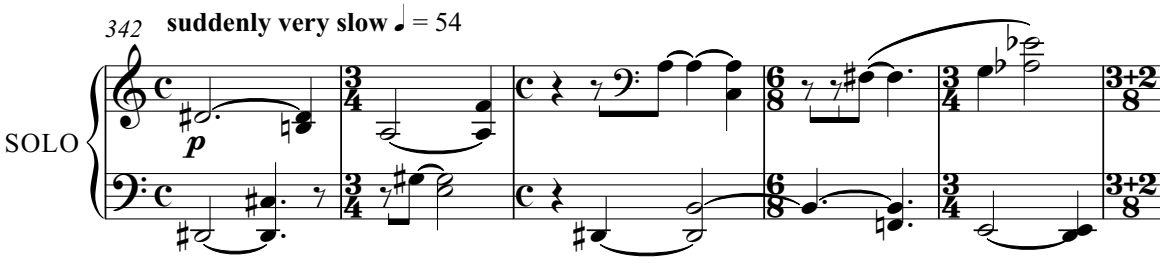

319
Fl.
Cl.
Bsn.
Crotales
Crot.
Tamb.
SOLO
I
II
Arco
Vla.
Arco
Vc.
D.B.

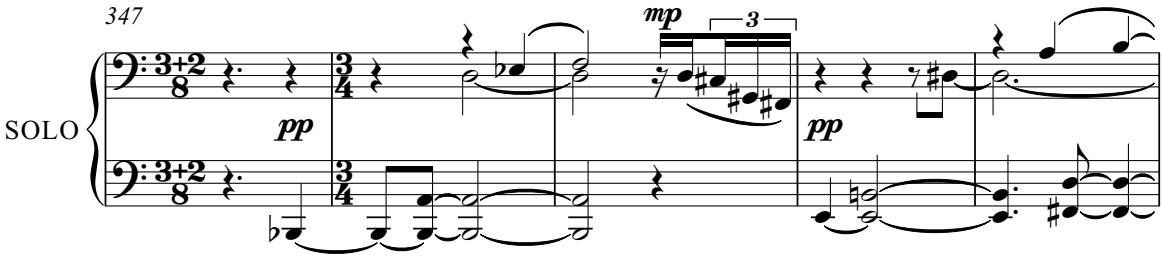

Moderatlely, with some freedom ♩ = 72
322
SOLO
ff
mf
325
SOLO
mp
328
SOLO
rit.
f
330
a tempo ♩ = 72
SOLO
5

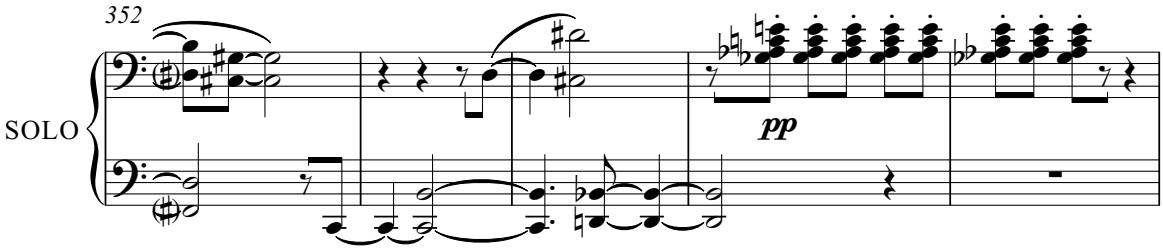

331
SOLO
molto accel.
334
p
SOLO
335
more animated ♩ = 88
ff
SOLO
336
SOLO

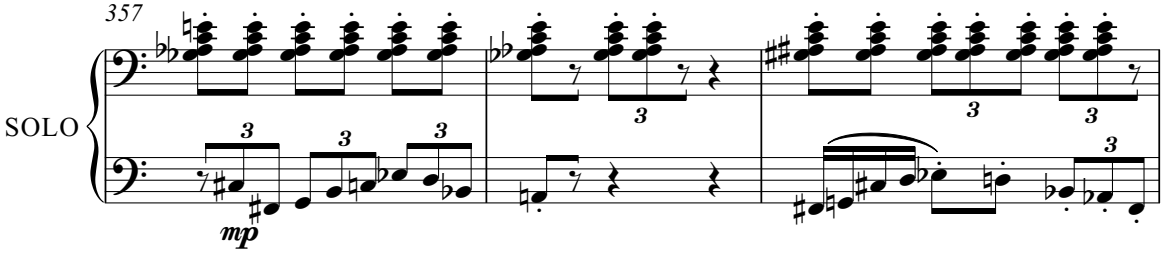

338
SOLO

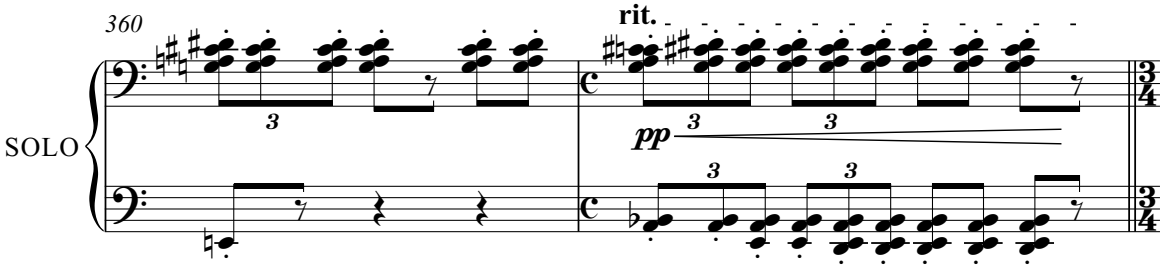

340
SOLO

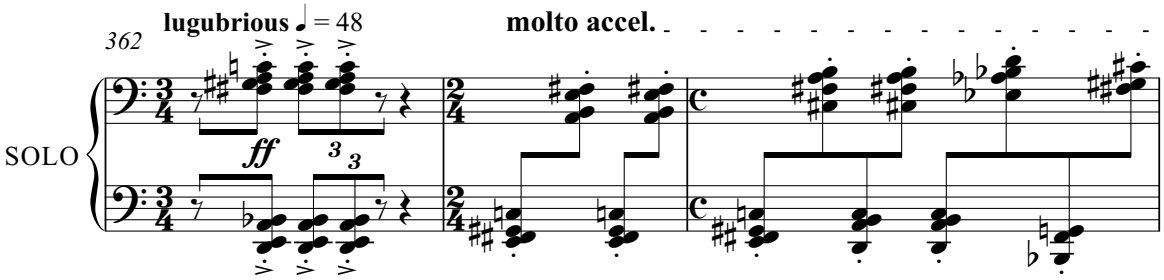

342
suddenly very slow ♩ = 54
SOLO

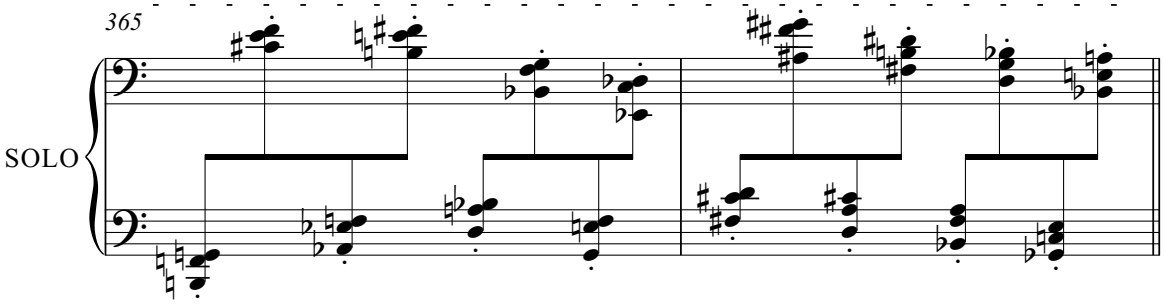

347
SOLO
pp
mp
3
pp

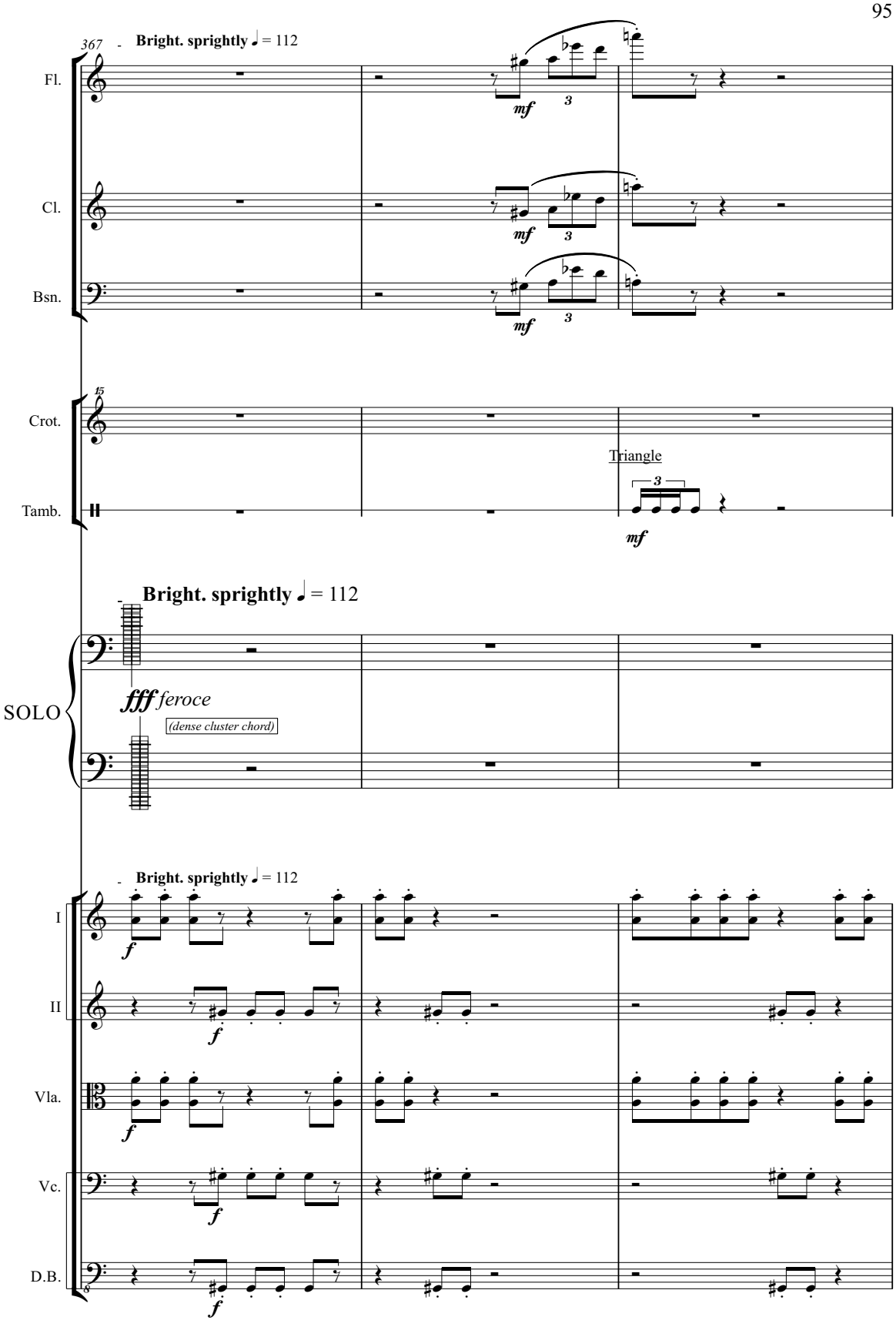

352
SOLO
pp

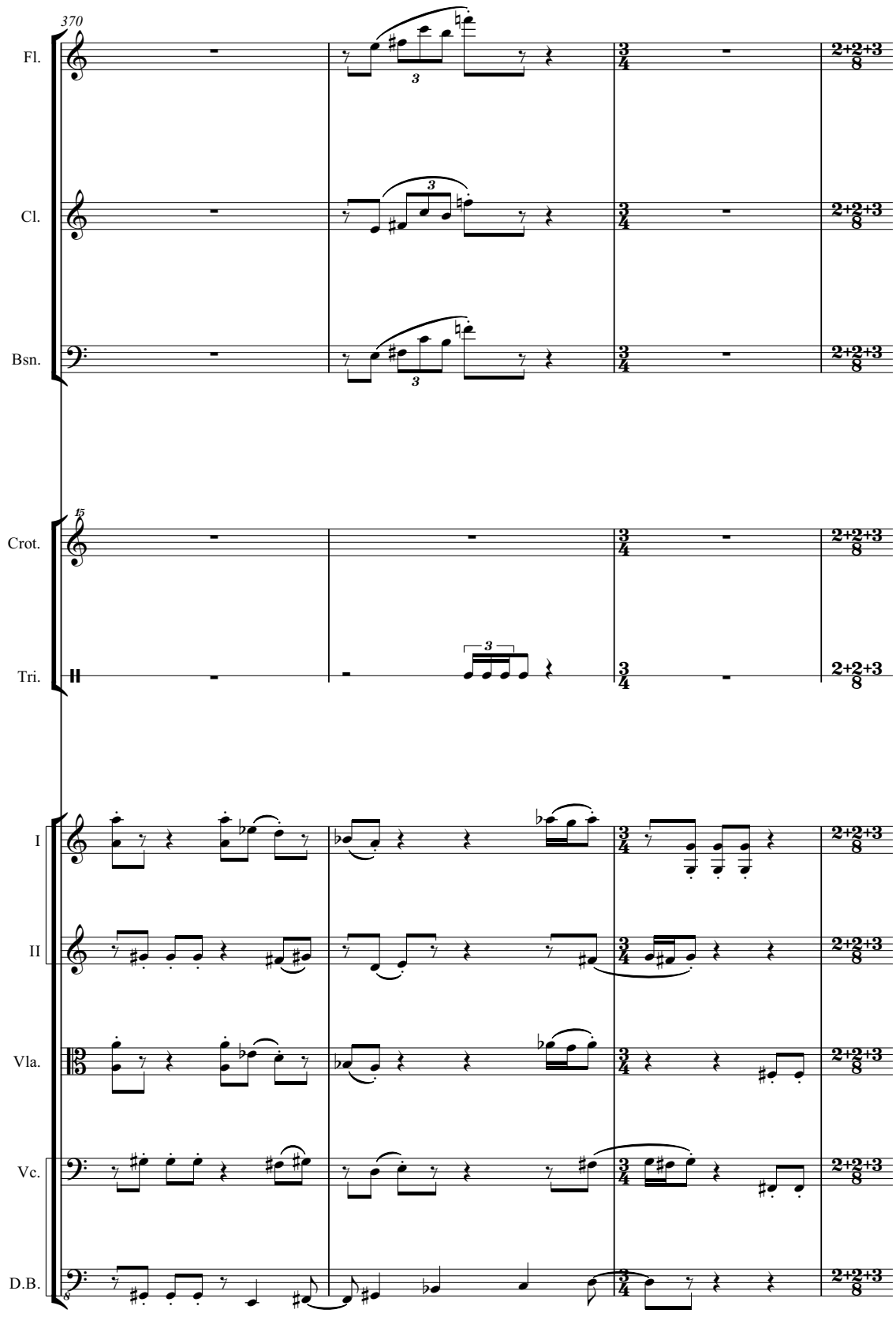

357
SOLO
mp
3

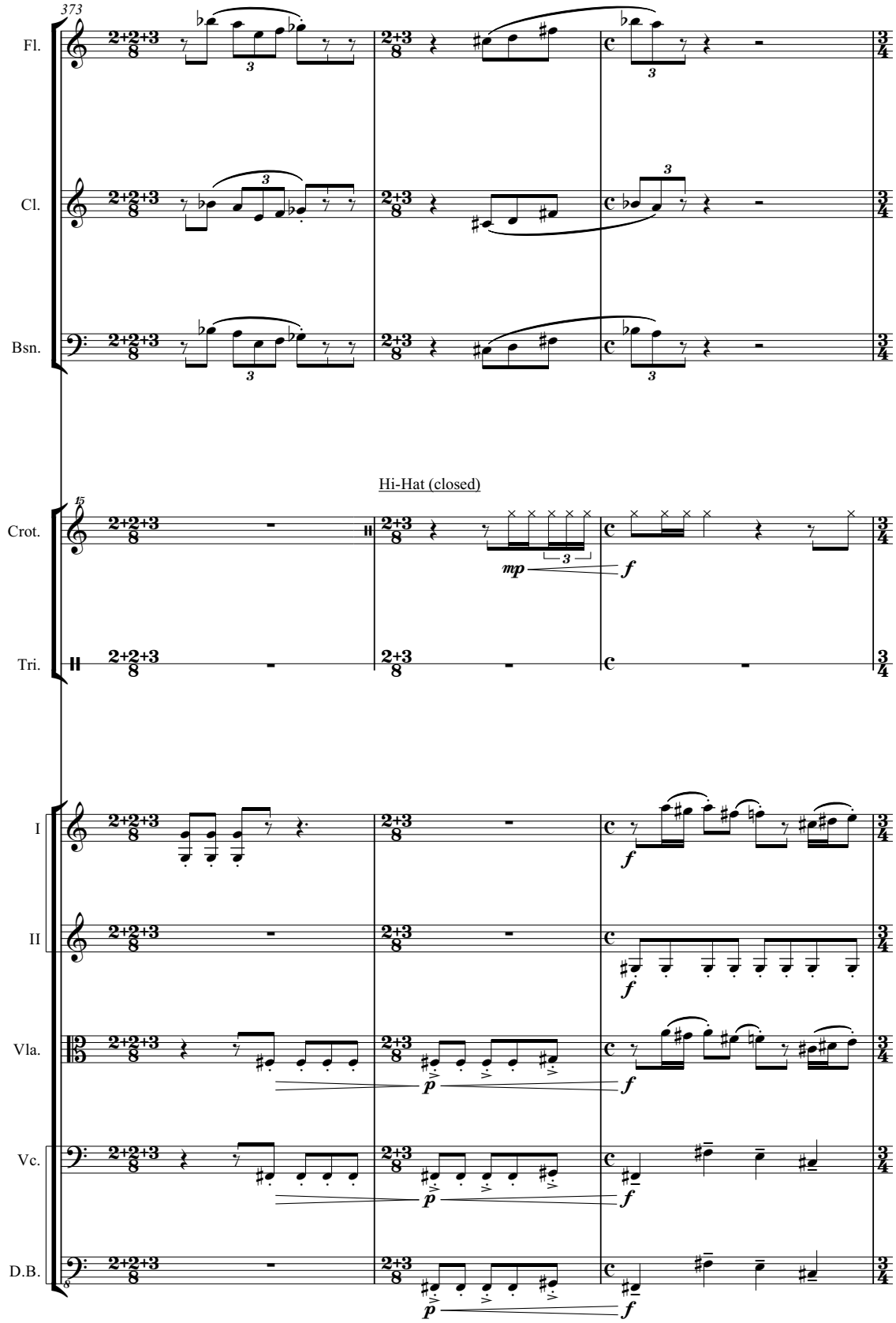

360
rit.
SOLO
pp

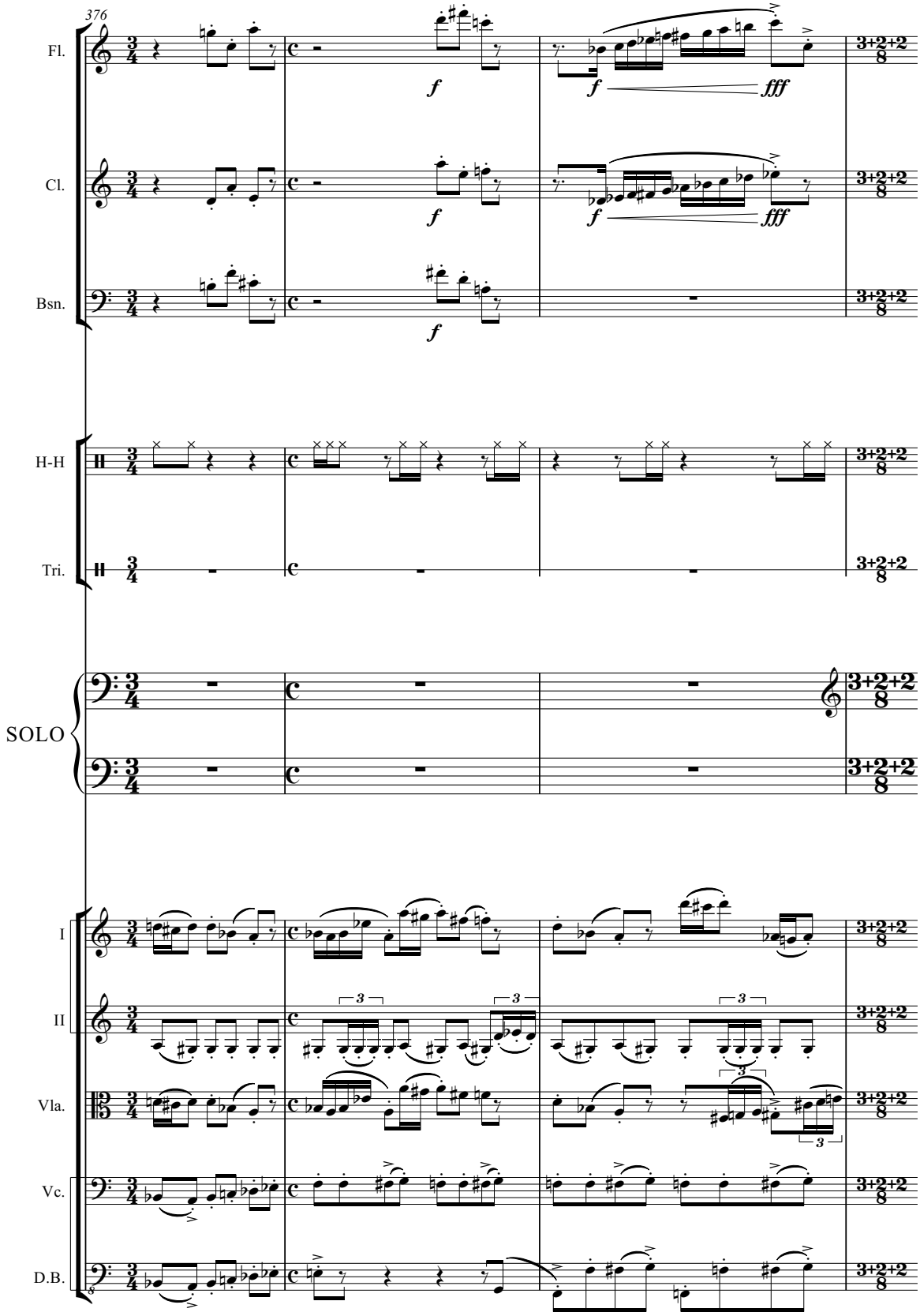

362
lugubrious ♩ = 48
molto accel.
SOLO
ff

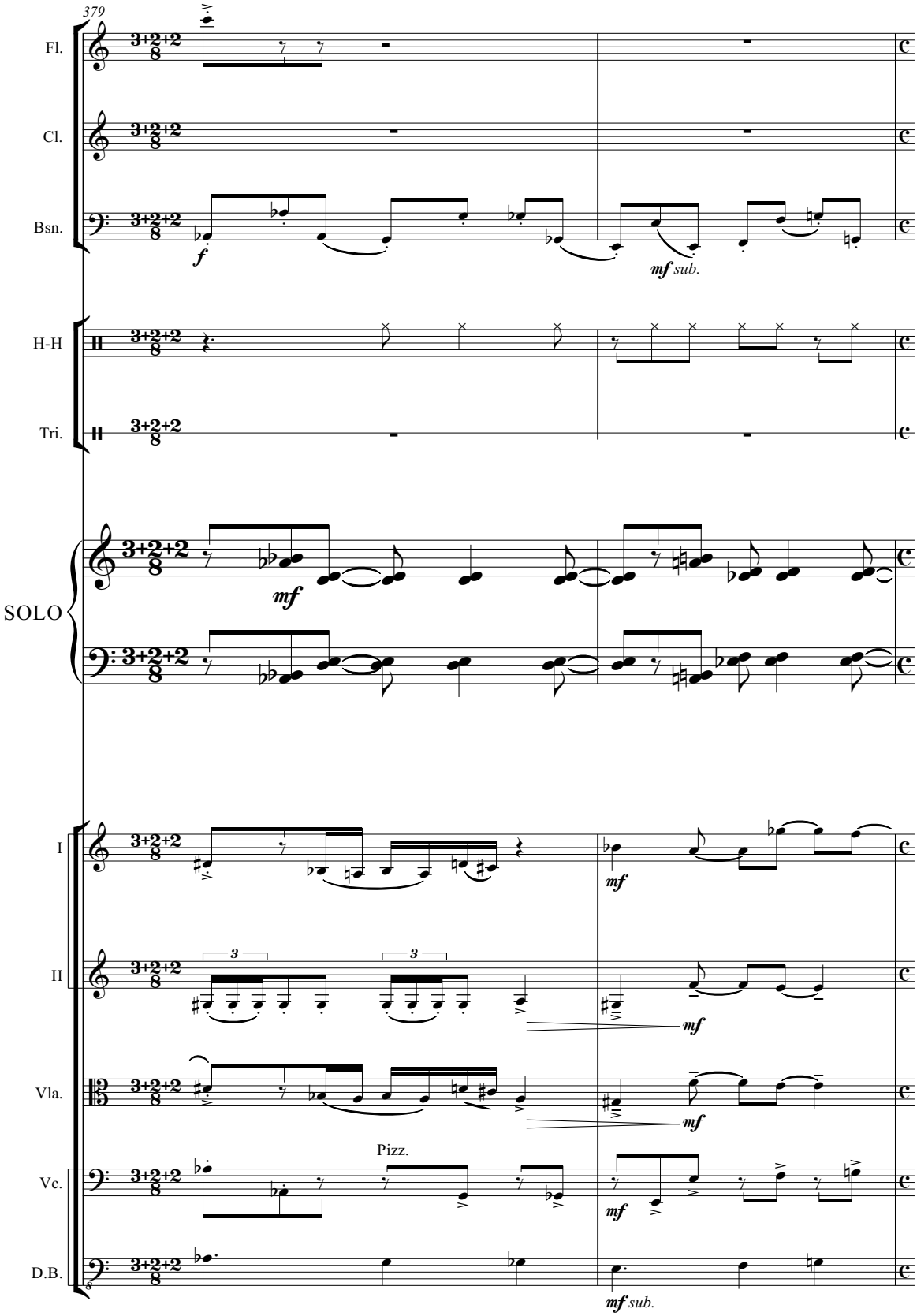

365
SOLO

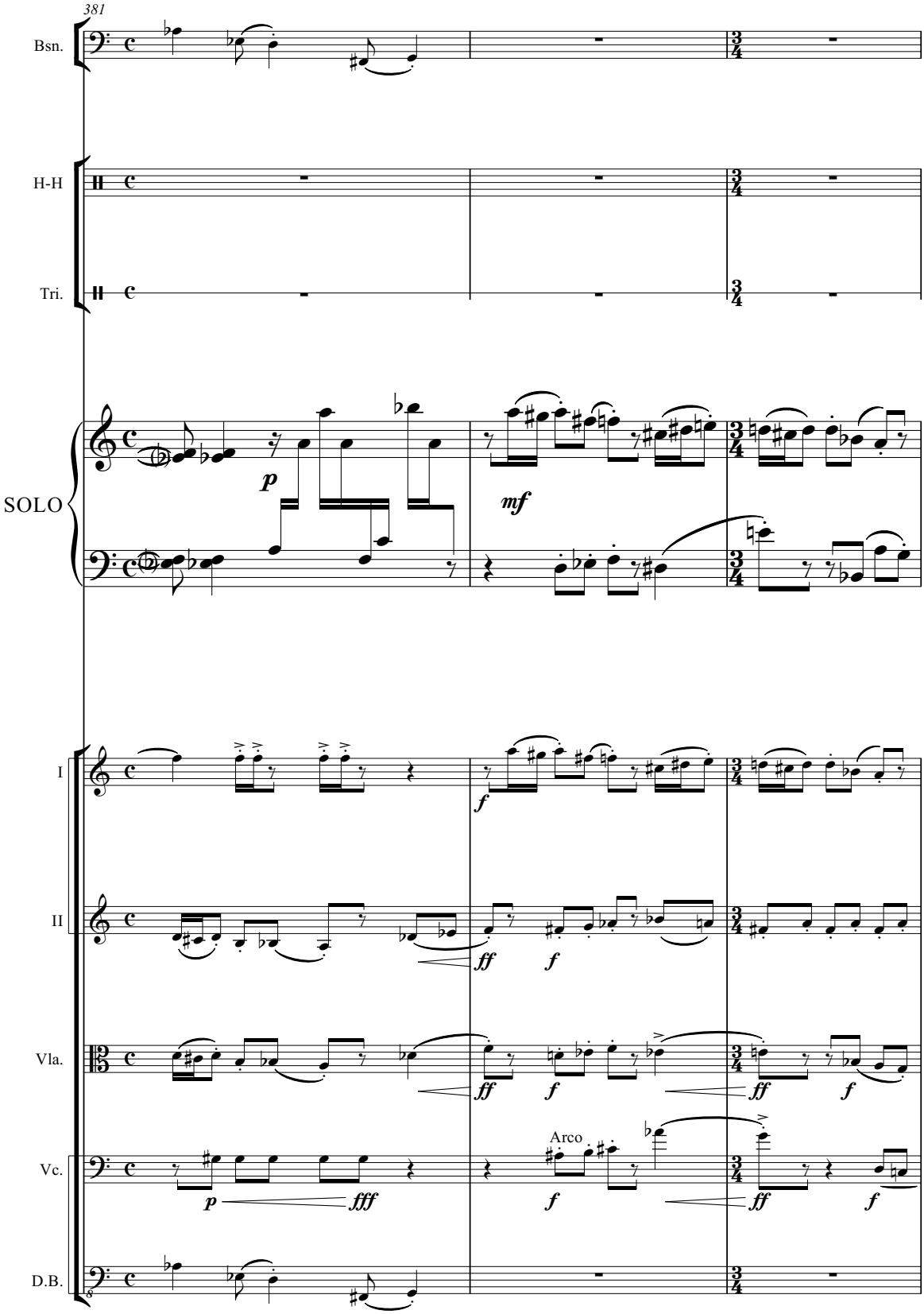

367
Bright. sprightly ♩ = 112
Fl.
Cl.
Bsn.
mf
3
15
Crot.
Tamb.
Triangle
mf
Bright. sprightly ♩ = 112
SOLO
fff feroce
(dense cluster chord)
Bright. sprightly ♩ = 112
I
II
Vla.
Vc.
D.B.
f

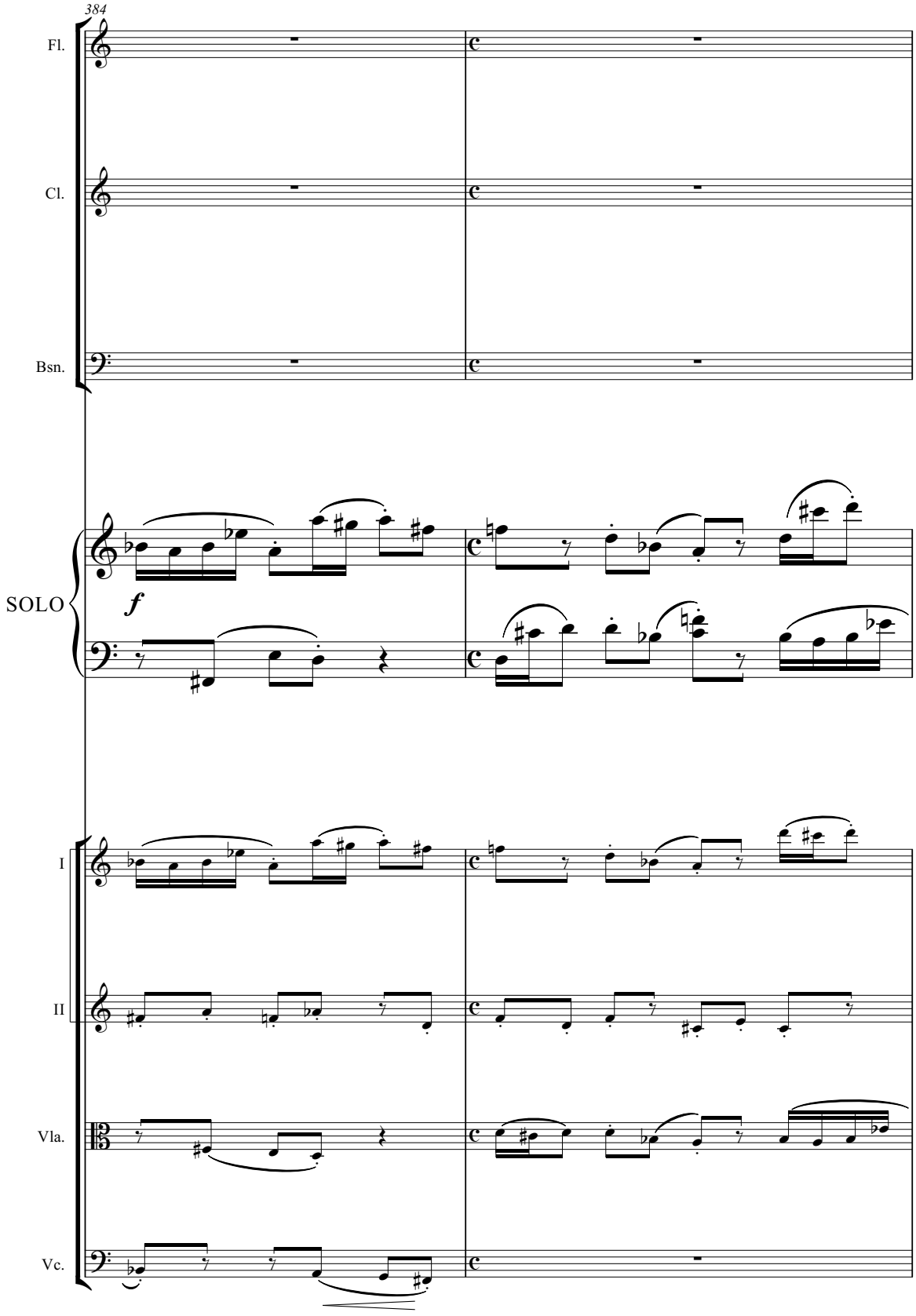

370
Fl.
Cl.
Bsn.
15
Crot.
Tri.
I
II
Vla.
Vc.
D.B.
3
3/4
2+2+3
8

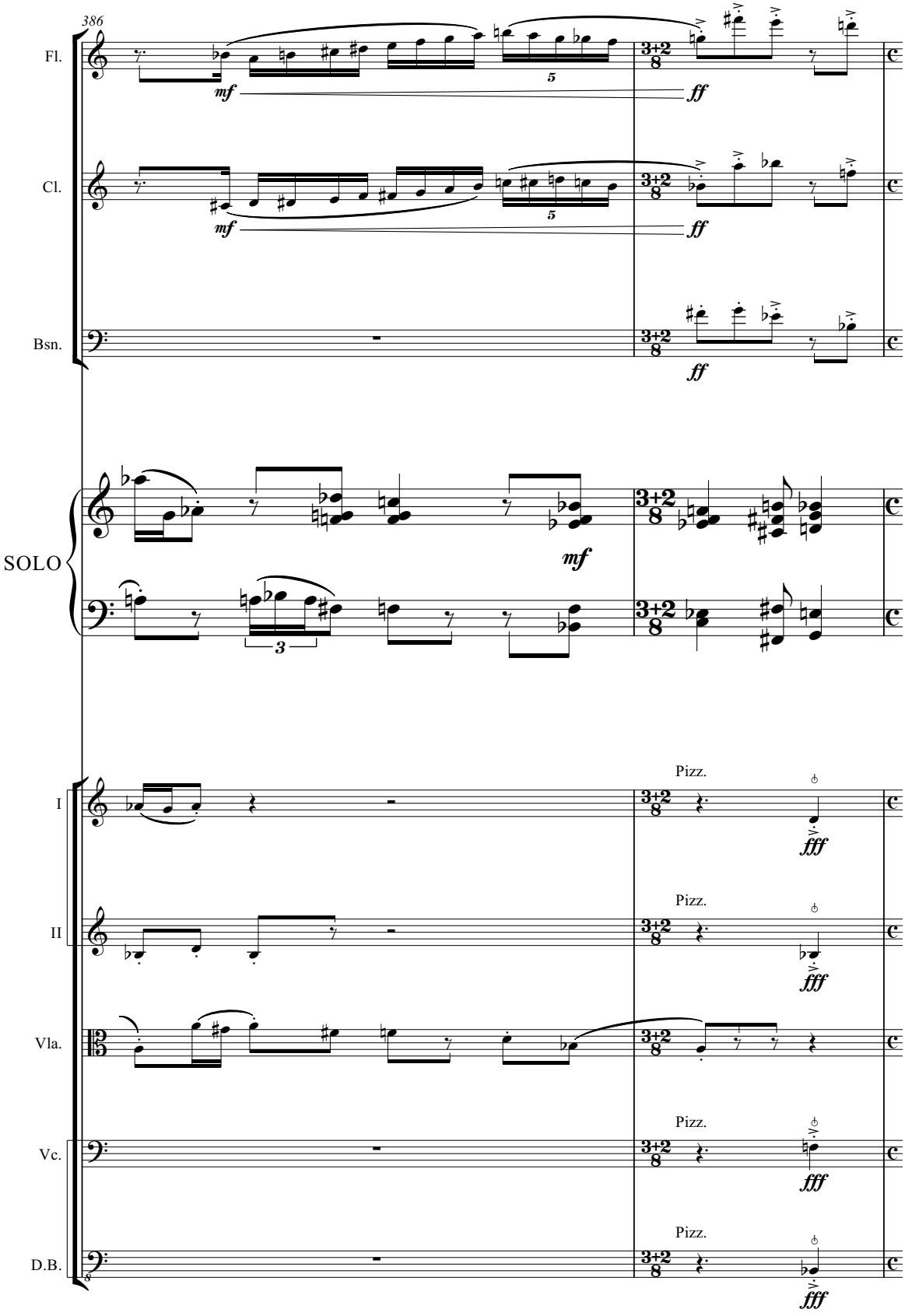

373
Fl.
Cl.
Bsn.
Hi-Hat (closed)
15
Crot.
Tri.
I
II
Vla.
Vc.
D.B.

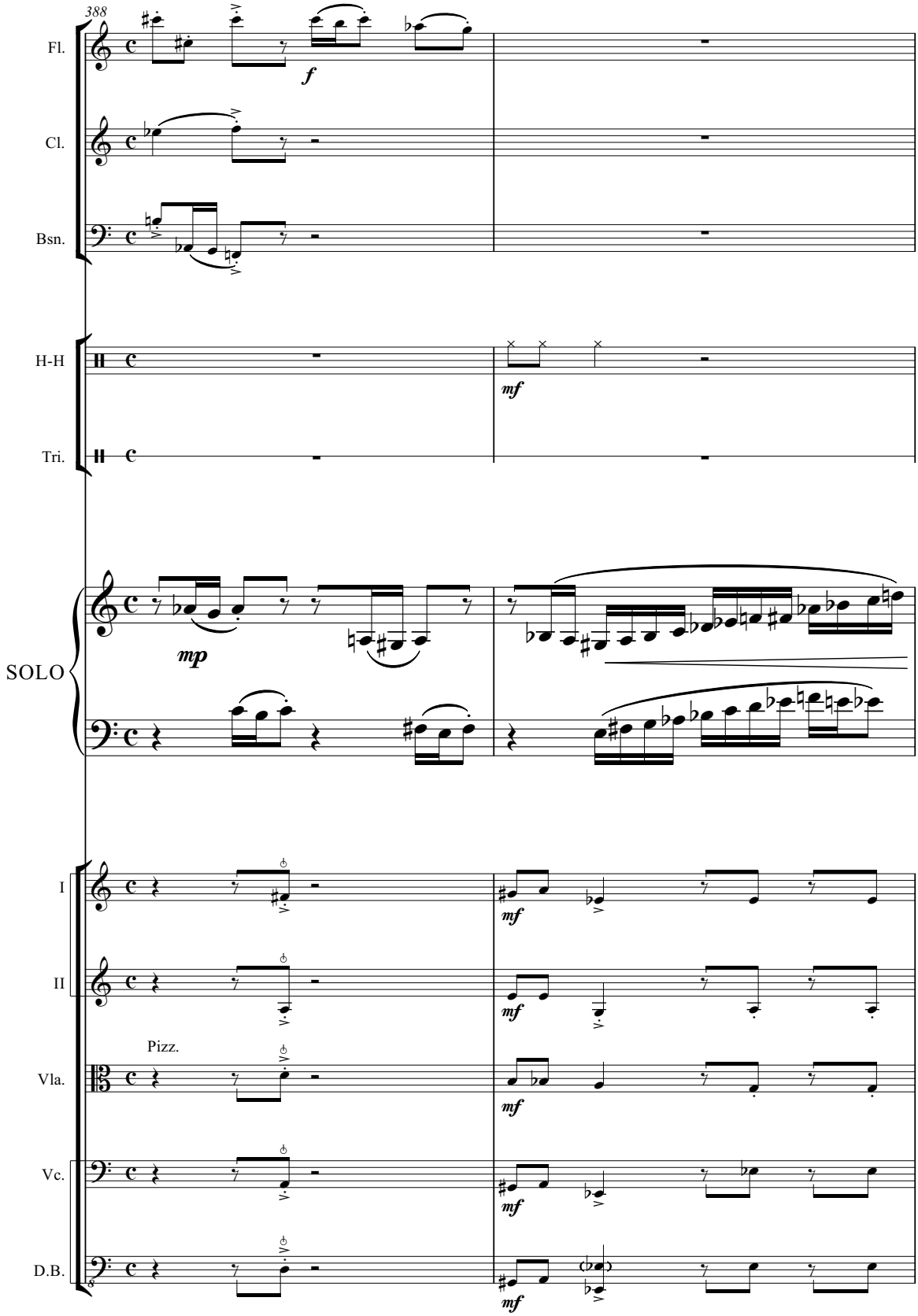

376
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
f
fff
3+2+2
8

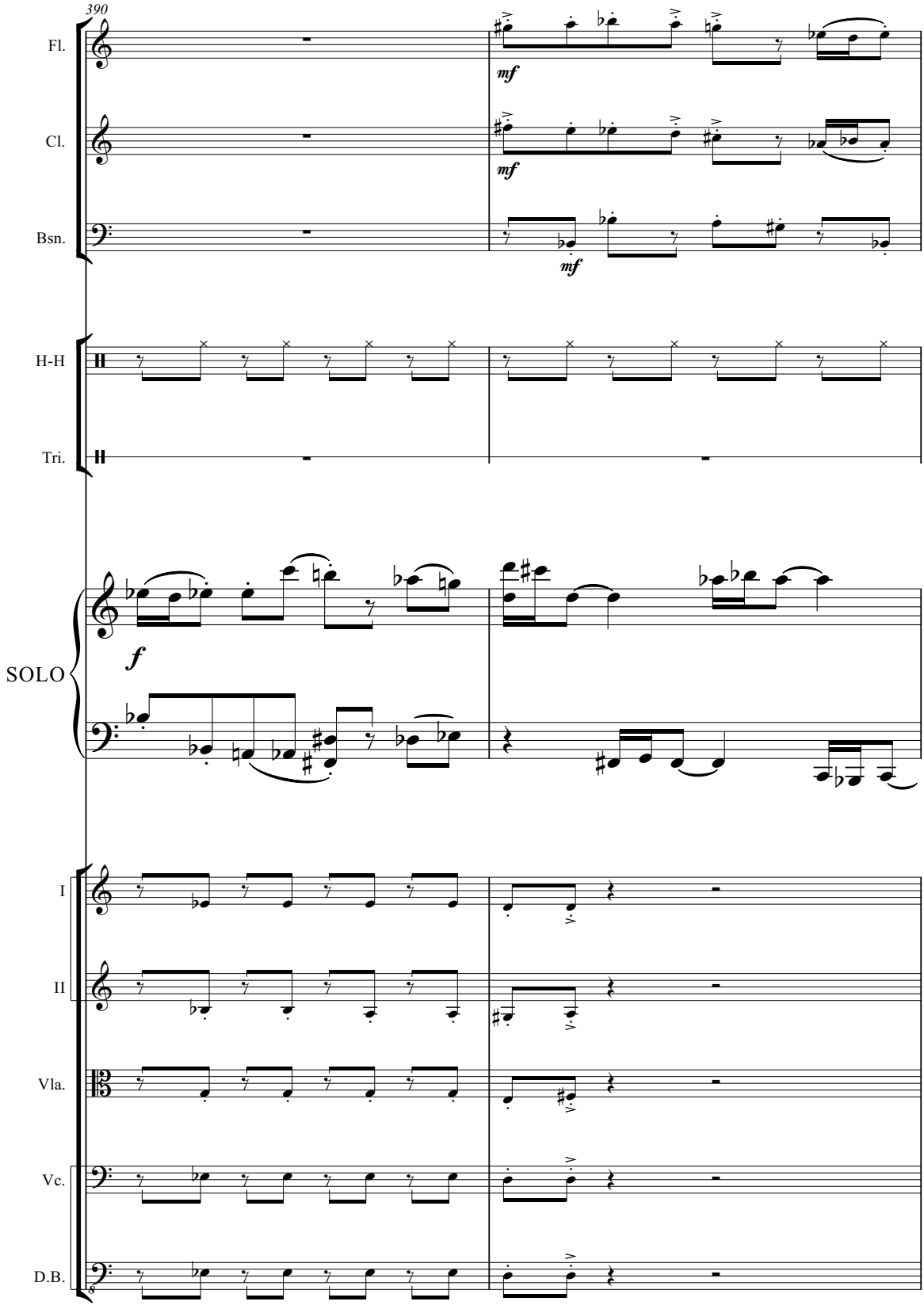

379
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
3+2+2
8
f
mf sub.
mf
Pizz.

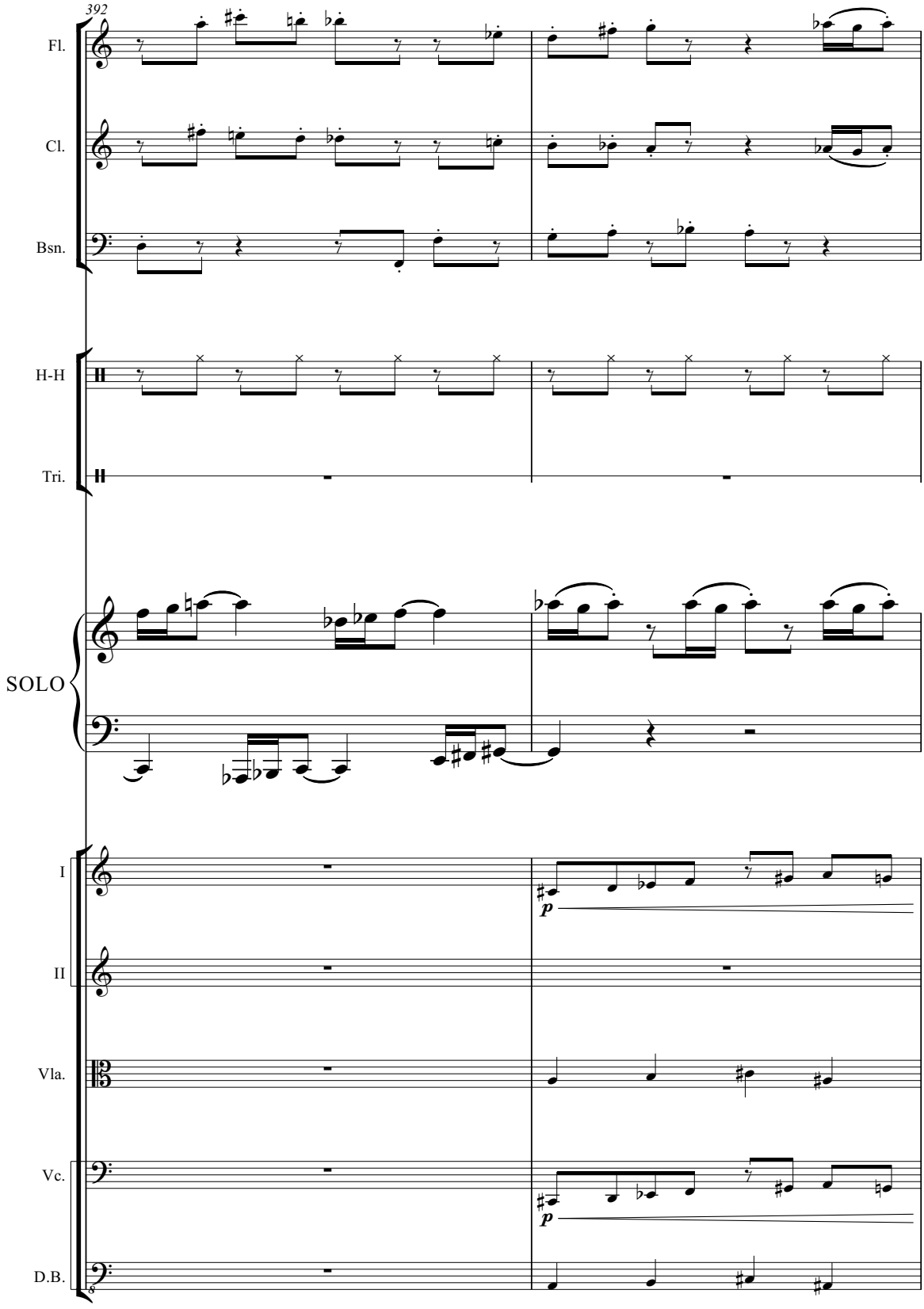

381
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
Arco

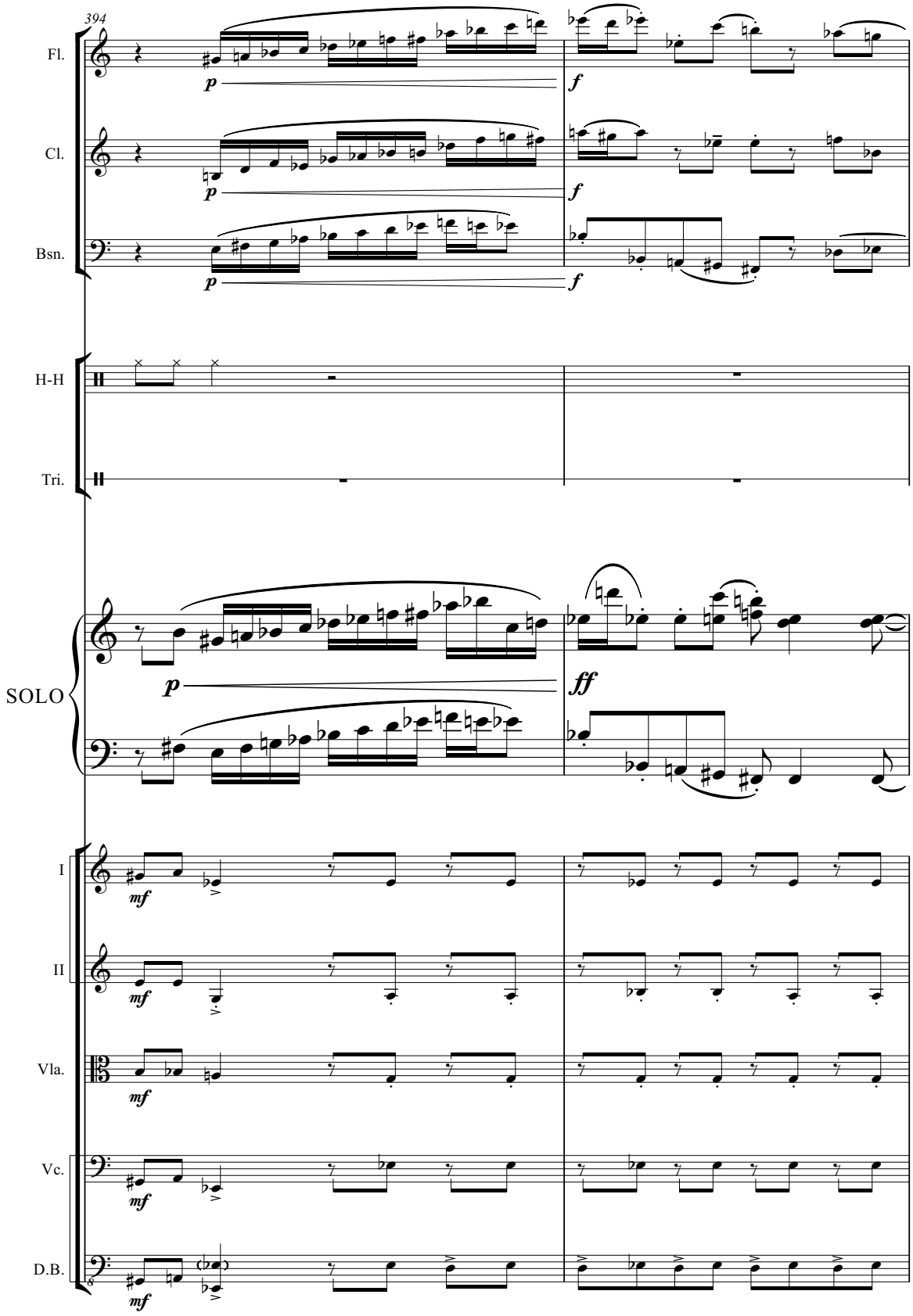

384
Fl.
Cl.
Bsn.
SOLO
f
I
II
Vla.
Vc.

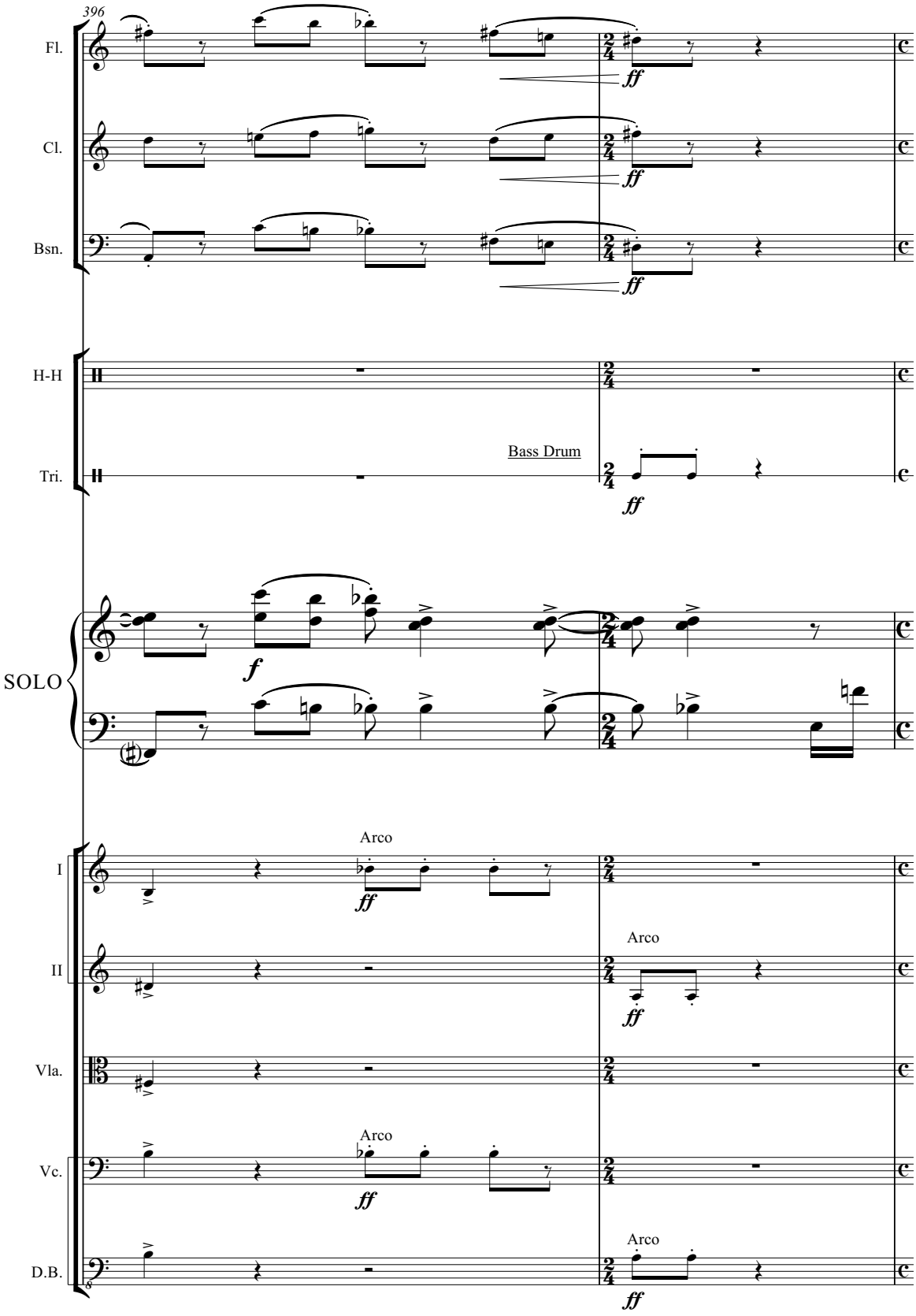

386
Fl.
Cl.
Bsn.
SOLO
I
II
Vla.
Vc.
D.B.
mf
ff
fff
Pizz.
5
3

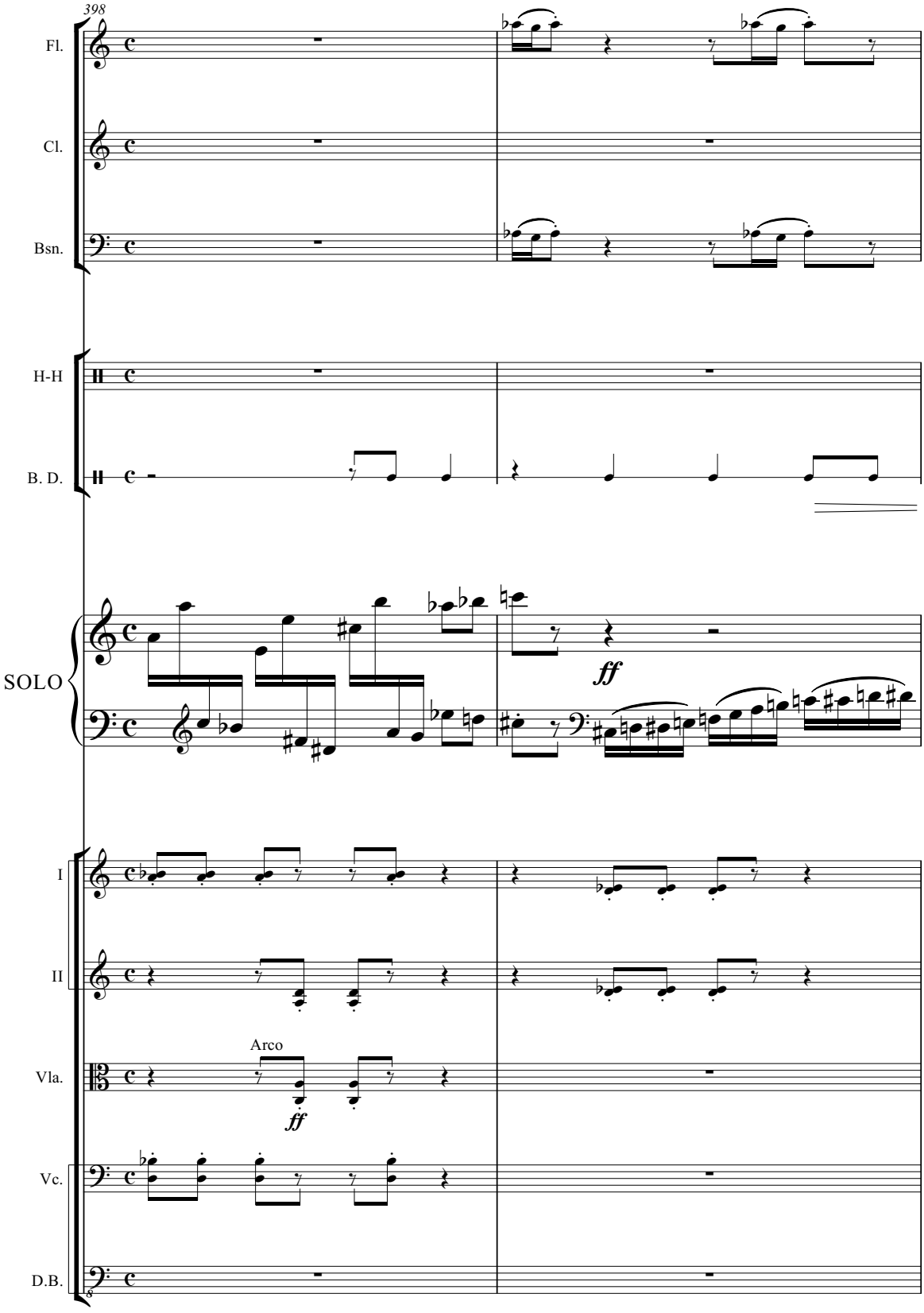

388
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
Pizz.
f
mp
mf

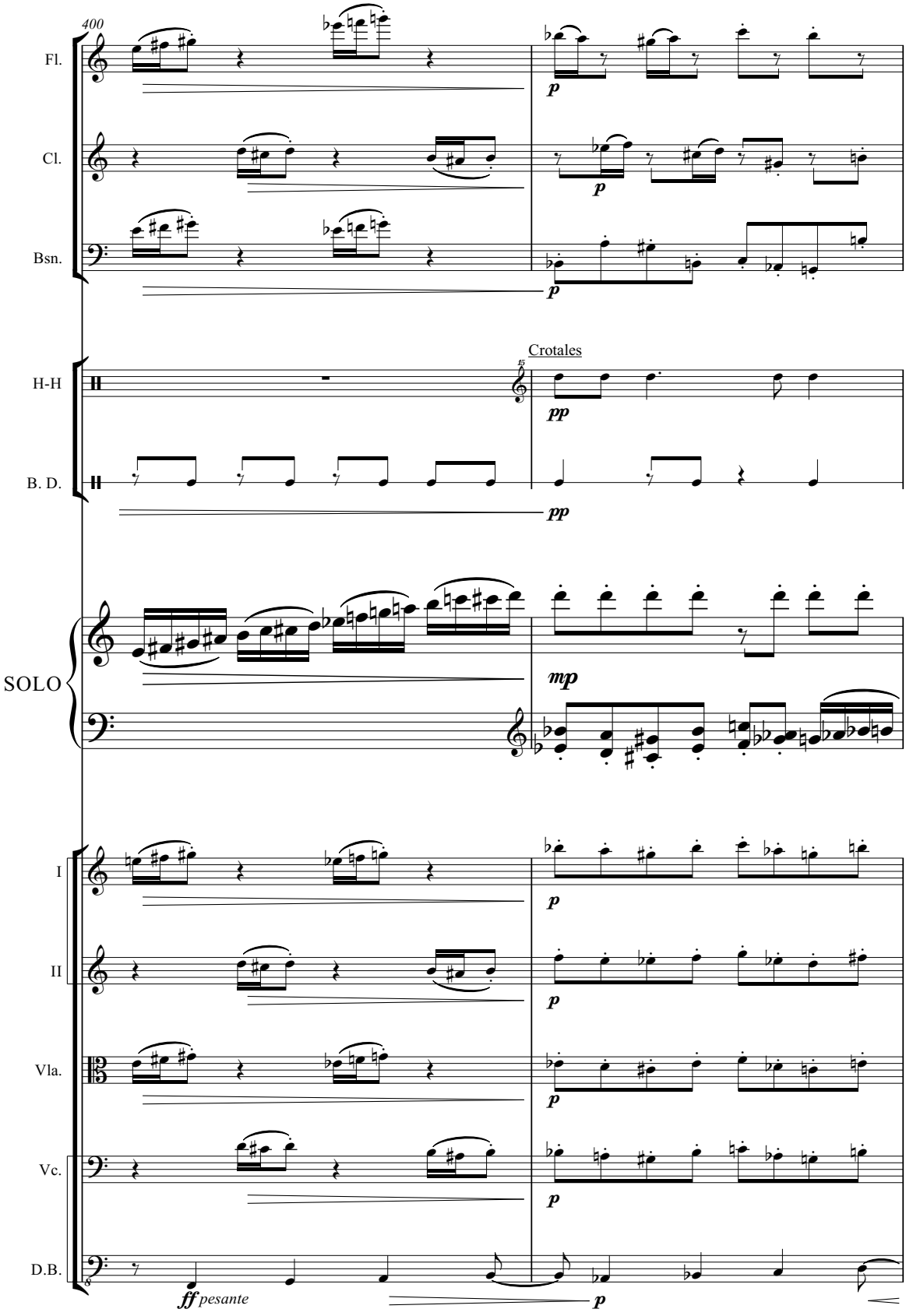

390
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
mf
mf
mf
f


392
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
p
p


394
Fl.
Cl.
Bsn.
H-H
Tri.
SOLO
I
II
Vla.
Vc.
D.B.
p
f
ff
mf


396
Fl.
Cl.
Bsn.
H-H
Tri.
Bass Drum
SOLO
I
II
Vla.
Vc.
D.B.
Arco
ff
f


398
Fl.
Cl.
Bsn.
H-H
B. D.
SOLO
ff
I
II
Arco
ff
Vla.
Vc.
D.B.


400
Fl.
Cl.
Bsn.
p
p
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Crotales
H-H
B. D.
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I
II
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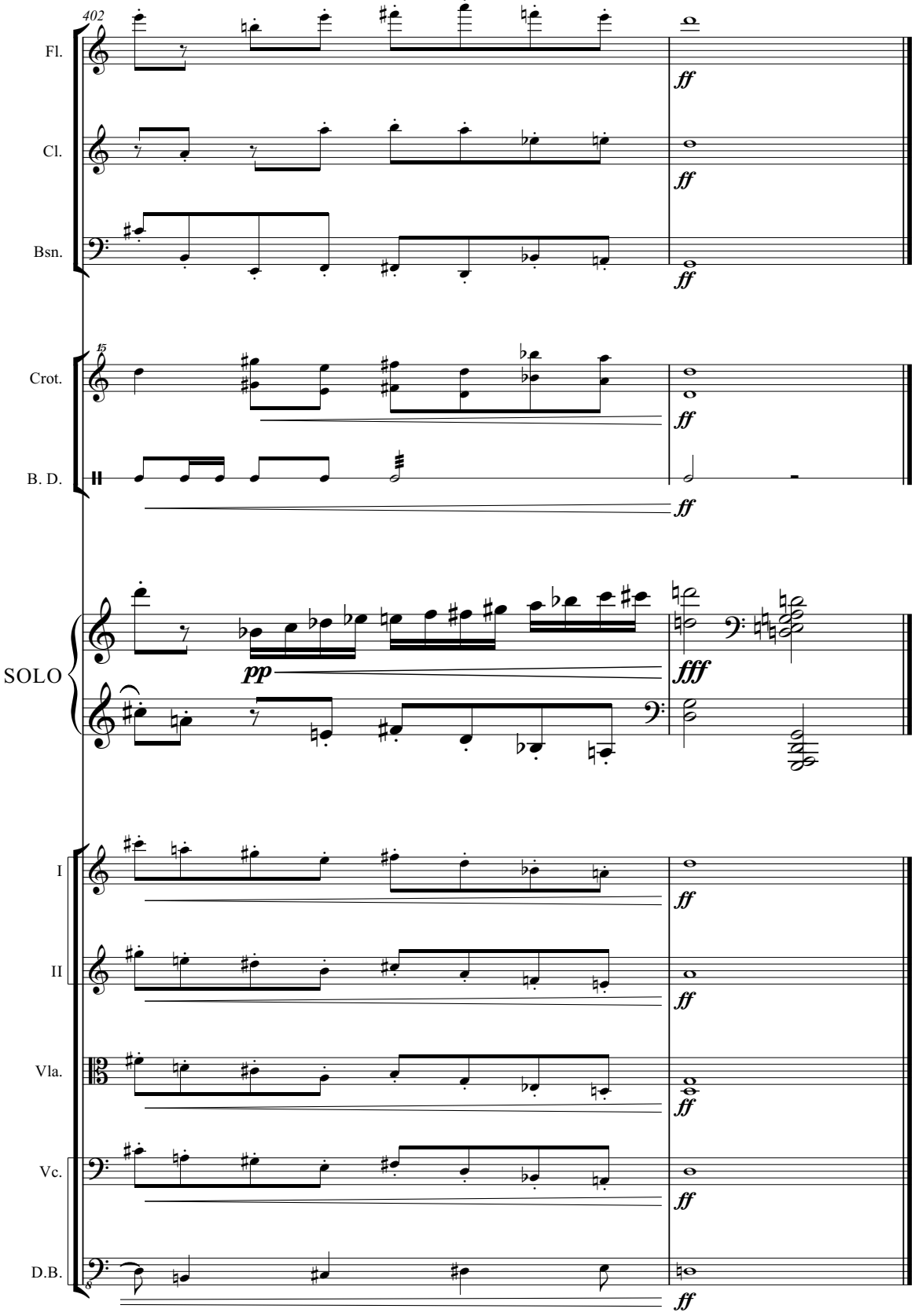
402
Fl.
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ff
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Appendix A

Introduction

My doctoral dissertation is a concerto for harpsichord accompanied by chamber orchestra with a duration of sixteen minutes and thirty seconds. The harpsichord part is composed for a Flemish instrument with two manuals. The range of a typical Flemish harpsichord, and the range of this piece, is from G1 to D6 and will have a disposition of two 8' choirs and one 4' choir. Specific registrations are not called for in the score, however, due to the quiet nature of the harpsichord, I would imagine the soloist to engage all choirs and couplers to be engaged for the duration of the piece in order to help the soloist project over the accompanying ensemble.

In order to help keep the scoring light, and out of the way of the soloist, I have decided to compose the work with a small orchestra consisting of one flute, one clarinet in B-flat, one bassoon, two percussionists, two violins, one viola, one violoncello, and one double bass for a total of eleven performers. Percussion Instruments, to be played by the two percussionists, include a two-octave set of crotales, five temple blocks, hi-hat, snare drum, bass drum, tambourine, and triangle. No specific beaters will be indicated in the score in order to allow the percussionists to choose mallets that sound best dependent upon the performance space.

My compositional language focuses primarily on small motivic cells and explores ways to stretch these compact materials into large scale forms. In addition, I employ harmonic planing as a way to move from one harmony to another or as a coloristic effect. There is an emphasis on rhythm and harmony over that of melody. Forms are classically-based, however I do not feel the need to adhere strictly to classical forms and allow myself some degree of variation or deviation from them.

This concerto is written in one movement divided into three sections with each focused on its own material, with echoes of classical concerto form. The first section is in a moderately fast tempo, 112 beats to the minute, in which I explore the relationships between two half-steps separated by a major second, or a (0134) tetrachord. This section's character is sprightly and vivacious with constant shifts in timbral color and orchestration. There is much use of scalar passages throughout in all instrumental parts. Tuplets and syncopations provide much rhythmic activity throughout this section. Because this is a concerto, the role of the harpsichord is, of course, soloistic in nature, but the soloist never seems to be in competition with the orchestra. There are occasions where the soloist serves in an accompanimental role to various instruments from the orchestra and there are moments when members from the orchestra will play in unison with the harpsichord to shade and color certain musical passages. This is all to say, the roles of soloist and accompanist are in constant flux through the course of the piece.

The second section transitions into a very slow tempo, 52 beats to the minute, with a feeling quite the opposite of the previous section. I employ a high, sustained tone built on thirds in the higher ranges of the ensemble. Against this, complex chords are built up in the lower range of the ensemble. Emphasis in this section is not on melody, but on the gradual unfolding of intervals with an emphasis on the interval of a 2^{nd} or of a 7^{th} in both their major or minor qualities. This movement takes its time and proceeds in a slow and meditative pace, as the listener is meant to spend time exploring and contemplating the harmonies that arise. No one serves as soloist or accompanist here; everyone acts together with the goal of building and layering sound. The harpsichord, being an instrument with limited sustaining power, is counterbalanced by the ability of the ensemble to sustain pitches.

The third, and final, section of the concerto focuses on the nervous energy of repeated, staccato eighth notes in a moderate tempo of 108 beats to the minute. I explore the intervals of major seconds and minor ninths with much emphasis on the minor ninth throughout this final section. Against these constantly repeated eighth notes, I put into use short legato melodies that also feature seconds and ninths in both major and minor qualities. Eventually, the interval of a third grows in importance and after an increasingly nervous build up, the harpsichord plays a cadenza. This cadenza explores previously heard material in different guises pitted against moments of the repeated, nervous eighth note material. As the cadenza erupts into a frenzy, the ensemble returns to finish up the piece with material from the first section combined with the nervous eighth note motif of the third section. This return of previous material in the cadenza and in the close of the piece suggests a cyclic nature to its structure.

Stylistic Context for the Composition:

Part of my pre-compositional process is to look for other pieces of music that either are composed with a similar instrumentation to what I'm working on or to look for music composed in the same formal structure. This concerto – in three sections – is my personal take on the classical concerto form which was traditionally composed in three movements. As such, I employ the typical tempo characteristics of a three-movement concerto: fast, slow, and fast. As this is a contemporary work, I decided to compose it in one movement divided into three sections. This formal structure would be described as a double function form, a musical form that takes the structures of a multi-movement piece and condenses them down into a single

movement[1]. Other pieces in double function form are Franz Liszt's *Piano Sonata in B minor*[2] and Arnold Schoenberg's *Chamber Symphony*[3]. Both are single-movement pieces that have sections that function as if they were a multi-movement piece. However, neither of these two pieces were used as musical inspiration or as part of my score study for the composition of this concerto, merely that they are pieces also composed using double function form.

The harpsichord concerto, as a genre, was revived in the 20th-Century thanks to the performer Wanda Landowska who commissioned the Pleyel Firm to build a new harpsichord for her.[4] These revival harpsichords are instruments with heavy metal frames rather than the wooden frames of harpsichords from the past and often feature the use of foot pedals to add or remove choirs of strings and operate the couplers. This revival instrument was not what I had in mind for my concerto; I composed, instead, for a harpsichord built in the Flemish style. The Flemish harpsichord has a slightly smaller range than the revival instruments and a softer sound due to the lighter and smaller build.

Manuel de Falla, Francis Poulenc, and Henryk Górecki are among the three composers who wrote influential 20th-Century harpsichord concerti which I studied prior to beginning work on my own. These three composers wrote with a revival instrument in mind so I searched for other modern pieces written specifically for an old style harpsichord; the composers I found were Thomas Adès, Francisco Coll, Viktor Kalabis, and Bálint Karosi. The concerti composed by de

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[1] Maria Eckhardt, Rena Charnin Mueller, and Alan Walker, "Liszt, Franz," *Grove Music Online* (2001): 17. B Minor Sonata.
[2] Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009), 35-56.
[3] Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009), 159-176.
[4] Edmond Johnson, "The Death and Second Life of the Harpsichord," *The Journal of Musicology* 30, no. 2 (2013): 199.

Falla, Poulenc, and Górecki all have many recordings to choose from for listening, however, the recordings I chose to use for my score study are those which I had access to in my personal CD collection. Those pieces composed by Adès, Coll, Kalabis, and Karosi do not have as many recordings to choose from, and for most of those I had to rely on what was available through YouTube. Likewise, scores for these pieces are what I had available in my collection, public domain scores through IMSLP, or those materials available on the perusal sections of the music publisher's website.

With the exception of the Poulenc concerto, all of the above listed concerti are written for harpsichord accompanied by small ensemble or string orchestra. The Poulenc *Concert champêtre* was the only concerto that I came across in my preparatory studies composed for full orchestra and soloist. In addition, all of the above mentioned pieces are concerti, with the exception of the Adès *Sonata da Caccia* which is scored for oboe, natural horn, and harpsichord.

Compositional, Aesthetic, and Technical Approaches

My compositional style focuses on the use of small motivic cells and how I can stretch and manipulate them into a larger piece of music. In the opening and the ending of the piece, I focus on a (0134) tetrachord; on the pitches F, F-sharp, G-sharp, and A. This tetrachord is the building block of the primary theme of the first section. I do not use the tetrachord exclusively throughout the first section, but it is used with enough frequency to be considered a structural element of the piece.

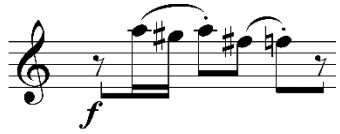

Figure 1. Theme 1, Section 1.

The second section of the piece, meditative and unfolding, features the use of high sustained pitches, typically, the interval of a third, against a slowly building chord structure in the lower range, quite a distance away from the high, sustained tones. The offset between high and low is a feature of the second section and midrange musical material is not used with as much frequency. I use long sustained tones in the harpsichord throughout, not because the instrument has much sustaining power, but because after the strings stop vibrating the soft clicks of the jacks returning to their resting position can be softly heard once the keys are released. I don't believe this sound of the resetting jacks will carry out very far into the performance space, unless amplification is used, but it is a sound I find interesting and felt the desire to explore in my composition.

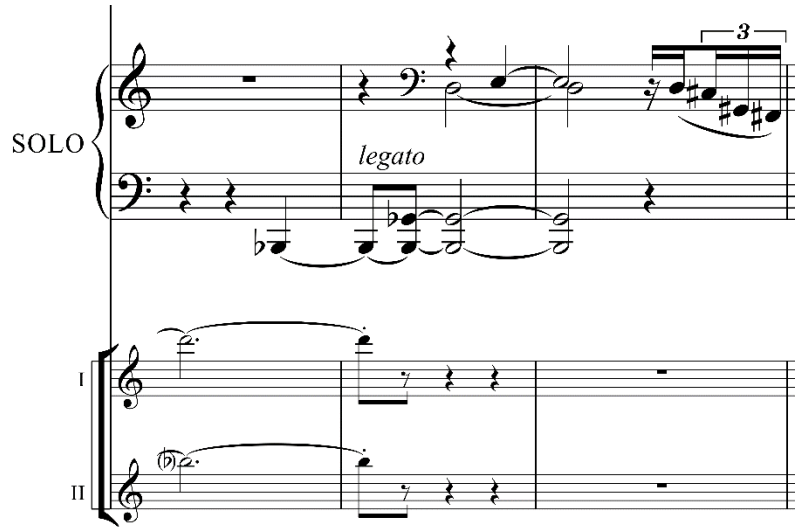

Figure 2. Sustained tones held in 1st and 2nd violins against the building up of a chord in the harpsichord.

The final section of the concerto is a nervously repeated eighth note motif spanning the range of a minor 9th, from E-flat down to D. As the piece progresses, this interval of the 9th gradually loses its importance and eventually becomes a single pitch, which I use as a transition to bring back material from the opening of the concerto to close out the piece.

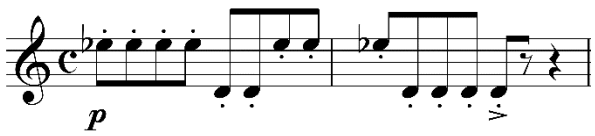

Figure 3. Nervous eighth note motif.

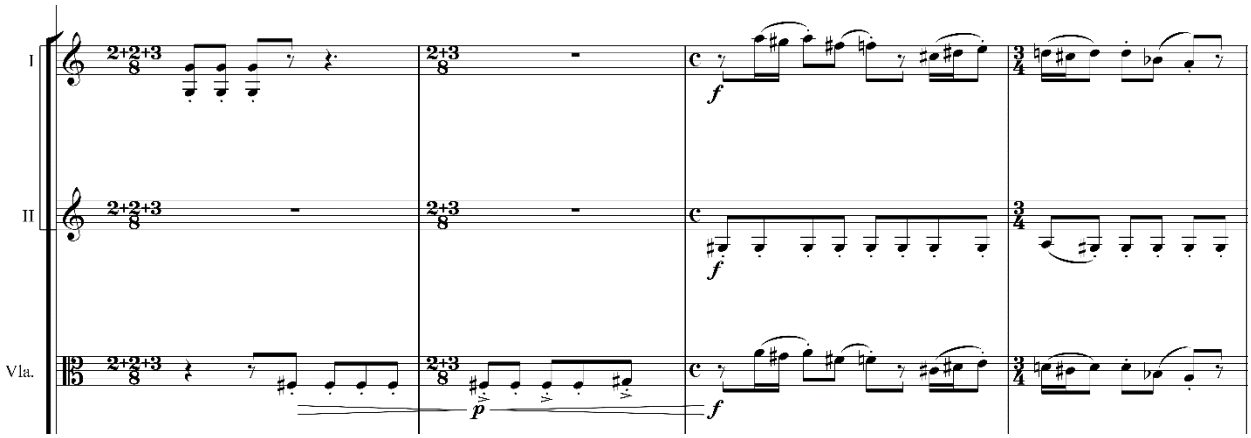

Figure 4. Return of the First Theme of the First Section.

Because of the harpsichord's light touch and its clarity of texture, I use scalar passage work for the soloist quite frequently throughout this concerto. Typically, this is found right before the soloist enters after some time of rest, but is used at other times to add to the energy of the piece. In the cadenza, I make use of some quintuplet sixteenth notes to drive the motion forward and eventually into a frantic close. Due to the instrument's lack of dynamic range, I

make use of chord density to give the illusion of dynamics: thinner textures for a softer sound and more dense textures for a louder sound. There are moments where I use chord clusters for the harpsichord for a flash of timbral color, but also at the end of the cadenza to emphasize the growing restlessness of the music and to signal a point of exasperation. The pitch content of these chord clusters is of little importance and is merely meant to be a dense sonic structure.

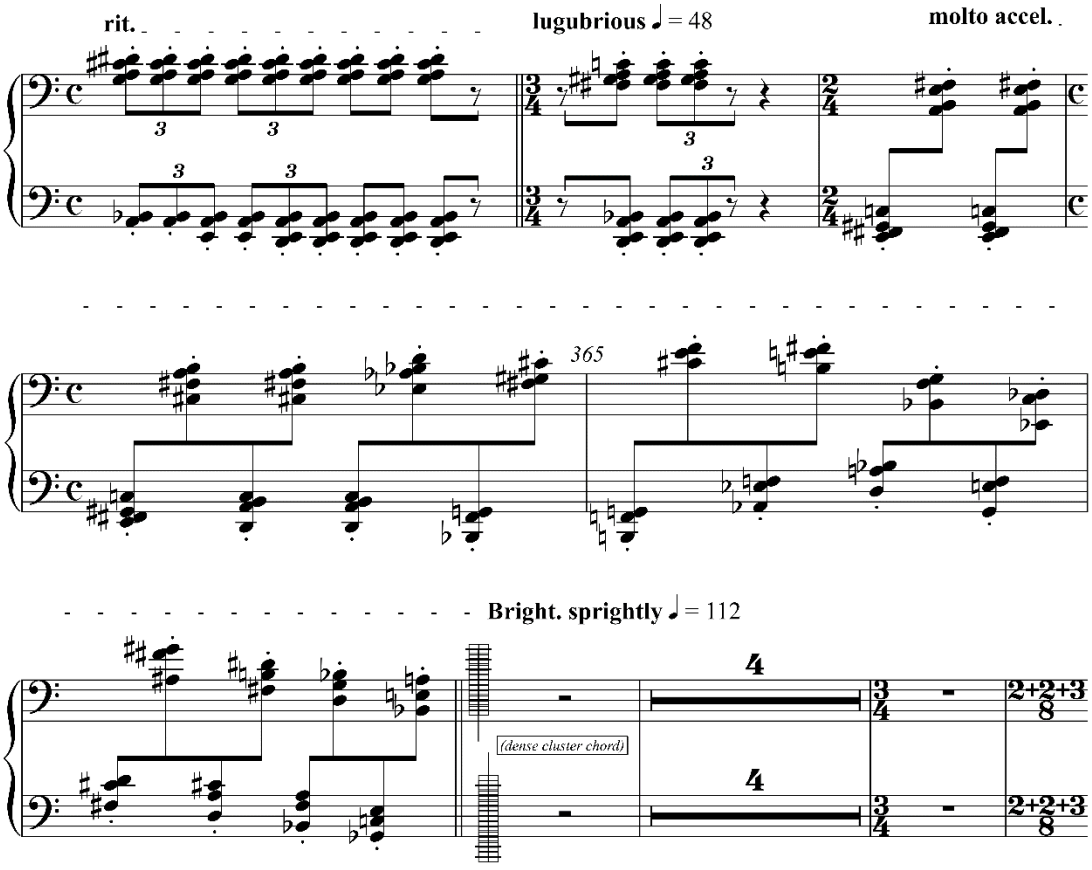

Figure 5. End of the Cadenza, use of cluster chord to signal the beginning of the closing of the entire piece.

Performance Considerations

I make much use of complex meters in this work. In order to provide clarity to the ensemble and conductor, I use smaller groups of numbers in the time signatures which indicate how the measure should subdivided. For example, rather than indicating a measure of 7/8, I use two's and three's to express how it is to be subdivided: 2+2+3/8. Though writing time signatures in this manner takes up quite a bit of space in the score, I feel there is benefit given to the performers in that they can see how the measure is constructed. For simple and compound meters, I rely on the traditional notations of time signatures, 2/4, 3/4, 6/8, and so on.

Balance is always a concern for harpsichord, especially in a concerto setting. I took care to write thinner textures while the soloist is playing, but this alone will not always ensure the soloist being heard. Therefore, if necessary, light amplification of the soloist would serve the performance well, especially for those moments where I hope the sound of the resetting jacks will be heard after the resonance of the instrument has died away.

In writing this piece, I imagine most flute players possess an instrument with a low-B foot joint and I write a single low-B in this piece. If there is a performance with a flautist who does not own an instrument capable of playing this low-B, I ask them, in the score, to instead use the fingering for a low-C, but to rotate the flute back slightly in order to pitch bend to as close to a B as possible. I know this method of pitch bending is not entirely accurate and different pitches can be produced by different performers on different flutes, but the resulting pitch, whatever it may happen to be, is fine with me and will fit in with what I have composed; I am merely looking for a low tone on the instrument and not necessarily the notated B.

I chose not to indicate any specific mallets for the two percussionists in this piece as mallet choices will create subtly different sounds in different performance venues. In the performance notes, I ask the performers to choose the mallets they think are most suitable for each passage. In the score, I ask for a two-octave set of crotales. Most pieces using crotales only need one octave, but nowadays more ensembles own a low octave and a high octave and composers are beginning to write for both more frequently. Using the full two-octave set allows more musical freedom in composing for the instrument and there are moments when the crotales are playing melodic passagework. If a performing group does not own a two-octave set of crotales, I would certainly be open to the part being played on glockenspiel, despite the difference in timbre. The hi-hat in this piece is always closed and should be played with snare drum sticks. The bass drum should be as large and deep as possible with much resonance. Damping effects are called for in the score, but there are moments when the deep, resonant sound of the bass drum is needed.

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