Appo

for Recorder and Orchestra

Jukka Tiensuu 2017

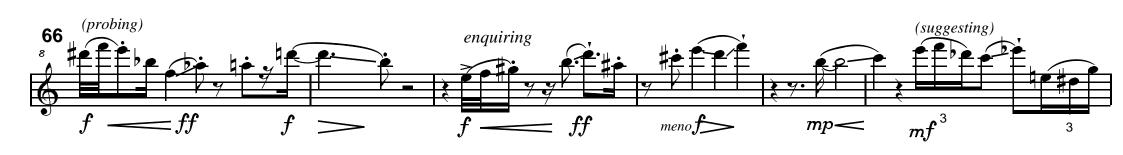


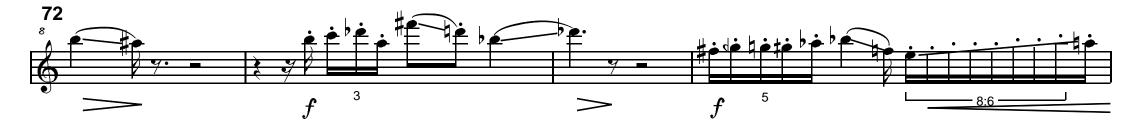


















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Jukka Tiensuu: Appo (2017)

a concerto for Recorder and Orchestra

Instrumentation:

Recorder soloist

2 flutes (1st also piccolo, 2nd also bass flute and piccolo)

2 clarinets (2nd also bass clarinet)

2 bassoons

horn in F

trumpet in C

percussion (vibraphone, frame drum, bass drum, duck call, sand paper blocks) strings

Performance note:

Notation:

• traditional *staccato*, relative to the note length and to the musical character

staccatissimo, always very short regardless of the written note length

tenuto, play the note to the full written length (only, no accent is intended).

al niente, let the sound die away completely.

The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. For non-slurred *glissandi*, make a slight articulation on the (normal-sized) end note (preferably without changing the bow direction). Small *gliss*. end notes (in parentheses) are approximations. If combined with a *dim*., simply let the sound "disappear" around that note.

A quarter-tone sharp and flat, respectively.

Exaggerately wide, slow vibrato.

strings: Excessive bow pressure.

For a single note: a sixth-tone flat (relating to the 6th over-tone, the "pure" minor seventh).

For a multiphonic: direction of deviation. N.B. all multiphonic notations are only approximations to the actual sound.

All accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.

All trills start on the main note. They continue till the end of the note even when this is tied over for several bars.

a (loud) kiss, no voice added, just a quick sucking before separating the lips. The brass players could also perform this by

a quick sucking of air through the instrument. The woodwinds may find an articulation to imitate the kissing sound.

Highest / lowest pitch you can play "properly" (considering the given dynamics).

recorder: sputato, flute: tongue ram, clarinet: slap tongue, bassoon: pizz.

strings: *Spazzolato*, "brushing": Keeping the bow on two adjacent strings move it rhytmically along the *length* of the strings going from *ponticello* to *tasto* and back again (with no sideways pull). Keep the bow on string as long as the

spazzolato continues. An accented staccato note indicates a sudden stop, which can be emphasized by making a cresc. on

the preceding "glissando".

strings: Accents on harmonics should be produced by faster bow, *not* by adding bow pressure.

Specific:

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all wind: For the production of multiphonics and other extended wind instrument sounds, refer to the books by e.g. Mikko

Raasakka (clarinet), Pascal Gallois (bassoon), Douglas Hill (horn) - or simply ask the composer.

bassoon: The bassoonists might find an extra reed handy for the "reed only" -sounds.

Bassoon multiphonics are only two per player, so they can easily be learned by heart, and thus their suggested fingerings

are only given in the perfomance notes in the bassoon part.

horn: "bird call": extremely high squeak; "sucked (kissing) sound": play sucking using the horn as amplifier (indefinite pitch).

percussion: In the beginning of the piece the percussionist plays a relatively low sounding hand held frame drum and dances around

the forward *marching* soloist - both players naturally adapting their movements to the beat and the character of the music.

Soloist: Choice of instruments is left to the player's discretion as long as the written pitches (octave ranges) are respected.

bars 33-47: turning should be a full body turn, not just an upper body "twist".

Cadenza: Should be relatively short - not longer than a minute - improvised "beatboxing" starting (on tenor recorder) from the *sputato* bar model, showing hopefully a plethora of possibilities of the recorder on the way and developing it to a seamless connection with the bar right after the cadenza (on alto recorder). E.g. start inserting little by little some quick trills and high tone repetitions when approaching the end of your cadenza. Keep the pulse steady throughout.