Title
Concerto for Flute and Chamber Orchestra

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Publication Date
2018

Peer reviewed|Thesis/dissertation
ABSTRACT OF THE THESIS

Concerto for Flute
and Chamber Orchestra

by

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Master of Arts in Music
University of California, Los Angeles, 2018
Professor Ian Krouse, Chair

Concerto for Flute and Chamber Orchestra intends to explore an emotional progression from an initial anxiety, through fear and loneliness, and finally culminating in comfort. The solo flute takes the role of the character dealing with these emotions, and the ensemble illustrates the stimuli affecting them. Compositionally, the first three movements act to create a mounting sense of tension through the use of dissonant harmony and jarring rhythm. This tension is resolved and released in the last movement – an arioso in which the flute sings melodically. Composed for flutist Anastasia Petanova with an intended premiere in January, 2019.
The thesis of Anthony David Constantino is approved.

Kay Kyurim Rhie
Richard Dane Danielpour
Ian Krouse, Committee Chair

University of California, Los Angeles
2018
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Concerto for Flute and Chamber Orchestra

Anthony Constantino
Anthony Constantino

Concerto for Flute and Chamber Orchestra

(2018)

(Full Score)

I. Anxiety
II. Fear
III. Loneliness (Cadenza)
IV. Comfort (Held in My Arms)
Composed for Anastasia Petanova, to be premiered at UCLA in Winter, 2019.

**INSTRUMENTATION**

Solo Flute

String Quartet R

String Quartet L

Contrabass

Piano

2 Percussionists (R and L)

Vibraphone, Tenor Drum, Bass Drum

The string quartets and percussionists in this score are marked as “R” and “L” for “audience-right” and “audience-left,” respectively. The layout of the ensemble should be set in two sections: front and back. In the front section, the solo flute should be centered between the two string quartets. The first violins of each quartet should be on the outside, and the cellos should be inside, closest to the flute. The contrabass should be positioned behind the solo flute and between the two quartets. In the back section, the piano should be centered behind the contrabass, and the two percussionists should be on either side of the piano. The entire layout should be symmetrical, including the two percussion stations.

Although this piece was originally conceived for one player per part, larger string sections may be used, and -- in most concert settings -- may be preferred. However, the proportions of the strings and the symmetrical layout outlined above must remain consistent.

*duration ca. 20 min.*
for Anastasia Petanova

CONCERTO FOR FLUTE AND CHAMBER ORCHESTRA

1. ANXIETY

Anthony Constantino

(2018)

Slow, recit. $\dot{=} 40$

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II. Fear

Fiercely $J = 144-152$
Percussion 1 slowly walk to piano and prepare to drop lid.
Independent tempi, sections cued by conductor

accel. poco a poco

Crazy improvisation, following the written contour. Rhythm and pitch should not be exact. Gradually increase bow pressure.

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Play clusters in even intervals for the duration of this measure, accel. poco a poco. Not in time with string improvisations.
Cue 2 (when the tension reaches climax)

As loud, intense, and frightening as possible!
Cue 3 (subito, unexpected, jarring)

Play after piano lid is dropped, hold as long as possible

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly

Stop abruptly (keep pedal depressed)

attacca after sound dies out
III. LONELINESS
(CADENZA)

Freely, molto rubato
start fast, gradually slow down

Con rubato \( j = 40 \)

molto accel. \( j = 60 \)
a tempo

Slow

p dolce

p dolce
Presto subito $\cdot = 132$

Uneven rhythm, erratic, like crying.
Increasingly disjointed.
Approx. 20 seconds.

Short pause before IV
IV. COMFORT  
(HELD IN MY ARMS)
A tempo $j = c. 74$