

Shadows II

for piano, percussion and brass quintet

David Gompper

Program Notes

The Iowa Music Teachers Association commissioned *Shadows II*. In discussing the scope of the work, the IMTA encouraged me to write a piece that featured the piano.

Shadows II is a one-movement work in two main parts: fast--slow. The fast music is made up of two sections. The first contains two contrasting ideas: tall, quick and rhythmically punctuated chords alternating with an increasingly elongated 4-note descending motive played by the piano and percussion. The second section exhibits a cohesive rhythmic ostinato between the piano/percussion and the brass that broaches jazz (suggested in the marimba part).

The second half of the piece is slow and lyrical. It begins with the piano in a quasi-cadenza that reminds me of the piano music of Chopin, followed by a chorale for the entire ensemble that is reminiscent of Olivier Messiaen. It ends with the percussion and the piano 'shadowing' each other. There is another timbral polarity to listen for, that between the brass/marimba (wood) and the muted brass/bells (metals, including the almglocken, vibraphone and glockenspiel).

In 1995 I wrote a work for organ and MIDI controller entitled *Shadows*. While *Shadows II* is not a sequel--there is no shared material between the two compositions--nevertheless, I continue to be curious about musically portraying what is essentially a visual phenomenon: the blocking and interruption of a light source by an object, creating the shadow. In music, tight canonic and fugal structures serve as comparable analogues. In this work, I paired the piano and percussion, the latter a shadow to the former. Additionally, the tall vertical sonorities in the first major section are linearized in the second lyrical section--the chords become melodies. In order to explain this, imagine yourself on a clear day at high noon with the sun directly overhead (whatever time of year that would be, based on latitude). Of course, there are no apparent shadows--they are "under" your feet. As the sun appears to move and set along the horizon, shadows are created: tall objects have become broadened along a horizontal axis. As the dimming and shifting light increases the contrast between light and dark, we begin to play with silhouettes--imagine shadow plays.

There is a second subtext that runs through my mind when I contemplate the idea of shadows. Naturally, the substance of any relationship can be identified at various levels: musically, in this work, between the piano and the percussion, between the piano/percussion and the brass quintet, between the 4-note descending wedge-like motive in the opening bars and the resulting piano solo material in the cadenza; humanly, between friends, companions, and allies; culturally, between similar or disparate, high or low, old and new civilizations. Such relationships tend to be relegated--as in our current Western and Americanized culture--to the shadows, where they nevertheless stand with precision and clarity.

Shadows II was premiered June 4, 2000 in Clapp Recital Hall on the campus of the University of Iowa by the Iowa Brass Quintet (David Greenhoe, Barbara Deur, trumpets; Kristin Thelander, horn; David Gier, trombone and Robert Yeats, tuba) Brett E. E. Paschal, percussion, Ching-chu Hu, conductor and the composer at the piano.

commissioned by the Iowa Music Teachers Association

SHADOWS II

David Gompper

$\text{♩} = 120$

Trumpet I in C
f *pp* *fp* *f* *p* *ppp* *p* *mf*

Trumpet II in C
f *pp* *fp* *f* *p* *ppp* *p* *mf*

Horn in F
f *pp* *fp* *f* *p* *ppp* *p* *mf*

Tenor Trombone
f *pp* *fp* *f* *p* *ppp* *p* *mf*

Tuba
fp *f* *p* *mf*

Marimba
f

Percussion I
f

Percussion II

$\text{♩} = 120$

Piano
f

6 7 8 9 10

Tpt I
sfz *p* *fp* *sfz* *f* *mp* *mf* *p*

Tpt II
sfz *p* *fp* *sfz* *f* *mp* *mf* *p*

Hn
sfz *p* *fp* *sfz* *f* *mf* *p* *mp* *mf* *p*

Tbn.
sfz *p* *fp* *sfz* *f* *mf* *p* *mp* *mf* *p*

Tba
sfz *fp* *sfz* *f* *mf* *p* *mp*

Pc
p

Perc.

Pno
p

Musical score for measures 11-22. The score includes parts for Tpt I, Tpt II, Hn, Tbn, Tba, Pc, Perc., and Pno. Measures 11-15 are marked with *secco* and dynamic markings *f*, *p*, *pp*, and *f*. Measures 16-22 are marked with *mp* and *normale*. A section starting at measure 16 is marked with a box 'A' and *p*. The Percussion part includes 'almglocken bells' with a triplet of notes. A section starting at measure 16 is marked with a box 'A' and *p*. The score is overlaid with a large blue watermark reading 'SAMPER'.

This musical score is for a brass and woodwind ensemble, including piano and percussion. It is divided into two systems. The first system covers measures 23 to 27, and the second system covers measures 28 to 32. The instruments are Tpt I, Tpt II, Hn, Tbn, Tba, Pc, Perc., and Pno. The score includes various dynamics such as *pp*, *p*, *mp*, *f*, *sfz*, and *sfz > p*. There are also performance markings like *vibes*, *tubular bells*, *glock.*, and *l.v.*. A large blue watermark reading "COURTESY SAMPLE" is overlaid on the score. A double bar line is present at the beginning of the second system.

Measures 23-27:
Tpt I: *pp*, *p*, *pp*, *p*
Tpt II: *pp*, *p*, *pp*, *pp*, *p*, *pp*
Perc.: triplets of eighth notes

Measures 28-32:
Tpt I: *p*, *mp*, *f*, *sfz*, *sfz > p*, *f*
Tpt II: *pp*, *p*, *f*, *sfz*, *sfz > p*, *f*, *mp*
Hn: *f*, *sfz*, *sfz > p*, *f*, *mp*
Tbn: *sfz > p*, *mp*
Tba: *sfz > p*
Pc: *vibes* (triplet), *glock.* (triplet)
Perc.: *tubular bells* (triplet), *l.v.*
Pno: *mp*, *p = 60*, *B* (120), *sfz > p*

Available full and parts score publications of works by David K. Gompper

Scores for the listed works below may be ordered from Schatzie Music Publishers, smp@davidgompper.com. Pricing of scores is determined by the current cost of reproduction. Allow 3 weeks for handling and delivery.

CHORAL

- An Elm We Lost**, for hp, pno, 2 perc, T & B solo, SATB chorus and strings [2002] **11:45** – 48 p. *cond.* + parts
Caedmon's Hymn (a cappella chorus) [1986] **8'** – 32 p. *octavo*
Lament for Bosnia (chorus and orchestra) [1998] **16'** – 76 p. *cond score* + parts
Mandatum Magnum, for soprano solo, SATB chorus and organ [1980] – 16 p. *organ* + 20 p. *octavo*
i am a little church (SATB chorus, piano and soli for soprano and violin) – 24 p. *octavo* + parts
Psalms 131 (SATB chorus and piano) – 12 p. *octavo*

LIGHT VOCAL

- Who What When Where Why** (two voices, two pianos), M. Bell [1994] **3:45** – 16 p. *concert*
You're Not Dead Yet! (vocal quartet) words by M. Bell [1998] **5'** – 24 p. *concert*

VOCAL

- Do Not Go Gentle** (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14*
Light Poem (mezzo-soprano and harp) [1997] **4'** – 12 p. *concert*
Love's Philosophy, for baritone and piano (Shelley) [2003] **3:15** – 8 p. *concert*
Poetry for A Midsummer's Night, a setting of two poems for mezzo-soprano, double bass and piano [2000] **8:15** – 16 p. *concert*
Shades of Love, four songs on the poetry of Constantin Cavafy [2003] **8:40** – 20 p. *concert*
Three Poems (tenor and ensemble), poem by Auden [1992] – *not yet published*
White Glass (mezzo-soprano and piano), poem by Marvin Bell [1992] **5:30** – *not yet published*

SOLO/DUO INSTRUMENTAL

- Anon** (oboe and piano) [1984] **7'** – 16 p. *concert* + part
Finnegan's Wake (duo for violin and piano) [1997] **7:45** – 20 p. *concert* + part
Hommage a W. A. (William Albright) for piano solo [2001] **7:45** – 16 p. *concert*
Meditation (piano) [1999] **7:30** – 12 p. *concert*
Shadows (organ and computer) [1996] **9:30** – 20 p. *14x11*
Tempest Suite (piano duet) [1991] **13:10** – 20 p. *duet concert*
Three Preludes (organ) [1996] **11'** – 10 p. *17x11 fold-out*

SMALL-MEDIUM ENSEMBLE

- Butterfly Dance**, for clarinet, violin, viola, cello, piano [2001] **9:15** – 40 p. *concert* + parts
Crossed, for violin, alto saxophone and piano [2003] **8:20** – 24 p. *concert* + parts
Crossings, for violin, piano and saxophone quartet [2002] **7:05** – 28 p. *concert* + parts
Do Not Go Gentle (soprano, piano and percussion ensemble) [1989] – 36 p. *11x14* + parts
Don't Go There (va, db, hn, bsn, pno, harp, perc) [1998] **7'** – 60 p. *concert* + parts
Flip (17 strings) [1993] **10'** – 48 p. *concert* + parts
Kuta Muela III, for bassoon, flute, piano, and percussion [2003] **13:50** – 50 p. *concert* + parts
Quartet (piano and strings) [1996] **11:25** – 36 p. *concert* + parts
Ribbons (woodwind and string quartets, harp, harpsichord) [1993] **10:05** – *not yet published*
Shadows II (piano, percussion and brass quintet) [2000] **12:10** – 60 p. *concert* + parts
The Way, for violin and ensemble [2003] **11:45** – 50 p. *concert* + parts
Trio (flute, violin and cello) [1989] **10:10** – *not yet published*

LARGE ENSEMBLE

- Balloons** (orchestra) [1991] **14:40** – *not yet published*
Chamber Symphony No. 1 (orchestra) [1979] – *not yet published*
Symphony No. 2 (full orchestra) [1988] – *not yet published*
Transitus (wind ensemble) [1992] **10:15** – *not yet published*