

Dinos Constantinides

Concerto for Piano

AND ORCHESTRA

LRC 252



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DINOS CONSTANTINIDES

CONCERTO FOR PIANO AND ORCHESTRA
LRC 252

I. Fantasia II. Scherzoso III. Giocososo IV. Clusteritis V. Festa

Duration: ca. 16 minutes

Instrumentation

Piccolo, 2 Flutes, 2 Oboes, English horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones, Tuba, 3 Percussionists, Solo Piano, and Strings

Concerto for Piano and Orchestra. The five movements of the Concerto are played without a great deal of pause. They are distinct, however, and the movement titles indicate the moods and impressions created by the music in each one. In the first movement, *Fantasia*, chordal sonorities in different rhythms and different registers evoke the quiet pleasure the self-absorbed performer takes in himself. The second movement *Scherzoso*, is a combination of tenderness and nervousness. The composer cautions (in fact, about the entire Concerto), "Don't tell too much. The element of surprise will be lost." The music is very clear, however, as to whether or not this episode culminates successfully. The third movement is *Giocososo*. One feels the self-consciousness and the short concentration span of the performer, perhaps some frustration with the discipline of performing. There is a surprising blue note in this movement. The fourth movement is named *Clusteritis*. An "-itis" denotes an illness, and the movement title and the dominant musical technique employed herein constitute a musical pun. A "cluster" is a group of tones, usually dissonances or half-steps, which are played simultaneously. Whose sickness is this? Contemporary composition cannot eschew this technique, a necessary stage in the development of harmony; the young performer at this stage in life seeks compulsively to spend his time in a group of his peers in the orchestra, no matter how awkward. The fifth movement is *Festa*. A *Festa* is an elaborate holiday, and this is the longest and most brilliant movement of the Concerto. The form is ABA with a Coda and a piano cadenza. The A section is the longest, the B section recapitulating material from the previous four movements, as though the performer in his moment of joy has brought his entire personality together, despite the troublesome parts. The Coda intensifies the A material and brings the whole to a climactic conclusion through the brilliant cadenza. The first four movements are balanced by the much longer *Festa*, which collects and synthesizes material from the entire Concerto. The composer demonstrates his affection and faith in the ability of the performer in the musical progression he creates, from *Fantasia*, through change and problems, to the celebration of the important final movement. The entire Concerto becomes a paean to life.

This piece uses materials from a solo piano suite. It was concluded in September 2010.

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The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

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