Concerto
for
Violin and Orchestra

Arranged for
Violin and Piano

by
Glenn Stallcop
2019

for Steven Moeckel

Movements may be performed separately.

1. Emergence (14') p. 5
2. Lighthouse (8') p. 30
3 Floating Spheres (12') p. 42

Approximately Thirty-three Minutes

Concerto for Violin and Orchestra

PROGRAM NOTES

Like almost all of my work of the last twenty years, this concerto is derived, initially, from piano improvisations. The first movement is derived from an improvisation on my recording Hold That Thought, and the second and third movements are derived from the first two tracks of Just Add Water. All of these tracks were recorded within a week of each other and are not only stylistically consistent, but share some musical material as well. The titles of the movements have been retained from the recordings.

The original improvisations have been transformed into different pieces with a different purpose that bears a resemblance to the original. Once I have an idea for the music, reworking it into a concerto allows me to enhance those characteristics that I find distinctive.

The first movement, ***Emergence***, refers to a melodic idea that, though it can be heard in the early portions of the piece, doesn't become prominent until about halfway through the piece. At that point, it is repeated and sequenced in a manner reminiscent of Richard Strauss. Hence, it is as though the musical idea was discovered in the middle of the piece. The feeling is somewhat like a mild attraction, barely noticed at first, which grows fonder and fonder until it becomes real affection. The emotional content is overtly romantic at times.

Lighthouse, the second movement, derives its name from a repeated B-Bb passage in the center of the piece that seems to be a guiding light throughout the stormy surrounding music. The movement also describes the loneliness of isolation and the beautiful serenity of a peaceful sea. For me, the idea is a metaphor for the creative muse, which can bring beauty and serenity as well as providing a beacon through troubled times.

The title to the third movement, ***Floating Spheres,*** refers to the balls of glass used by fisherman to float their nets. The glass balls from Japanese fishing nets used to occasionally wash up on the shore when I was growing up in the Pacific Northwest. When I am improvising, I often visualize myself as floating in a glass ball on a sea of emotion, so these balls have extra meaning for me. The floating balls of glass are represented by small repeated passages that appear throughout the movement, even in the cadenza. There are bits of music which tie the movement together as well, but the swirling repeats, especially when they appear as cross-rhythms, are the real glue.

As I was considering how to end the piece, I was thinking about the floating balls and had a vision in which my mind pulled back to take in the ocean as far as I could see full of glass balls. At that point, I realized the fishing floats had been transformed into the jewels of Indra's Net, a Buddhist metaphor for interdependence. Each nexus in the net contains a jewel that is so highly polished, it reflects every other jewel in the net (and each jewel's reflection). This vision gave me an inspiration for how to end the piece as the small repetitions multiply until they are indistinguishable from one another. This makes for an appropriate ending that is more glowing than rousing, and fits with the rest of the concerto.

Glenn Stallcop
March 2019

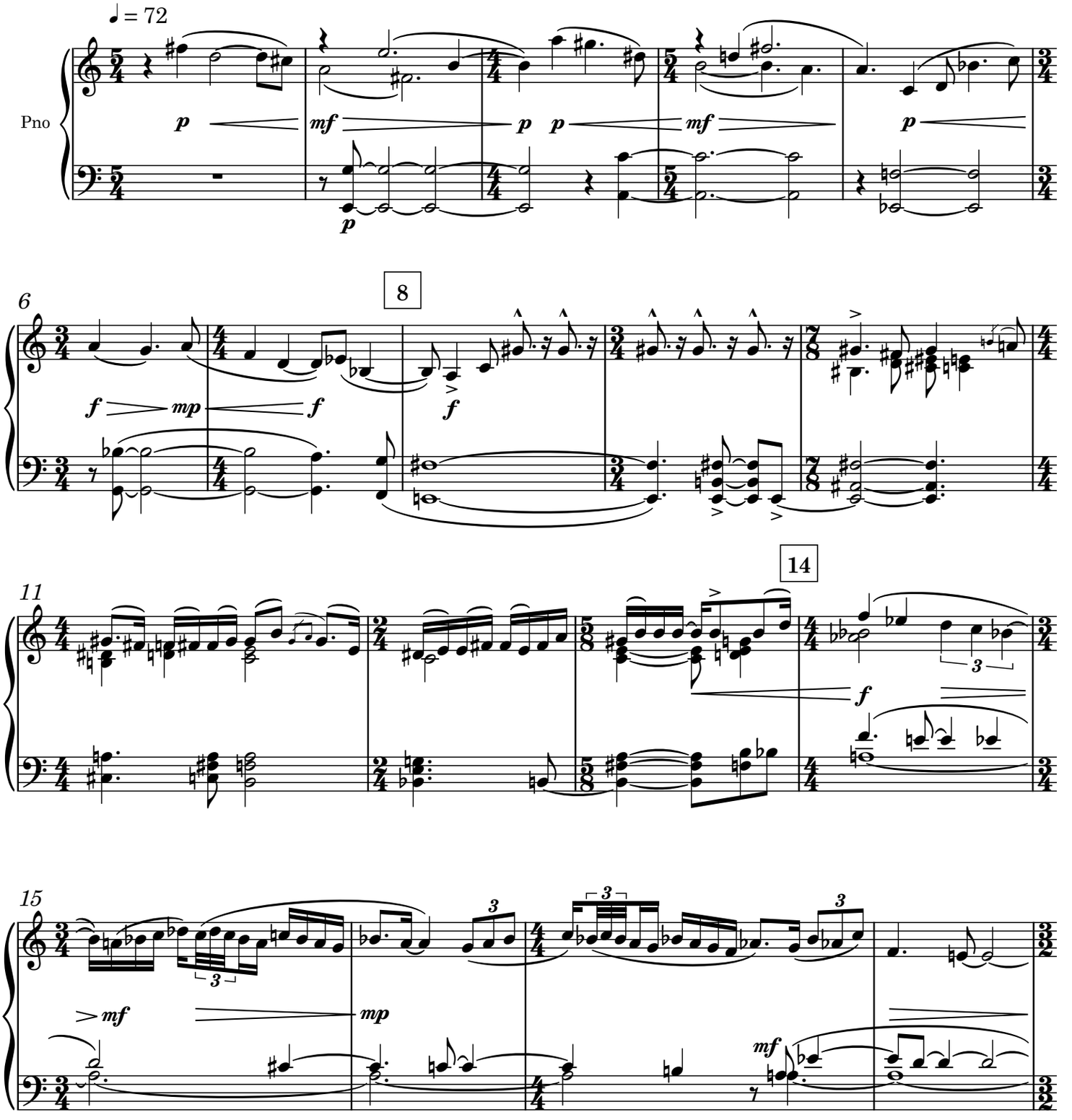
Concerto for Violin and Orchestra

for Steven Moeckel

1. Emergence

Arranged by the composer for violin and piano

Glenn Stallcop
2019



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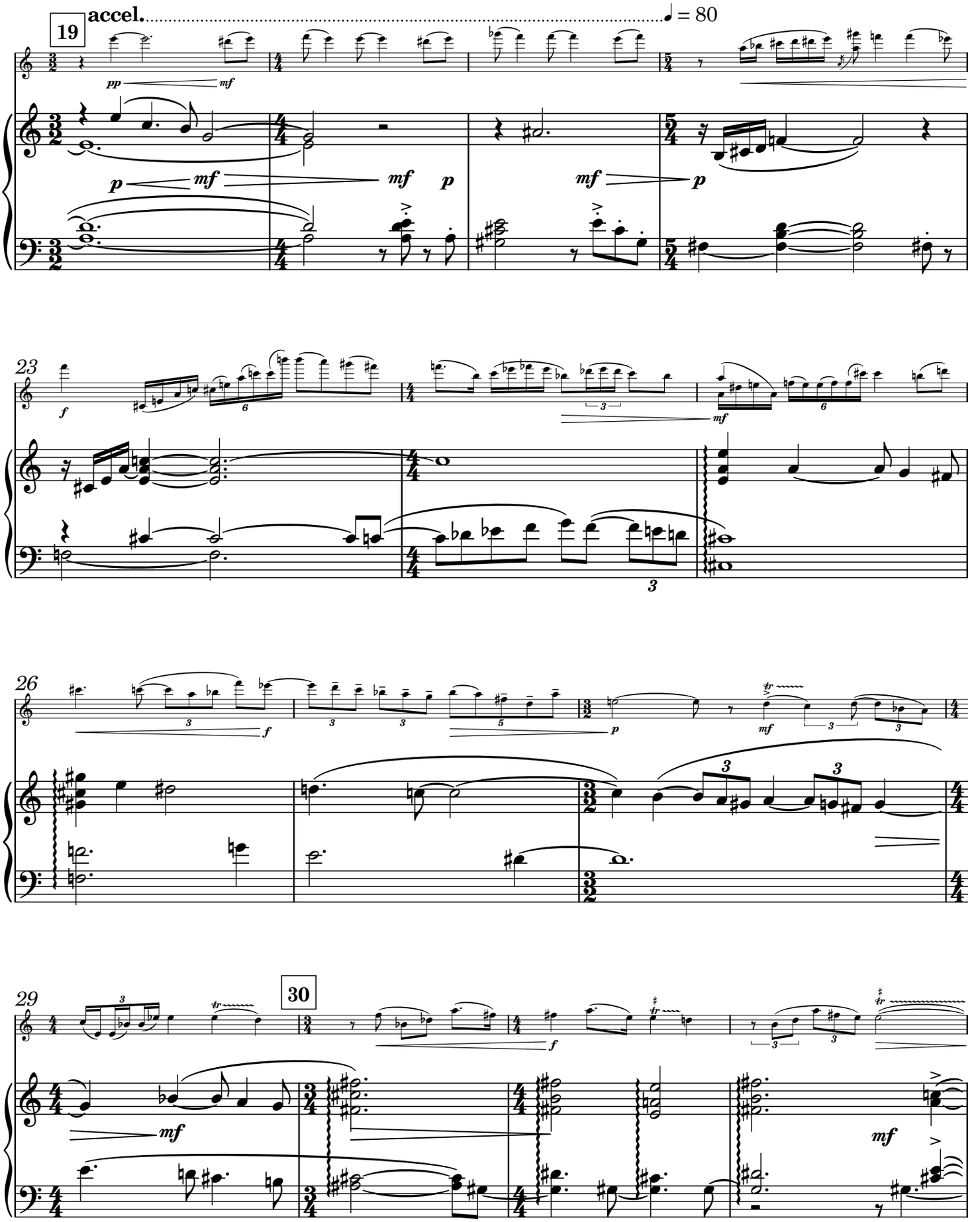
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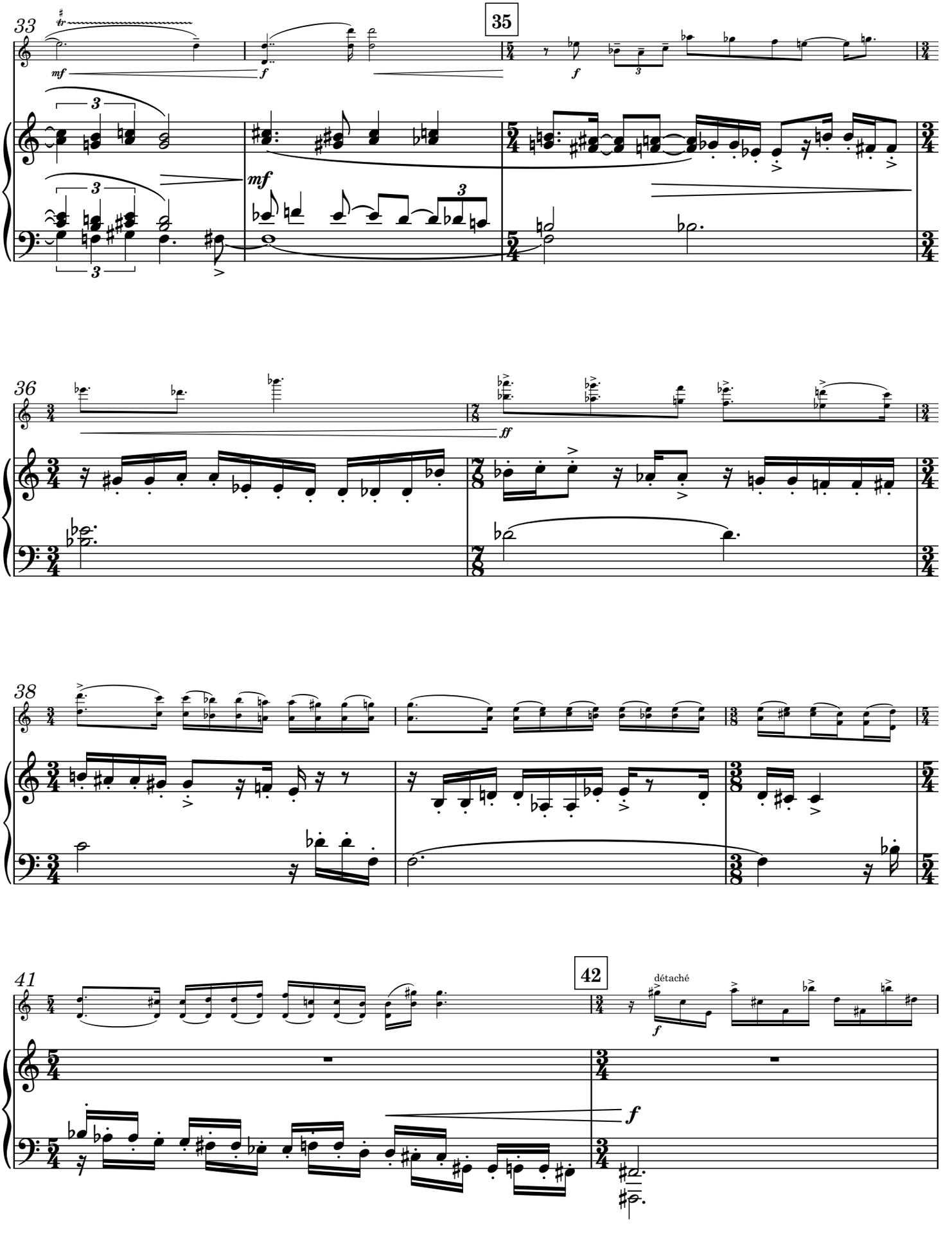
23
26
29
30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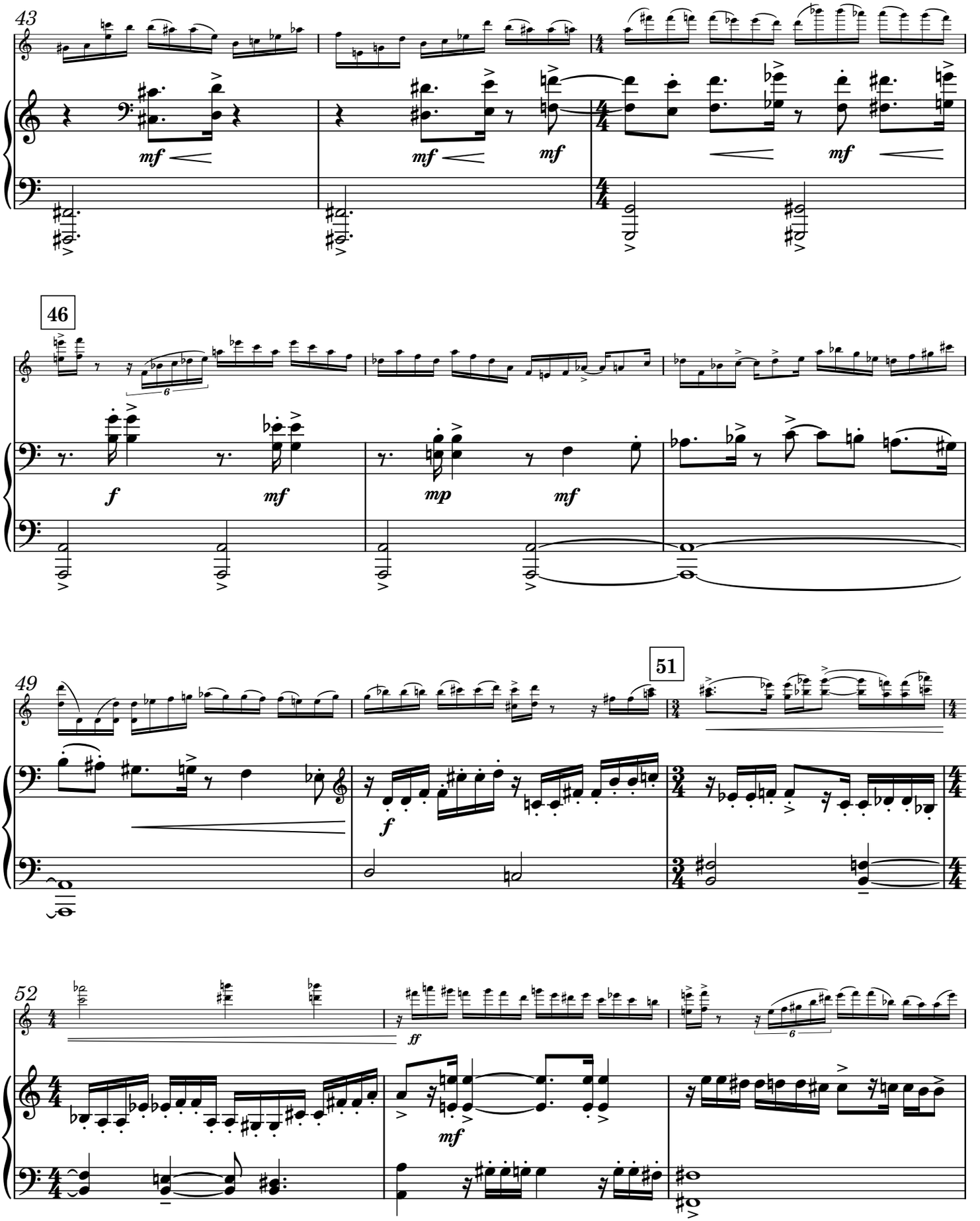
35
36
38
41
42
détaché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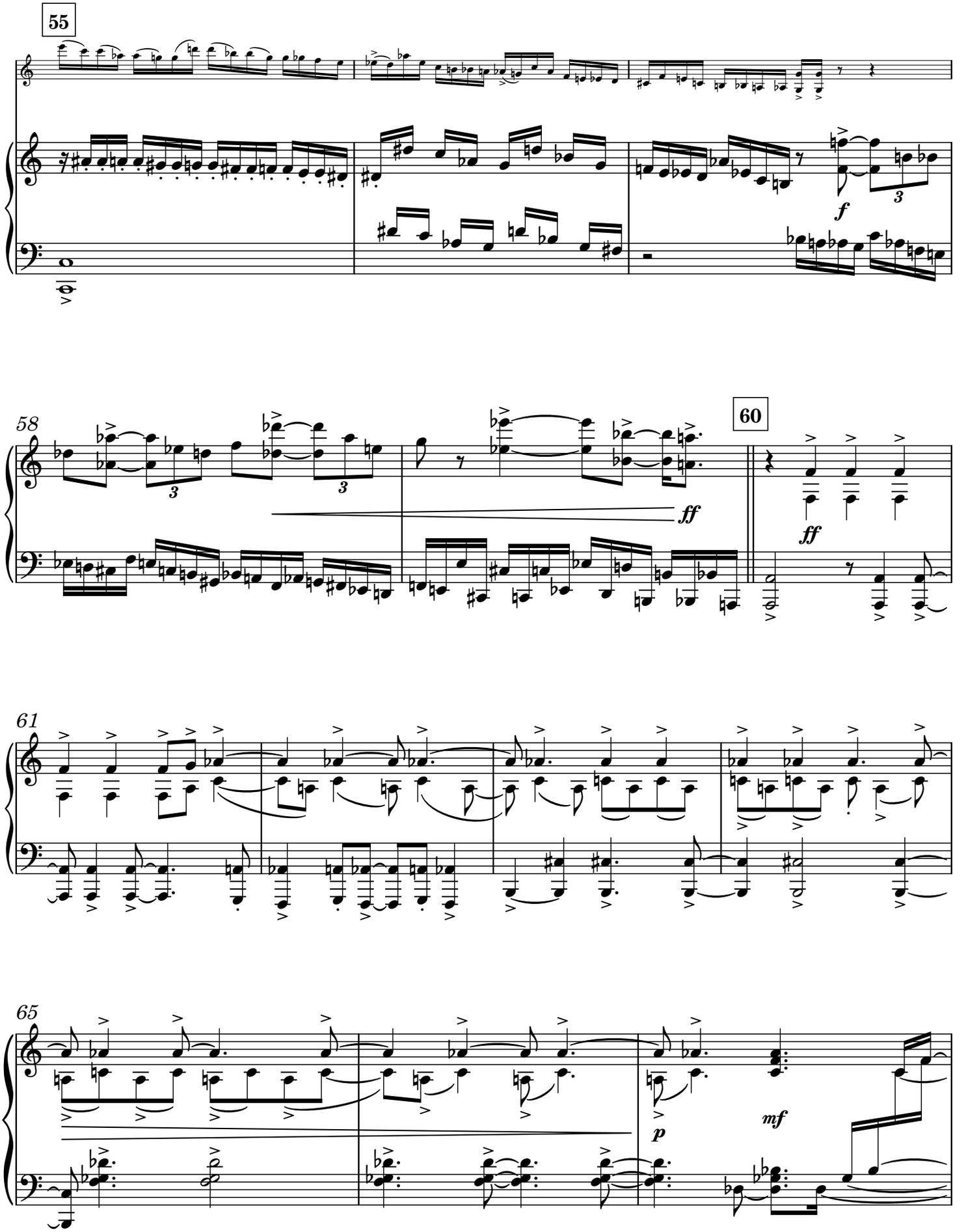
mf
mf
mf
mf
46
f
mf
mp
mf
49
51
f
52
ff
mf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60
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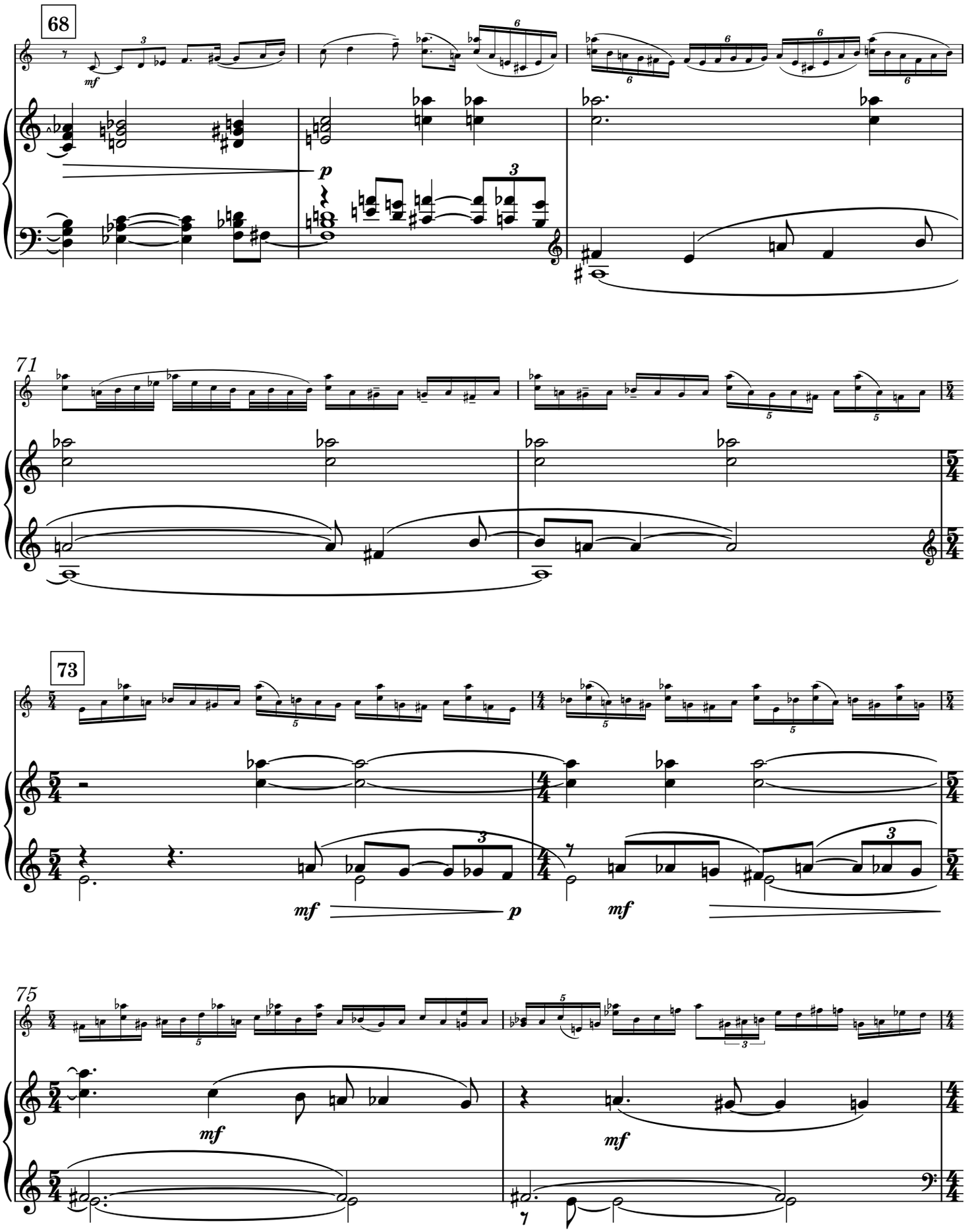
65
f
ff
ff
p
mf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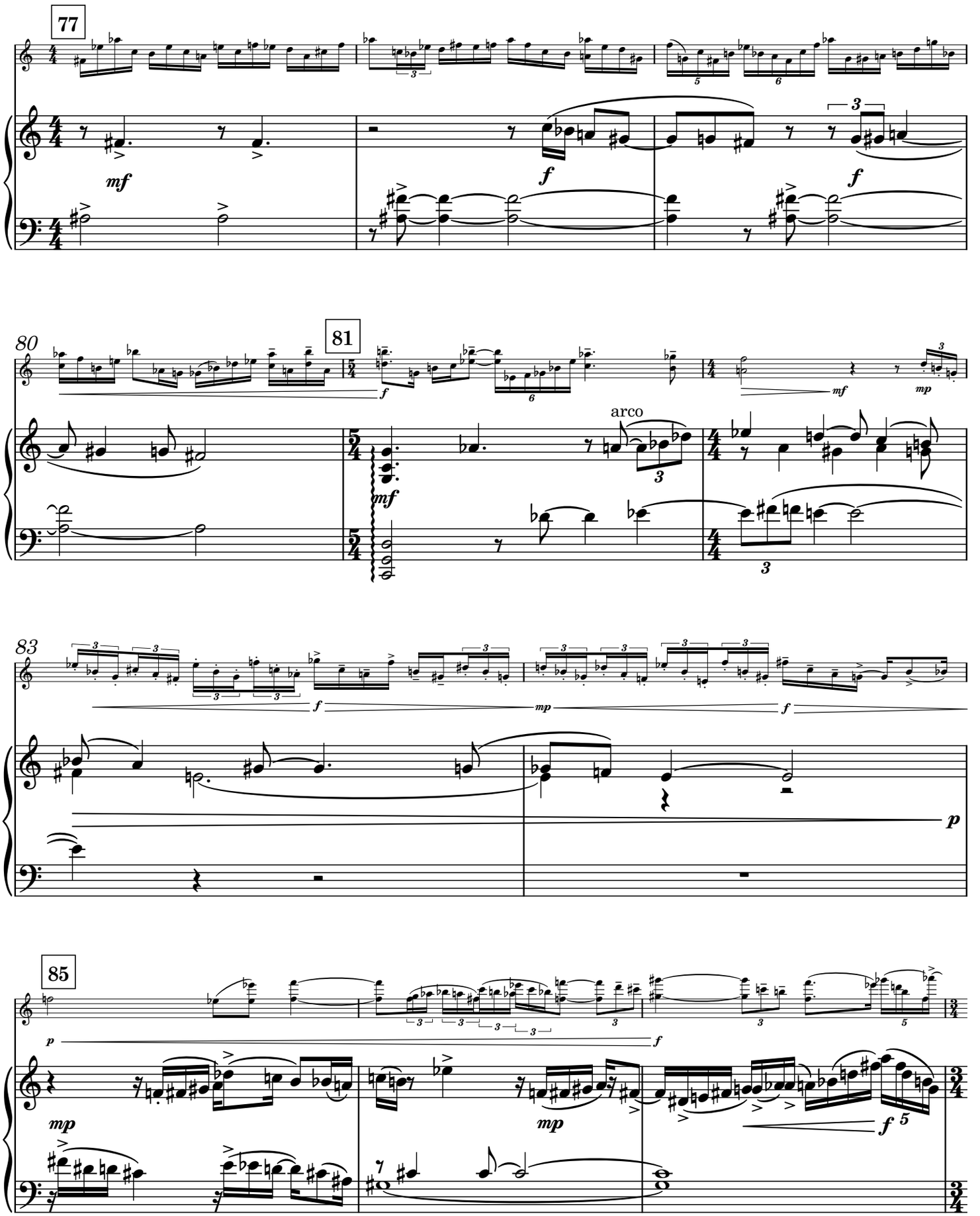
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mf
f
f
80
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f
mf
mp
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mf
83
f
mp
f
p
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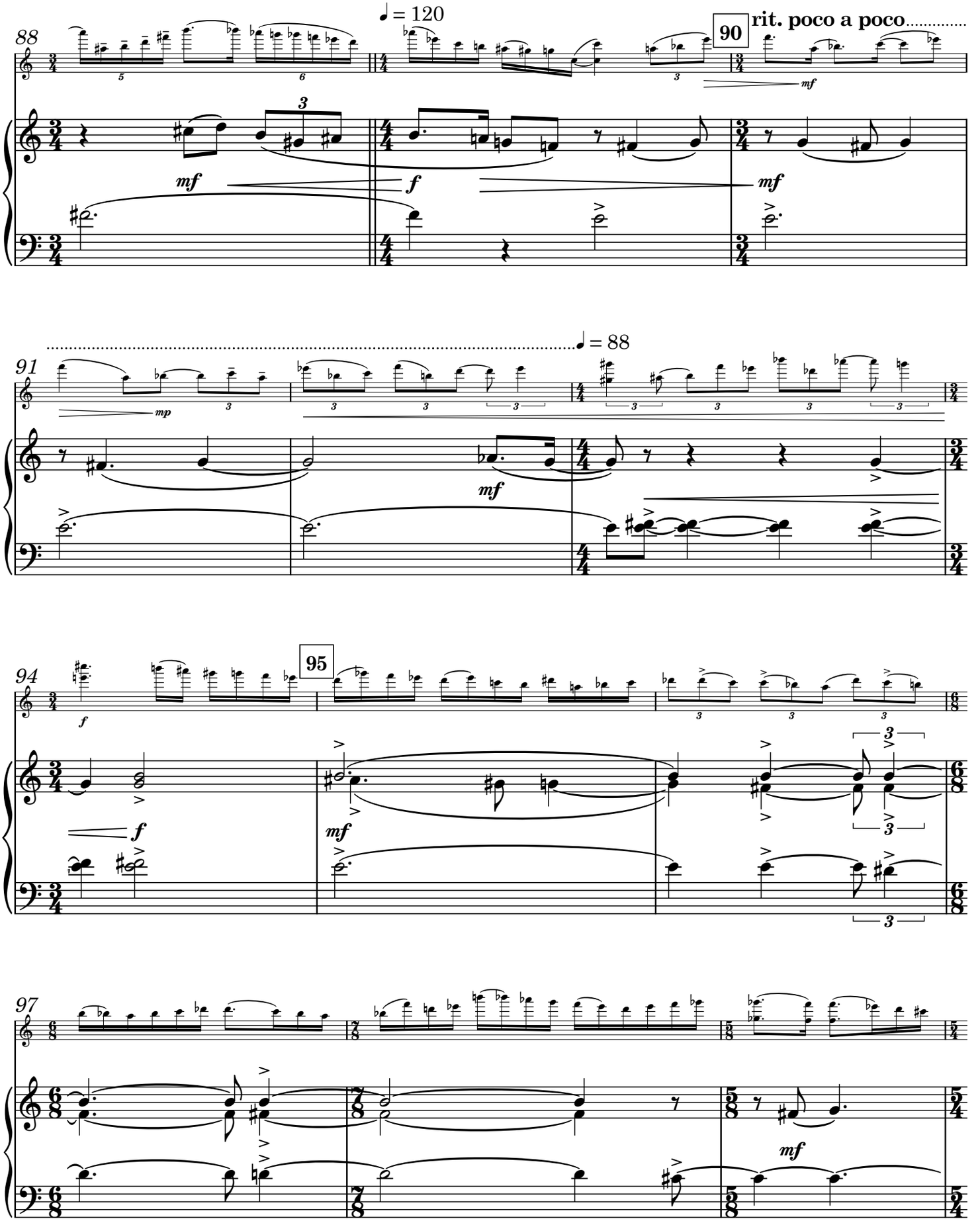
p
mp
mp
f
5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rit. poco a poco
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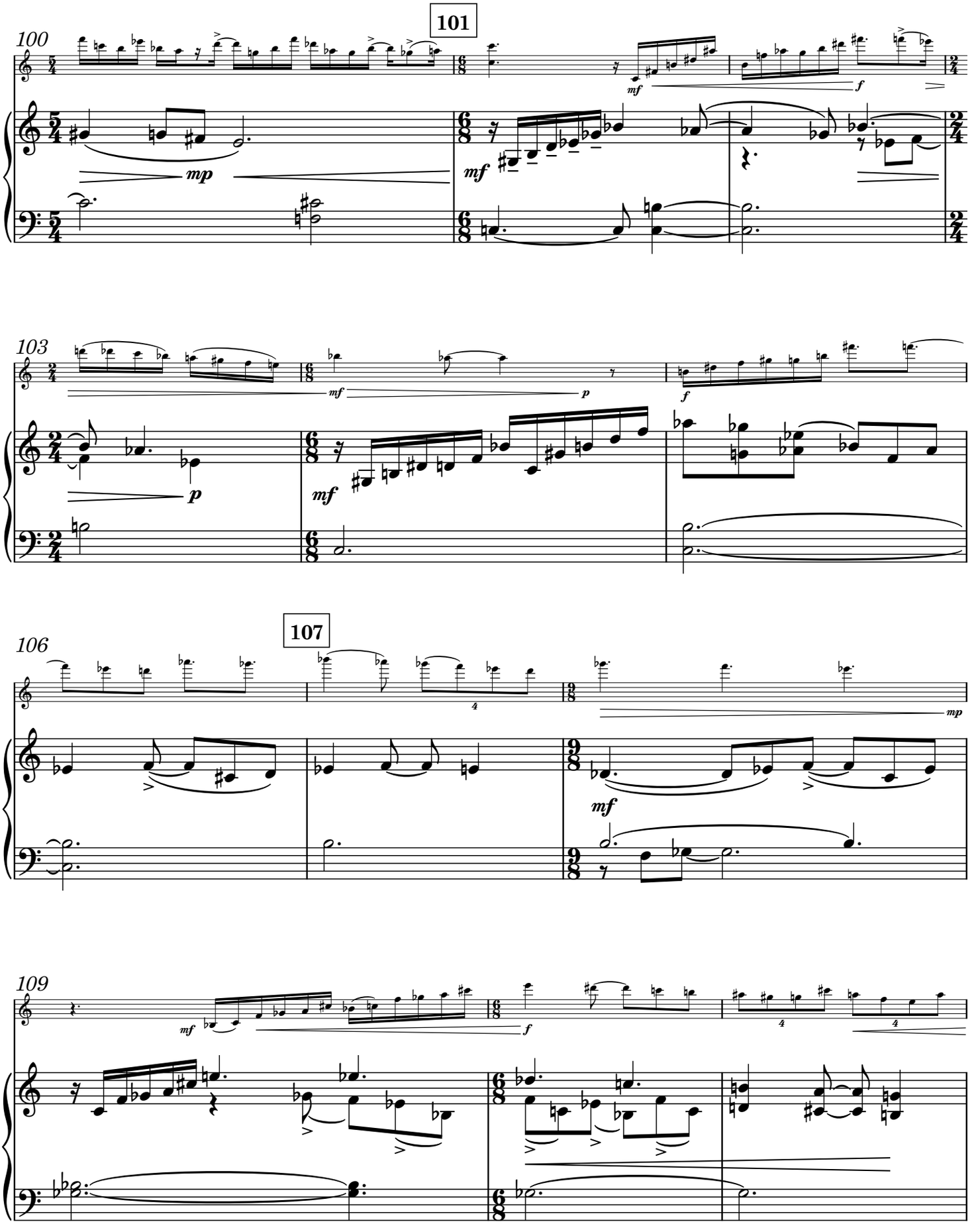
♩ = 88
94
95
97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f
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p
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mf
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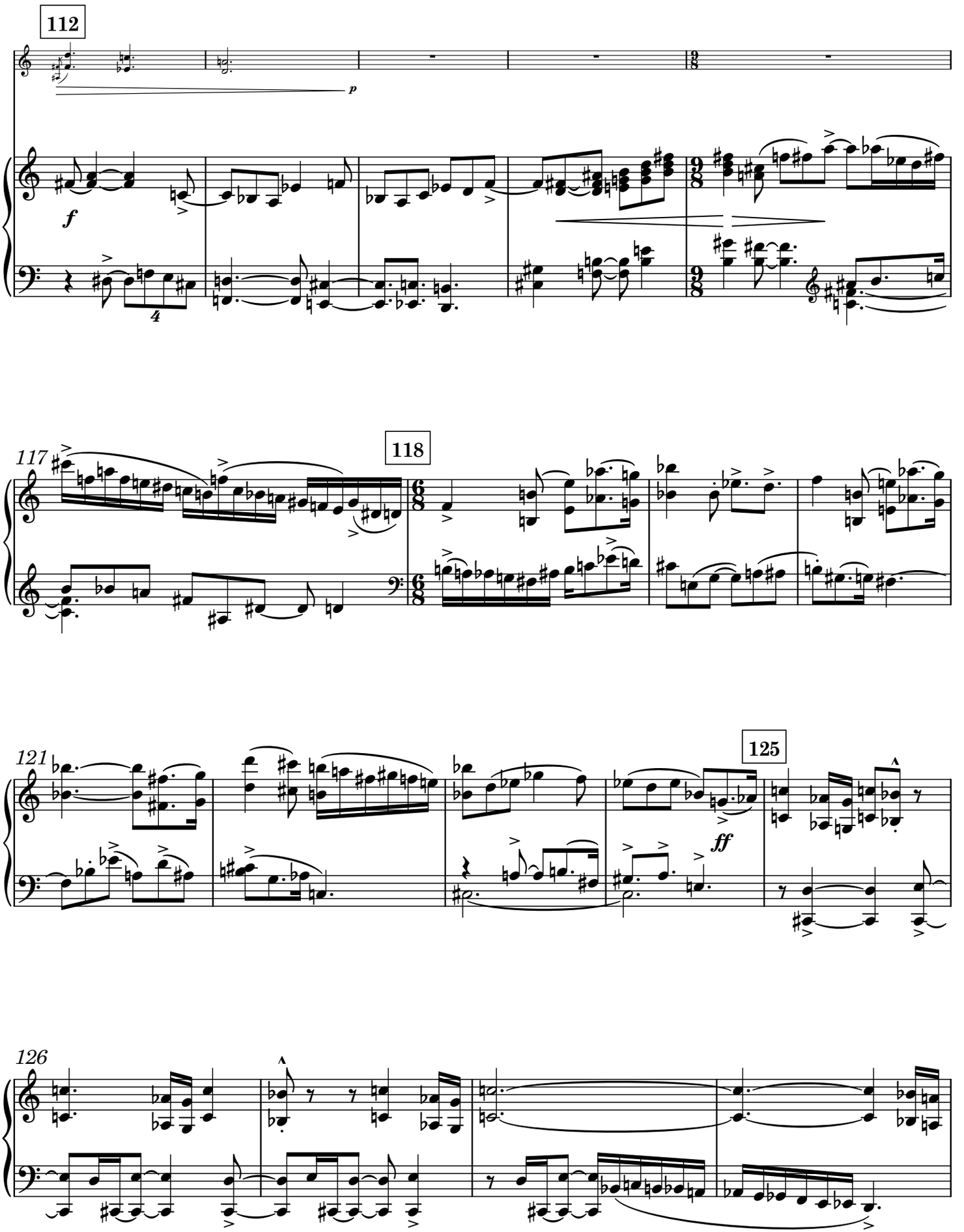
mf
f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f
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118
121
125
ff
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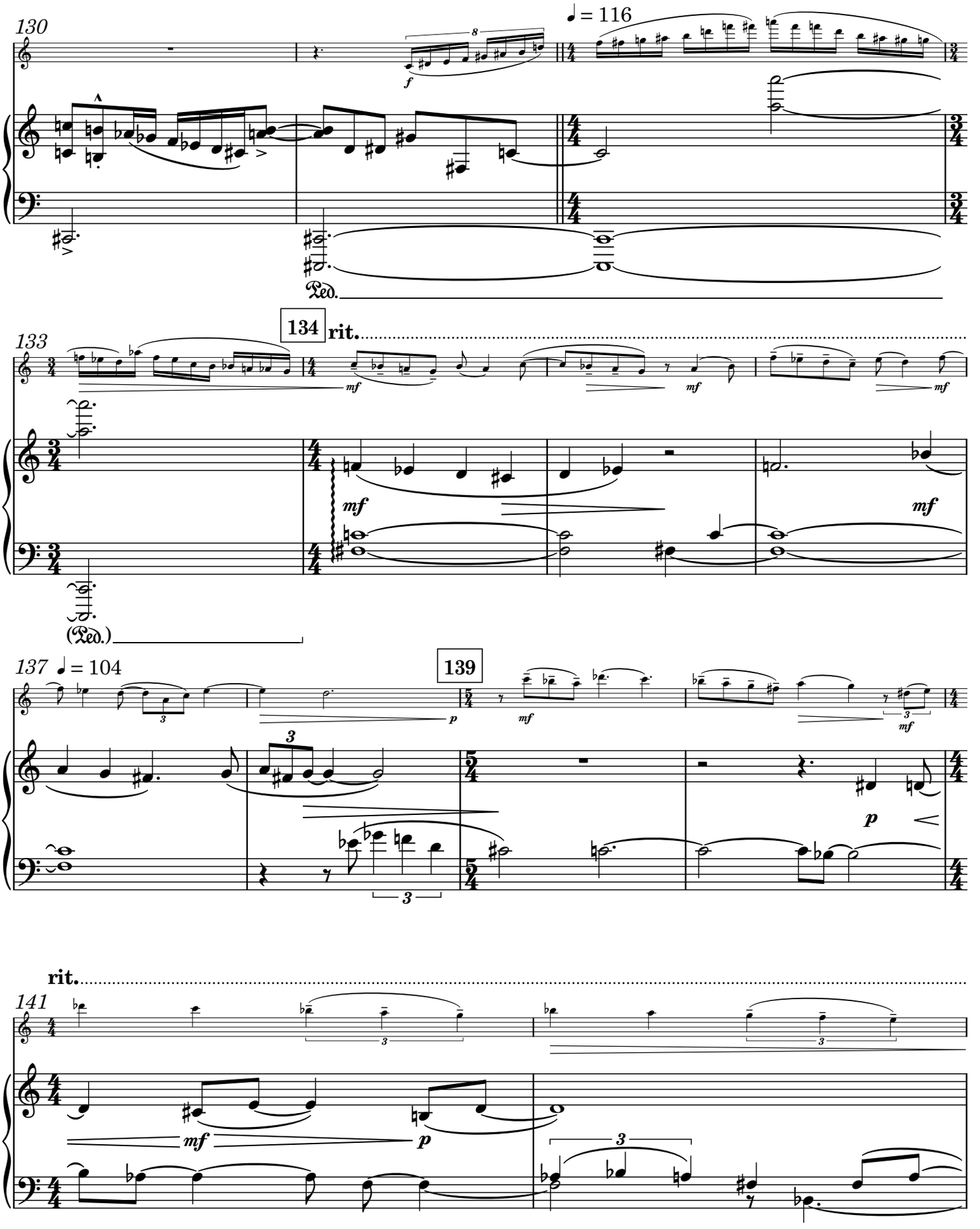
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f
Ped.
134
rit.
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mf
mf
mf
mf
(Ped.)
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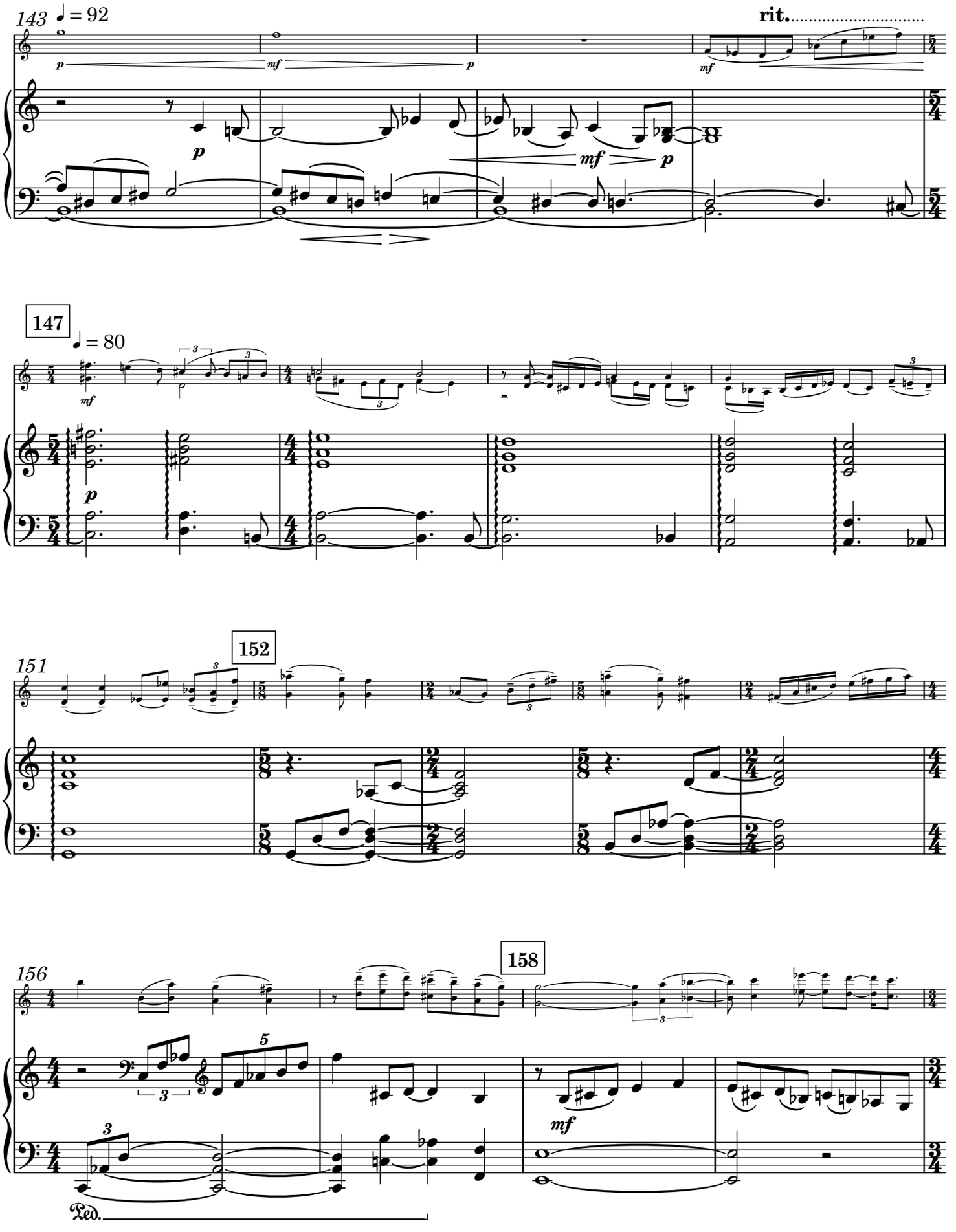
p
mf
mf
p
rit.
141
mf
p
3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rit.
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♩ = 80
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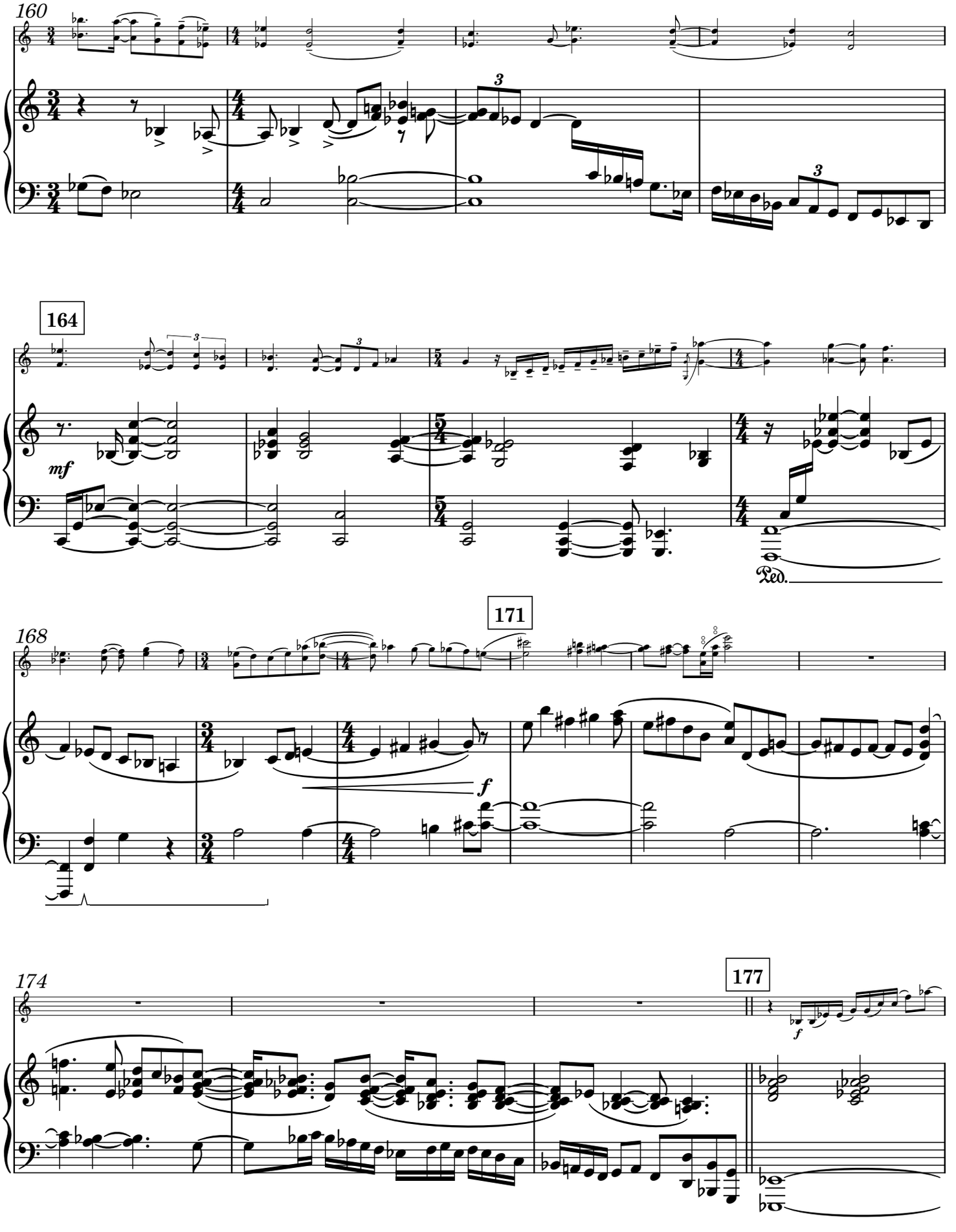
152
156
158
Ped.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mf
Ped.
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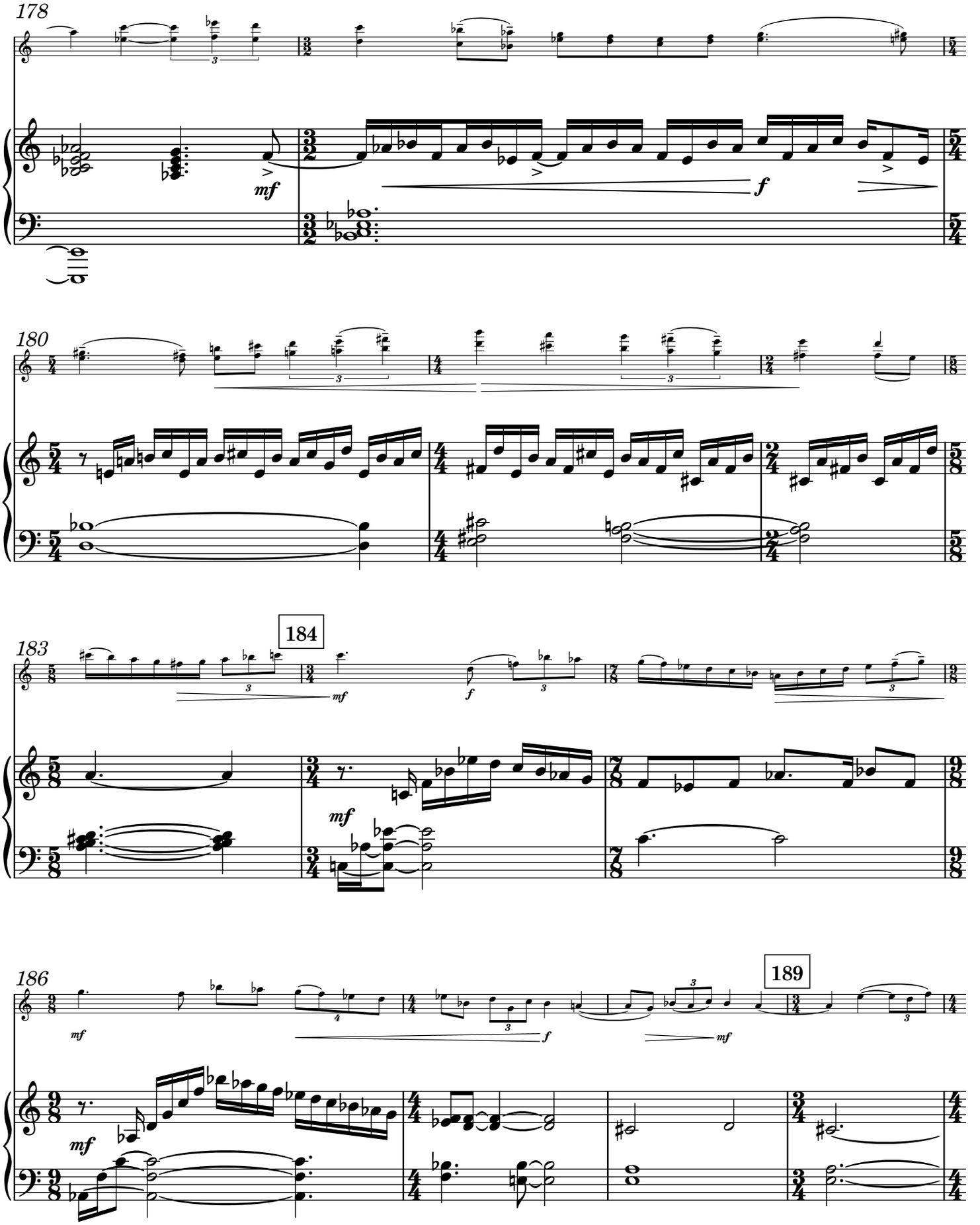
171
f
174
177
f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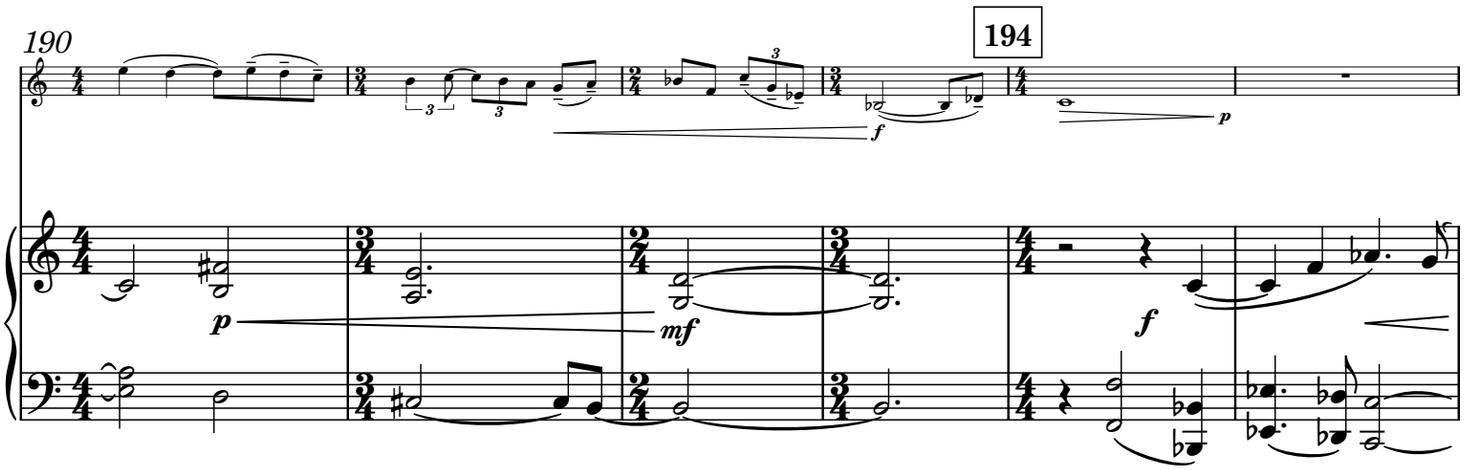
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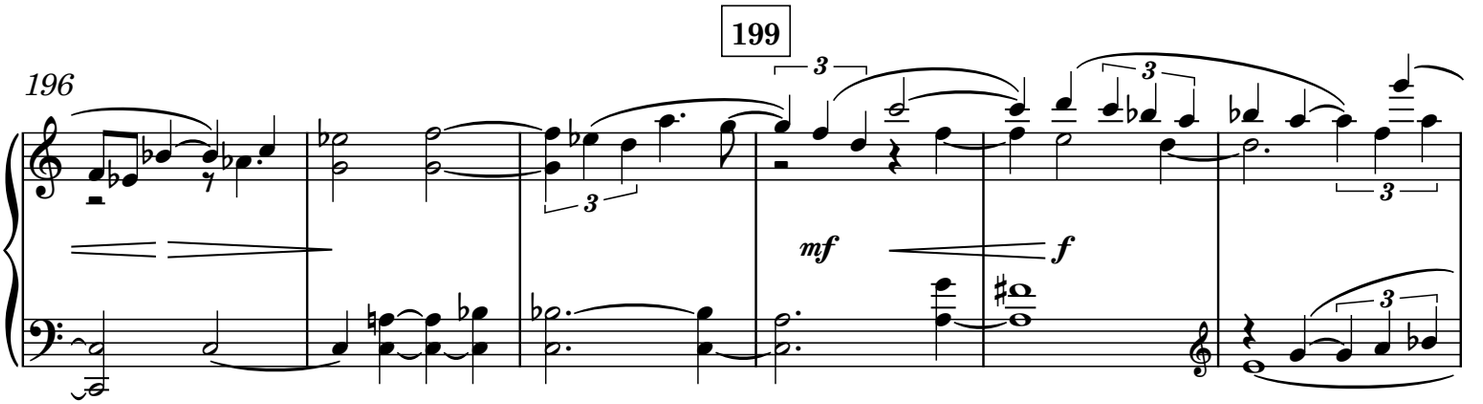
p
f
mf
f
p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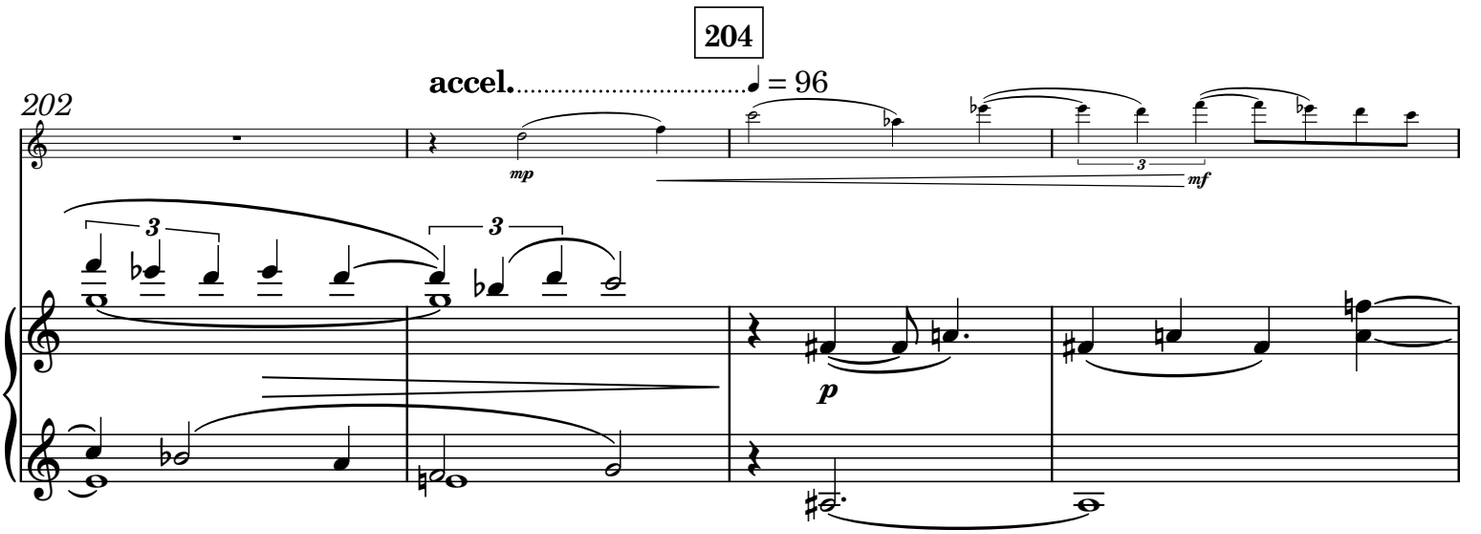
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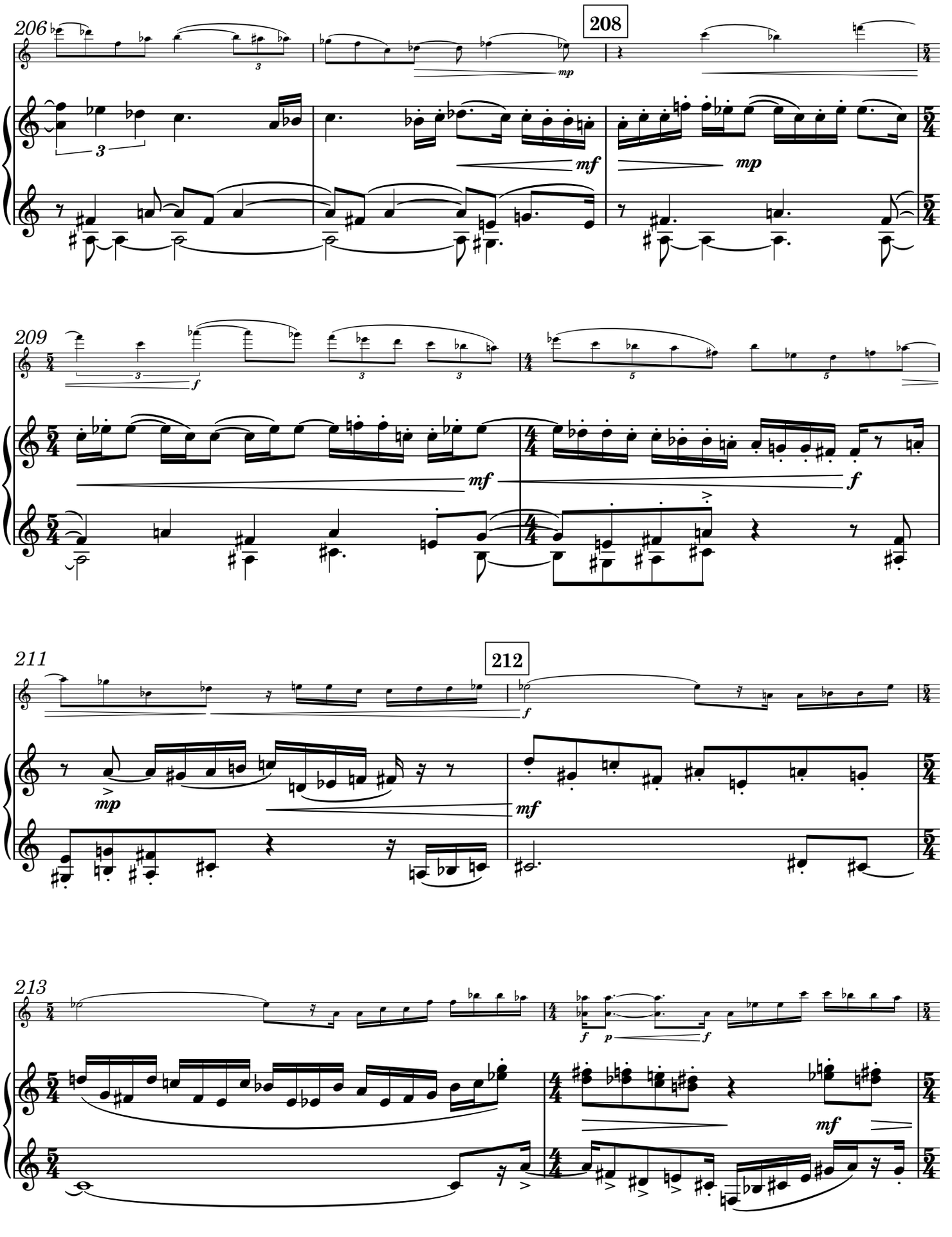
mp
mf
3
p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mf
mp
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f
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mp
mf
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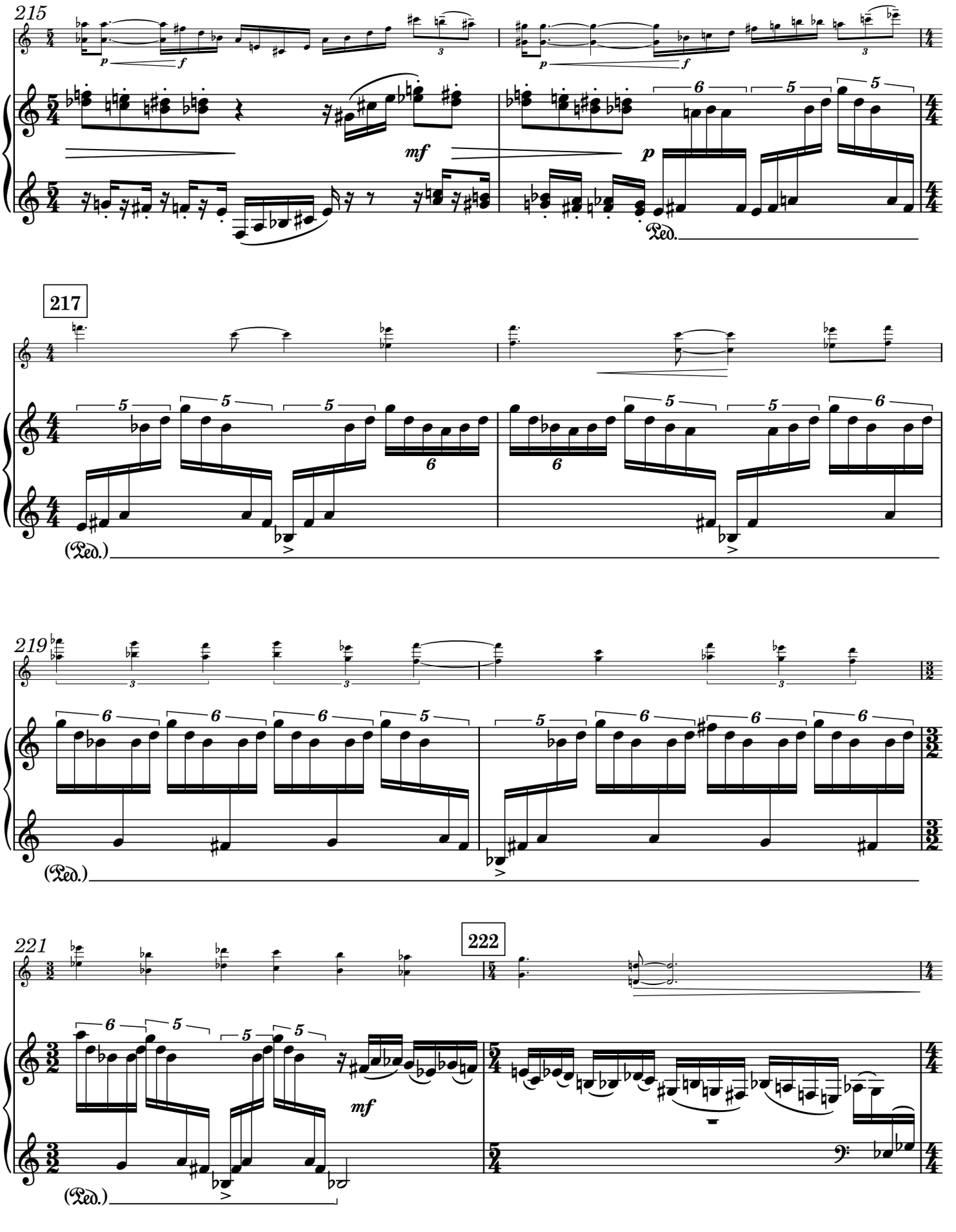
p
f
mf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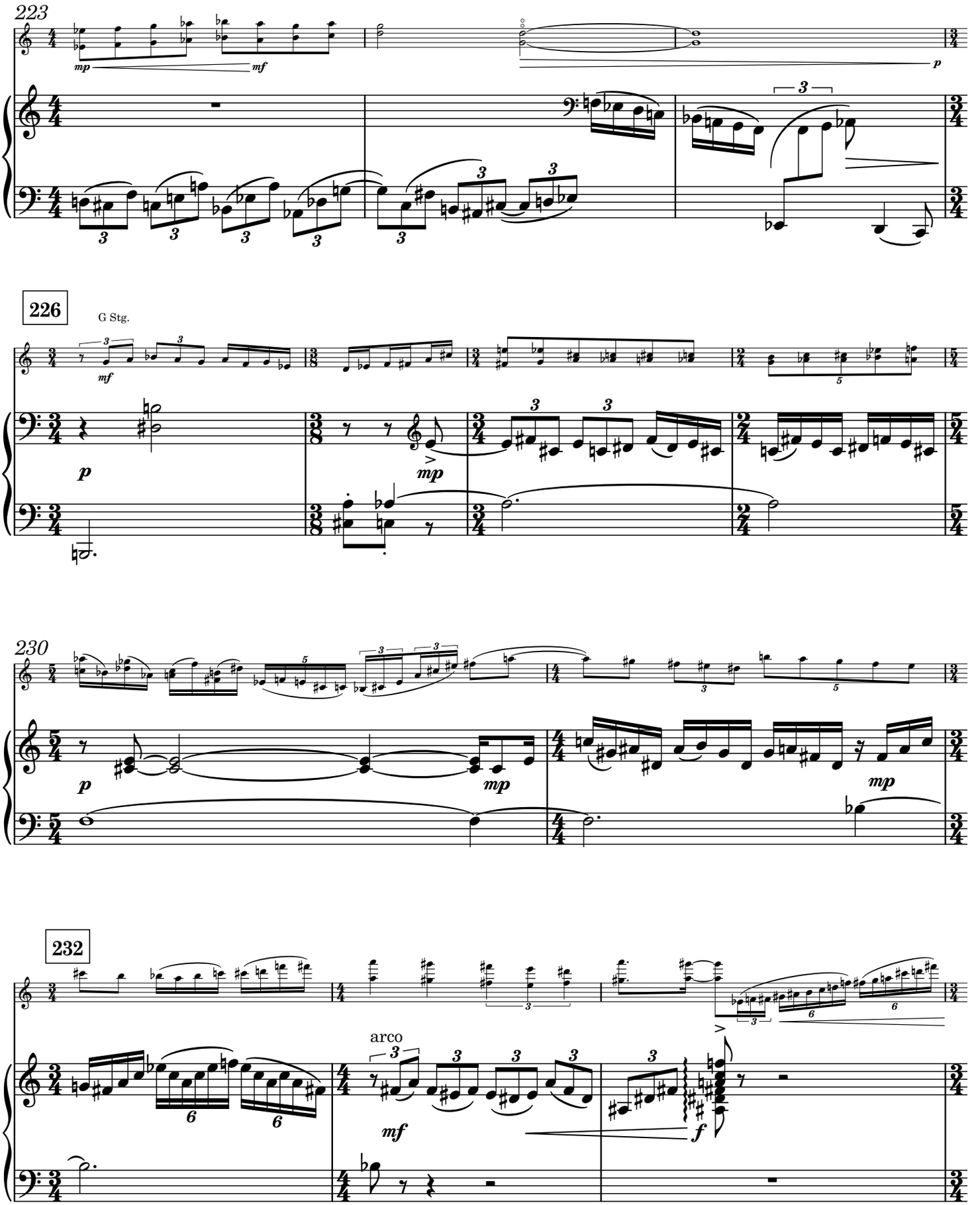
p
f
mf
p
Ped.
217
(Ped.)
219
(Ped.)
221
222
mf
(Ped.)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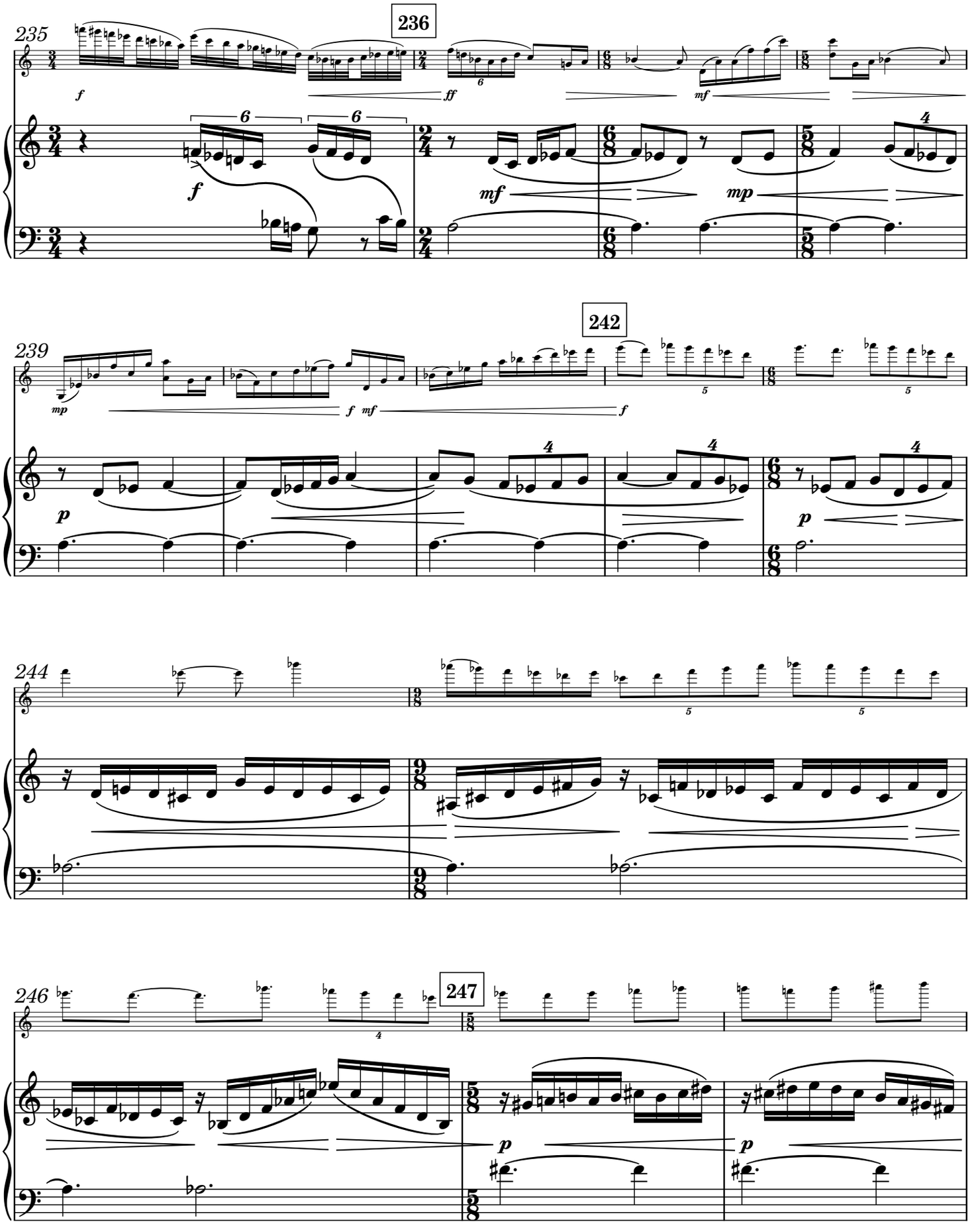
G Stg.
230
232
arco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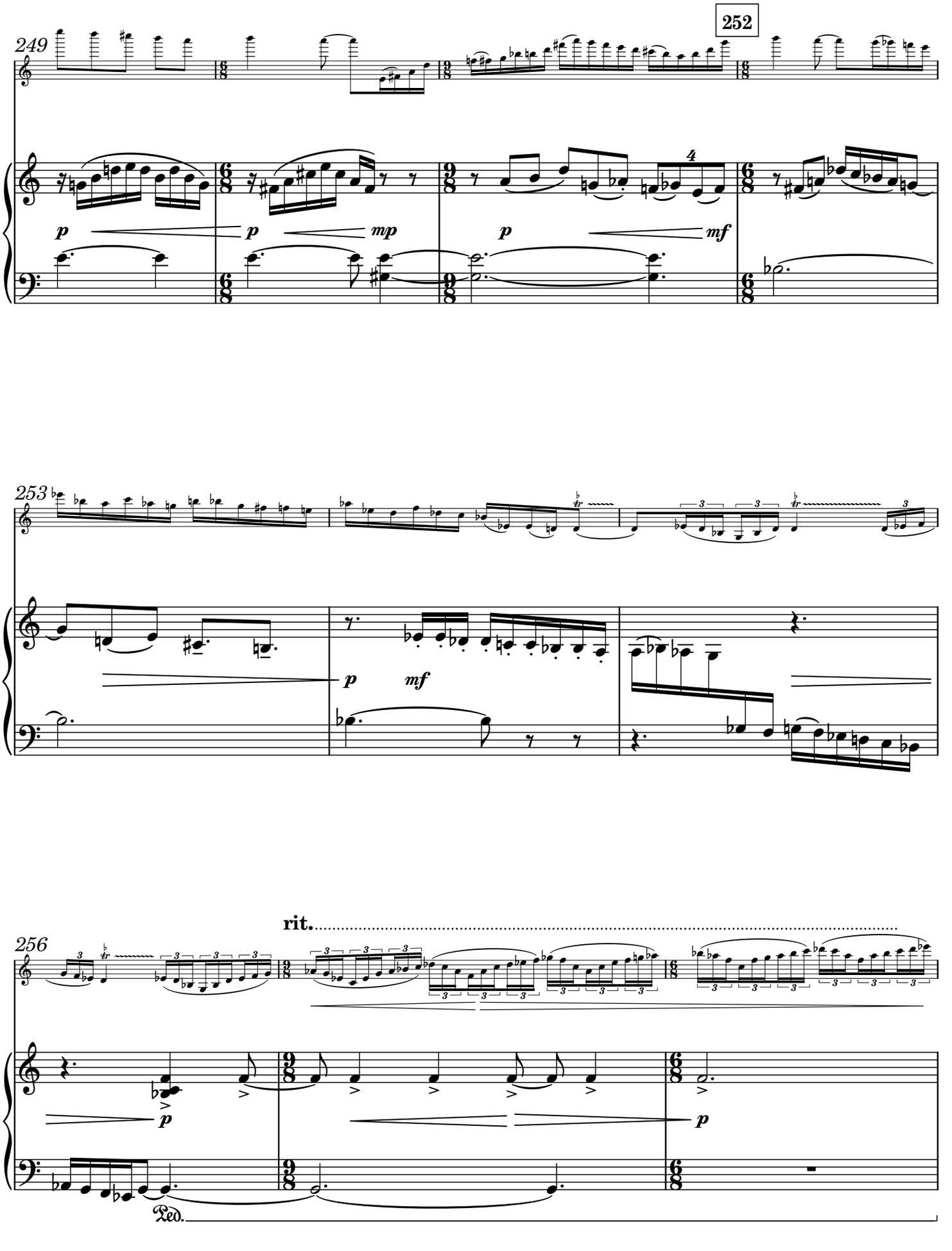
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253
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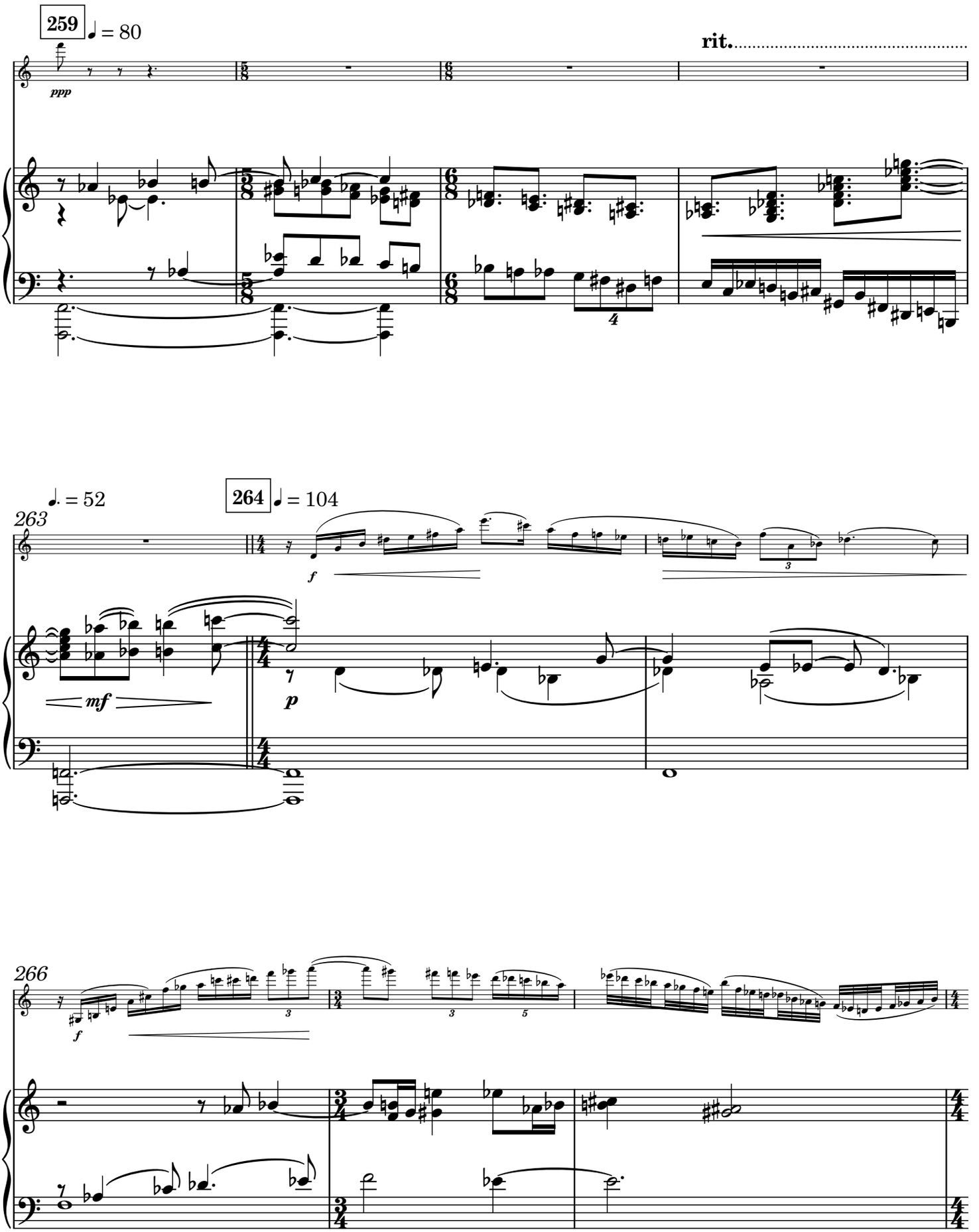
rit.
Ped.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♩. = 52
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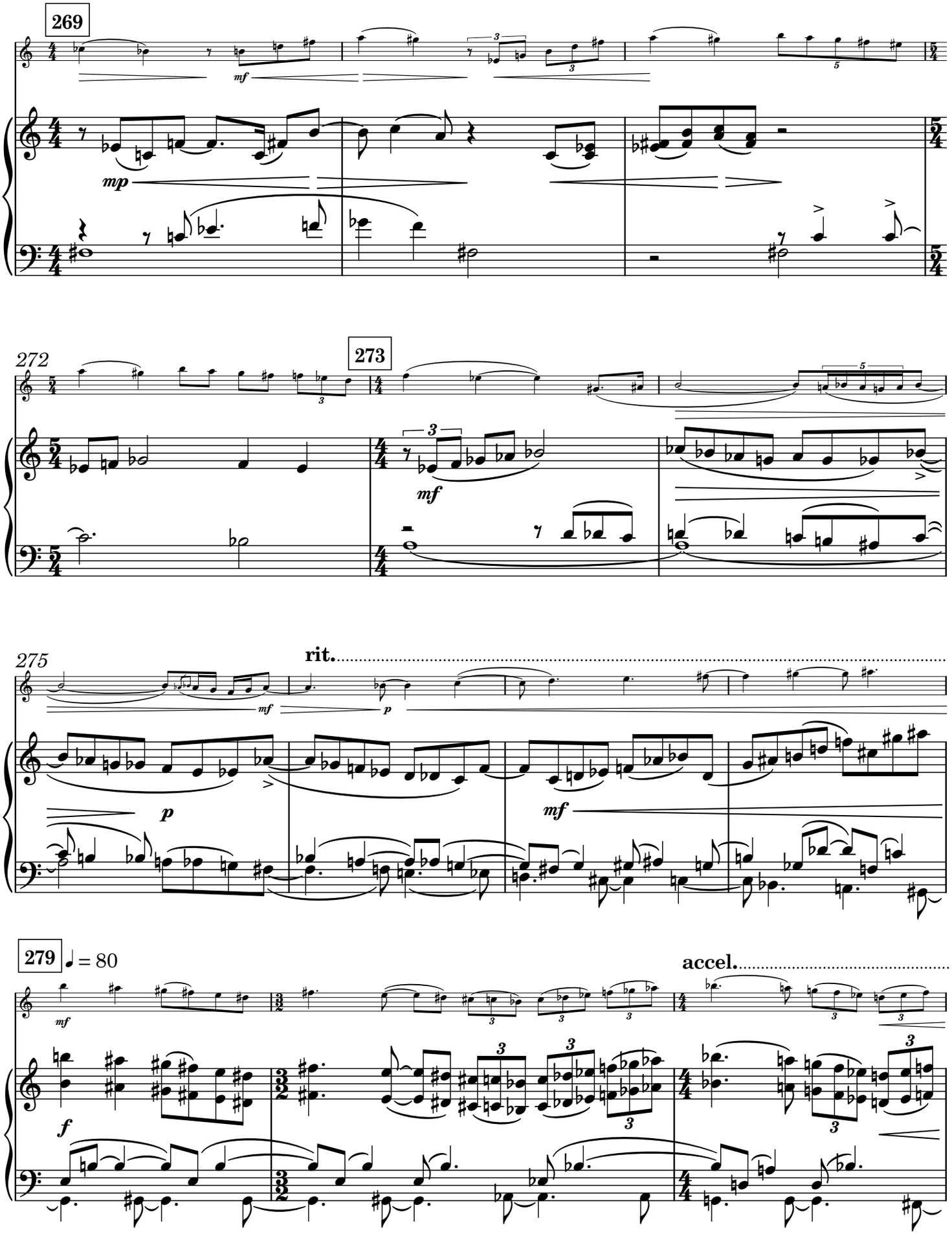
♩ = 104
f
mf
p
266
f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mf
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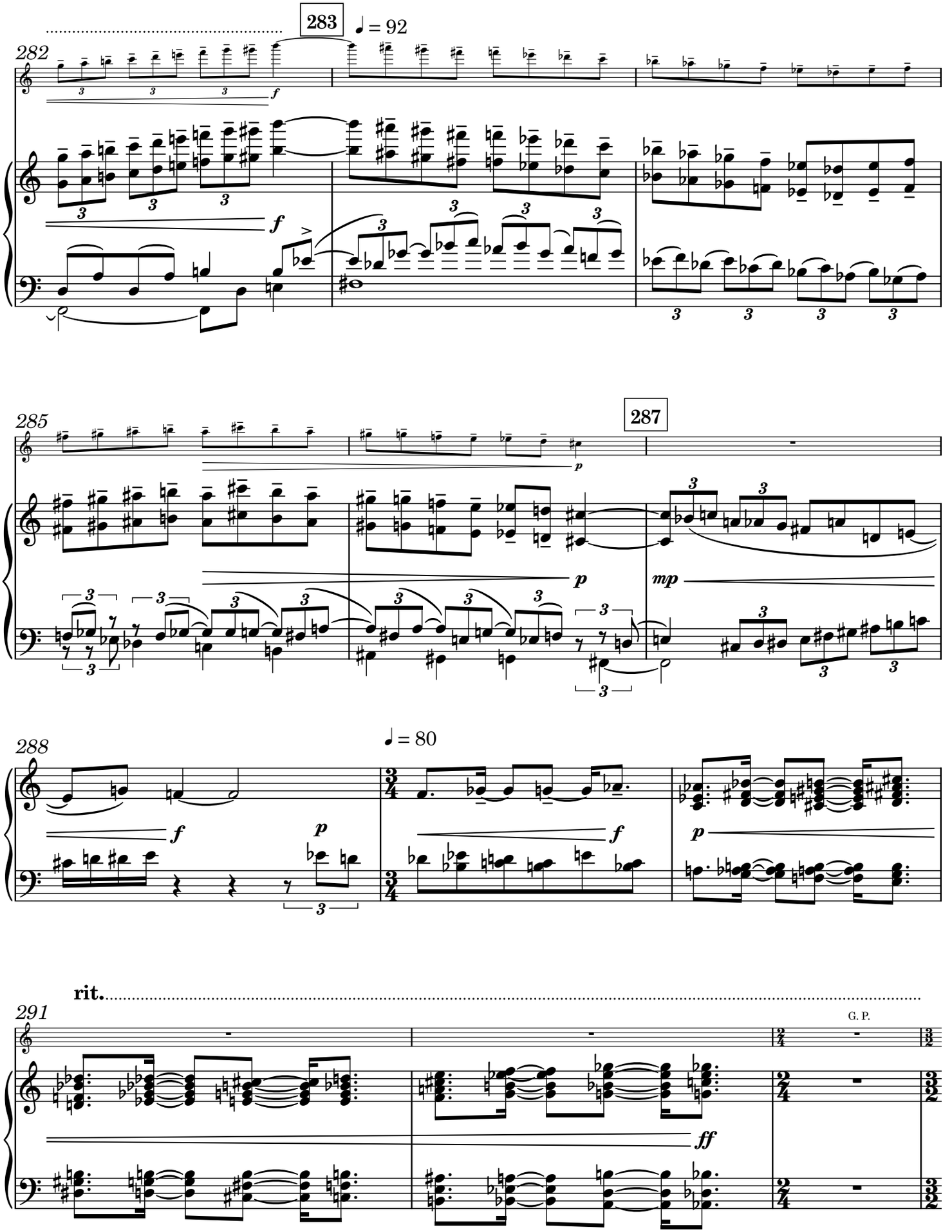
f
accel.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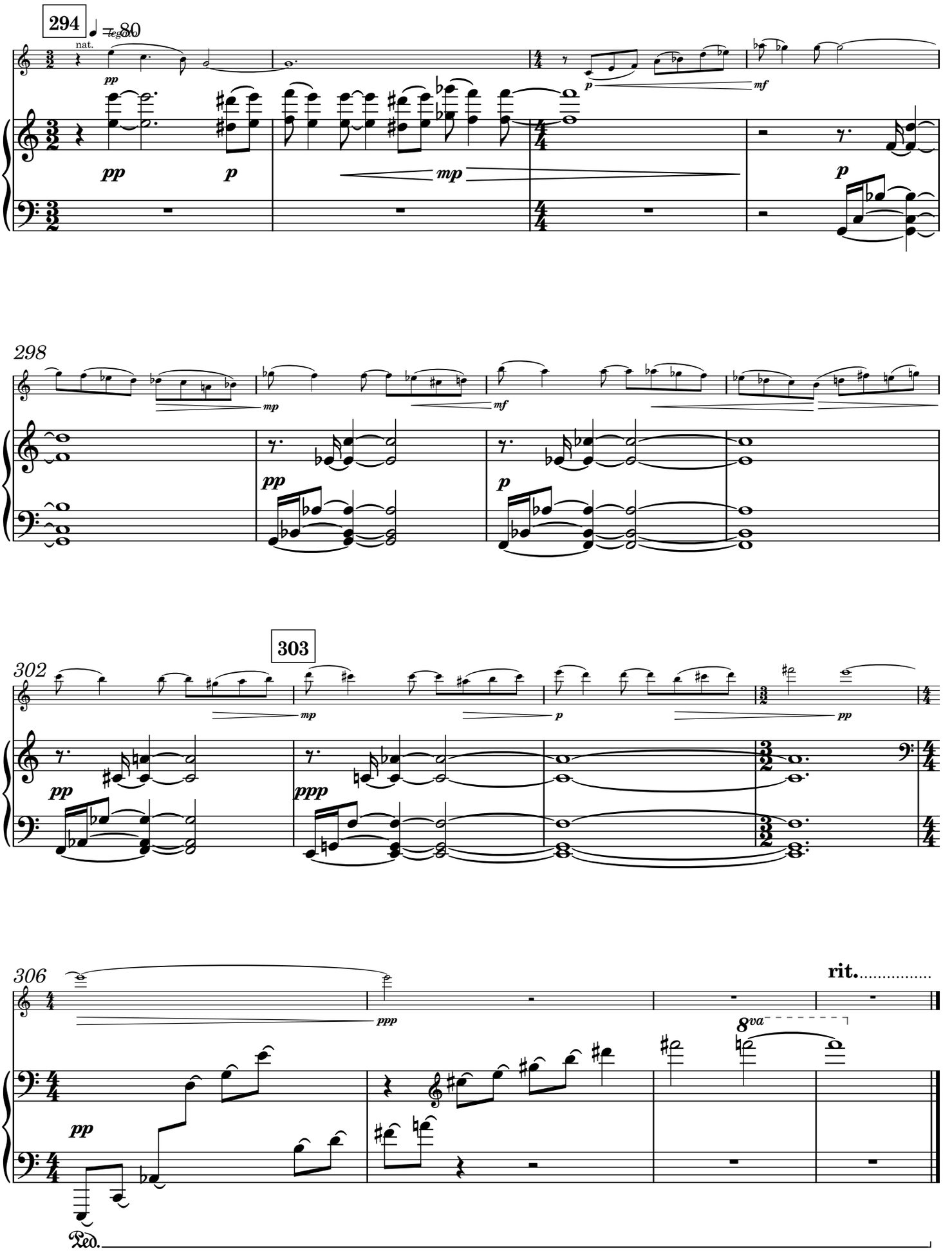
p
f
p
rit.
291
G. P.
ff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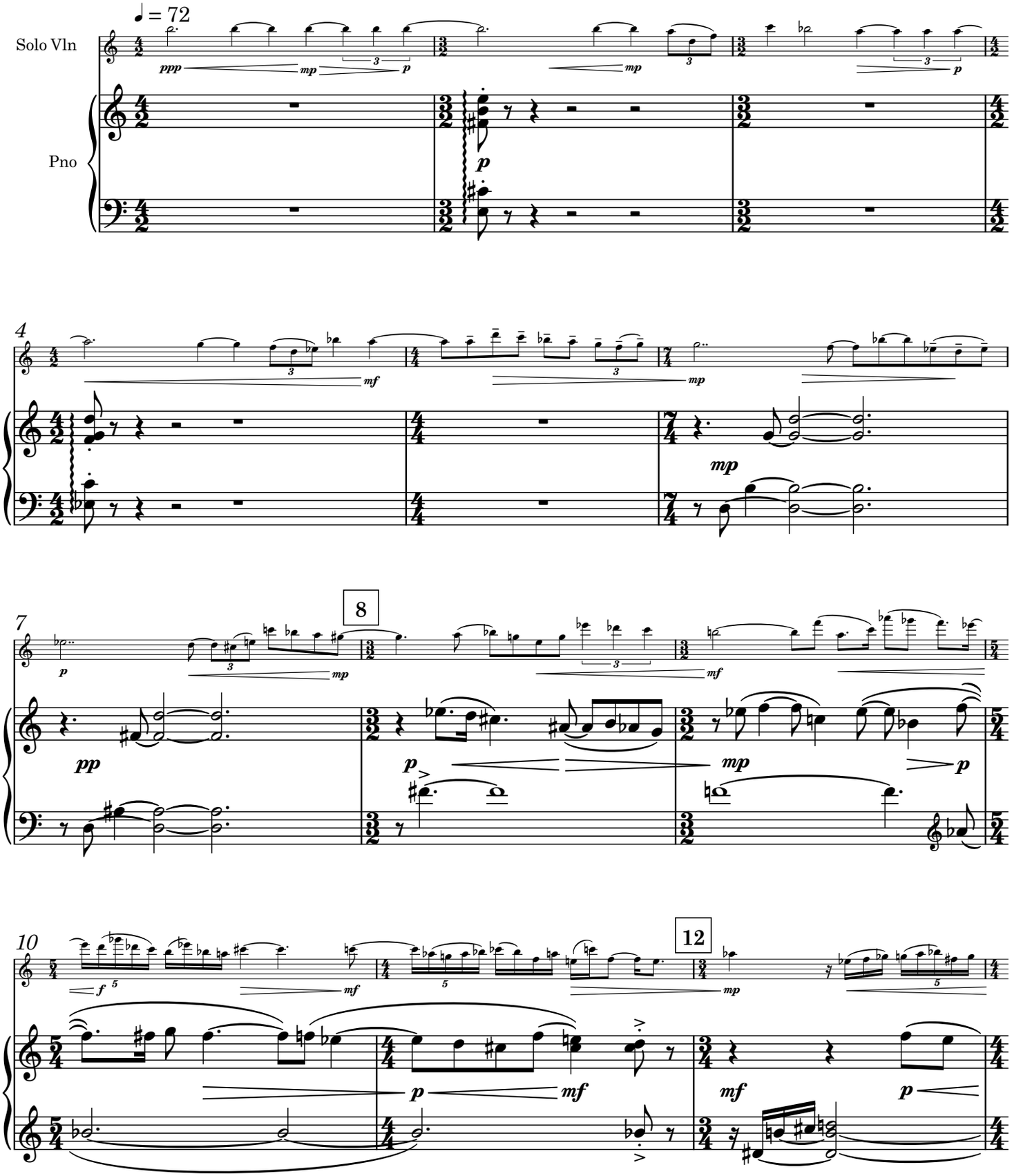
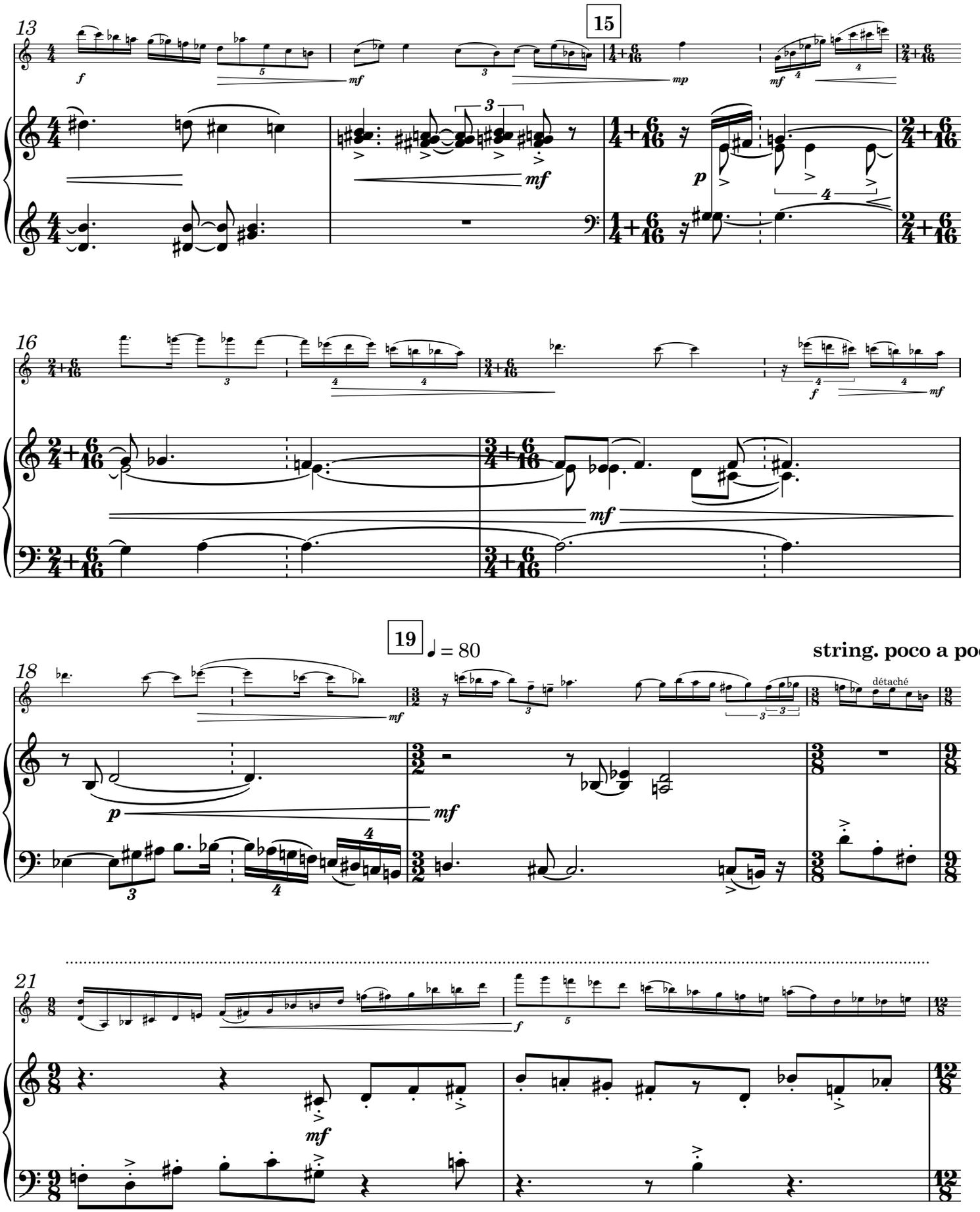
8va
Ped.

2. Lighthouse

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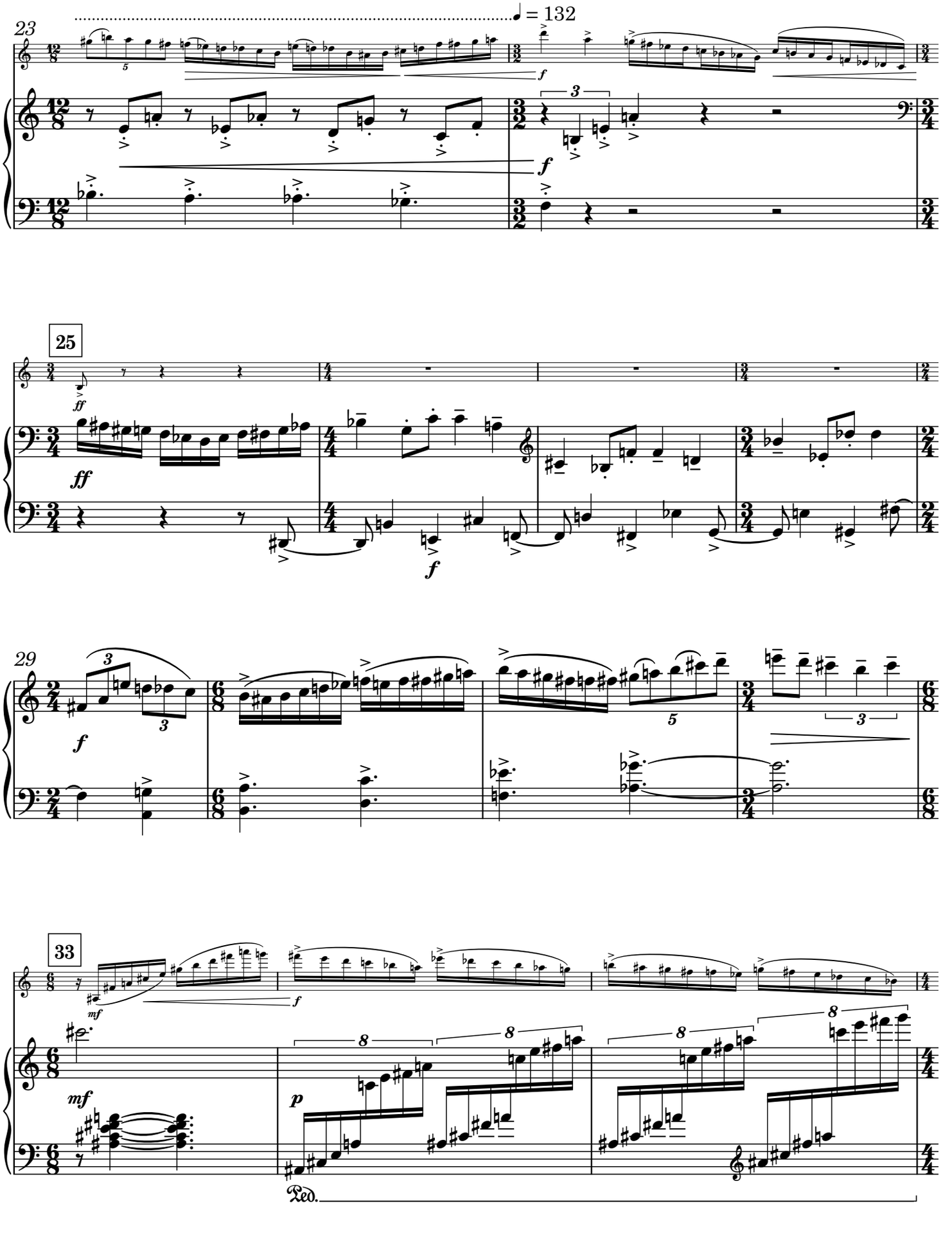
15
16
19
♩ = 80
18
string. poco a poco
détaché
21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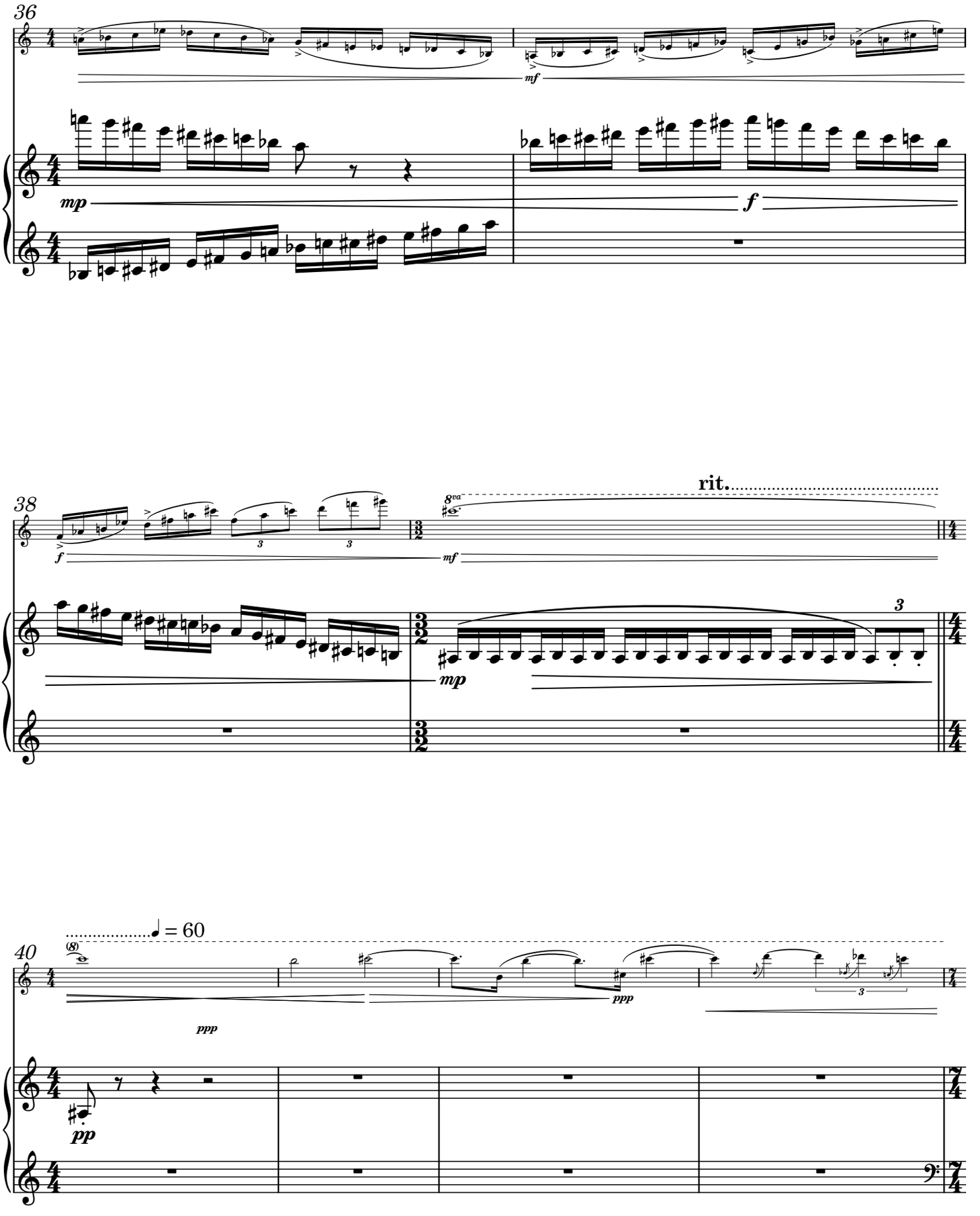
25
29
33
Ped.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f
mf
mp
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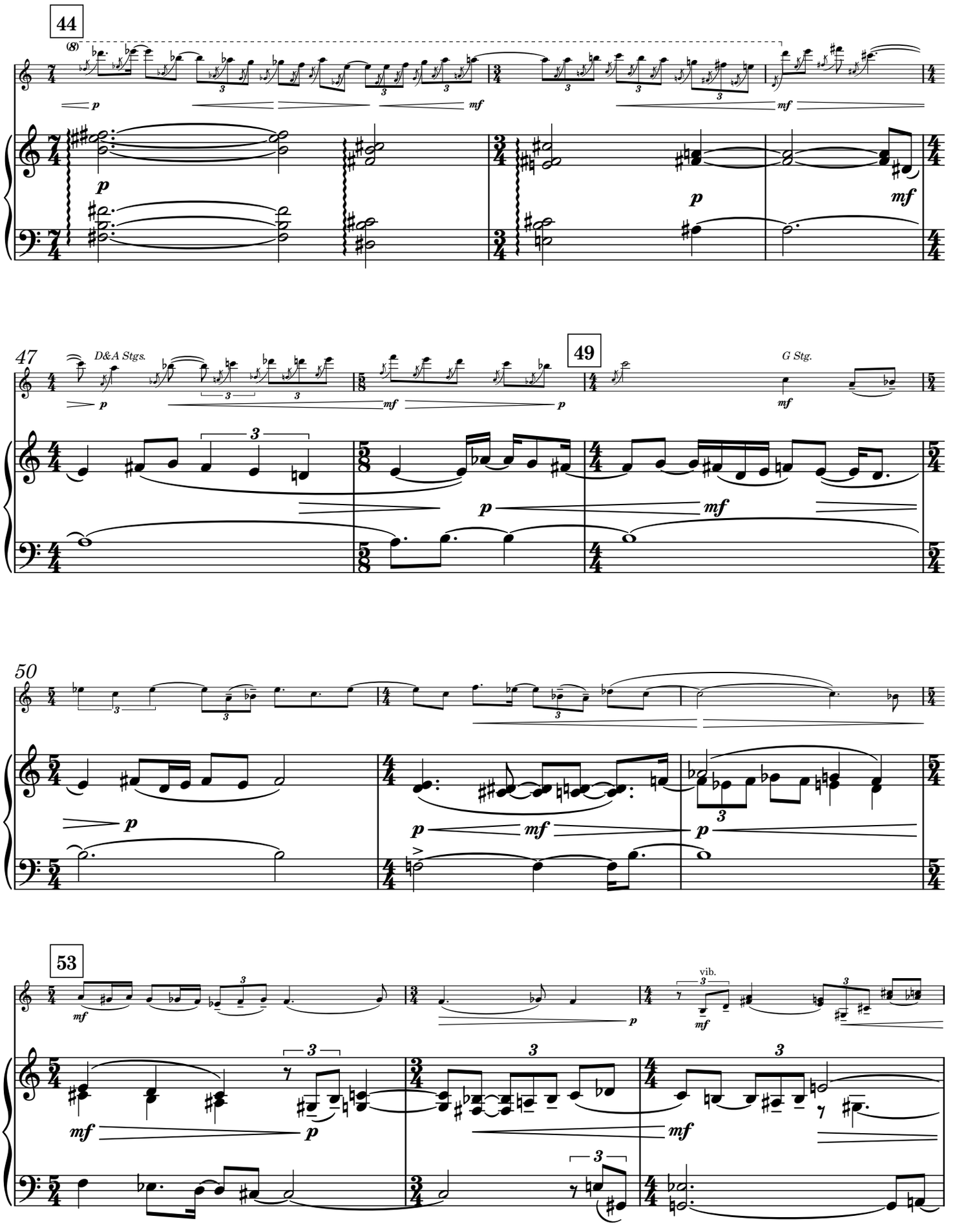
ppp
pp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D&A Stgs.
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G Stg.
50
53
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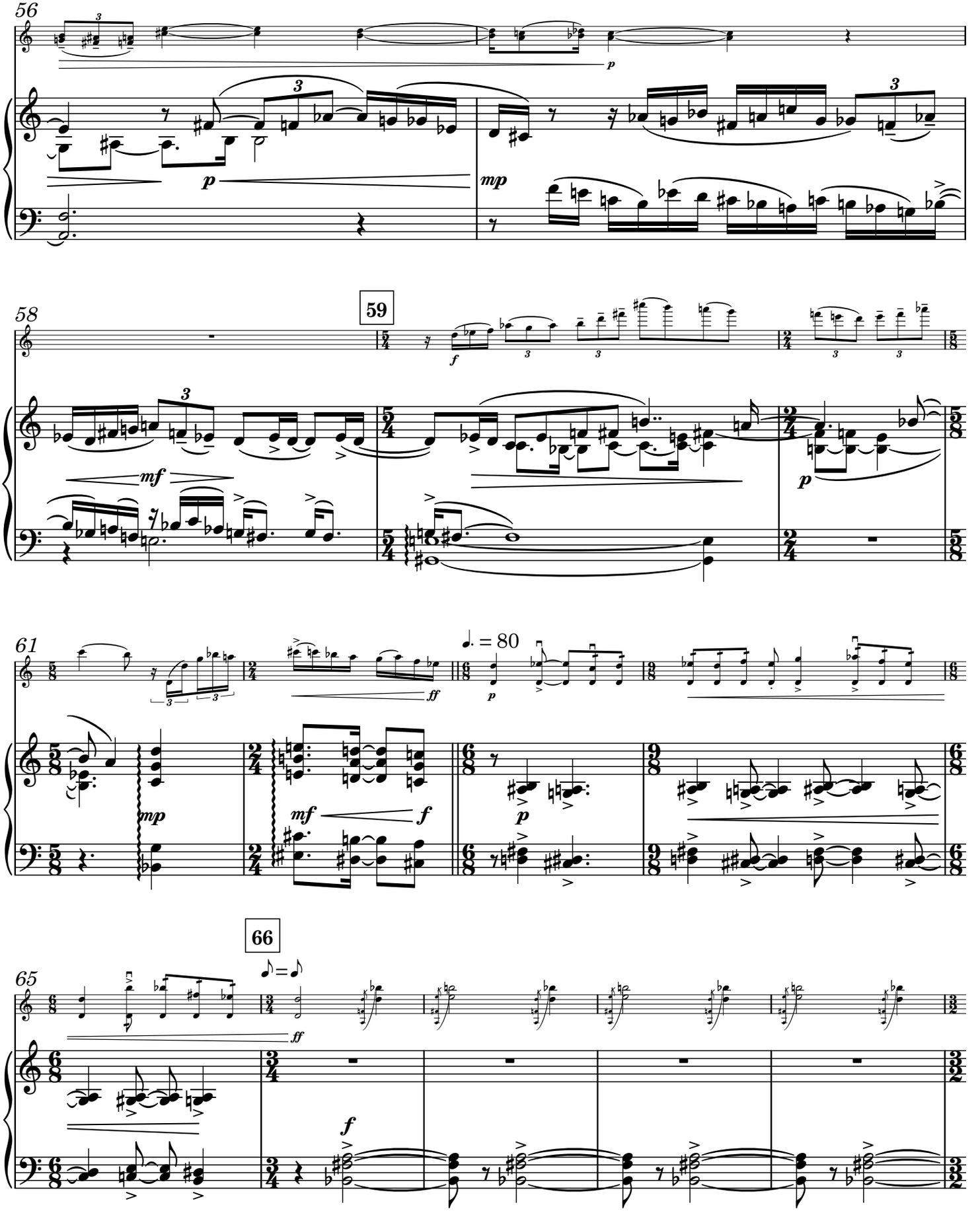
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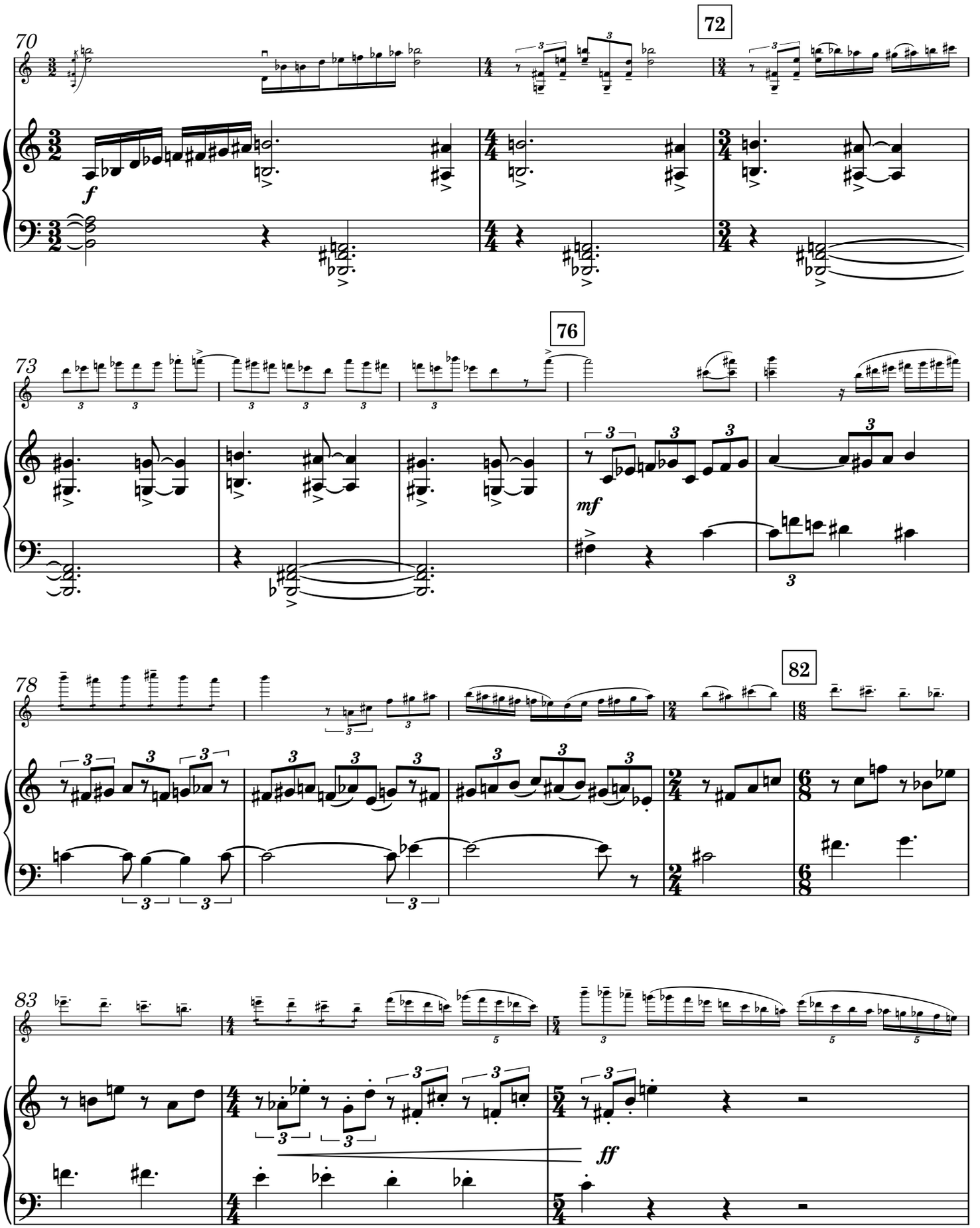
58
59
61
♩. = 80
65
66
♪ = ♪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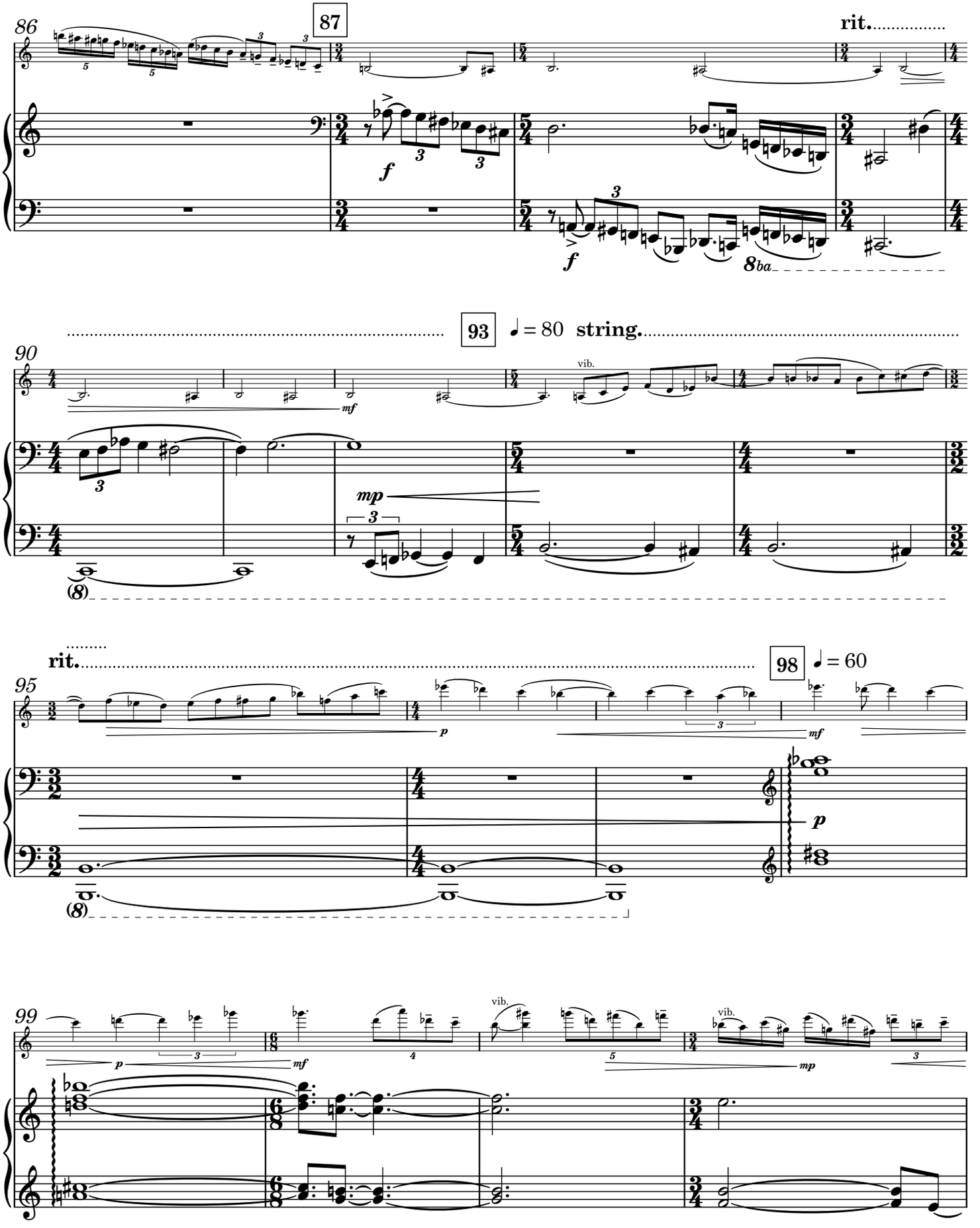
83
f
mf
ff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f
f
8ba
93
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string.
90
mf
vib.
mp
(8)
rit.
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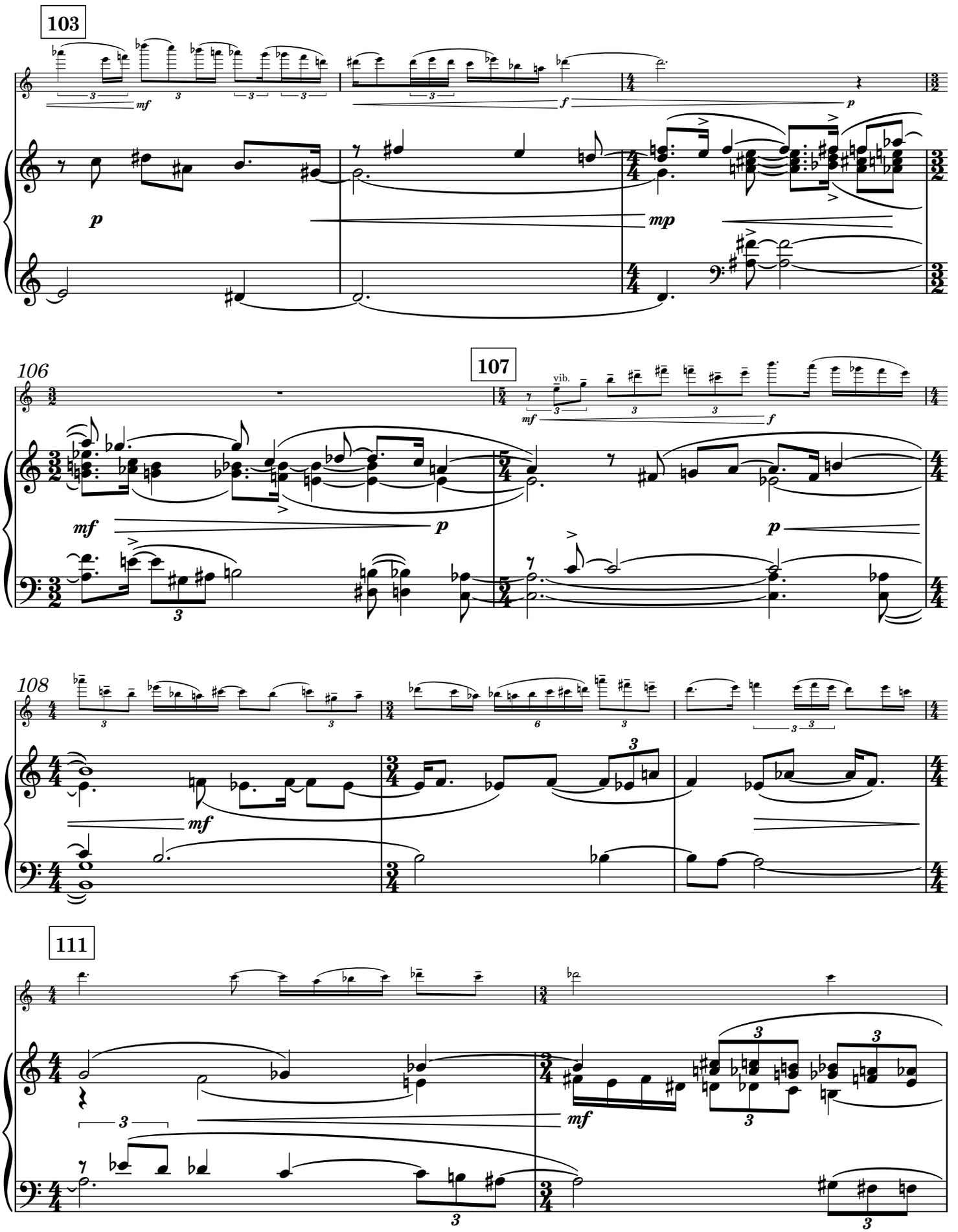
♩ = 60
95
p
mf
p
(8)
99
p
mf
vib.
mp
vib.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108
111
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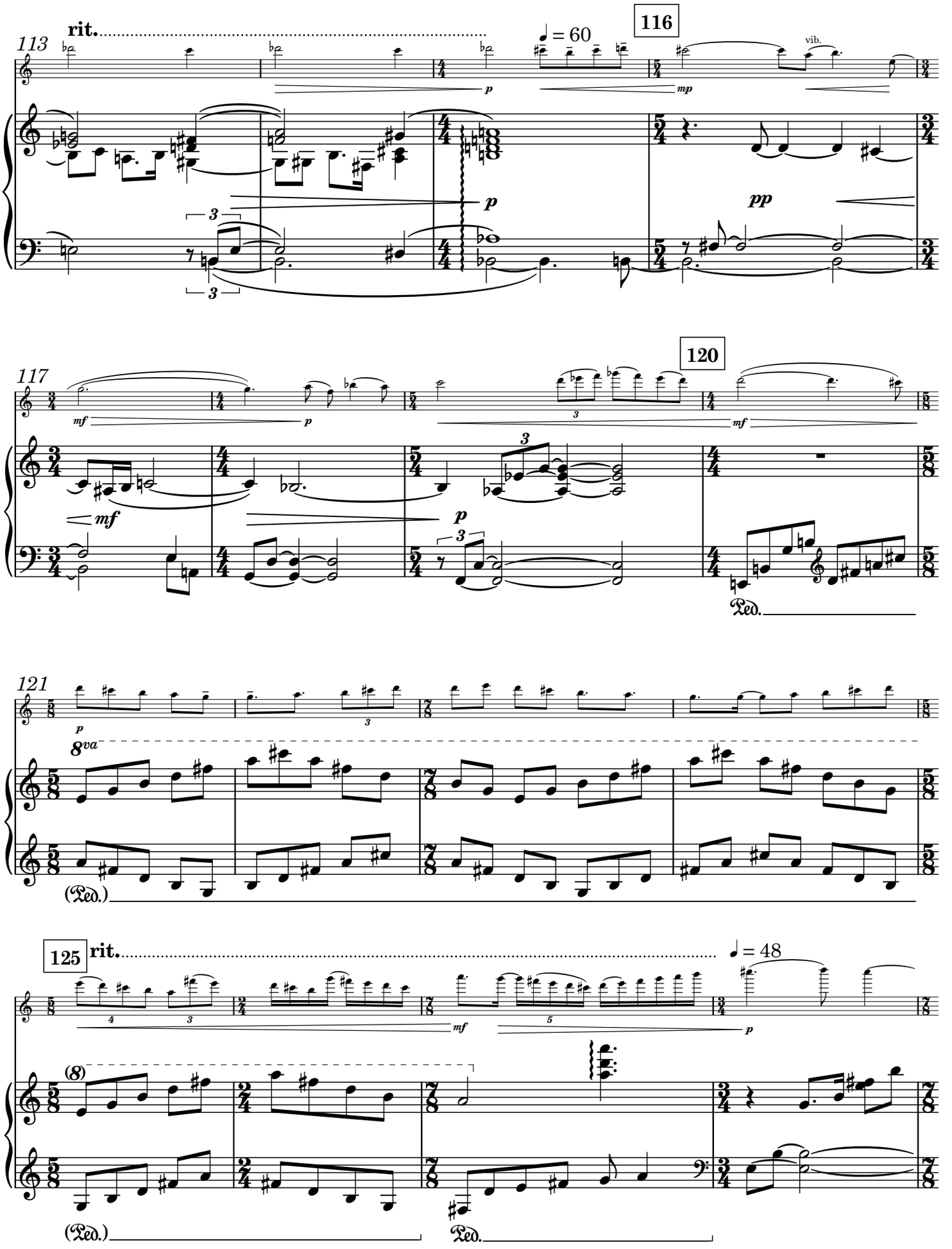
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rit.
116
♩ = 60
vib.
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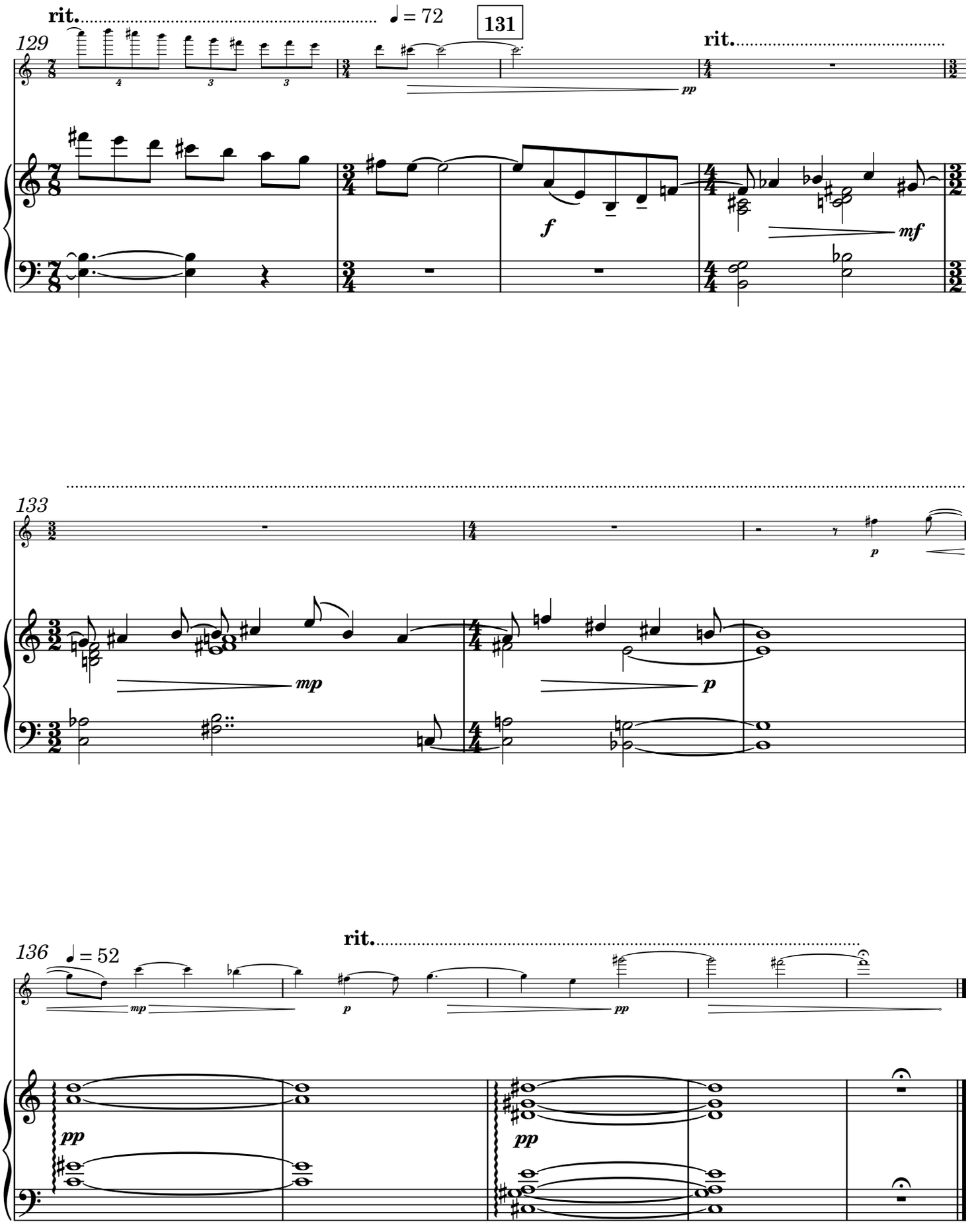
120
121
8va
125
rit.
♩ = 48
(8)
Ped.


rit.
♩ = 72
131
129
rit.
pp
f
mf
133
mp
p
p
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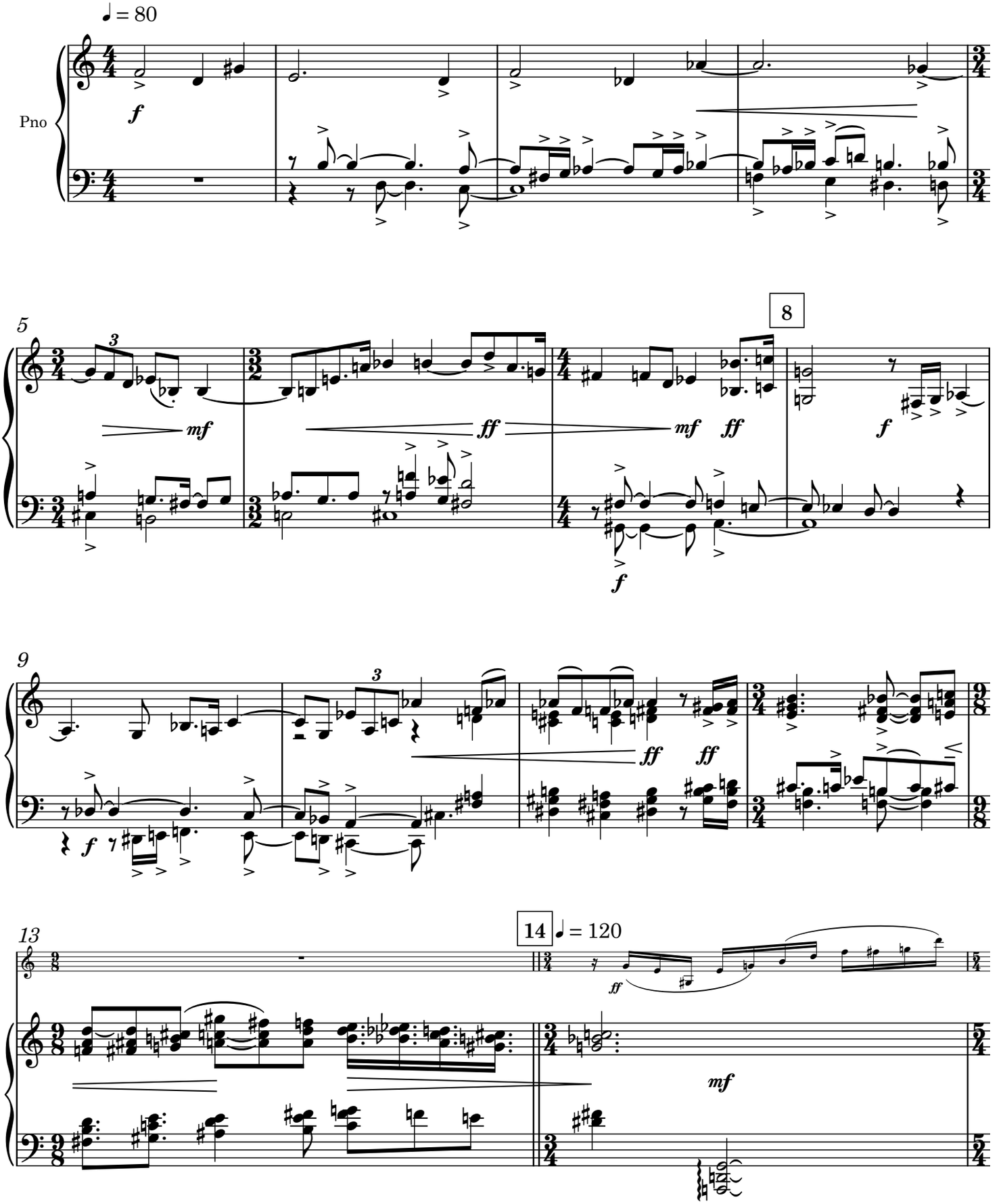
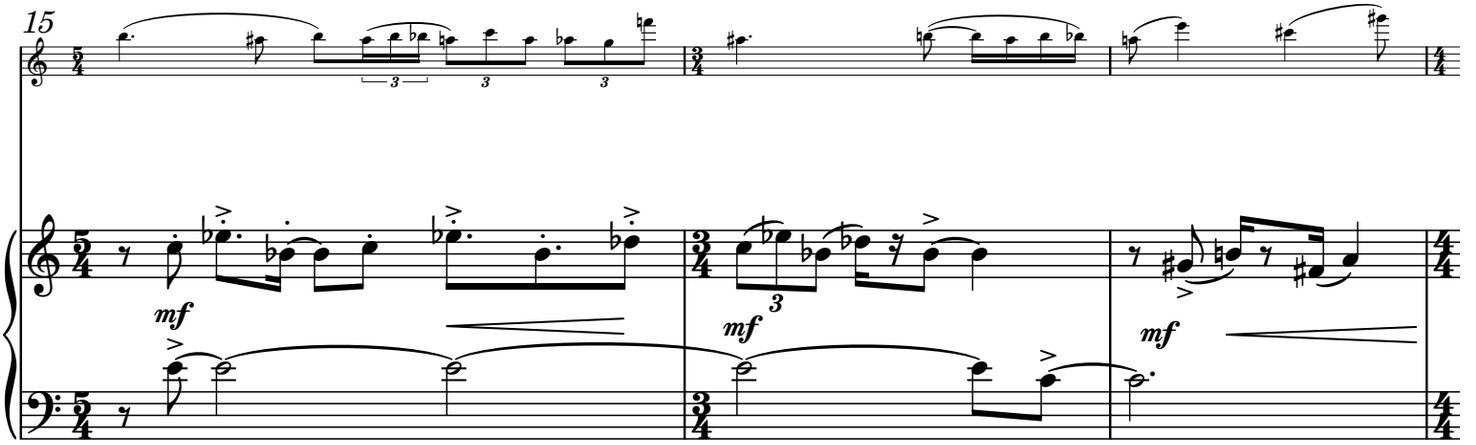
♩ = 52
rit.
mp
p
pp
pp
pp

3. Floating Spheres

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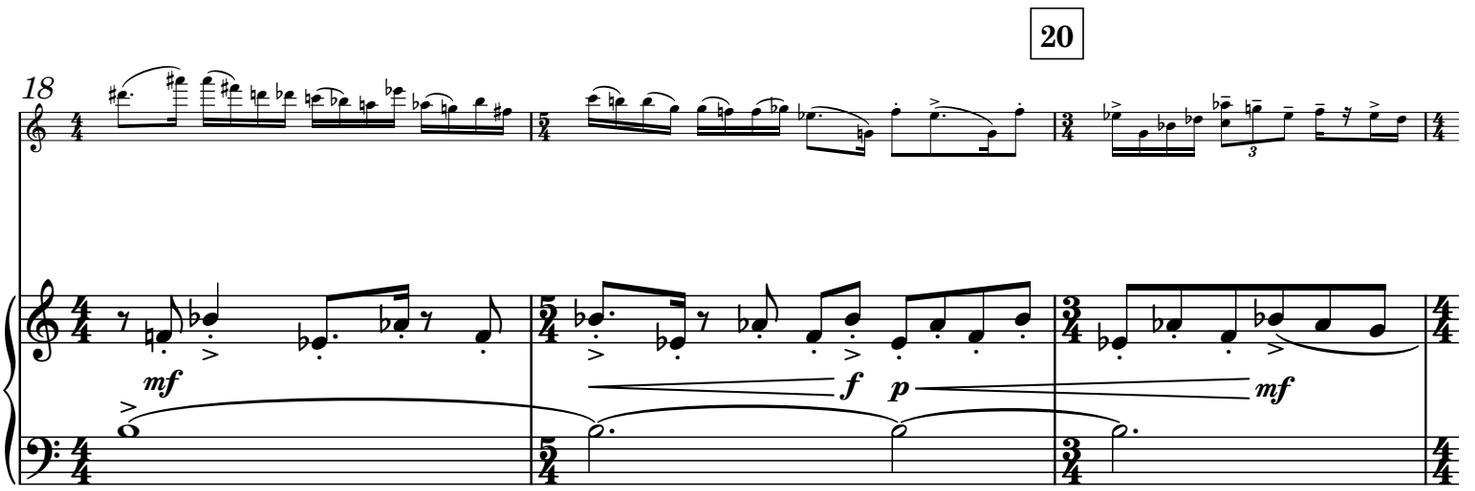
mf
mf
mf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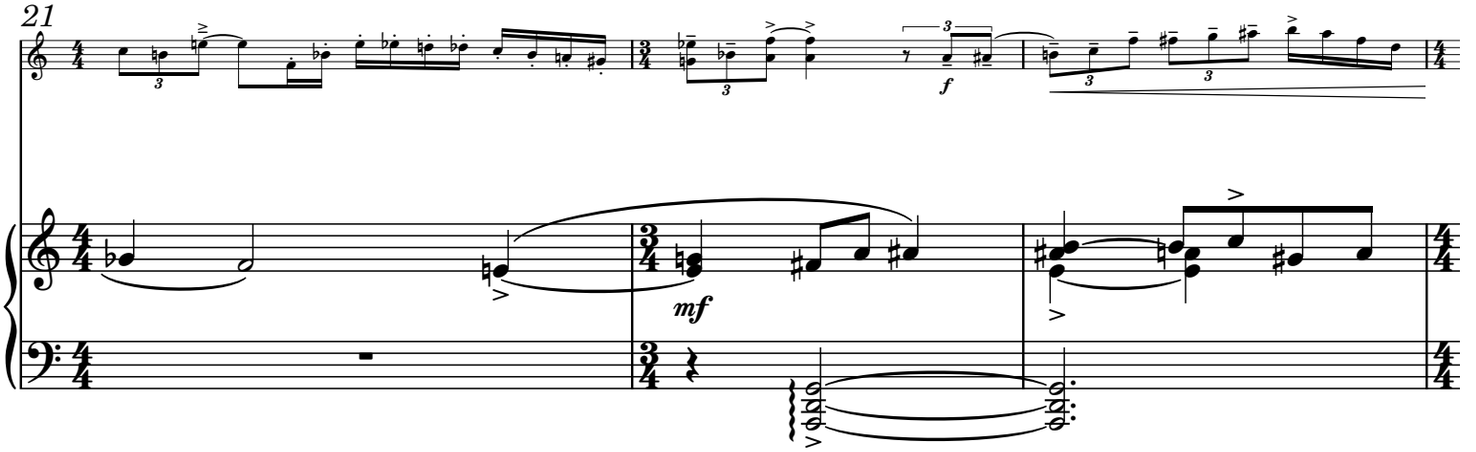
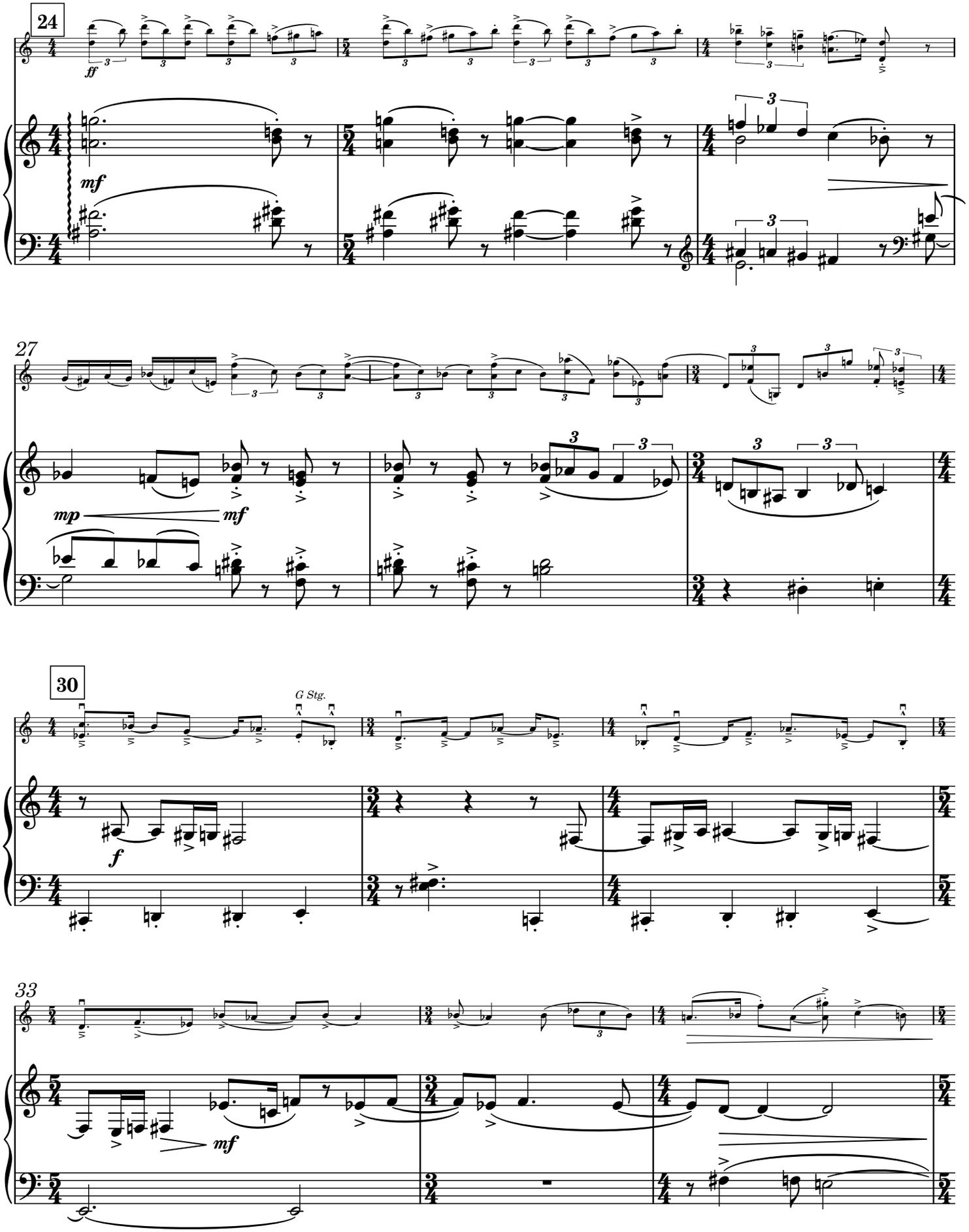
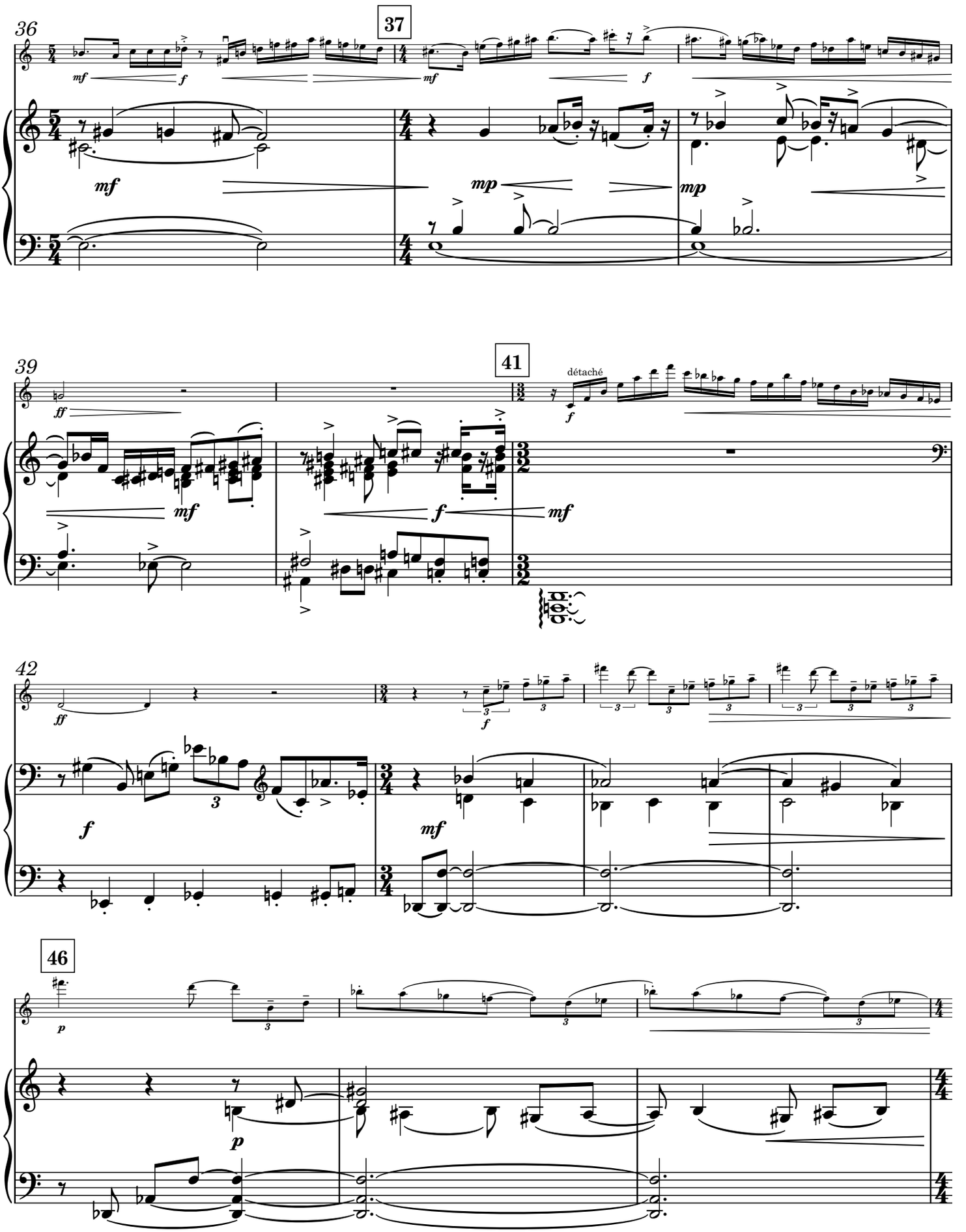
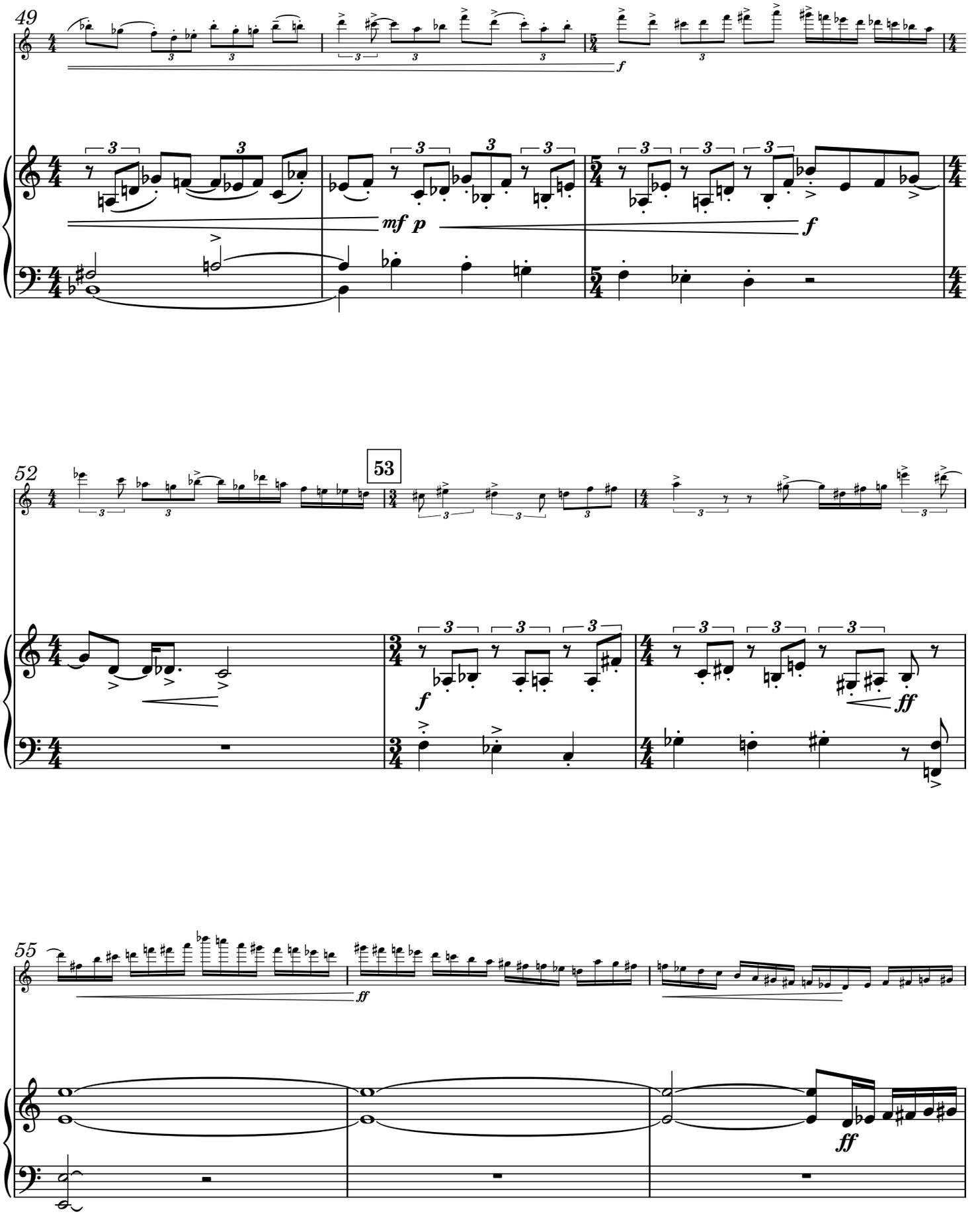
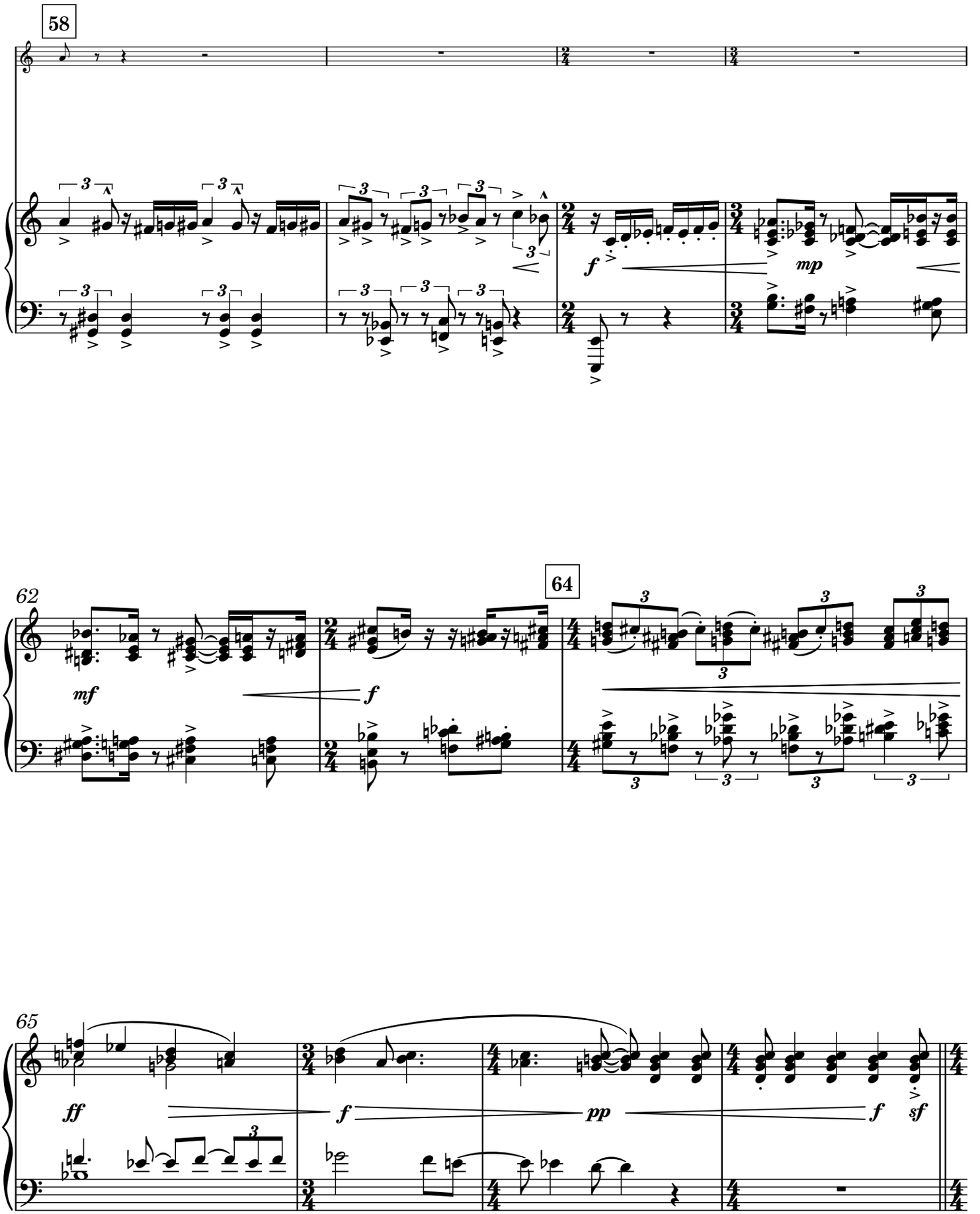
mf
f
p
mf

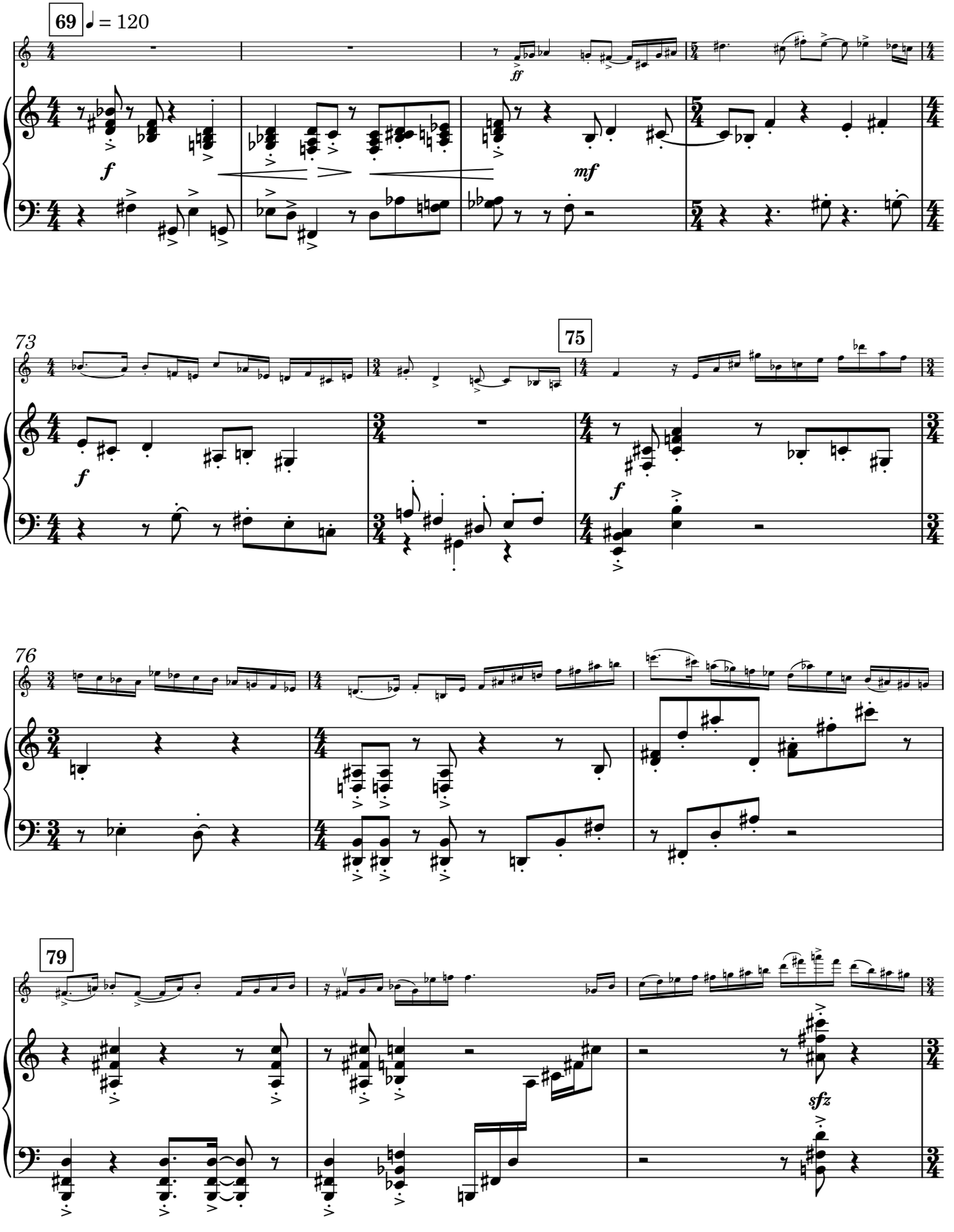

21
f
mf

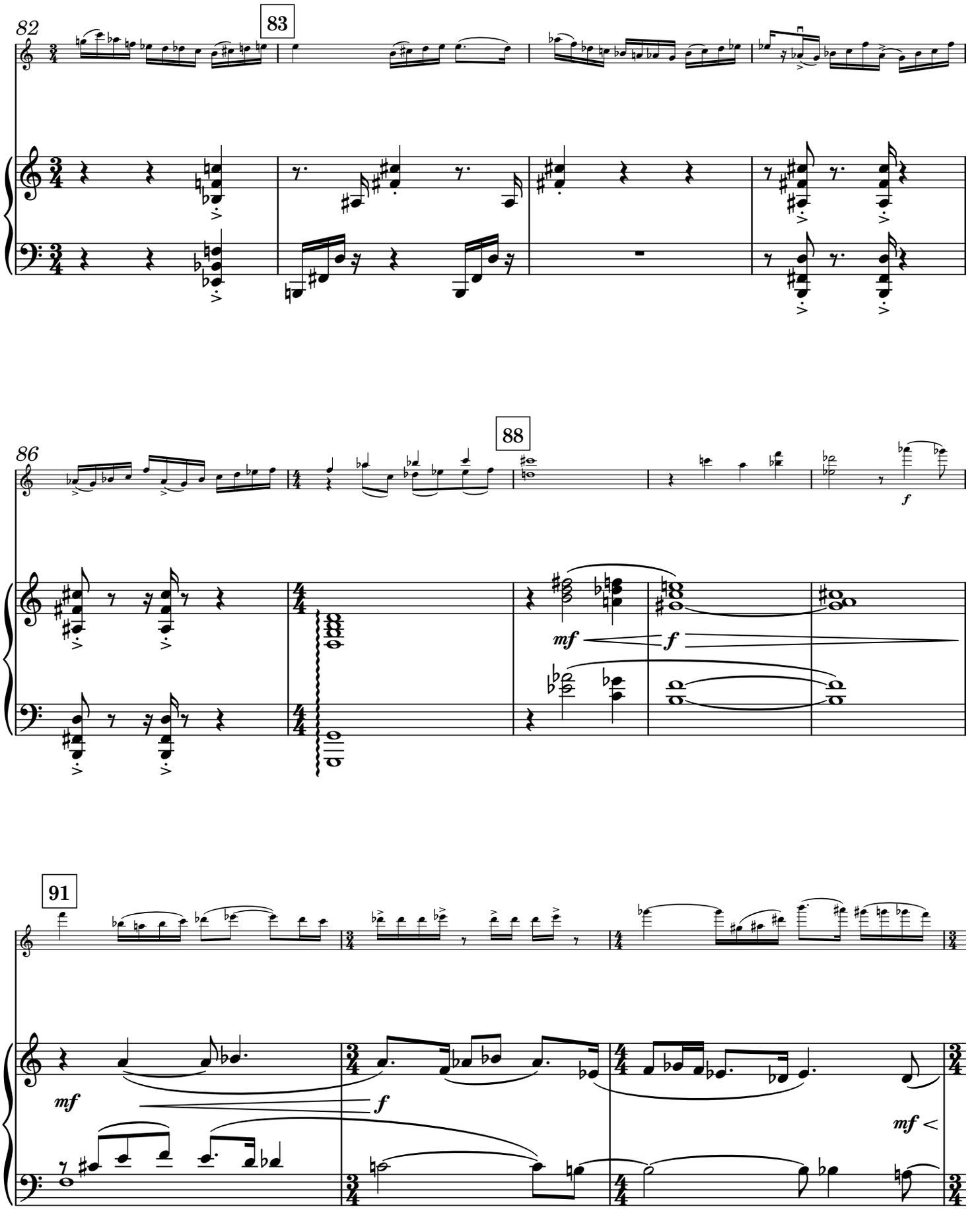

24
ff
mf
27
mp
mf
30
G Stg.
f
33
mf

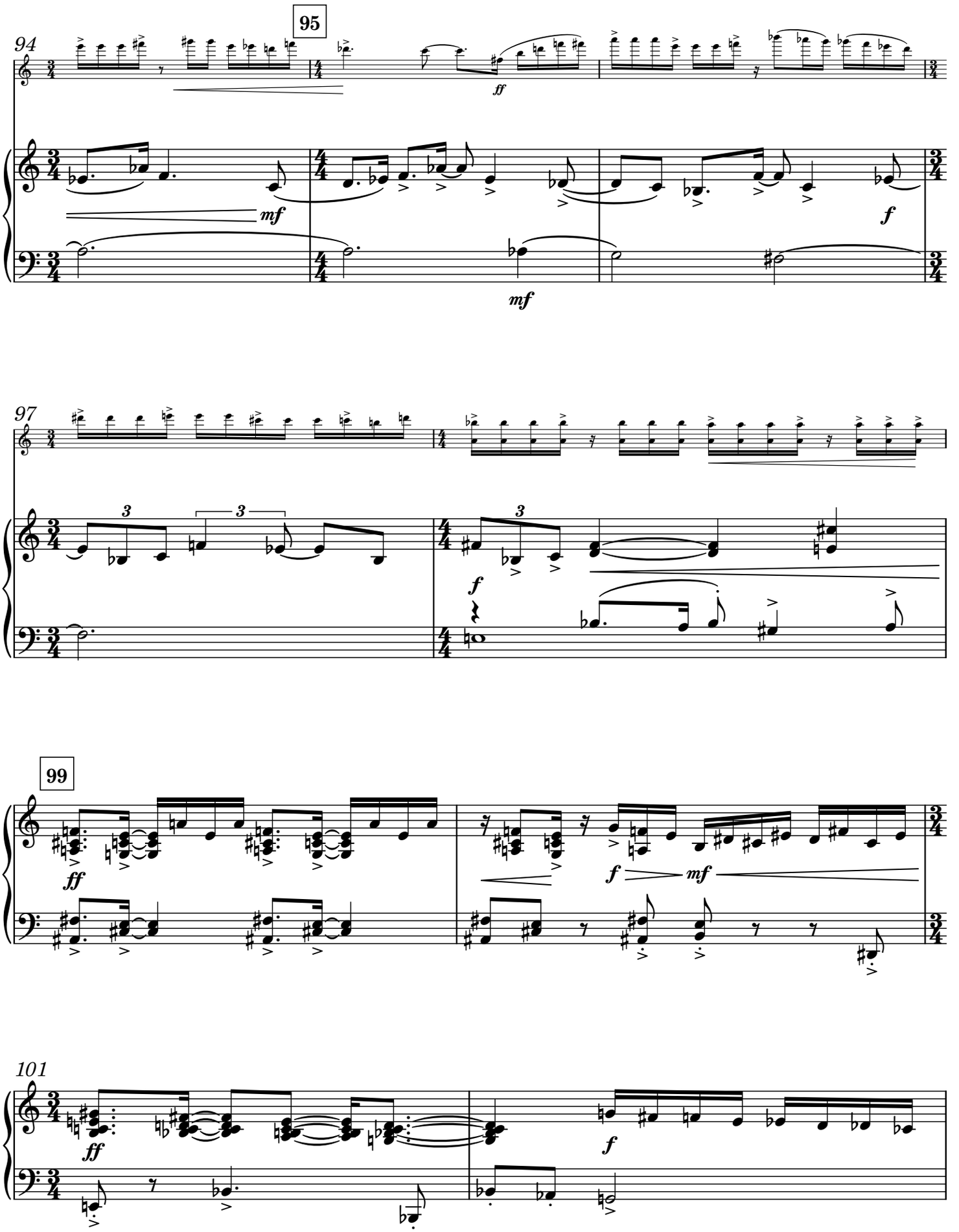

36
37
39
41
détaché
42
46

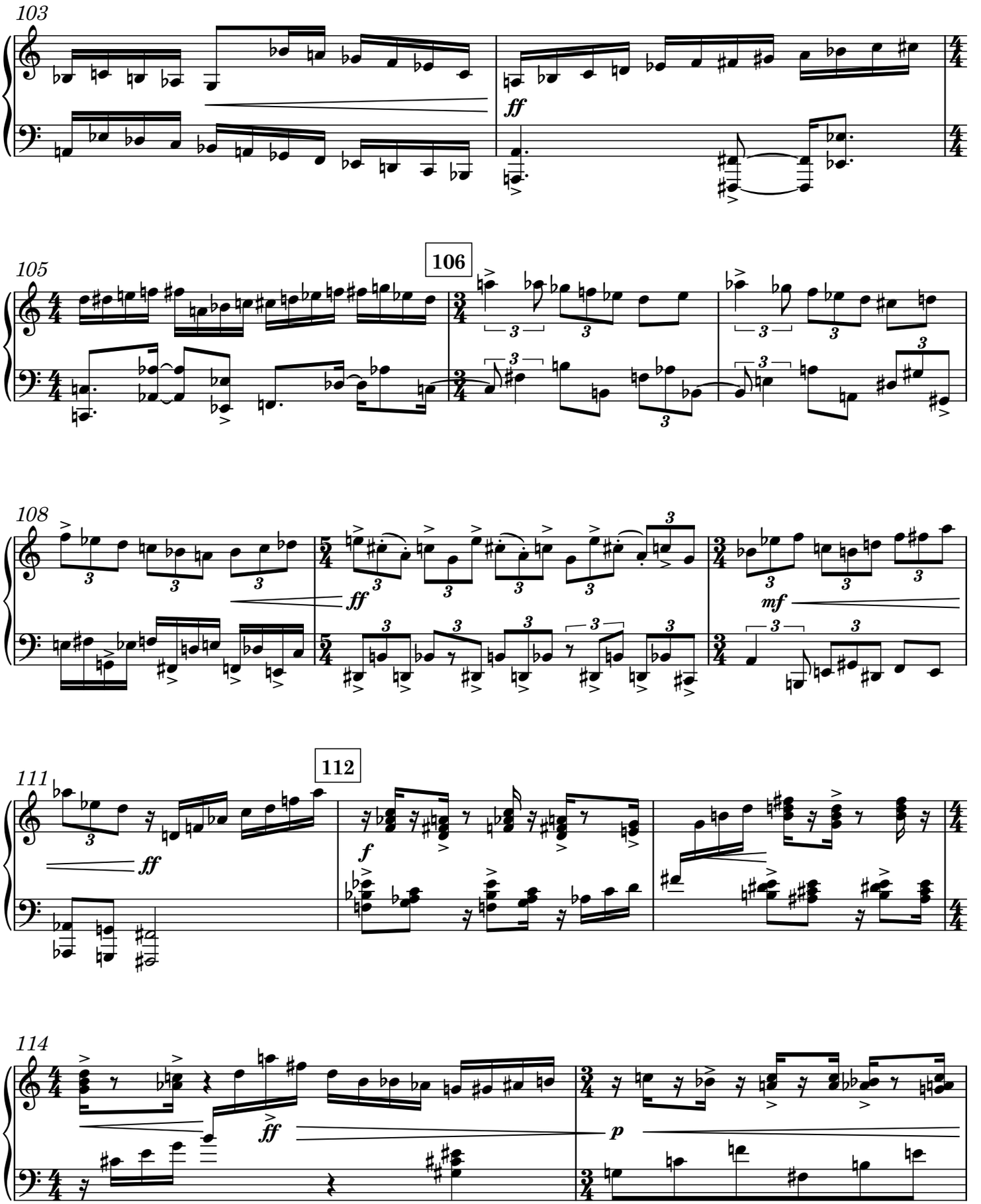

49
f
mf p
f
52
53
f
ff
55
ff
ff

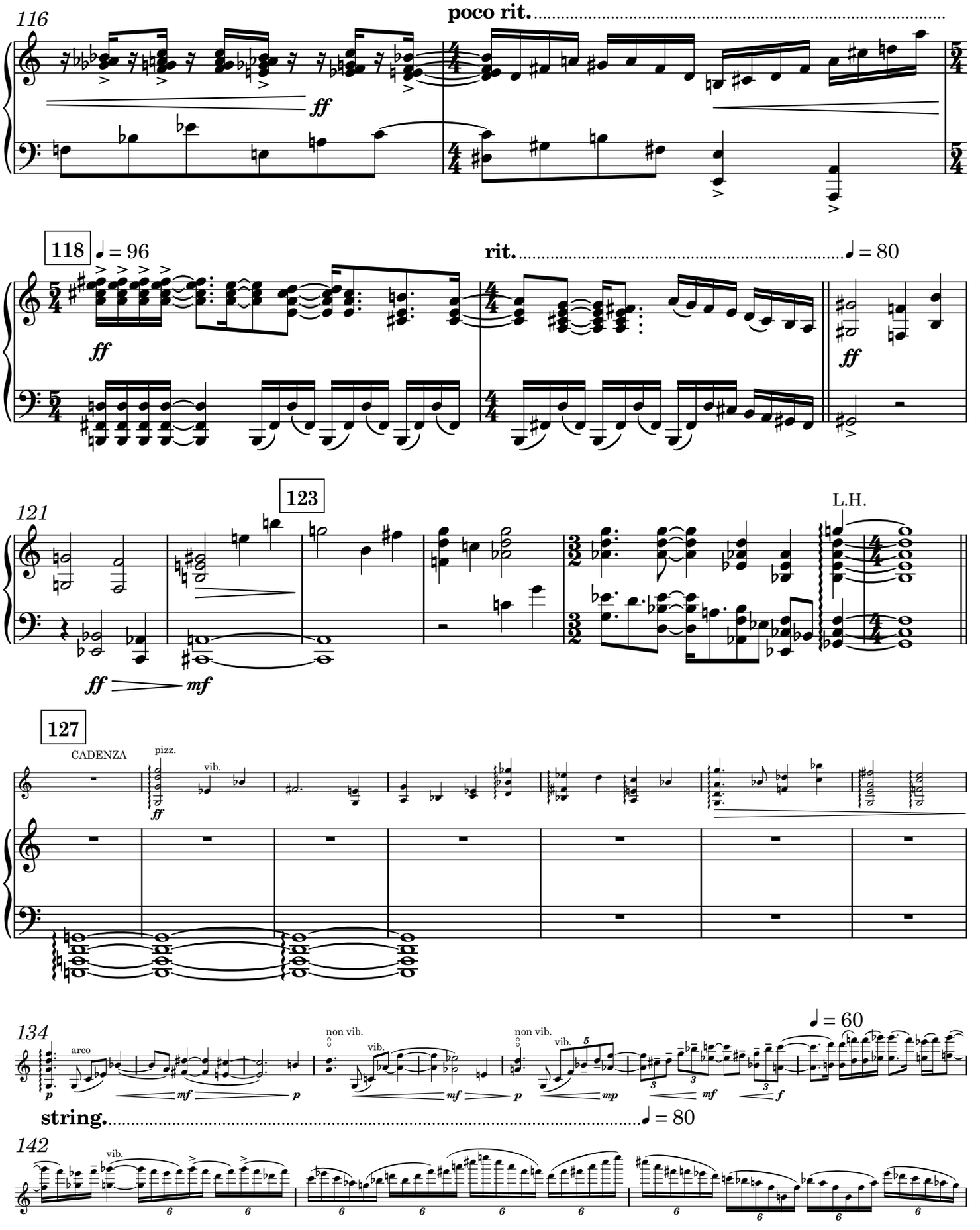

58
62
64
65
mf
f
mp
ff
pp
sf

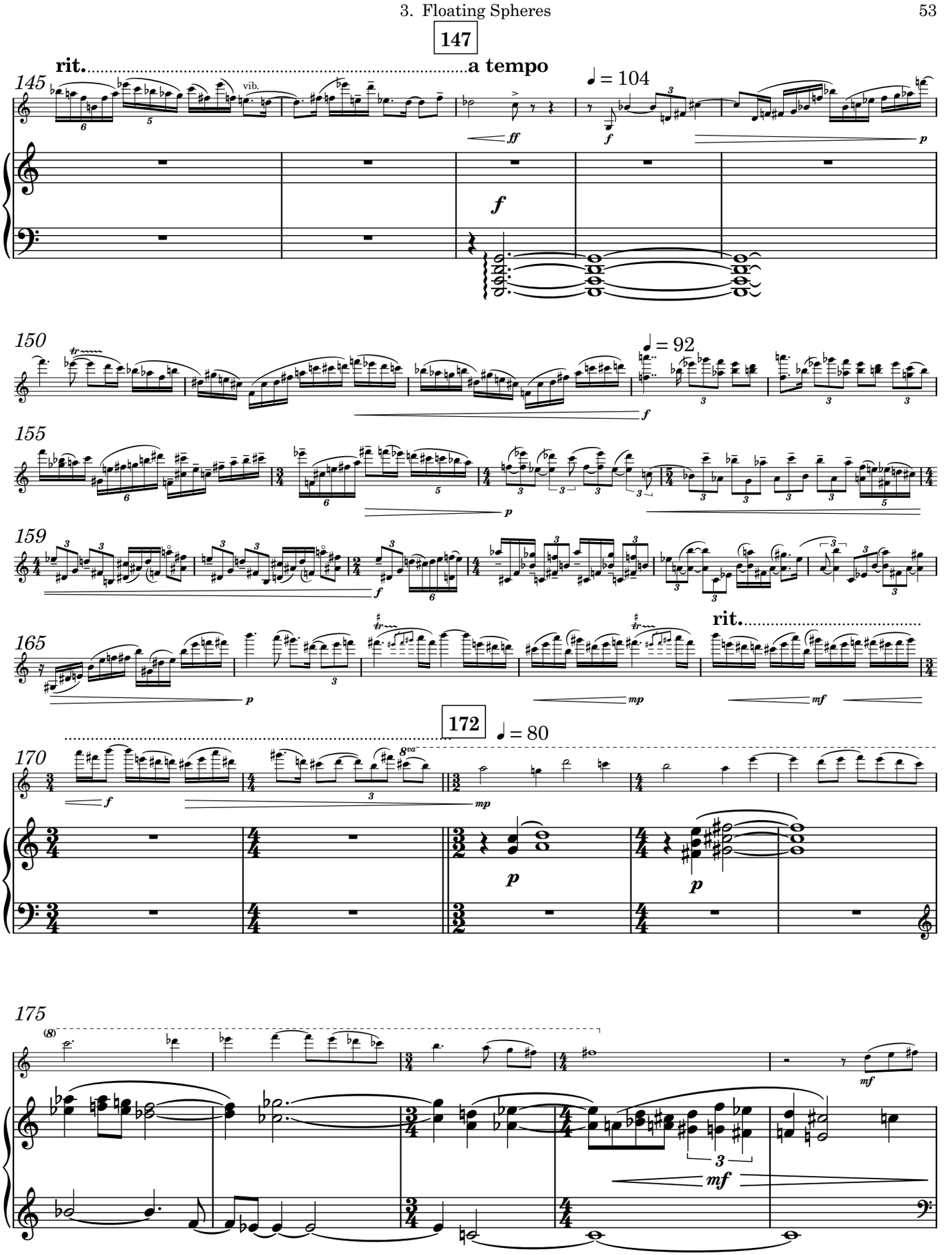

69
♩ = 120
ff
f
mf
73
75
f
f
76
79
sfz

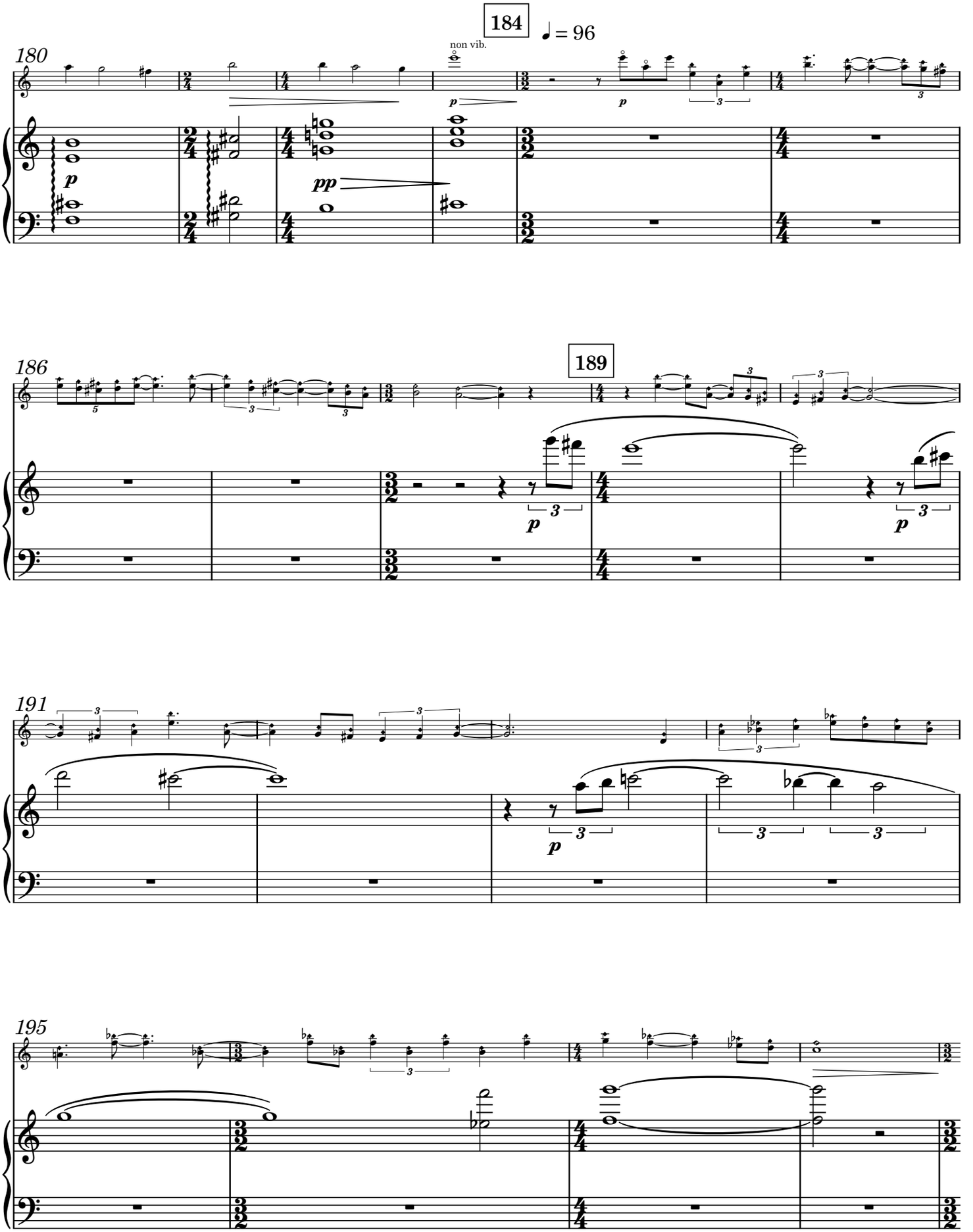

82
83
86
88
91
mf
f
mf
f
mf

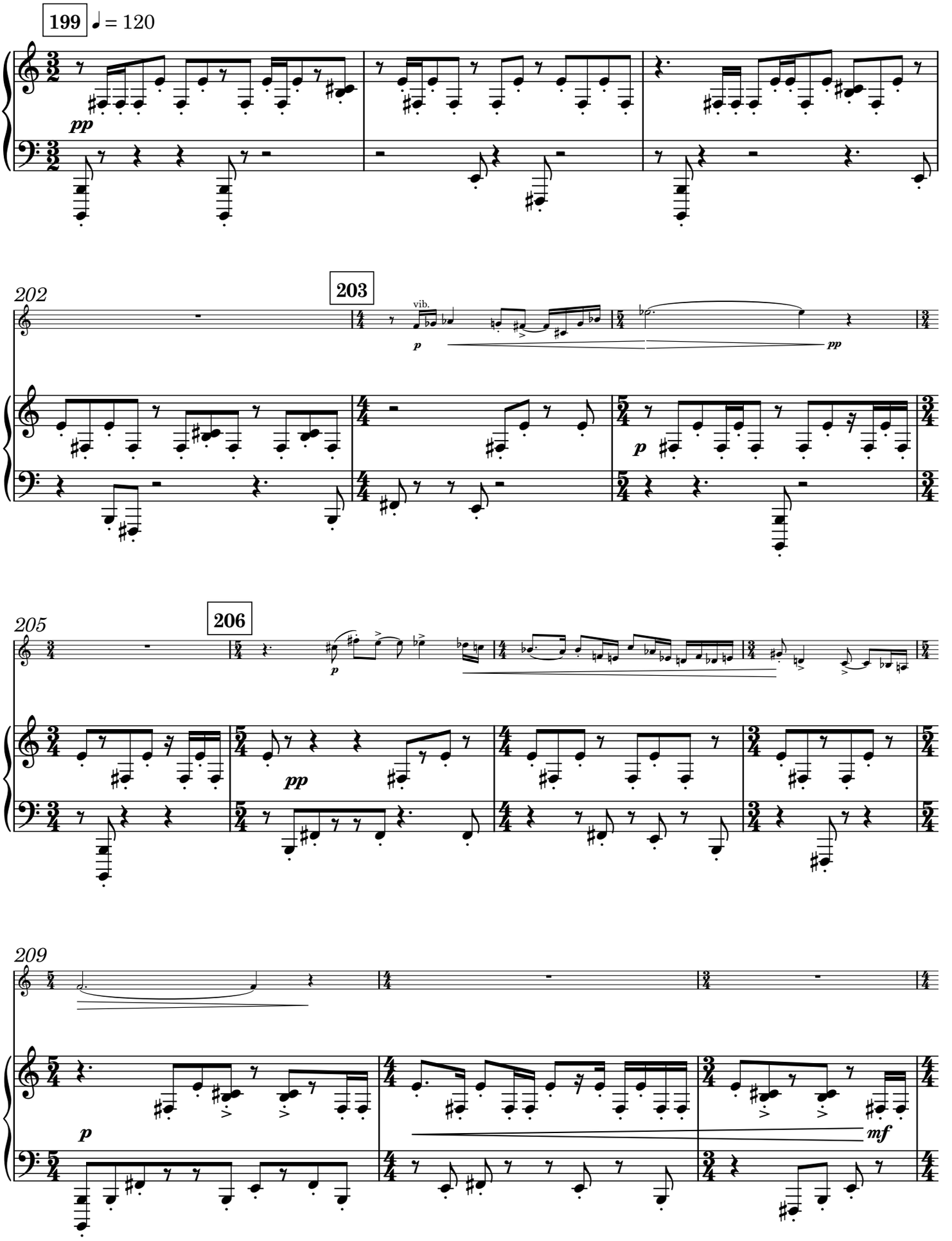

94
95
97
99
101
mf
ff
f

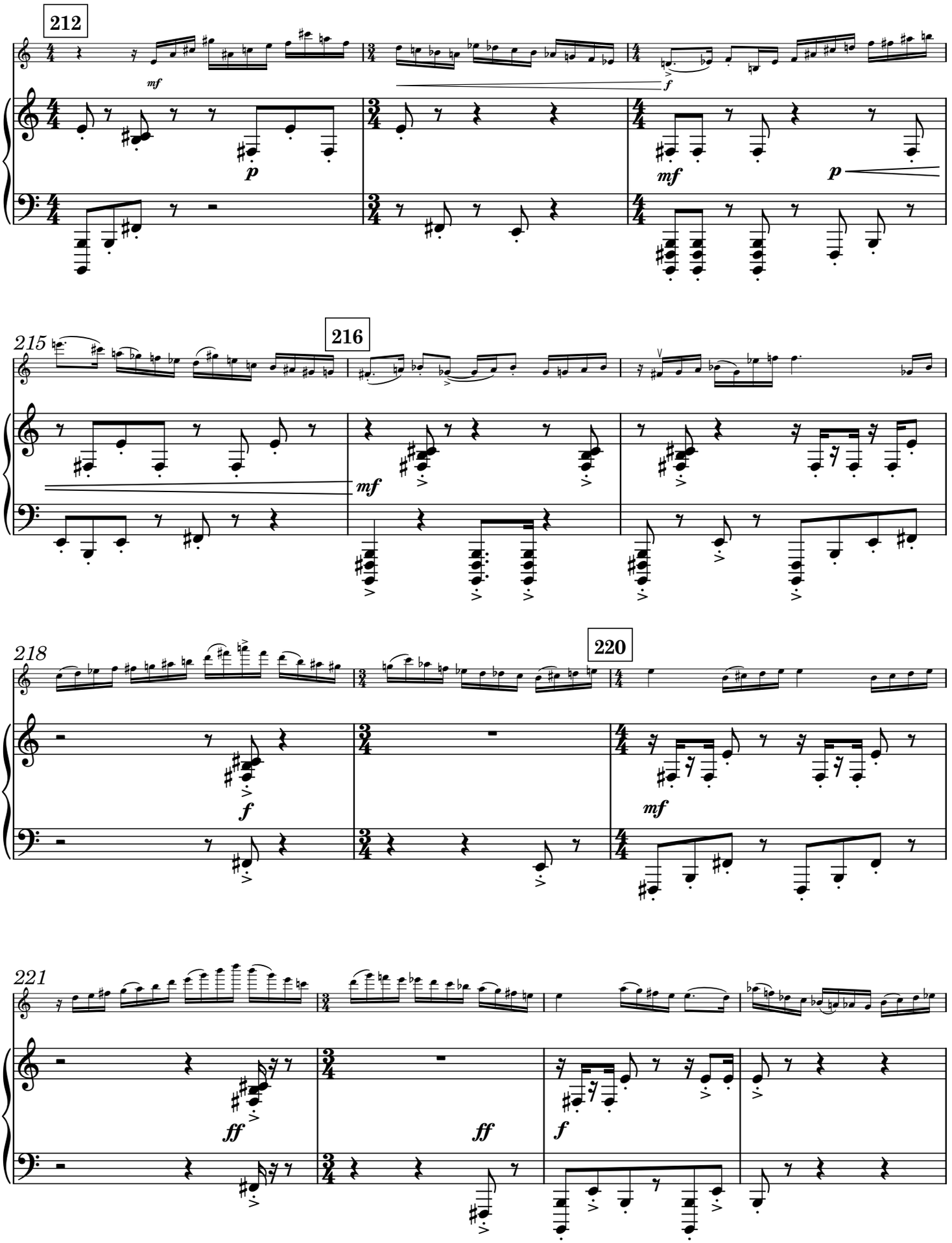

103
ff
105
106
108
ff
mf
111
112
ff
f
114
ff
p

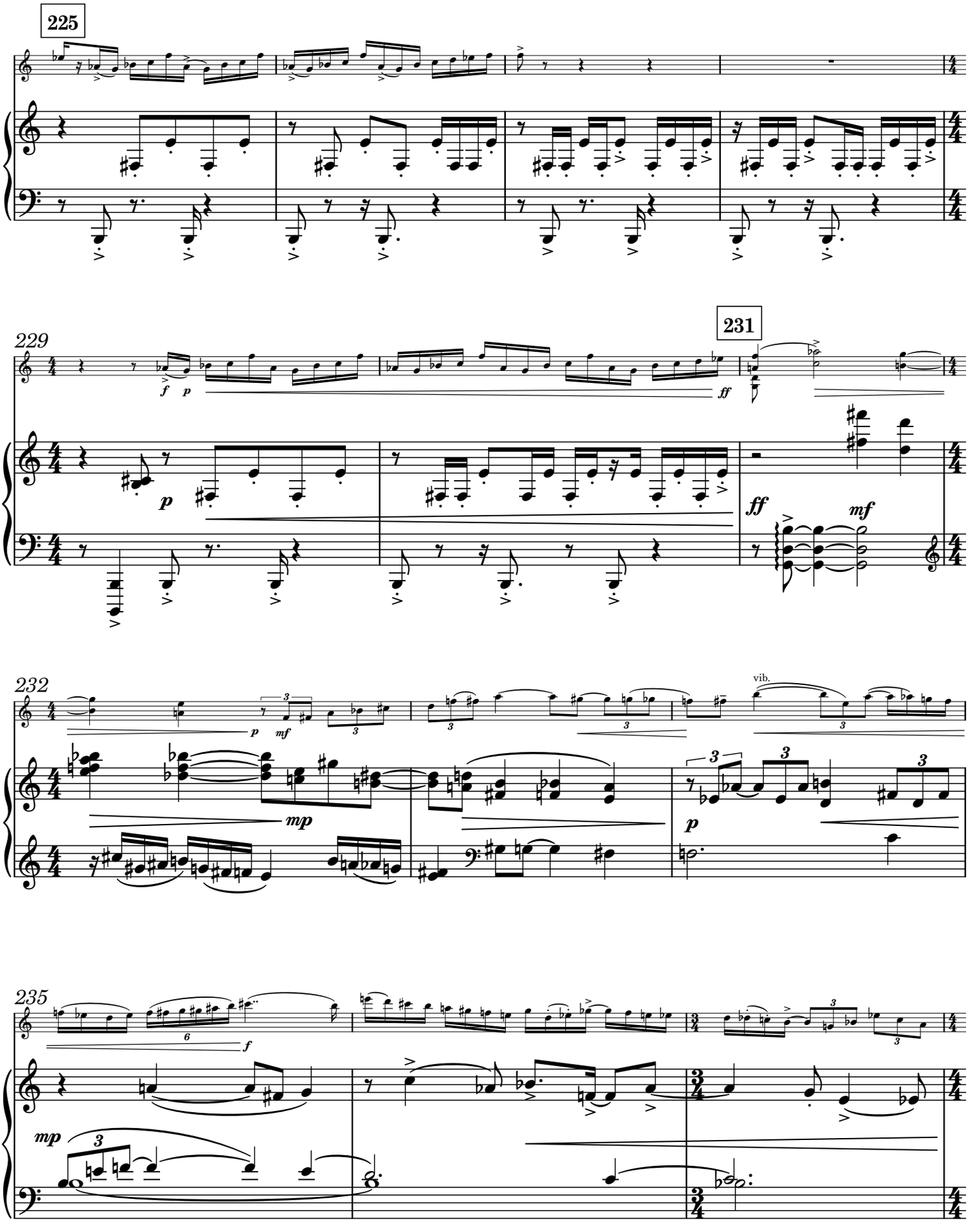

116
poco rit.
ff
118
♩ = 96
rit.
♩ = 80
ff
121
123
L.H.
ff
mf
127
CADENZA
pizz.
vib.
ff
134
arco
non vib.
vib.
mf
p
mp
♩ = 60
string.
♩ = 80
142
vib.

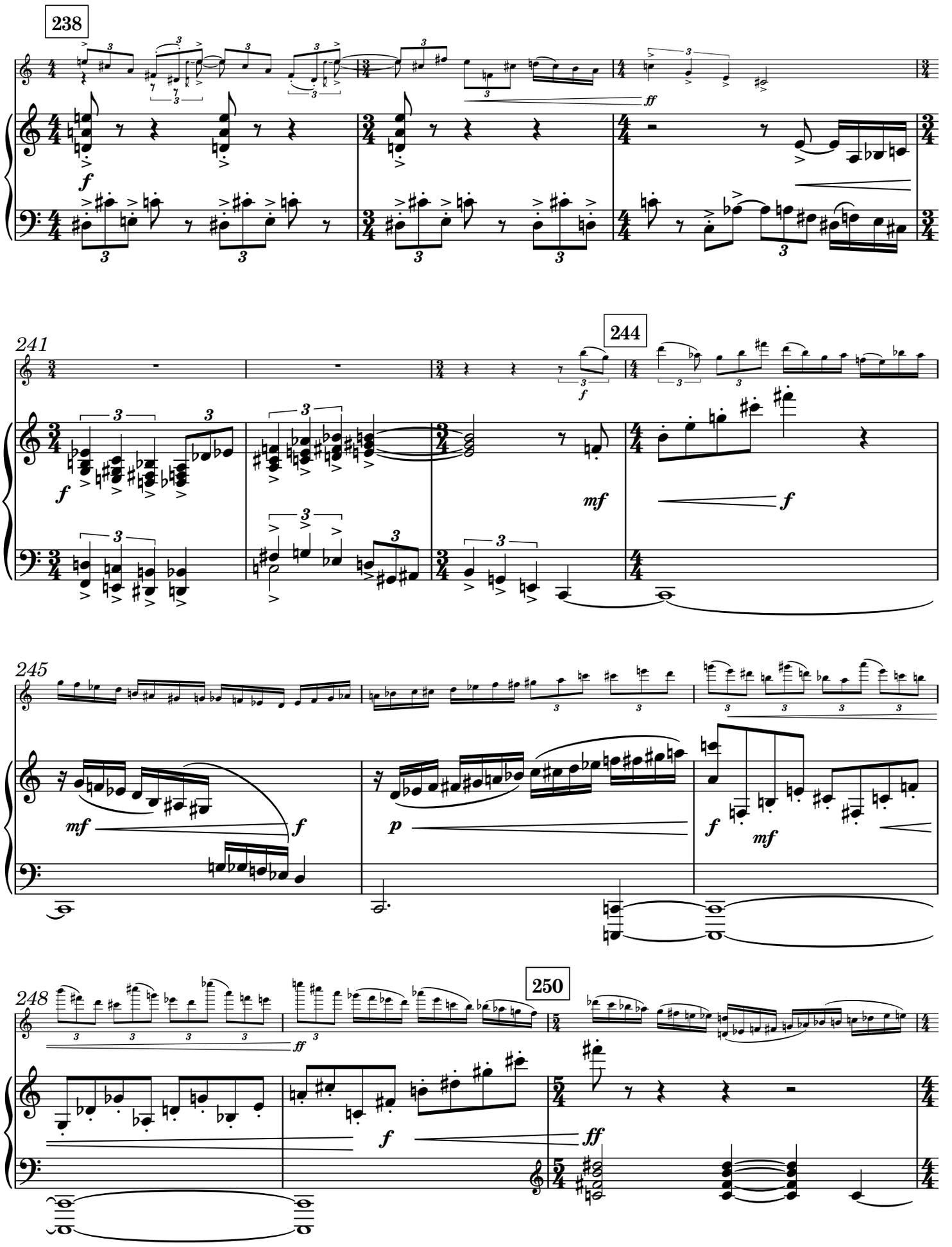

147
rit.
a tempo
145
vib.
♩ = 104
150
♩ = 92
155
159
165
rit.
172
♩ = 80
170
175

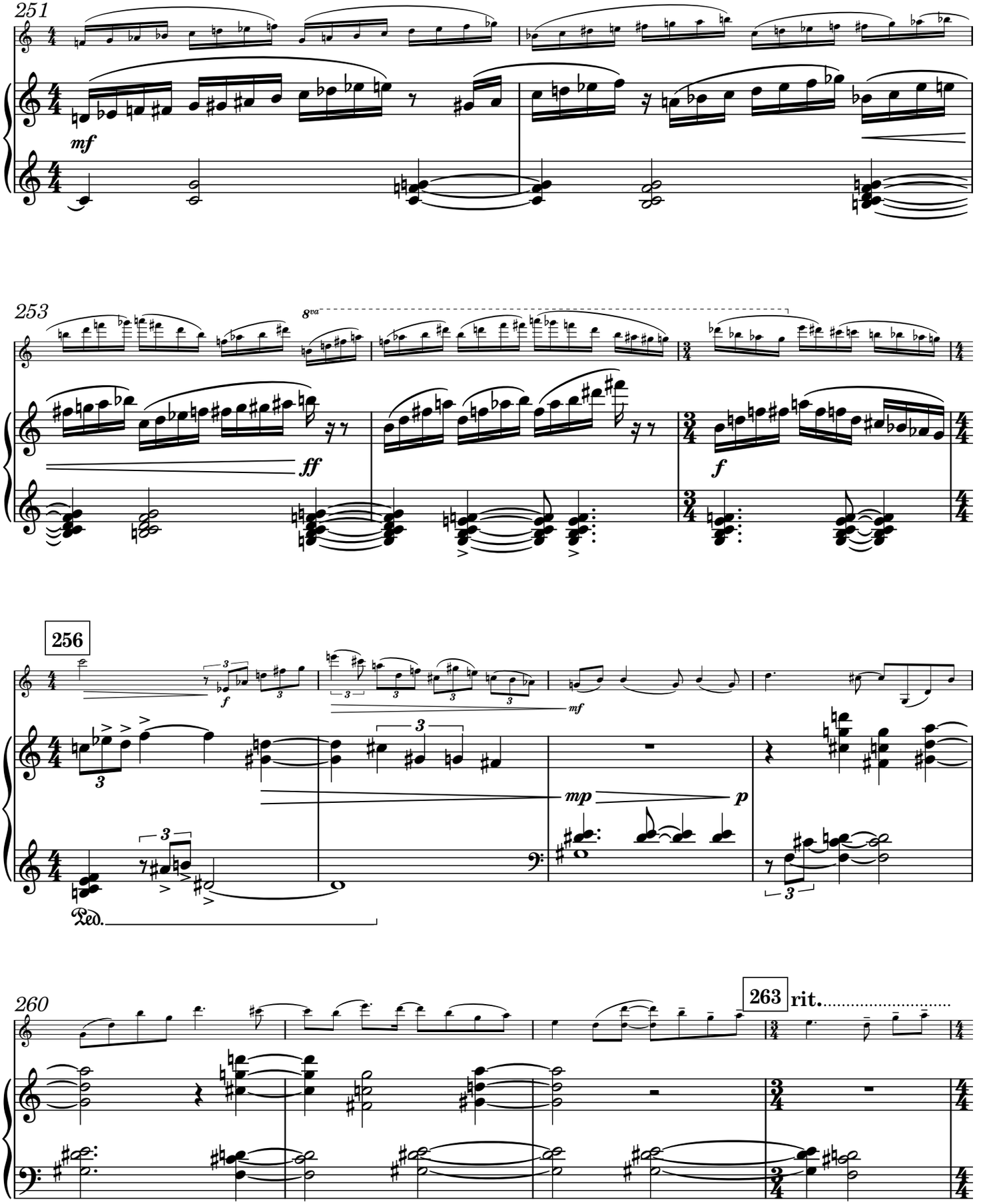

184
♩ = 96
180
non vib.
p
pp
186
189
191
195

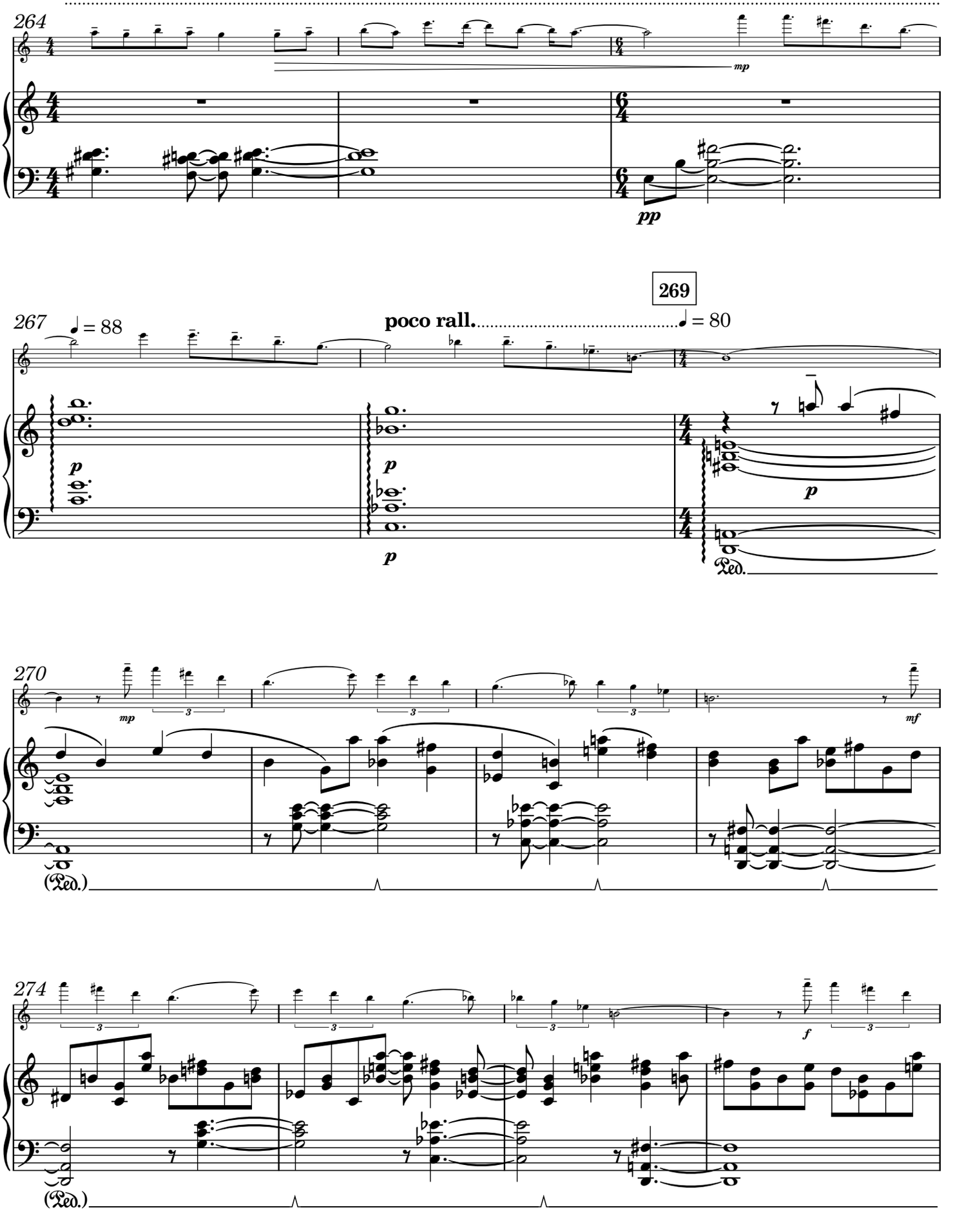

199
♩ = 120
pp
202
203
vib.
p
pp
p
205
206
p
pp
209
p
mf

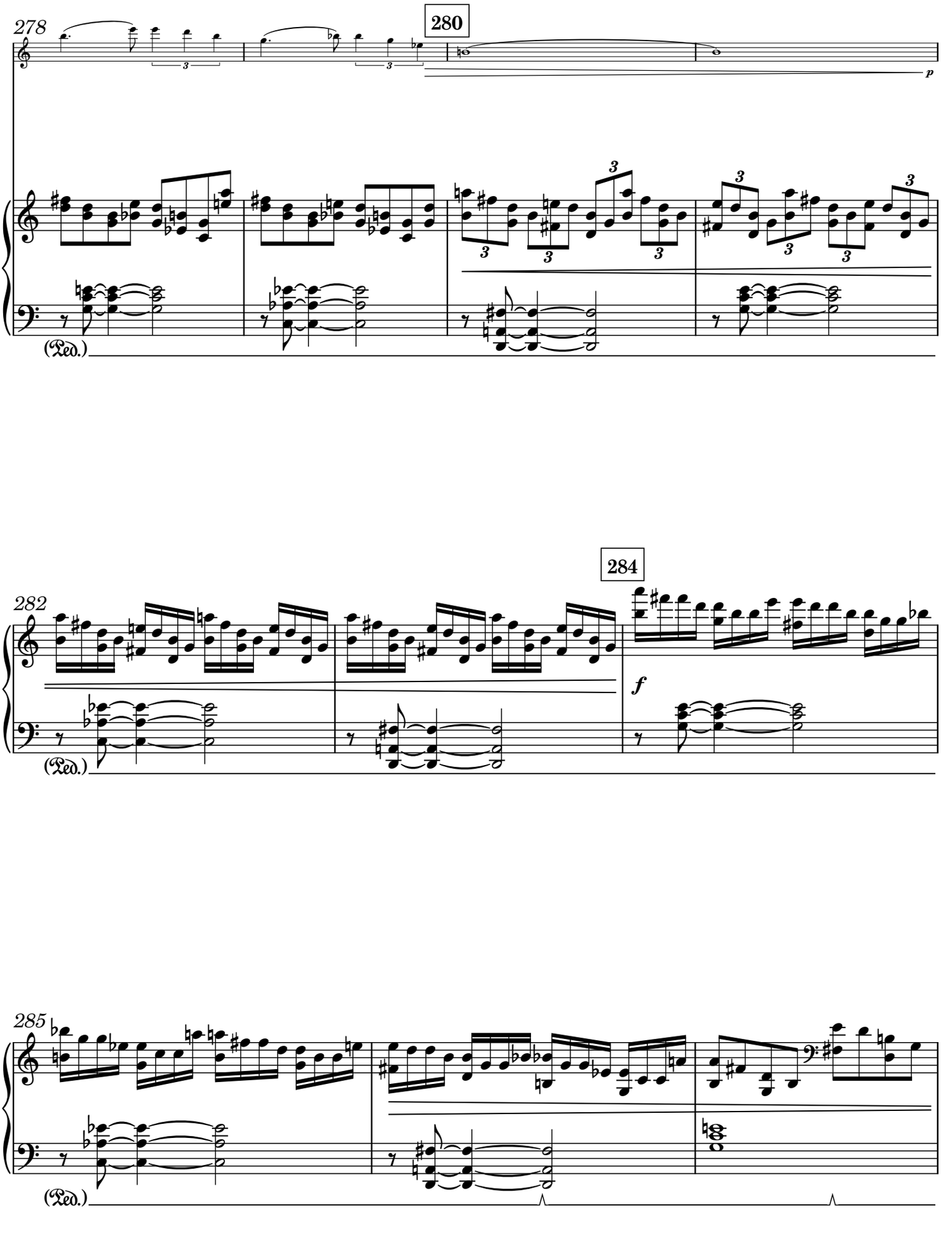

212
mf
p
f
mf
p
215
216
mf
218
f
220
mf
221
ff
ff
f

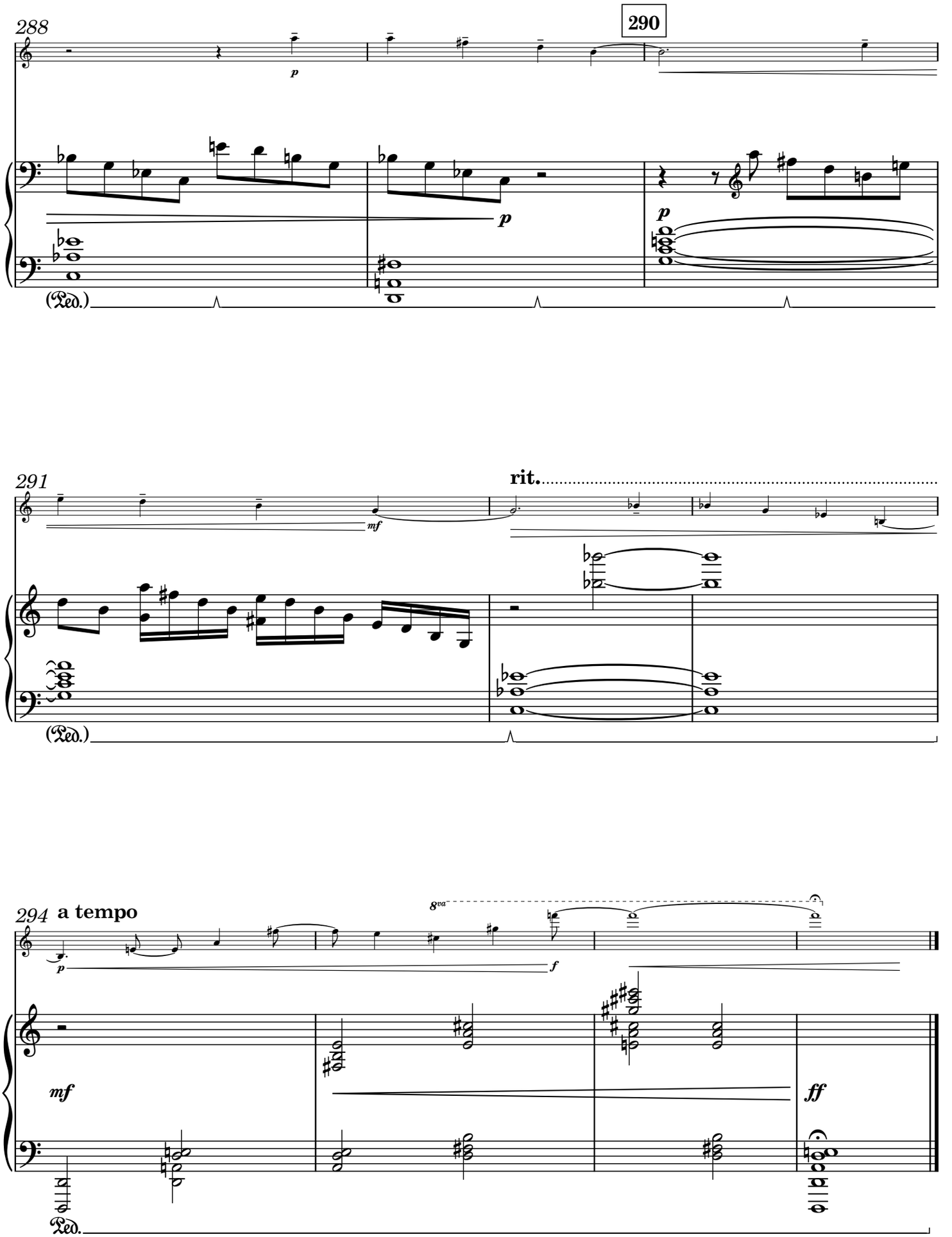

225
229
231
232
vib.
235


238
241
244
245
248
250


251
mf
253
8va
ff
f
256
mp
p
Ped.
260
263
rit.


264
mp
pp
269
267
♩ = 88
poco rall.
♩ = 80
p
p
p
Ped.
270
mp
mf
(Ped.)
274
f
(Ped.)


278
280
p
(Ped.)
282
284
f
(Ped.)
285
(Ped.)


288
290
p
p
p
(Ped.)
291
rit.
mf
(Ped.)
294
a tempo
8va
p
f
mf
ff
Ped.