Michael Gandolfi

Three Pieces for Solo Harp

M51 Music (ASCAP) **www.michaelgandolfi.com**

Program Notes

Three Pieces for Solo Harp is dedicated to Heidi Van Hoesen Gorton and was commissioned by her parents, James Gorton and Gretchen Van Hoesen, to celebrate the occasion of Heidi's graduation from the Juilliard School. Heidi's extraordinary gifts as a musician and a harpist were ever-present while I composed this piece.

I met Heidi during her 2008 fellowship-summer of studies at the Tanglewood Music Center. I was immediately struck by the strength and grace of her playing. Among her many assignments was one in which she worked closely with the TMC composition fellows: a project that I was supervising. Heidi performed extraordinarily well during that assignment, and it was then that I learned of her musical parents, both of whom are members of the Pittsburgh Symphony Orchestra. As serendipity goes, the following year I had the pleasure of meeting Heidi's parents, Jim and Gretchen, during a performance by the Pittsburgh Symphony Orchestra of an orchestral work of mine, and it was during those performances that we discussed Heidi's commission. Needless to say, I was thrilled to be asked to write this work.

Three Pieces for Solo Harp is a three movement work, totaling approximately nine minutes. The first movement, *Liquid Metal (Perpetuum Mobile)*, the most idiomatic of the set, is an overall, darkly-hewn, driving, fast-paced piece. Its melodic contour and harmonic color are evocative of a primal, folk-like music. I also had in mind the dark qualities of certain forms of heavy-metal music, which I know is an interest of Heidi's. The second movement, *Reflection (Chorale)*, is a highly chromatic piece. The chorale melody, initially supported by the chromatic harmonies, gives way to contrapuntal treatments before returning to the harmonies and texture of the opening. The final movement, *Fantasy (Gigue)* is the most complex and demanding of the three movements. Its apparent, free-form structure belies the economy of ideas that constitute the piece. An opening melody, expressed in harmonics, serves as both an anchor and a launching point for the piece's episodic structure. The ensuing, florid passage provides the main, motivic material for the piece. The overall affect of the piece is one of exuberance and elan, featuring passages that explore the resonance of the harp through the use of octave displacement and doubling, and the gradual transformation of the various pedal-settings from open to closed to open. At the end of the piece, a presentation of the opening, motivic material appears in inversion form, yielding fresh colors and shapes, which complement the opening figures and serve to bring balance to the piece at its close.

-Michael Gandolfi

Performance Notes

Harmonics sound 8va sopra. Accidentals remain for the duration of the measure, at the octave in whch they occur.

Approximate Duration: nine minutes

to Heidi Van Hoesen Gorton

Three Pieces for Solo Harp

I. Liquid Metal (Perpetuum Mobile)

Michael Gandolfi (2012)

Driving ♩= 104+

Harp

f L.V. *sempre*

sempre simile

6

11

16

21

p

mf

mp

f

27

mf

piu f

f

ff

32

© 2012 by Michael Gandolfi. All Rights Reserved. International Copyright Secured.
Copying or reproducing this document in whole or in part violates the Federal Copyright Law.

37

F♭

(♭)

(ff)

42

47

52

58

f

ff

63

F♮

C♮

f

ff

G♮

f

ff

f

68

ff

G♭

C♭

F♭

73

78

(ff)

84

90

f

95

mf

mp

100

p

105

p

ff

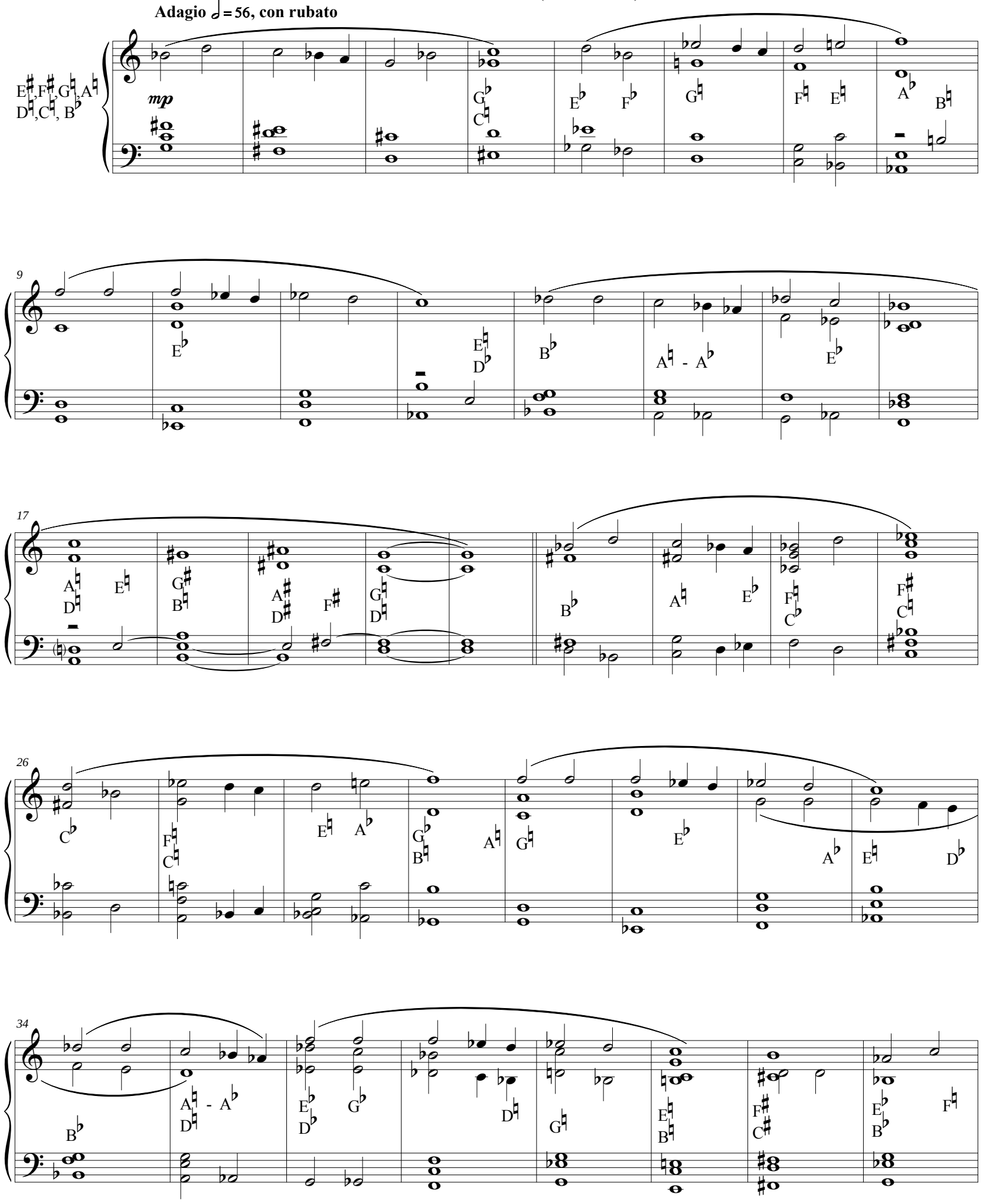
Pedal buzz

L.V.

al niente

II. Reflection (Chorale)

Adagio ♩ = 56, con rubato



42

A C G F♯,G E C G C F A

50

rit.

D G B E B A G C D A F G C

III. Fantasy (Gigue)

Spirito ♩. = 108

(harmonics sound 8va sopra)

E♭,F♭,G♭,A♭ D♭,C♭, B♭

mp *f*

7

mp

13

f

F D E A F C G

19

B

26

D

mp

E

cresc.

G A F D

34

f C♭ B♭ *mp*

42

mp *mp* C♮ *f* F♮ G♮

48

B♮ *mp* E♮ F♯ C♯ A♮ *mp* *mp* D♮ *f* G♯

55

G♮ C♮ *cresc.*

62

69

ff

77

gliss.

8

8

(LH)

84

gliss.

8

8

(LH)

90

L.V. sempre

mp

F♮

99

105

113

cresc.

F♯

C♯

120

f

G♯

126

gliss.

131

gliss.

9

136

142

A♭

G♮ C♮

148

p sub.

F♮ D♭

B♭

f

E♭

154

160

p

f

F♭ C♭

G♭

166

gliss.

6

gliss.

6

170

gliss.

6

gliss.

10

mp

B♮

C♮

176

p D♮ E♮ *p* G♮ F♮ F♯ *f* A♮

182

f B♭

190

C♭ A♭ D♭ G♭ E♭

194

F♮ F♭ gliss. gliss. gliss. gliss.

198

gliss. gliss. gliss. gliss.

202

207

212

mp

220

f

226

gliss.

gliss.

F♯

D♯

B♮

ff