

DAVID DZUBAY

FLOW



solo flute and orchestra
(2019)

PRO NOVA MUSIC

FLOW

concerto for flute and orchestra
(2019)

- I. Drips & Drops
- II. Floating City of Lake Texcoco –
- III. Aqueduct Run

Duration: 18 minutes

Program Note:

Composed for and dedicated to my good friend and long-time professional colleague, flautist Alejandro Escuer, FLOW is a concerto for flute and orchestra. One can imagine many things “flowing”: air, creating the flute’s sound; water traveling from here to there around this whole planet – giving us all life and a shared elemental experience; people, moving to and fro; and of course, music, especially music passing ideas back and forth among musicians or taking one or more motives on a journey across a piece of music lasting some 20 minutes, as in FLOW. Each of these examples of flow also involve transformation, in a process that might be circular, or perhaps never-ending.

While composing this concerto, I thought much about the flow of water, and even specifically, about the flow of and history of water in Mexico City, which of course was built upon a lake and continues to have challenges relating to water. Supplying fresh water to the population is not easy, and while extracting twice the amount of water as that replenishing the underground aquifers, the city continues to sink, such that the zócalo is now below the level of Lake Texcoco, which was the lowest point in the Valley of México.

The first movement is called “Drips & Drops.” Over the course of about six minutes the music gradually transforms from the opening single short note played by the flute into short motives and then longer lines and gestures; many of these descend in the way of water following gravity, not unlike the Aztec’s aqueducts. The slow central movement contemplates the shifting ground beneath the city afloat on the aquifers below lake Texcoco. Blocks of sound shift in relation to each other throughout, and the climax presents a large imposing structure arising and then sinking. The closing movement imagines water traveling the paths of the old aqueducts but is also inspired by the bustling activity and flow of people around the city.

For any theorists in the audience: some key melodic shapes are drawn from letters in Alejandro Escuer’s name: AAEADD for his first name (L for the pitch A, or “La” in solfege; R for pitch D, or “Re”; I skipped over j and o). Escuer translates as EBCCED.

Premiere:

November 9 & 10, 2019
Alejandro Escuer, solo flute; Iván Del Prado, conductor
Orquesta Filarmónica de la Ciudad de México

Cadenzas: In mvt. 1 there is a "duo cadenza" for perc. 3 and flute and mvt. 2 begins with a flute cadenza. Both of these cadenzas may be improvised, as they were in the premiere performances, but written versions are provided. If improvised, the soloists might use the written examples as a jumping off point. There is also a bit of guided improvisation for flute at the conclusion of mvt. 2.

Flute

FLOW

David Dzubay

I. Drips & Drops

The sheet music for Flute, titled "FLOW", consists of 12 staves of musical notation. The music is primarily in 6/8 time, with some changes in measure 13 to 9/8, 25 to 6/8, and 34 to 6/8. The key signature varies throughout the piece. The notation includes various dynamic markings such as *p*, *ppp*, *mf*, *f*, *sffz*, and *ff*. Performance instructions include "tongue ram" at measure 7, "pizzicato" at measure 5, and "(trill to F natural)" at measure 13. Measure 26 has a bracketed "(7)". Measures 2 and 32 are marked with a large "2". Measures 39 and 43 are marked with a large "3". Measure 39 includes a 3/8 time signature. Measure 43 includes a 3/8 time signature. Measure 34 includes a 6/8 time signature.

The sheet music consists of ten staves of musical notation for a solo instrument, likely a woodwind. The music is divided into measures by vertical bar lines. Each measure contains multiple notes and rests, with various dynamics and articulations indicated by slurs, dots, and dashes. Measure numbers are placed at the beginning of each staff, and measure 51 is enclosed in a box. Measure 60 is also enclosed in a box and includes the instruction "jet whistle". Measure 71 includes "(in 3)". Measures 79 and 88 are grouped together with "G.P." between them. Measure 97 includes "mf" at the end.

46

9

$p^3 < mf$

p

9

49

9

51

11

mp

mf

p

mp

f

mp

f

mp

f

52

mf

p

f

mp

f

mp

f

55

ff

f

ff

f

$p < ffff > pp$

60

jet whistle

7

67

mp

mf

p

mf

mp

f

71

pp

mf

f

(in 3)

74

fff

8

$sffz$

ff

79

ff

4

G.P. 88

5

pp

93

mf

f

ff

mf

97

f

mp

f

100

f

105

ff

111

f *mf* *cresc. poco a poco*

117

115 9

Duo Cadenza - unaccompanied until 135.

Optionally, the two soloists may improvise a cadenza that eventually arrives at the music at 133 (cued by flute) at which point the score proceeds as written.

120

ff espressivo

121

very rough, breathy

125

129

accents together

132

dim. poco a poco

133 (♩ = ♩)

137

poco rit.

$\text{♩} \rightarrow \text{♩} = 120$

135

mf

p

9

9

146 147 156

 152 156
 158 164 tongue ram
 169 175
 178
 184 poco accel.
 189 190 197

Measures 146-156: Measure 146 starts with a rest followed by a sixteenth-note pattern. Measure 147 begins with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 156 starts with a sixteenth-note pattern, followed by a dynamic change to *mp*.

Measures 158-164: Measure 158 starts with a sixteenth-note pattern. Measure 164 starts with a sixteenth-note pattern, followed by a dynamic change to *ff*. Measure 165 follows, ending with a dynamic change to *mf*. Measure 166 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 167 starts with a sixteenth-note pattern, followed by a dynamic change to *tongue ram*, *f*, and *mf*.

Measures 169-175: Measure 169 starts with a sixteenth-note pattern, followed by a dynamic change to *mp* and *p*. Measure 170 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 171 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 172 starts with a sixteenth-note pattern, followed by a dynamic change to *f*.

Measures 178-184: Measure 178 starts with a sixteenth-note pattern, followed by a dynamic change to *mf* and *f*. Measure 184 starts with a sixteenth-note pattern, followed by a dynamic change to *f* and *ff*. Measure 185 starts with a sixteenth-note pattern, followed by a dynamic change to *ff*.

Measures 189-197: Measure 189 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 190 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 191 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 192 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 193 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 194 starts with a sixteenth-note pattern, followed by a dynamic change to *f*. Measure 195 starts with a sixteenth-note pattern, followed by a dynamic change to *ff*.

199

II. Floating City of Texcoco

rubato, freely $\text{♩} = 48$

(Accidentals carry through as usual, but some are shown anyway for clarity.)

...possibly even completely improvised, but then still ending on held A4 leading to m.284 (cue conductor to begin).

floating, swaying, undulating...bend pitches, ad some ornamental grace-notes and/or noises (gasps?, clicks?, etc.)
air → ord.

294

timbral trill *tr*

poco accel. 4

p \swarrow *mf* *p* \swarrow *mf* \searrow *pp* *mf* *p* \swarrow *ff* \searrow *n*

Poco più mosso $\mathcal{D} = 60$

+ sing
b overblow to higher partials

304

306

very rough, breathy

12

p \swarrow *fff* \searrow *n*

fff 5 11 12

307

pizzicato 3

tongue ram

ff 3 *f* *mf* *mf* *ff* *mf* 6

310

p 3 *pp* *pp*

yearning

313

mf 3 *> pp* *p* *mp* 9 9 4:3

315

f 3 *ppp* *f* 5 10

317

10 10 10 4 2

322

324

328

overblow; trill/tremolo
on these pitches

330

Meno mosso $\text{d} = 50$

336

341

347

tenuto

Più mosso $d = 72$

360

overblow to higher partials

370 $\text{d} = 60$ Improvise: gasping for air...gradually drowning...sinking...otherwordly sounds... **ritardando** —

A musical score consisting of a single continuous wavy line drawn across ten measures. The first measure is dynamic *pp*, the second *mf*, the third *ppp*, and the fourth *mp*. The subsequent six measures are all *p*.

A musical score for piano. The page number '378' is at the top left. The instruction 'a tempo' is at the top left, and 'attacca , ' is at the top right. A large gray 'X' is drawn across the page. The musical staff shows a treble clef. A wavy eighth-note pattern starts on the first note of the staff and continues for four measures. An arrow points to the fifth measure, where there is a fermata over the note. Below the staff, the letter 'n' is written.

III. Aqueduct Run

350 $\text{♩} = 160$
pizzicato

355 pizzicato

358 tongue ram

359

362

363

368 dim.

374

377

380

382

383

encountering some clogs in the aqueduct...

385 387 5 p

393 397

400 f 5 ff fp f

406 407 ff mf < ff ff pp

411 415 ff

417

422 +sing (bending down) 2

430

434

438

443

448

453

poco piu mosso $\text{d} = 84$

(*tr*)

458

470

472

Tempo I $\text{♩} = 160$

476
 476
 481
 486
 491
 496
 499
 508