Evocation for Chamber Orchestra

Master’s Thesis

Presented to

The Faculty of the Graduate School of Arts and Sciences
Brandeis University
Department of Music
Eric Chasalow, Advisor

In Partial Fulfillment
of the Requirements for the Degree

Master of Fine Arts
in
Music Composition and Theory

by
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Abstract

*Evocation* for Chamber Orchestra

A thesis presented to the Music Department
Graduate School of Arts and Sciences
Brandeis University
Waltham, Massachusetts

By
Kyo Shimizu

*Evocation* for Chamber Orchestra was written to be performed in New Music Brandeis Concert Series 2013-2014 Finale. Most of the melodic gestures in this piece are based on the motif at the beginning played by Clarinet in Bb. In the mysterioso sections, melodies based on the motif emerge again and again in different forms to build up harmonic tension. Single note repetitions by woodwinds and brass are important musical materials in this section. The patterns of repetition control the musical direction, making the music go forward or hold back. The string quartet section in the latter half of the piece is a loose form of recapitulation, following the melodic shape of the opening counterpoint played by clarinet and French horn in augmentation. Therefore, the overall form can be analyzed as unrestricted sonata form.

The two grandioso sections in the middle and at last are climaxes of the piece. Two to six part counterpoints with dynamic timpani rhythm create remarkable contrast with mysterioso sections. The melodic shape is also a developed form of the opening clarinet’s motif. The last short accented chord of the piece that is played by all pitched instruments except piano is the vertical superposition of pitch material from the opening motif. Piano plays all other pitches, which are not included in the opening the motif, and they remains solely to create acoustic effect with the reverb of the last short accented chord.
Contents

I  Mysterioso  mm. 1-

II  Grandioso  mm. 89-

III Mysterioso  mm. 111-

IV Grandioso  mm. 191-

V  Molto Grandioso  mm. 211-
Instrumentation:

Flute (doubling Piccolo)
   Clarinet in Bb

French Horn in F
   Trumpet in Bb
   Trombone

Percussion
   Suspended Cymbal
   Snare
   Tam-tam
   Timpani in Eb3, C3, G2
   Xylophone

   Piano

   Violin I
   Violin II
   Viola
   Cello
   Contrabass

Duration: Ten Minutes
Evocation
for Chamber Orchestra

Kyo Shimizu

Mysterioso \( \frac{\text{q} = 84}{\text{q} = 84} \)

\( \text{Flute} \)

\( \text{Clarinet in B} \)

\( \text{Horn in F} \)

\( \text{Trumpet in B} \)

\( \text{Trombone} \)

\( \text{Piano} \)

\( \text{Violin I} \)

\( \text{Violin II} \)

\( \text{Viola} \)

\( \text{Cello} \)

\( \text{Double Bass} \)

\( \uparrow \) indicates quarter tone higher
\( \downarrow \) indicates quarter tone lower
(in measure 34-38, 41, 177)
Evocation
Evocation
Evocation
Evocation
Evocation
Evocation

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Evocation
Evocation
Evocation
Evocation

\( \text{Grandioso} \ (q = 84) \)
Evocation
Evocation
Evocation

Mysterioso \( \cdot = 84 \)

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Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

To Flute

Mysterioso \( \cdot = 84 \)
Evocation

Fl.  poco rit.  a tempo

B♭ Cl.  poco rit.  a tempo

Hn.  

B♭ Tpt.  Suspended Cymbal with Stick  a tempo

Tbn.  

Perc.  

Pno.  

Vln. I  poco rit.  a tempo

Vln. II  

Vla.  

Vc.  

D.B.  

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Evocation
Evocation
Evocation
Evocation
Evocation
Evocation

Evocation
Evocation
Evocation
Evocation

Molto Grandioso \( \text{rit.} \) \( \text{molto rit.} \)

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

\( q = 64 \)

Mute

loco

Molto Grandioso

Molto Grandioso

Molto Grandioso

Molto Grandioso

Molto Grandioso