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Capriccio for Mixed Ensemble and Piano

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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Abstract

Capriccio is a 12 minute, single movement “mini concerto” for piano and small chamber ensemble. The music is of a virtuosic and capricious nature; at times it is dance-like and rhapsodic, at others, pensive and introspective. The formal construction concerns the techniques of fragmentation and pitch symmetry. My interest in these techniques is informed from the study of works by Igor Stravinsky and Béla Bartók. Therefore, the title is reminiscent of Stravinsky’s own work, *Capriccio for Piano and Orchestra*. In my piece, a symmetrical pitch collection is used as the main musical material. Small repeating fragments of this collection are elongated and cycled through, thus generating phrasal structures, and a variety of complex harmonic contexts, some of which have tonal implications. The core conflict in this piece is the struggle for dominance between triadic harmony and symmetrical pitch collections.

Keywords

Capriccio, Chamber Music, Canadian Music, Piano, Pitch Symmetry

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Instrumentation

Flute
Clarinet in B flat
Piano
Violin
Viola
Cello

Capriccio

André McEvenue

For Mixed Ensemble and Piano

♩=92 Animato

Flute
Clarinet in B \flat
Piano
Violin
Viola
Cello

Fl.
B \flat Cl.
Pno.
Vln.
Vla.
Vc.

A

Fl.
B \flat Cl.
Pno.
Vln.
Vla.
Vc.

24

Fl. *p* *f* *p* *sfz*

B♭ Cl. *p* *f* *p* *sfz*

Pno. *pp* *mp* *p*

Vln. *p* *f* *p* *f*

Vla. *p* *f* *p* *sfz*

Vc.

32

Fl. *mf* *p* *sfz* *mf* *f*

B♭ Cl. *mf* *p* *sfz* *mf* *f*

Pno. *f* *pp* misterioso

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

B $\text{♩} = 74$

42

Fl. *p* *fp* *f* *subito p*

B♭ Cl. *p*

Pno. *p* *espress.*

Vln. *p*

Vla. *p*

Vc.

misterioso $\text{♩} = 92$

54 C $\text{♩} = 74$

FL. p

B♭ Cl. p mf p f p

Pno. p

Vln. p

Vla. p

Vc. p

Detailed description: This system covers measures 54 to 62. It features six staves: Flute (FL.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time. The Flute part begins at measure 54 with a half note G4, followed by quarter notes A4, B4, and C5. The B♭ Clarinet part has a more active line with eighth and sixteenth notes. The Piano part provides harmonic support with chords. The Violin, Viola, and Violoncello parts have a similar melodic contour to the Flute. Dynamics range from piano (p) to forte (f). A rehearsal mark 'C' is placed above measure 54, and a tempo marking '♩ = 74' is above measure 55.

63

FL. mp f *subito* p

B♭ Cl. mp f *subito* p

Pno. mp mp f

Vln. mp f *subito* p

Vla. mp f *subito* p

Vc. mp f *subito* p

Detailed description: This system covers measures 63 to 74. The dynamics continue from the previous system. The Flute and B♭ Clarinet parts show a crescendo from mezzo-piano (mp) to forte (f) in measure 72, followed by a sudden drop to piano (p) in measure 73, marked 'subito'. The Piano part has a similar dynamic arc. The Violin and Viola parts also follow this dynamic pattern. A double bar line is present at the beginning of the system.

75 D $\text{♩} = 92$

FL. f

B♭ Cl. f *subito* p p

Pno. f

Vln. f f f *subito* p p

Vla. f f f *subito* p p

Vc. f fp f f p

Detailed description: This system covers measures 75 to 84. It begins with a rehearsal mark 'D' and a tempo change to '♩ = 92'. The Flute part starts with a half note G4. The B♭ Clarinet part has a complex rhythmic pattern with many sixteenth notes. The Piano part has a steady accompaniment. The Violin and Viola parts have a melodic line with many sixteenth notes. The Violoncello part has a similar melodic contour. Dynamics range from forte (f) to piano (p). A double bar line is present at the beginning of the system.

E

83

Fl. *p* *f*

B♭ Cl. *f* *p* *f*

Pno. *f* *subito p*

Vln. *p* *f*

Vla. *f* *p* *f*

Vc. *mf* *f*

92

Fl. *p* *f*

B♭ Cl. *p* *f*

Pno. *ff* *pp* *mp* *p*

Vln. *p* *f*

Vla. *p* *f*

Vc. *subito p* *sfz*

100

Fl. *p* *f* *p* *sfz* *mf* *p* *sfz* *mf*

B♭ Cl. *p* *f* *p* *sfz* *mf* *p* *sfz* *mf*

Pno. *f*

Vln. *p* *f* *p* *f*

Vla. *p* *f* *p* *sfz* *mf* *f*

Vc. *mf* *f*

107 F

Fl. *f* *p* *sfz*

B♭ Cl. *f* *p* *sfz* *f*

Pno.

Vln. *p* *sfz* *f*

Vla. *p* *sfz*

Vc. *p* *sfz* *f*

114

Fl. *f* *p* *sfz* *f*

B♭ Cl. *p* *sfz* *f*

Pno. *f* *sfz* *fff*

Vln. *pizz.*

Vla. *f* *p* *sfz* *f* *pizz.* *arco*

Vc. *p* *sfz* *f*

122

Fl. *p* *sfz* *mf* *sfz* *sfz*

B♭ Cl. *p* *sfz* *mf* *sfz* *sfz*

Pno. *p secco* *f*

Vln. *arco*

Vla. *p* *sfz* *mf* *sfz* *sfz*

Vc. *p* *sfz* *mf*

G

Fl. *p < f* *p < f* *subito p < f* *subito p < f* *p*

B♭ Cl.

Pno. *130*

Vln. *130*

Vla.

Vc.

135 *poco rit.* *a tempo* *accel.*

Fl. *f > p*

B♭ Cl.

Pno. *135* *p* *5*

Vln. *135* *8va* *Ped.*

Vla.

Vc.

140 *a tempo* **H** *♩=74*

Fl. *p < f* *p < f* *p*

B♭ Cl. *p < f* *p < f* *p*

Pno. *140* *f* *p*

Vln. *140* *p* *p* *mp*

Vla. *p* *f* *p* *mp*

Vc. *p* *f* *p* *mp*

149 I

Fl. *mp* *mp* *f* *p*

B♭ Cl. *mp* *f* *p*

Pno. *p*
8va

Vln. *f* *subito p*

Vla. *f* *subito p*

Vc. *f* *subito p*

161

Fl. *p*

B♭ Cl. *p*

Pno. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

168

Fl. *mf* *p* *f* *p* *f*

B♭ Cl. *mf*

Pno. *mf* *p*
8va

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

176 *accel.*

Fl. *p*

B♭ Cl. *p*

Pno. *p*

Vln. *f*

Vla. *f*

Vc. *f*

184 $\text{♩} = 92$ $\text{♩} = 74$

Fl.

B♭ Cl.

Pno. *p* *subito p* *mf* *mp*

Vln. *p* *mf* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

188

Fl.

B♭ Cl.

Pno. *f* *mp*

Vln. *p* *f* *p* *mf* *f* *subito p* *mf* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

206

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

secco

8^{va}

214

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

L

pp

f

p

sfz

8^{va}

222

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

sfz

f

pp

sfz

f

p

sfz

230

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

ff secco

subito p legato

f

237

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

poco rit.

mf

p

mp

p

246

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

M ♩ = 80 Lento

p

p

f *subito p* *f* *p*

pp *f* *subito p* *f* *espress.*

pp *f*

pp *f*

252

Fl. *p* < *f* *pp* *mf*

B♭ Cl. *p* < *f* *pp*

Pno. *f* *p* *Ped.*

Vln. *p* < *f* *p* *f*

Vla. *p* < *f* *mf*

Vc. *p* < *f* *mf*

256

Fl. *f* > *p* *f* *accel.*

B♭ Cl. *f* > *p*

Pno. *f* L.V.

Vln. *arco* *p* < *f* *pizz.* *p* *f*

Vla. *f* *pizz.* *f*

Vc. *f* *pizz.* *f*

a tempo
solo

262

Fl. *p* < *f* *pp*

B♭ Cl.

Pno. *f*

Vln. *p*

Vla.

Vc.

O

Fl. *p*

B♭ Cl. *p* *f*

Pno. *f* *p*

Vln. *p*

Vla. *p*

Vc. *p*

Fl. *mp* *p < f* *f* *p <*

B♭ Cl. *mp* *p < f* *p <*

Pno. *mp* *p* *f marcato*

Vln. *mp* *p* *f* *p <*

Vla. *mp* *p* *f* *p <*

Vc. *mp* *p* *f* *p <*

P

(8^{va}) = 80

Fl. *f*

B♭ Cl. *f*

Pno. *p leggero* *mf* *p* *mf*

Vln. *f*

Vla. *f*

Vc. *f*

285 *accel.*

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

291 *a tempo*

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

305 **Q**

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

317

Fl. *mf* *f* *p* *f*

B. Cl. *p* *f* *p* *f*

Pno. *p*

Vln. *mf* *f* *p* *f*

Vla. *f* *p* *f*

Vc. arco *p* *f*

324

Fl. *p* **R**

B. Cl.

Pno. *f*

Vln. *f*

Vla. *f* *p*

Vc. *p*

335

Fl.

B. Cl.

Pno. *cresc. con fuoco*

Vln.

Vla.

Vc.

339 *poco rit.* *accel.* *a tempo* [S]

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

344

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

352 [T]

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

359

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p

f

f

f

370

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

mf

f

mf

p

p

p

U ♩=80

380

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p

f

f

f

V $\text{♩} = 80$

384

Fl. $p \text{---} f$ p f $p \text{---} f$

B♭ Cl. $p \text{---} f$ p f p

Pno. p mf $subito p$ mp

Vln. mf $subito p < mf$ $p \text{---} f$ p f $p \text{---} f$

Vla. p f $p \text{---} f$ $p \text{---} f$ f p

Vc. $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

389

Fl. $p \text{---} f$ mf p f p f p

B♭ Cl. f p f p f $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

Pno. f mp mf

Vln. p f p mf f $subito p$ f p f p f p

Vla. f p f $p \text{---} f$ $p \text{---} f$ $p \text{---} f$ p f p f p f

Vc. $p \text{---} f$ p f $p \text{---} f$ $p \text{---} mf$ f $p \text{---} f$ $p \text{---} f$

W $\text{♩} = 100$

394

Fl. f p f f

B♭ Cl. p f p f p f mp f

Pno. f mf $dim.$

Vln. f p f p f

Vla. p f p f p

Vc. $p \text{---} f$ $p \text{---} f$ p f p f p

399

Fl. *f* *pp*

B♭ Cl. *mf* *fp* *p*

Pno. *p* *ff*

Vln. *mf* *f* *p*

Vla. *fp*

Vc. *fp*

403 *rit.*

Fl.

B♭ Cl. *pp*

Pno. *mf* *p* *pp* L.V. --

Vln.

Vla.

Vc.

X

409 ♩ = 92 tempo prima

Fl.

B♭ Cl.

Pno. *p*

Vln. *p* *f* *subito p*

Vla. *p* *f* *subito p*

Vc. *p* *f* *subito p*

Musical score for measures 419-425. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a *p* dynamic, followed by a *f* dynamic with a triplet of eighth notes, then *subito p*, and ends with a *f* dynamic.
- B. Cl.:** Mirrors the Flute part with *f*, *subito p*, and *f* dynamics.
- Pno.:** Features a *espress.* marking and a triplet of eighth notes in the right hand.
- Vln.:** Starts with *subito p*.
- Vla.:** Remains silent.
- Vc.:** Remains silent.

Musical score for measures 426-432. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*. Includes an *accel.* marking and a tempo change to $\text{♩} = 104$.
- B. Cl.:** Mirrors the Flute part with *p < sfz*, *< sfz*, *p*, *f*, and *sfz*.
- Pno.:** Features a *f* dynamic and a *sfz* dynamic. Includes a *8va* marking.
- Vln.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*.
- Vla.:** Mirrors the Violin part with *p < sfz*, *< sfz*, *p*, *f*, and *sfz*.
- Vc.:** Mirrors the Violin part with *p < sfz*, *< sfz*, *p*, *f*, and *sfz*.

Curriculum Vitae

Name: André McEvenue

Post Secondary Education: Cambrian College
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