

GALLERY

ADAM SCOTT NEAL

Program Listing:

GALLERY

- I. Clyfford Still
- II. Willem De Kooning
- III. Franz Kline
- IV. Robert Motherwell
- V. Barnett Newman
- VI. Adolph Gottlieb
- VII. Mark Rothko
- VIII. Lee Krasner

Program Note:

GALLERY is a set of eight miniatures for large chamber ensemble inspired by painters of the 1950s New York abstract expressionist school. Although some of the movements were inspired by specific paintings, most attempt to depict some general characteristics of each painter's style. Clyfford Still's work often juxtaposes large fields of color, with pieces seemingly "ripped off" to reveal other colors underneath. Willem De Kooning's work is forceful, often bordering on the grotesque, and inspired compositionally by Cubism. Franz Kline's paintings resemble Japanese calligraphy, but the artist was actually depicting his impressions of machinery, bridges, and scaffolding. The most famous and long-running of Robert Motherwell's works was the series called "Elegies for the Spanish Republic," which often employ a similar group of four large black shapes. Barnett Newman called the recurring vertical line in his work a "zip" and this brief movement divides a field of sound with a quick musical "zip." Some of the more famous of Adolph Gottlieb's works are the "Bursts" which feature a brightly colored orb over a rough dark-colored explosion, both on a white background. Mark Rothko's simple but evocative paintings often feature a vertical layout of rectangles with soft edges. Lee Krasner was most famous as being Mrs. Jackson Pollock, but was a successful artist in her own right, using some similar techniques her husband, but also using collage and other techniques to create energetic works with large fields of color.

GALLERY was commissioned by composer-conductor Daniel Swilley for a concert in conjunction with his work *Pantheod* and Brian Bondari's *Feridoun*, both of which featured similar instrumentation.

This second version of GALLERY is scored for flute, oboe, clarinet in Bb, bassoon, horn in F, percussion, violin, viola, cello, and contrabass. The percussion compliment includes vibraphone, large bass drum, snare drum, suspended cymbal, brake drum, bamboo wind chimes, and one tubular bell, on F#4.

Score is in C.

Adam Scott Neal (b. 1981) is an American composer living in Belfast, Northern Ireland. He holds a BM in music technology and an MM in music composition from Georgia State University, where he studied with Robert Scott Thompson. Currently, Neal is pursuing an MA in Sonic Arts from Queen's University of Belfast. Neal's music has been performed in the US and the UK by such artists as the New York New Music Ensemble and the neoPhonia New Music Ensemble. His music has been featured at such international festivals as the Florida Electroacoustic Music Festival and June in Buffalo.

GALLERY

I. Clyfford Still

♩ = 48



Fl. *mp* *mf*

Ob. *mf* *f* *mf* *f* *mf* *f*

Cl. *pp* *ff* *mf* *ff* *mf ff* *mf ff*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Perc. *ppp* *ff* *mp* *f* *mp f* *mp* *f*
hard mallets
♩ *no ped.*
♩ *scratch tone*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *p* *mf*



Fl. *pp* *mp* *mf* *mp* *f*

Ob. *mf* *f*

Cl. *mf* *ff*

Bsn. *pp* *mp* *mf* *f*

Hn. *pp* *mp* *f*

Perc. *mpf* *mp*

Vln. *pp* *mp* *mf* *mp* *f* scratch tone

Vla. *pp* *mp* *mf* *mp* *f* scratch tone

Vc. *pp* *mp* *f* scratch tone

Cb. *pp* *fff* *pp* scratch tone ord. 3 3 3

II. Willem De Koning

♩ = 84

This musical score is for the second movement, 'II. Willem De Koning', in 4/4 time. The tempo is marked as ♩ = 84. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute):** Starts with a *mp* dynamic, moving to *f* for a triplet, then *p* for a five-note phrase, and ending with *mf*.
- Ob. (Oboe):** Mirrors the flute's initial dynamics, with *mp*, *f*, *p*, and *f*.
- Cl. (Clarinet):** Features a *ff* dynamic, followed by *mf*, *p*, *f*, *p*, *f*, *mp*, *ff*, *mf*, and *p*.
- Bsn. (Bassoon):** Starts with *mf*, moves to *f*, *mf*, *ff*, *mp*, *f*, and *mp*.
- Hn. (Horn):** Begins with *ff*, *mf*, *p*, *f*, *p*, *mf*, *p*, *f*, *mp*, *ff*, *mf*, and *p*.
- Perc. (Percussion):** Uses medium mallets, playing *ff* and *mp* with a 5-measure phrase, and includes *l.v.* (livelier) markings.
- Vln. (Violin):** Starts with *mp*, *f*, *p*, *f*, *p*, and *f*.
- Vla. (Viola):** Features *ff*, *mf*, *p*, *f*, *p*, *mf*, *p*, *f*, *mp*, *ff*, *mf*, and *p*.
- Vc. (Violoncello):** Starts with *mf*, *f*, *mf*, *ff*, *mp*, *f*, *mp*, and *mf*.
- Cb. (Contrabass):** Mirrors the cello's dynamics, starting with *mf*, *f*, *mf*, *ff*, *mp*, *f*, *mp*, and *mf*.

8

Fl. *mp* *f* *p* *f* *p* *p* *f* *p* *p* *f* *p* *5*

Ob. *mp* *f* *p* *f* *p* *p* *f* *p* *f* *p* *5*

Cl. *p* *5* *mf* *p* *3* *3* *f* *3* *mp* *ff* *mf* *f*

Bsn. *f* *mf* *ff* *mp* *f* *mp* *mf*

Hn. *p* *5* *mf* *p* *3* *3* *f* *mp* *ff* *mf* *f*

Perc. *mp* *ff* *mp* *5* l.v. *5* l.v. *5*

Vln. *mp* *f* *p* *f* *mp* *p* *f* *p* *5*

Vla. *p* *5* *mf* *p* *3* *3* *f* *3* *mp* *ff* *mf* *f*

Vc. *f* *mf* *ff* *mp* *f* *mp* *mf*

Cb. *f* *mf* *ff* *mp* *f* *mp* *mf*

14

Fl. *mf* *p* *f* *mp* *ff* *mf* *ff* *mf* *f* *mp* 5

Ob. *mf* *p* *f* *mp* *ff* *mf* *ff* *mf* *f*

Cl. *p* *mp* *f* *p* *f* *p*

Bsn. *f* *mf* *ff* *mp* *f* *mp* *mf* *f*

Hn. *p* *mp* *f* *p* *f* *p*

Perc. *ff* *mp* 5 *ff* *mp* 5 5

Vln. *f* *p* *f* *mp* *ff* *mf* *ff* *mf* *f*

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

Vc. *f* *mf* *ff* *mp* *f* *mp* *mf* *f*

Cb. *f* *mf* *ff* *mp* *f* *mp* *mf* *f*

7

III. Franz Kline

8

♩ = 66

Fl. *mp* *pp* *mf*

Ob. *mp* *mf* *mp*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *mp* *pp*

Perc. scrape coin on sus. cymbal *mf* bamboo chimes *f* scrape coin on sus. cymbal *mf* bamboo chimes *p*

Vln. *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mp* *pp*

Cb. *mf* *p* *mf* *pp*

Articulations: *pizz.*, *arco*

10

Fl. *p*

Ob.

Cl.

Bsn. *p* *mf* *p* *mf* *pp*

Hn. *mf* *p* *mf* *pp*

Perc. *mp*
vibraphone, med. mallets

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *mf*

Vc. *pizz.* *mp* *pp* *mf*

Cb. *mf*

18

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

Ob.

Cl. *mp* *f* *mp* *mf* *p* *mf* *mp*

Bsn.

Hn.

Perc. *p* *mp*

Vln. *mf* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 10 and starting at measure 18, features seven staves. The Flute (Fl.) and Clarinet (Cl.) parts are the most active, with dynamic markings ranging from *mp* to *f* and *p*. Both parts include complex rhythmic patterns with triplets and quintuplets. The Percussion (Perc.) part has a simple rhythmic motif starting in measure 18. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are primarily accompanimental, with dynamic markings of *mf*, *pp*, and *mp*. The Horns (Hn.) part is silent throughout. The score is written in 4/4 time with various time signature changes (2/4, 3/4) and includes various articulations and phrasing slurs.

25

Fl. *p* 3 *f*

Ob.

Cl. *p* 3 *f*

Bsn. *pp*

Hn.

Perc. cymbal, mallet handles *pp* *f* bamboo chimes *mf*

Vln. *ff* 3 *mf* 5 3

Vla. *ff* 3 *mf* 5

Vc. *ff* 3 3 *arco* *pp*

Cb. *ff* 3 *mf* 3

Detailed description: This page of a musical score covers measures 25 through 28. The score is for a full orchestra. The Flute and Clarinet parts begin in measure 25 with a piano (*p*) triplet of eighth notes, which then transitions to a forte (*f*) melody. The Bassoon part has a very soft (*pp*) note in measure 28. The Percussion part features cymbal and mallet handles in measures 25-26, transitioning to bamboo chimes in measure 27. The Violin and Viola parts play a complex rhythmic pattern with triplets and quintuplets, starting at fortissimo (*ff*) and moving to mezzo-forte (*mf*). The Violoncello and Contrabass parts also feature triplets and play a melodic line that moves from fortissimo (*ff*) to mezzo-forte (*mf*). The Violoncello part includes an *arco* instruction in measure 28. The time signature changes from 2/4 to 3/4 in measure 27 and back to 4/4 in measure 28.

This musical score page contains measures 31 through 34. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 31-32: *pp* (pianissimo). Measures 33-34: *ppp* (pianississimo).
- Oboe (Ob.):** Measures 31-32: *pp*. Measures 33-34: *ppp*.
- Clarinet (Cl.):** Measures 31-32: *pp*. Measures 33-34: *ppp*.
- Bassoon (Bsn.):** Measures 31-32: *pp*. Measures 33-34: *ppp*.
- Horn (Hn.):** Measures 31-32: *pp*. Measures 33-34: *ppp*.
- Percussion (Perc.):** Indicated by a vertical bar line in each measure, with no notes.
- Violin (Vln.):** Measure 31: *mf* (mezzo-forte). Measures 32-34: *mp* (mezzo-piano) with triplets in measures 32 and 33, and *pp* (pianissimo) in measure 34.
- Viola (Vla.):** Measures 31-32: *mp*. Measures 33-34: *pp*.
- Violoncello (Vc.):** Measures 31-32: *mp*. Measures 33-34: *pp*. Includes a *pizz.* (pizzicato) marking in measure 32.
- Contrabass (Cb.):** Measures 31-32: *mp*. Measures 33-34: *ppp*.

IV. Robert Motherwell

♩ = 58

Fl. *ppp* *ff* *p*

Ob. *ff* *3* *>p < ff* *fp < f* *mp*

Cl. *ppp* *ff*

Bsn. *ff* *3* *>p < ff* *fp < f* *mp*

Hn. *ff* *3* *>p < ff* *fp < f* *mp*

Perc. large bass drum, sticks *p* *mf* *p* *fff brutale*

♩ = 58

Vln. *ppp* *arco* *f*

Vla.

Vc.

Cb.

9

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. brake drum, sticks *ff* bass drum *ff* brake drum *ff*

Vln. *ff* *8^{va}*

Vla. arco *ff*

Vc. arco *ff*

Cb. arco *ff*

ff *mf* *ff* *ff* *ff* *ff* *ff* *ff*

Detailed description: This page of a musical score covers measures 14, 15, and 16. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes, primarily in the first and third measures. The brass section (Horn) plays a similar pattern. The percussion section features a 'brake drum, sticks' pattern in the first and third measures, and a 'bass drum' pattern in the second measure. Dynamics range from fortissimo (ff) to mezzo-forte (mf). A first violin part includes an 8va (octave) marking. The score is in a key with one flat and a 2/4 time signature.

13

Fl. *ff* *p* *fff*

Ob. *f* *mf* *f* *p* *ff*

Cl. *mf* *ff* *p* *fff*

Bsn. *mf* *f* *mf* *f* *mf* *ff* *p* *fff*

Hn. *mf* *f* *mf* *f* *mf* *ff* *p* *fff*

Perc. *mp* *mf* *f* *mf* *f* *p* *ff*

Vln. *ff* *p* *fff*

Vla. *mf* *ff* *p* *fff*

Vc. *mf* *f* *p* *ff*

Cb. *ff* *p* *fff*

snare drum, sticks
brake drum
bass drum

8^{va}

V. Barnett Newman

16

♩ = 56

Fl. *pp* *p* *pp* *ff*³ *pp* *n*

Ob. *f* *pp* *p* *pp*

Cl. *pp* *f* *3* *ff* *pp* *p* *pp*

Bsn. *pp* *p* *pp* *mf* *f* *pp* *n*

Hn. *pp* *f* *pp* *n*

Perc. vibraphone, soft mallets *mp*

Vln. *pp* *p* *pp* *ord.* *f* *ff* *pp* *n*

Vla. *pp* *p* *pp* *ord.* *f* *5* *ff* *pp* *n*

Vc. *mf* *f* *pp* *n*

Cb. *mf* *f* *pizz.* *p*

VI. Adolph Gottlieb

♩ = 112

Fl. *pp* *mp* *pp*

Ob. *f* *mf* *f* *mf* *p*

Cl. *pp* *mp* *pp*

Bsn. *ff* *f* *mf* *f* *mp*

Hn. *mf* *f* *mf* *p*

Perc. sus. cymbal, med. mallets *pp* *ff* snare drum, sticks *pp* *f* *p* cymbal (sticks) bass drum *f* *mp* *mf* *p* snare bass cymbal, med. mallets *f* *p* *pp*

Vln. *mf* *p* *mp* *mf* *mp*

Vla. *mf* *p* *mp* *mf* *mp*

Vc. *f* *ff* *mf* *mf* *f* *mp*

Cb. *ff* *f* *mf* *ff*

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln.

Vla.

Vc.

Cb.

f *p* *mf* *pp* *mp* *n*

cymbal, med. mallets

p *mf* *pp* *mp*

damp

7

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln.

Vla.

Vc.

Cb.

p

mf

* Ped.

Detailed description of the musical score: This page of a symphony score, page 21, contains ten staves for different instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in 2/4 time. The Flute part begins with a dynamic marking of *p* (piano) and features a melodic line with slurs and ties. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some melodic movement. The Horn part has a melodic line with some rests. The Percussion part features rhythmic patterns, including triplets and quintuplets, and a section marked with an asterisk and 'Ped.' (pedal). The Violin, Viola, Violoncello, and Contrabass parts provide a rich harmonic texture with sustained notes and some melodic lines. The Viola part has a dynamic marking of *mf* (mezzo-forte) towards the end of the page. The score is well-organized with clear notation and dynamic markings.

Fl. *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mp* *p* *pp*

Bsn. *mp* *p*

Hn. *mp* *p* *pp*

Perc. tubular bell

Vln. *mf* *mp* *mf* *p* *mp* *p* *pp*

Vla. *p* *mp* *p*

Vc. *mf* *p* *mp* *p*

Cb. *mp* *p*

* all winds sing the most comfortable pitch. please do not change octave.

all strings sing the most comfortable pitch. please do not change octave.

VIII. Lee Krasner

♩ = 80

Fl. *f*

Ob. *p* *f* *mf*

Cl. *mp* *p* *mf* *mp*

Bsn. *f* *ff*

Hn. *mp* *mf* *mp*

Perc. vibraphone, soft mallets *p* *mf* *p* sus. cymbal, soft mallets *p* vibraphone *p*

Vln. *f* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mf* *mp*

Cb. *f* *ff* *mp*

7

Fl. *mf* 6 *mf* *mp*

Ob. *mf* 5 *f* *p* *f* 6 *mp*

Cl. *mf* 5 *f* *mf* *p* *f* 6 *mp*

Bsn. *mf* 5 *p* *f* *f* 6 *p*

Hn. 3 *mp* 6 *f* *p*

Perc. *mf* *mp* *pp*

Vln. *mf* 6 *f* *mp*

Vla. *mf* 5 *f* *p* *f* 6 *f* 6 *p*

Vc. *mf* 3 *p* *f* *mp* *p* 3

Cb. *p*

14

Fl. *pp* *f* 3 *p* *mf*

Ob. *pp* *f* 3 *p* *f*

Cl. *pp* *f* 3 *p* *f* *p* *mf*

Bsn. *f* 3 *mf* *fp* *f*

Hn. *mf* *p* *f* 3 *p* *mf*

Perc. cymbal *pp* choke *f*

Vln. *f* 3 *p* *mp*

Vla. *mf* *f* *p* 3 *p* *mp*

Vc. *p* 6 *f* *p* *f* 3 *p* *mf* *p*

Cb. *p* 3 *mf* *f* *mf* 3 *fp* *f* on bridge *p* on bridge

23

Fl. *p*

Ob. *pp*

Cl. *p*

Bsn. *mp*

Hn. *mp* *p* 3 3

Perc. vibraphone *pp*

Vln. *mp* *p*

Vla. *p* *mp*

Vc. *f* *pp* *p* 3 3

Cb. *f* *ord* *mp*

30

Fl. *p* \leftarrow *mf*

Ob. *mp*

Cl. *p* \leftarrow *mf*

Bsn. *mp* *p* \leftarrow *mf* *pp* \leftarrow *ff* \leftarrow *mp*

Hn. *p* \leftarrow *mf*

Perc. *p* cymbal *ppp* \leftarrow *ff* choke *mp*

Vln. *mp* *p* \leftarrow *mf*

Vla. *mp* *p* \leftarrow *mf*

Vc. *p* \leftarrow *mf* *pp* \leftarrow *ff* \leftarrow *mp*

Cb. *p* \leftarrow *mf* *pp* \leftarrow *ff* \leftarrow *p*

39

Fl. *mp* *f* *fff*

Ob. *mp* *fff*

Cl. *p* *f* *fff*

Bsn. *mp* *fff*

Hn. *p* *f* *fff*

Perc. *p* *mf* *p* *mp* *ff*

Vln. *mp* *f* *fff*

Vla. *mp* *mp* *fff*

Vc. *mp* *mp* *fff*

Cb. *mp* *mp* *fff*