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Concerto for orchestra

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CONCERTO FOR ORCHESTRA

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Alejandro Arguello
B.M., University of Costa Rica, 1994
August 2005
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Instrumentation

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
2 Bb Clarinets (Bb Cl.)
Bass Clarinet in Bb (B.C.)
2 Bassoons (Bsns 1.2.)
Contrabassoon (C.Bn)
4 Horns (Hn.)
2 Bb Trumpets (Bb Tpt.)
2 Tenor Trombones (2 tenors, Tbn.)
1 Bass Trombone and Tuba (B. Tbn. And Tuba)

Timpani (Timp.)

Percussion 1 (Perc. 1)

(snare drum, triangle, cymbals, bass drum)

Percussion 2 (Perc. 2)

(xilophone)

Harp (Hp.)

Celesta (Cel.)

Piano (Pno.)

Violin I (Vln. 1)
Violin 2 (Vln. 2)
Viola (Vla.)
Violoncello (Vlc.)
Contrabass (Cb.)
Abstract

Concerto for Orchestra was written between Fall 2004 and Spring 2005. It is scored for regular orchestra, including piano, harp and celesta. The concerto is written in three separated movements, following the common pattern of the regular solo concerto: Fast-Slow Fast. The purpose of the piece is to create a virtuoso work in which all the instrumental sections have an important and relevant role as if they were soloists.

There are three different forms for the movements of the piece. The first movement, Allegro molto, is a modified sonata form. The form of this part is Exposition (A- transition- B- Closing themes), Development, and Recapitulation (B-closings themes-A-Coda). The opening theme of the movement has a rhythmic resemblance with the one from Bartok’s Concerto for Orchestra, which I admired very much.

The second movement, andante, is in arch form. The scheme of the movement is as follows: A (andante)-B (Piu mosso)-C (Moderato)-B-A (andante until the end).

The last movement is a theme and variations. The design of the theme is in fugato style, and the subsequent variations are joined without interruption. There is total of four variations: I and II are in Allegro, III is and Adagio, and IV is an Allegro molto going to the final coda of the piece.
Concerto for Orchestra
Allegro molto
Allegretto
Allegro molto
II. Andante
Accelerando ed cresc. poco a poco
semper cresc. ed accel.
Adagio
Allegro Molto

Pic.

Fls. 1.2.

Obs. 1.2.

Bb Cls. 1.2.

B.Cl.

Bsns. 1.2.

C. Bn.

Hn. 1-2

Hn. 3-4

Bb Tpt.

Tbn. 1-2

B. Tbn.

and Tuba

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Pno.

Cel.

(√)

133

∑

∑

∑

133

∑

∑

133

∑

∑

133

∑

∑

133

∑

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133

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133

∑

∑

Allegro Molto
Allegro
Vita

Alejandro Arguello started his musical studies in 1985 at the Castella Conservatory at the age of 13 years old, playing the clarinet. There, he had experience with marching and concert bands. In 1990 he enrolled in the bachelor's program in composition at the University of Costa Rica, finishing in 1994 with the best G.P.A. of his generation. From 1995-99 Arguello was the musical director of the Choir of the Jewish Community of Costa Rica. Also in 1995, he cofounded the music school, Musical Garden, (in San José, Costa Rica). As director of the school, he taught piano and composition until 2001. Arguello has been a recipient of three prizes in the National Composers Competition, sponsored by the National Orchestra of Costa Rica: in 2000 with his Overture on Jewish Themes (for orchestra), in 2001 with Macabre Variations (for string orchestra), and in 2003 with Capriccio for String Orchestra. Furthermore, his Overture on Jewish Themes was performed in Japan during the summer of 2003 by the Petite Prince Orchestra in Tokyo. In 2005 Alejandro Arguello attained the membership of the Pi Kappa Lambda Honor Music Society, and he won the Louisiana Sinfonietta LSU Student Competition in May 2005, with his chamber orchestra piece Transformations. Alejandro Arguello is currently pursuing his master’s degree in composition at Louisiana State University as a student and graduate assistant of Boyd Professor Dinos Constantinides.