

Solo Bongos & Congas

FLOW

concerto for flute, percussion & wind ensemble

(2022)

David Dzubay

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I. Drips & Dropsx
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, percussion and wind ensemble. 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 of the original version for orchestra:

November 9 & 10, 2019

Alejandro Escuer, solo flute; Iván Del Prado, conductor

Orquesta Filarmónica de la Ciudad de México

This performance has been released on CD and is available on Spotify, Apple Music, etc.

There is also a chamber version for flute, percussion & piano.

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, which the percussionist may also join in for.

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FLOW | concerto for flute, percussion & wind ensemble

David Dzubay (b.1964)

I. Drips & Drops

♩. = 66

12 13 2 3 19 6 9

26 5 32 2 8 43 solo-hands mf-p > pp mf-p > pp 9

45 (solo) mf > n p mp mf 3 mp 51

52 mf p < ff

58 sticks f 60 hands mp

64 67 mf p mp mf > p mp

70 73 f p mf p < f p < f pp < f mp < f

76 78 (in 3) (in 2) 5 mf < ff f

87 **G.P.** 88 sticks solo- 92

f *mf* *mp* *mf*

93 *mp* *mf* *mp* *f* *p* *mp*

98 100 *mf* *f* *mp* *p* *mp* *mf*

103 *p* *f* *mf* *f* *mf* *cresc.*

109 111 *ff* *mf* *ff* *mf* *f* *mf*

113 117 *p* *mf* *p* *mf* *p* *f* *mf* *f* *mf* *f*

121 Duo Cadenza - uncondacted until m. 135
sticks or hands...

119 *mf* *ff* *f* *ff* *f*

125 accents together— *fp* *f*

130 (accents together)— 133 *fp* *f* *dim. poco a poco*

134 *poco rit.* *mf* *p* 137 *9*

146 147 4 156 9 165 hands *f* *mf* *mp*

167 6 175 sticks *f* *mp* *mf*

179 *f* *mf* *p* *f* *f* 2

188 poco accel. — $\text{♩} = 126$ 190 *mf* 204 accel. — $\text{♩} = 120$ *p* *ff* 2

195 *f* 197 $\text{♩} = 116$ 4 *p* *ff* 2

poco accel. — $\text{♩} = 126$ 210 $\text{♩} \rightarrow \text{♩} = 126$ 2 *ff* *p* 217

207 hands 3 *mp* *p* 229

218 3 *mp* *p* 3 *ppp* *mf* *pp* *mp*

226 3 *p* *mf* *pp* *mp* 241

235 3 *p* *mf* *p* 254 2

243 3 *p* *mf* *p*

250 sticks *ff* *ff* *pp*

258 hands

mf *p* *f* *pp*

265 266 2

273 4 *pp*

II. Floating City of Texcoco

$\text{♩} = 54$ rubato, freely [flute cadenza] poco accel. $\text{♩} = 60$

283 Optional: improvise accompaniment to flute cadenza. Stop at 284 (where band enters).

283

284 $\text{♩} = 48$ 4 288 5 293 5 298 poco accel. 7

306 $\text{♩} = 60$ Poco più mosso 7 313 5 318 4 322 3

325 3 328 3 3 6 2

337 $\text{♩} = 50$ Meno mosso 3 3 3 346 3 3 3

356 poco allarg. tenuto 360 $\text{♩} = 72$ Più mosso 2 accel. 3 $\text{♩} = 108$ 3

rit. 370 $\text{♩} = 60$ ritardando 378 a tempo attacca

369 G.P. 6 3

III. Aqueduct Run

♩ = 160

382 **2** hands *pp* *mp* *pp* *mf* *pp*

390 *fp* *ppp* *mf* *pp* **9**

405 **4** sticks *mf* *p*

414 *p* *f* **3** hands *p*

421 *mf* *p*

426 *p* *mf* *p* *mf*

431 *p* *mp* *mf* *mf*

436 *p* *ff* **439** sticks *f*

441

446 solo- **447** *ff* *f* *ff*

451 *f* *ff* *f*

456 **2** *p* *ff* **462**

463 2 470 8 478

p *ff* *f*

479

f

484 490 $\text{♩} = 84$ poco piu mosso

fp *ff* *pp* *mf* *pp* *mf*

496 504

pp *mf* *pp* *mf* *ppp*

507 509 $\text{♩} = 160$ Tempo I

pp *p* *mf* *p* *mf*

516 sticks 519

f *ff* *f*

522

pp *p*

528 529 6 536

f *f*

538 hands

mf *ff* *ppp* *ff* *f* *pp*