

Liviu Marinescu

HARMONIC FIELDS

for chamber ensemble

version 2a

2010

INSTRUMENTATION

Flute

Clarinet in B flat

Soprano Saxophone

Piano

transposed score

Two other versions of this work are available: version 1, for flute, clarinet in b flat, percussion, piano, violin and cello, and version 2b, for flute, oboe, clarinet in b flat, and piano. For more information visit: www.liviumarinescu.com

Most debates on the meaning of harmony in music will have to acknowledge the great heights reached in the western world during the tonal era. Once we step back a bit, the notions of harmony and togetherness in music gain new meanings, ultimately revealing a much more complex phenomenon. One could see harmony as more than functional tonality, and even more importantly, a lot more than just homophony or a series of chords. In a broad sense, harmony in music has been around for as far back as we can imagine, and in many cultures, has coexisted quite happily with functional tonality.

The discussion on how to achieve a state of harmony through sounds should always begin with the general understanding that musical practice is first and foremost a communal affair. Composers, performers, and conductors explore and enjoy the art of music by seeking a sense of common purpose. In a general sense, they seek harmony – even if only temporarily – as they try to extend this sense of togetherness to their audiences as well.

Harmonic Fields reexamines the meaning of a few perennial concepts, such as concord and consonance. At the foundation of this work there are four types of situations: areas built using modes derived from the first 15 partials of a low “C” fundamental (adjusted to C, D, E, F#, G, Ab, Bb, B), sections focused on the remaining four pitches (Db, Eb, F, A), textural segments freely written in a heavily chromatic idiom, and brief serial episodes. For much of the piece, all attempts to mimic the “C” partials in their natural order are interrupted by moments of pitch uncertainty. Towards the end however, harmonic coherence is attained when the proper configuration of the “C” overtone series slowly appears in its natural order, thus providing a sense of focus and clarity. The main goal was to work with very simple archetypal concepts like consonance vs. dissonance or pulse vs. non-pulse in order to create moments of departure and return from a state of harmonic unity.

Liviu Marinescu's works have received recognition in numerous festivals of new music throughout the world, and have been performed by prominent orchestras and ensembles, including the Cleveland Chamber Symphony, Czech Bohuslav Martinu Philharmonic, Orchestra 2001 in Philadelphia, as well as the National Chamber Radio and Music Academy orchestras in Bucharest.

His debut at the Bucharest International New Music Festival when he was 21 years old, was noted by the Parisian newspaper *Le Monde de la Musique*, which described one of the concerts he co-organized with other young composers and artists as being "inventive in its evolution, content, and substance," and promoting an "anti-conformist view." Soon after, the Bucharest newspaper *Actualitatea Muzicala* acknowledged that Marinescu "not only has the intelligence and maturity expected from a modern artist, but also the ability to express himself through sounds in a convincing way." In the U.S., his music has been praised by numerous publications, including *The Philadelphia Inquirer*, *Washington Post* and *Los Angeles Times*, while the critics of *The Strad*, *Strings Magazine*, and *New York Concert Review* recognized its "real expressive power and attractive rhetoric," "majestic assertiveness," and "startling moments." His works have been recorded and released by Navona, Centaur, and Capstone Records and published by the American Society of Composers.

While in Bucharest, his early works continued the exploration of heterophony, sound mass, and micropolyphony. Following Edwin London's invitation to study in the U.S. in 1994, Marinescu developed a growing interest in the distortion and twisting of established compositional forms and practices, through the use of paraphrases and quotations. More recently, his interest in exploring acoustic instruments in combination with electronic sounds has led to the development of new sonic gestures, and the creation of a more personal musical language.

Liviu Marinescu has taught a wide range of composition and theory courses at the Colburn Conservatory, Concordia College, West Chester University, University of Maryland, and Cleveland State University, and has been a visiting professor at the Trondheim Conservatory in Norway, Palacky University in the Czech Republic, and the National University of Music in Romania. Since his 2002 appointment as coordinator of music composition and theory at California State University Northridge, Dr. Marinescu has received numerous awards and grants from the Fulbright Commission, the American Music Center, ASCAP, Meet the Composer Fund, and the Fromm Music Foundation at Harvard University.

HARMONIC FIELDS

Liviu Marinescu

♩ = 90

Flute

Clarinet in B_b

Soprano Sax

Piano

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

Detailed description: This system contains the first five staves of the score. The Flute part begins with a half rest, followed by a series of notes with a *pp* dynamic, then a crescendo to *mf*. The Clarinet in B_b part starts with a half rest, then a series of notes with a *pp* dynamic, followed by a crescendo to *mf*, and then a decrescendo to *pp*. The Soprano Sax part begins with a half rest, then a series of notes with a *pp* dynamic, followed by a crescendo to *mf*. The Piano part features a complex texture with chords and moving lines, starting with a *ff* dynamic and moving to *pp*. A fermata is placed over the first measure of the piano part.

ped. (hold pedal down as indicated)

Fl.

Cl.

Sax.

Pno.

pp *mf* *pp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Detailed description: This system contains the next five staves. The Flute part starts with a half rest, then a series of notes with a *pp* dynamic, followed by a crescendo to *mf*, a decrescendo to *pp*, and then a crescendo to *mf* and a decrescendo to *pp*. The Clarinet part begins with a half rest, then a series of notes with a *mf* dynamic, followed by a decrescendo to *pp*, a crescendo to *mf*, and a decrescendo to *pp*. The Soprano Sax part starts with a half rest, then a series of notes with a *mf* dynamic, followed by a decrescendo to *pp*, a crescendo to *mf*, and a decrescendo to *pp*. The Piano part continues with chords and moving lines, starting with a *mf* dynamic and moving to *pp*. A fermata is placed over the first measure of the piano part.

*

16

Fl. *fp* *ff* *pp* *f* *pp*

Cl. *fp* *ff* *pp* *f* *pp* *mf*

Sax. *fp* *ff* *pp* *ft.* *gliss.*

Pno. *ff* *pp* *mf*

♯ *ped.* * *ped.* (hold pedal down as indicated)

25

Fl. *mf* *pp* *f* *fp*

Cl. *pp* *mf* *pp* *f* *fp*

Sax. *pp* *f* *fp* *fp*

Pno. *mf* *ff* *pp*

♯ *ped.* * *ped.* (hold pedal down as indicated)

33

Fl. *f* *fp* *fp* *f* *f* *p* 3 3

Cl. *fp* *f* *fp* *f* *f* *p* 3 5

Sax. *gliss.* *fp* *fp* *f* *f* *p* *gliss.* 3

Pno. *f* *p* *pp* 5 6

* 1/2 Ped (molto legato)

39

Fl. 3 3 3 3 *fp* *fp*

Cl. 3 *fp* *fp* *fp*

Sax. *gliss.* 5 3 3 *fp* *fp*

Pno. 5 5 7 6 *ff* 7

3 Ped. (hold pedal down as indicated)

53

Fl. *fp* *fp* *fp*

Cl. *fp* *fp* *f* *fp*

Sax. *fp* *fp* *f* *fp*

Pno. *ff* *ff*

(g#-a#)
fp

6
(b_b-c)
fp

3 *3* *3*

ff *ff* *ff*

Red.

59

Fl. *f* *f* *p*

Cl. *f* *f* *p*

Sax. *f* *f* *p* *gliss.*

Pno. *f* *pp*

6 *5* *3* *3* *5* *7* *7*

f *f* *p* *pp*

Red.

** 1/2 Ped (molto legato)*

63

Fl.

Cl.

Sax.

Pno.

gliss.

3 5 3

3 5 3

6 6 9 5 7

65

Fl.

Cl.

Sax.

Pno.

f

f

f

3 3 3 3

6 3 3 3

5 5 3 3 3

secco (no pedal)

6

69

Fl. *p*

Cl. *pp*

Sax. *pp* *gliss.*

Pno. *pp* (mixed/chromatic clusters)

Leo.

73

Fl. *pp* *f*

Cl. *f* *pp*

Sax. *f* *p* *f* *pp*

Pno. *f* *pp* *f* *pp* *mf* *p*

* Leo.

* Leo.

*

78

Fl.

Cl.

Sax.

Pno.

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

gliss. *gliss.*

3 *3* *3* *3*

Lea *p* ** Lea* ***

81

Fl.

Cl.

Sax.

Pno.

pp *p*

5 *3* *5* *5* *5* *3* *3* *3*

1/2 Ped (molto legato) *Lea*

84

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

Cl. *gliss.* *mf* *f* *p*

Sax. *gliss.* *mf* *f* *p*

Pno. *p*

88

Fl. *ff* ($\sharp-g$) (c-d)

Cl. *ff* ($a-b_b$) (d-e) ($a-b_b$)

Sax. *ff* (a_b-b_b) (d-e) *p*

Pno. *ff* *p*

* *Reo.* * 9 *Reo.* * *Reo.*

101

Fl. *mf* *f* *ff*

Cl. *f* *ff*

Sax. *mf* *f* *ff* (random pitches) *p*

Pno. *mf* 3 3 5 6 *ff* 3

Ped. *secco (no pedal)*

105

Fl. *f* *p* *p*

Cl. *p* *f* *ff* *f* *p*

Sax. *f* *p* *f* *f* *p*

Pno. 3 3 3

(8)

108

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

Cl. *f*

Sax. *fp* *f* *p*

Pno. *ff*

(8).....

113

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

Cl. *f* *p*

Sax. *f* *f* *fp*

Pno. *f* *fp*

(8).....

116

Fl. *p* *f* *f* *3* *ff*

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

Sax. *f* *p* *f* *f* *f* *3* *p* *p* *f*

Pno. *mf* *ff*

gliss. on the strings

119

Fl. *f* *p*

Cl. *p* *3* *fp* *f* *p*

Sax. *f* *p* *p*

Pno. *ff* *3*

Lea. * *8^{vb}* *secco (no pedal)*

(8) *8^{vb}*

122

Fl. *f* ($\sharp-\sharp$)

Cl. *p* *f*

Sax. *f* (a_2-b_2)

Pno. *mf* *ff secco (no pedal)*

gliss. on the strings

8^{ub}

126

Fl. *f*

Cl. *f*

Sax. *f*

Pno. *f*

secco (no pedal)

138

Fl. *p*

Cl. *p* *gliss.*

Sax. *p*

Pno. *mf* *p*

Lea. * Lea. * Lea.

143

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Sax. *p* *mf* *gliss.*

Pno. *p* *3*

(c-d)

* Lea. 16 * Lea.

149

Fl.

Cl.

Sax.

Pno.

p

mf

p

mf

mf

tr (*ff-g*)

tr (*g-a_b*)

mf

3

3

3

3

3

* *Leg.*

156

Fl.

Cl.

Sax.

Pno.

mf

p

f

f

mf

ff

3

tr (*ff-g*)

tr (*b-c*)

161

Fl. *ff* *f* *ff* *ff*

Cl. *ff* *f* *ff*

Sax. *ff*

Pno. *ff* *mf* *f* *ff*

* *Lea.* *mf*

167

Fl. *ff* *fff*

Cl. *ff* *fff* *mf*

Sax. *ff* *fff*

Pno. *sf* *fff*

18 *

172

Fl. *ff* *mf* *ff* *fp* *ff*

Cl. *ff* *mf* *ff* *fp* *fp* *ff*

Sax. *ff*

Pno. *ff* *mf* *ff* *ff* *mf*

3

5

6

ff *fp* *fp*

Reo. *

178

Fl. *ff*

Cl. *mf* *ff*

Sax. *ff* *mf* *ff*

Pno. *ff* *mf*

6

9

3

ff *mf*

Reo. *

181

Fl.

Cl.

Sax.

Pno.

ff

ff

* *Reo.* * *Reo.* *

185

Fl.

Cl.

Sax.

Pno.

ff

ff

ff

mf

p

* *Reo.* * *Reo.* *

20

209

Fl. *pp* *p* *pp* *simile*

Cl. *p* *simile*

Sax. *simile*

Pno.

219

Fl.

Cl.

Sax.

Pno.