Elegy and Honk

for English horn

and electro-acoustic music

(2001)

(duration ca. 10 min.)

Mark W. Phillips

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Ohio Arts Council
1999 Individual Artist Fellowship

composed for Donna Conaty

Elegy and Honk

by Mark Phillips

Performance Notes:

means accelerando

means rallentando

- All grace notes occur before the beat.

- Cautionary accidentals are generously used throughout. In the event of a question, assume that accidentals carry throughout the measure, but not across bar lines or octaves.

progam notes

Sometimes a creative artist just happens upon a great title — and then must find a way to create a work that "justifies" the title. *Elegy and Honk,* for English horn and electro-acoustic music is a case in point. Not surprisingly, it is a work in two highly contrasting movements. The entire accompaniment to the *Elegy* is derived from a few English horn sounds — short notes in various registers, some "airy" key clicks, and a whoosh of air rushing through the instrument without the reed in place. The dense clouds of sound in the background actually come from a single very short English horn "blip" subjected to a process called granular synthesis, through which the original audio is exploded into tiny fragments. Each fragment is then stretched nearly to the breaking point and recombined into several layers of overlapping texture. There is a long historical tradition of lyrical and serene elegies, but throughout the early stages of my composition process, a brooding, edgy, ominous undercurrent kept "insisting" so persistently it belonged in *this* elegy that I finally gave in to it. While the work was premiered in August of 2001, the second performance of the *Elegy* took place a few weeks later on September 13 at an outdoor ceremony held in response to the events of September 11. For both the performer and myself, as well as many in the audience, the movement was permanently redefined. The intensity and dark mood of the work seem absolutely "right" for an elegy.

A long transition, serving as an introduction to the second movement, gradually and slyly alters the mood of the work completely. This raucous movement expands on the palette of English horn source material to include a menagerie of geese and duck sounds, joined by an old-fashioned bicycle horn — *Honk,* indeed!

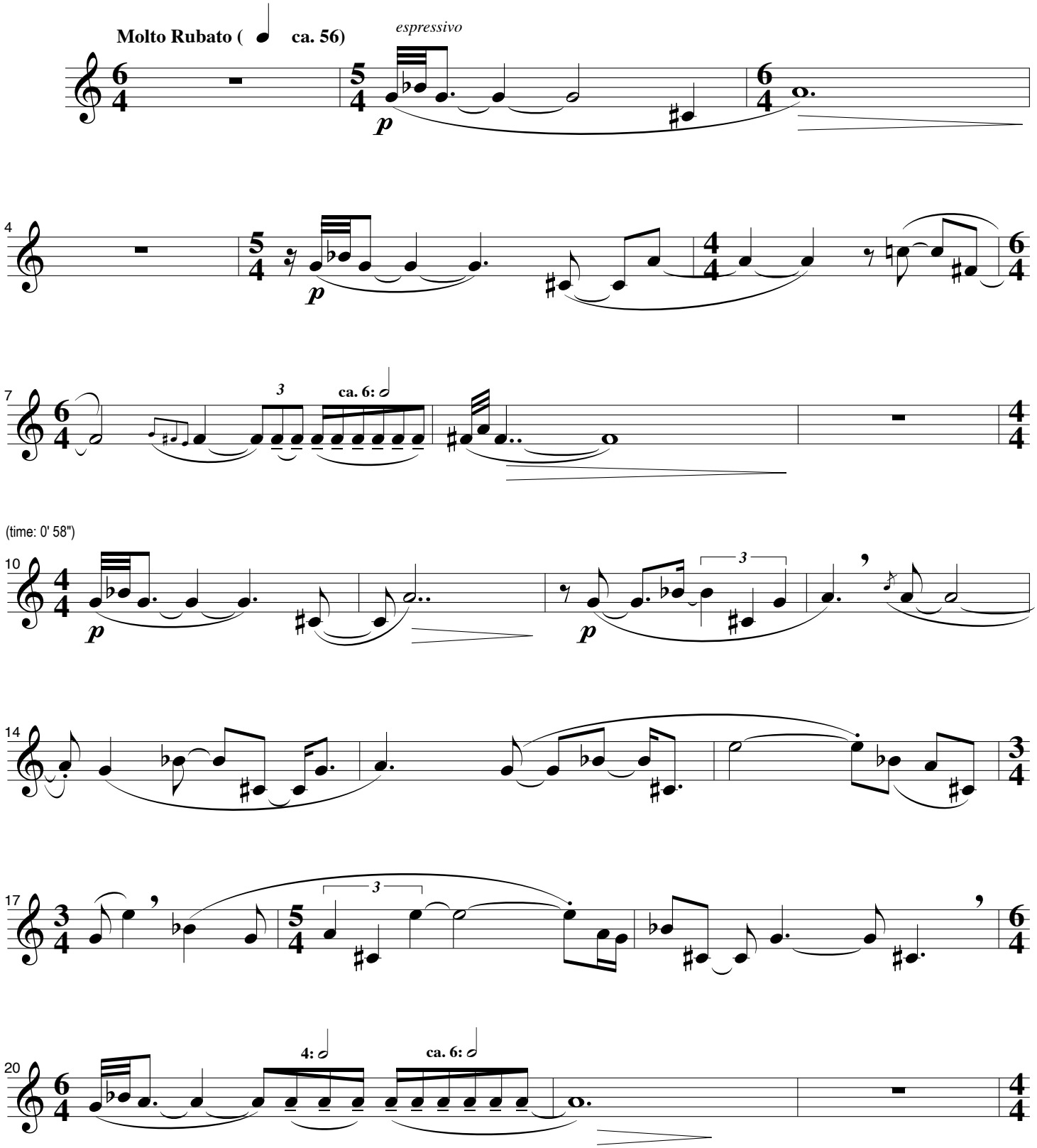
about the composer:

Mark Phillips, a professor and Presidential Research Scholar at Ohio University, won the 1988 Barlow International Competition. His music has received hundreds of performances throughout the US, and in Europe, South America, Japan, and China, including over 40 orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the Kansas City Symphony, the NHK Symphony Orchestra (Japan), the Ensemble Eclipse (China), the Baltic Philharmonic Chamber Orchestra, Orquesta Sinfonica de Bahia Blanca (Argentina), and the Icelandic Orchestra. His music has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

English Horn (in F)

Elegy

by Mark Phillips



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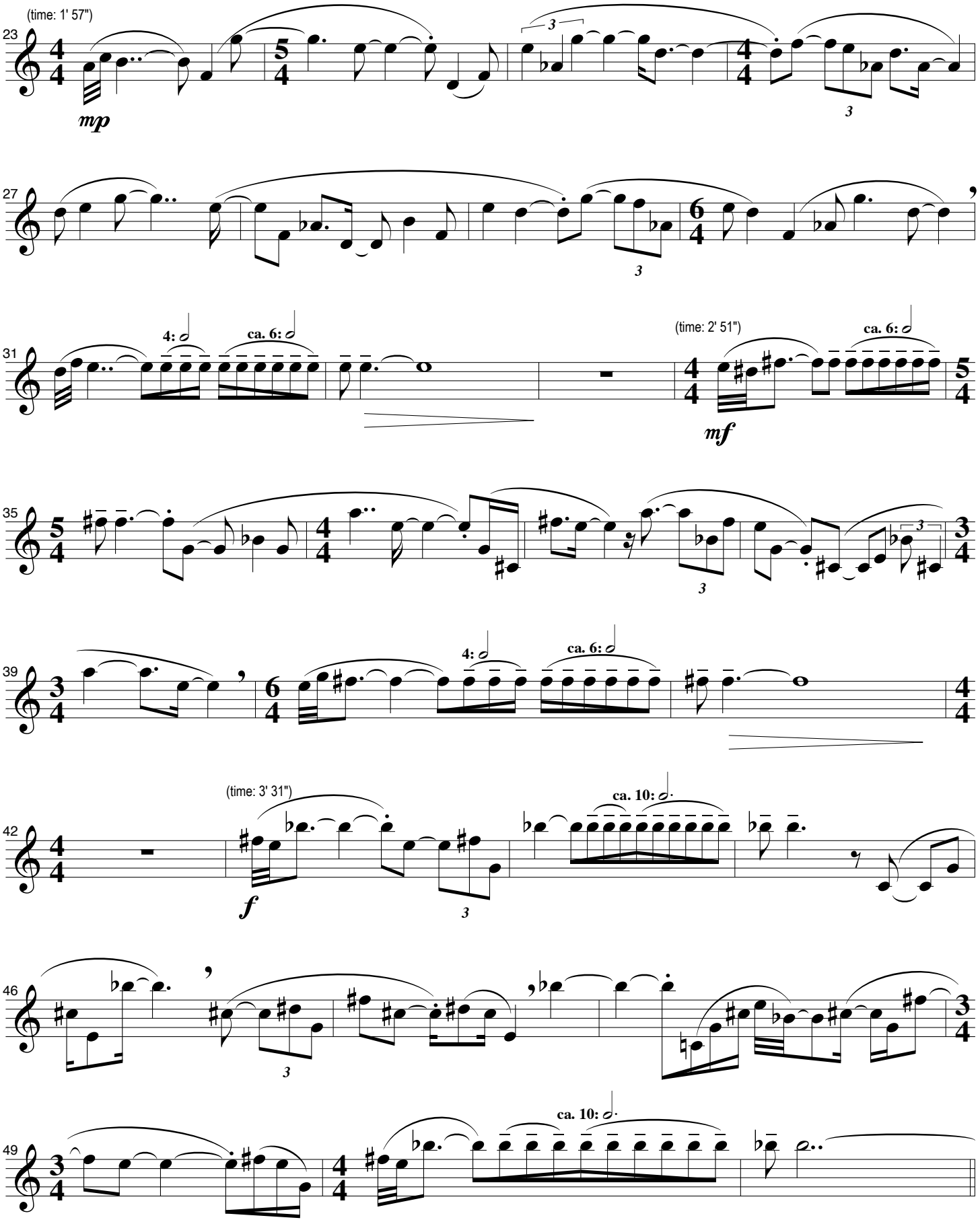

(time: 1' 57")
23
mp
3
3
27
3
31
4:
ca. 6:
(time: 2' 51")
ca. 6:
mf
35
3
3
39
4:
ca. 6:
(time: 3' 31")
42
f
ca. 10:
3
46
3
49
ca. 10:

(time: 4' 06")

cadenza: ad lib. (molto rubato)

52

ten. ten. ten. ten. ten. ten.

53

4: ca. 6:

(time: 4' 31")

57

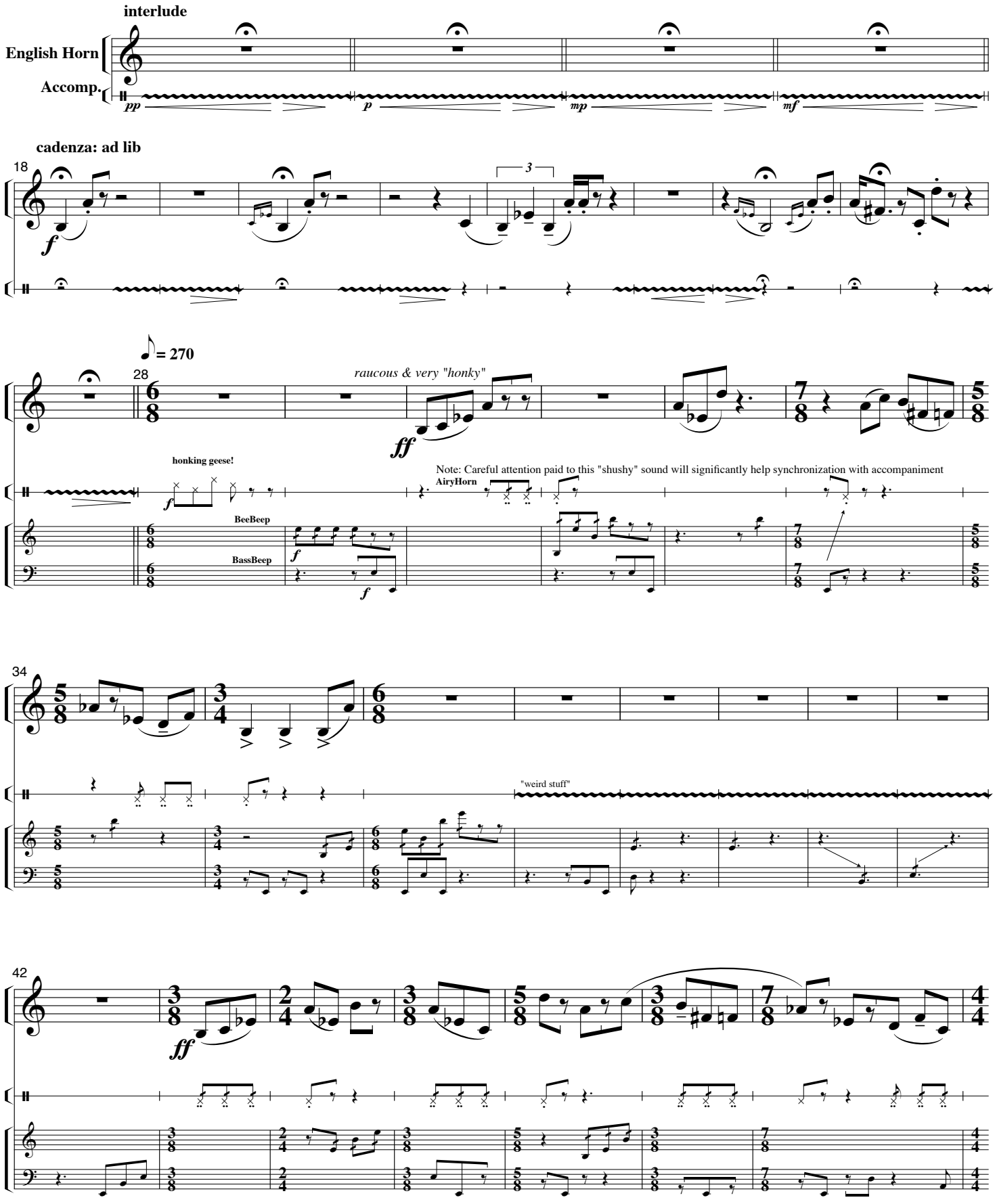
mp *p*

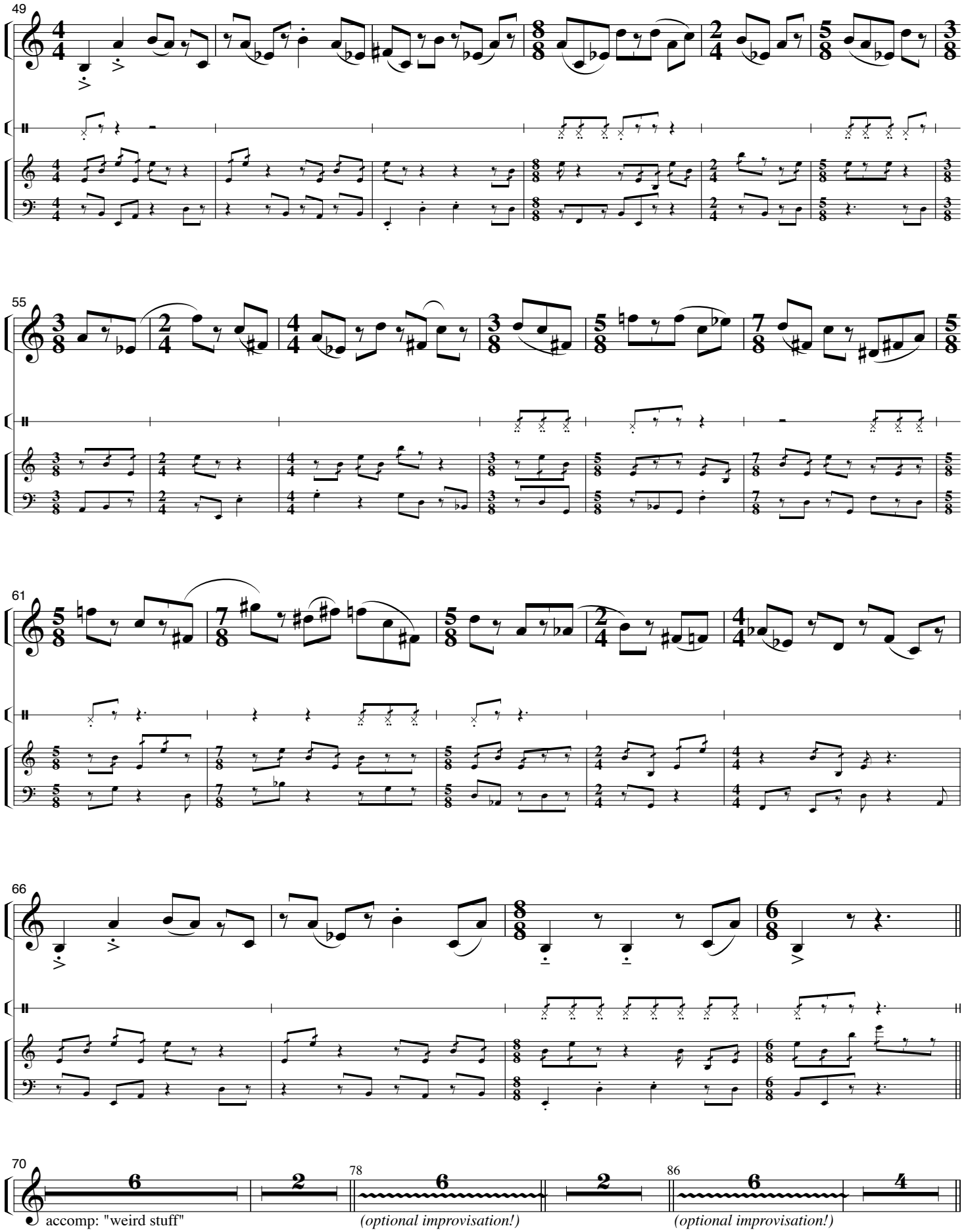
63

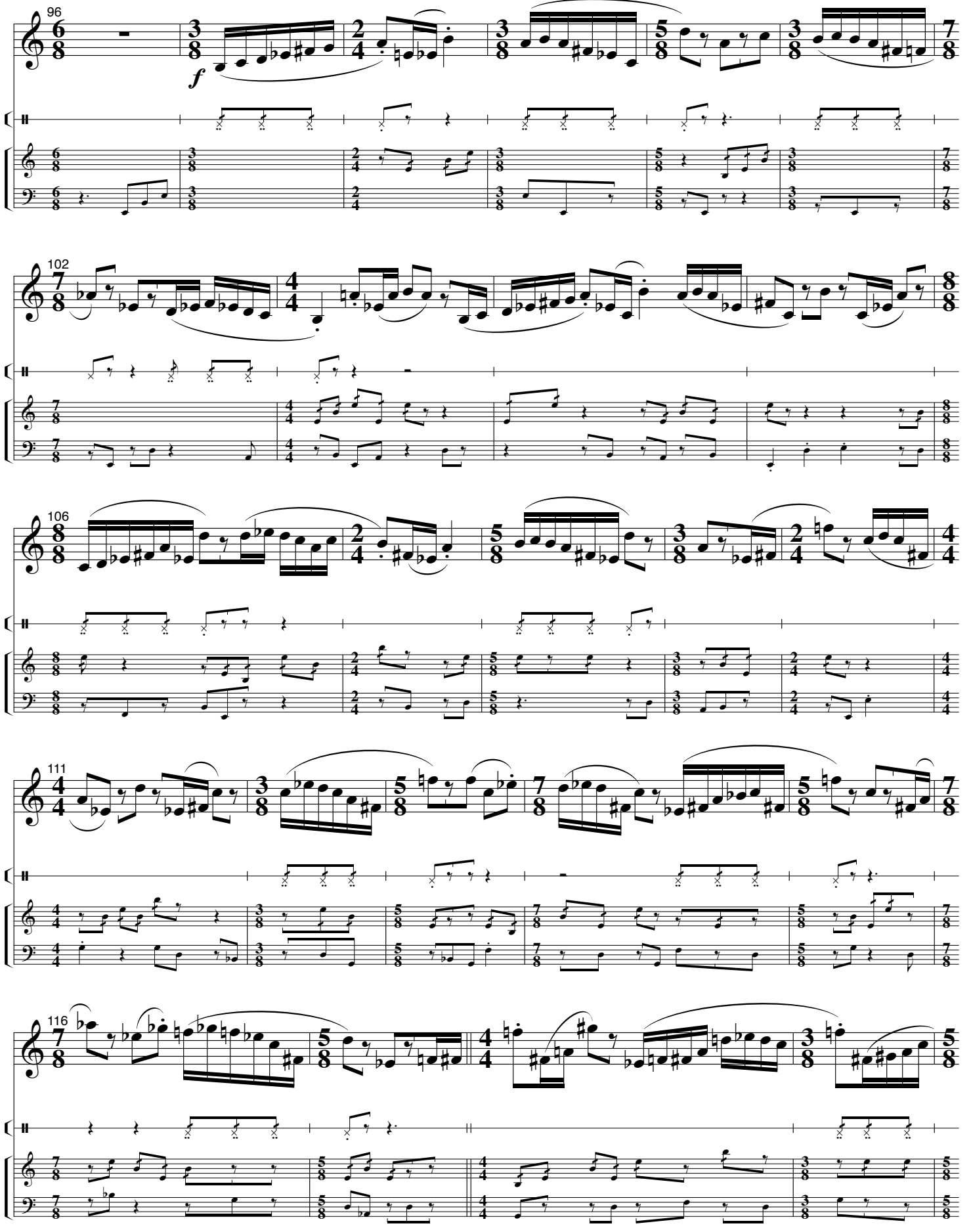
3 4: ca. 6:

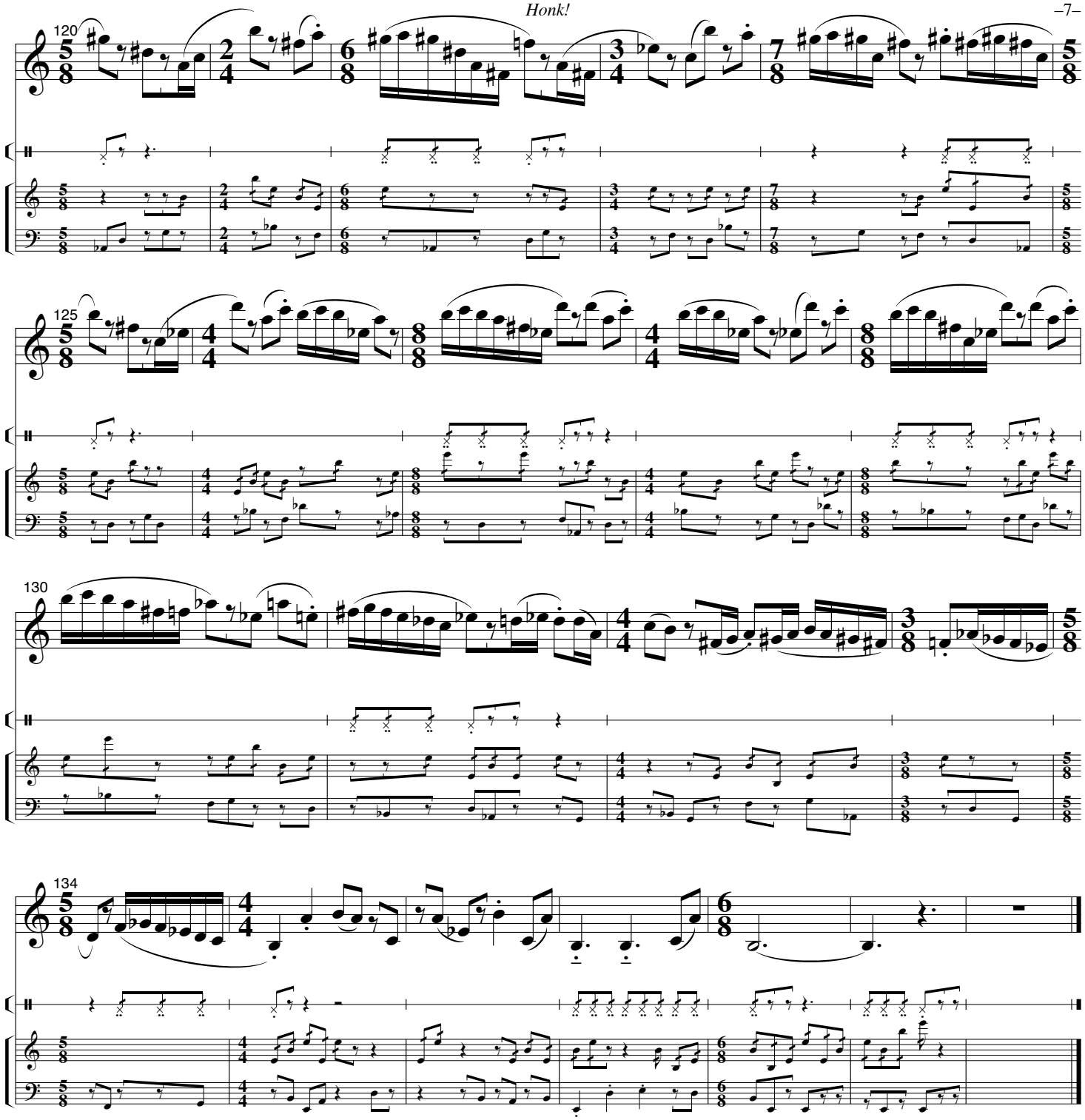
pp

II. Honk!


interlude
English Horn
Accomp.
pp
p
mp
mf
cadenza: ad lib
18
f
3
= 270
28
raucous & very "honky"
ff
honking geese!
f
Note: Careful attention paid to this "shushy" sound will significantly help synchronization with accompaniment
AiryHorn
BeeBeep
BassBeep
f
f
34
"weird stuff"
42
ff


49
55
61
66
70
78
86
6
2
6
2
6
4
accomp: "weird stuff"
(optional improvisation!)
(optional improvisation!)


96
f
102
106
111
116


120
125
130
134