

# DOUBLE CONCERTO

## FOR TWO HORMS AND CHAMBER ORCHESTRA

for Jeff Nelsen, Michael Walker, Brad Lubman, & the Eastman Musica Nova Ensemble

This commission was funded in part by the Meir Rimon Commissioning Assistance Program of the International Horn Society

*by*

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Winner, ASCAP Morton Gould Award, 2015



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## PERFORMANCE NOTES:

Many of the techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument, and thus require quite detailed notation. Once the performers understand the character and intent of these techniques and their context within the work, it may be possible (and preferable) to play more freely within this syntax with a more organic, or even improvisatory character. The performance should not be constrained or adhere too rigidly to what is written on the page, but rather flow fluidly and naturally.

## PITCH NOTATION:

Series of quarter-tones (one semitone = 100 cents (ct), one octave = 1200 cents):

$\flat$	$\flat$	$\flat$	$\flat$	$\sharp$	$\sharp$	$\sharp$
Three-quarter-flat (-150 ct)	Flat (-100 ct)	Quarter-flat (-50 ct)	Natural (0 ct)	Quarter-sharp (+50 ct)	Sharp (+100 ct)	Three-quarter-sharp (+150 ct)

Series of sixth-tones: (arrows may also be used in conjunction with quarter tones to approximate smaller inflections):

$\flat$ 6th-tone lower (-133 ct)	$\flat$ 6th-tone higher (-66 cents)	$\flat$ 6th-tone lower (-33 cents)	$\flat$ 6th-tone higher (+33 cents)	$\sharp$ 6th-tone lower (+66 cents)	$\sharp$ 6th-tone higher (+133 cents)
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## NOTATION FOR HORN:

Many passages in this work utilize natural horn technique and naturally occurring partials in the harmonic series. The dotted line bracket indicates the fundamental in concert pitch, while the musical notation is transposed (in F). The examples shown below, harmonic series in "F horn" and harmonic series in "A-flat horn" illustrate deviation from equal temperament. Note that the 5<sup>th</sup>(-14), 7<sup>th</sup>(-31), 11<sup>th</sup>(+51), 13<sup>th</sup>(+41), and 14<sup>th</sup>(-31) partials are the most "out of tune", meaning farthest from partials that are in equal temperament (1, 2, 4, 8, 16 are all octaves, +0 ct). Note that all partials are multiples of the fundamental (1), meaning that 43.65Hz x 2=87.31Hz (2<sup>nd</sup> partial, 1:2), 43.65Hz x 5=218.25Hz (5<sup>th</sup> partial, 1:5), etc. This means that an octave, such as

The musical score shows two staves of music for horn. The top staff is in F# and the bottom staff is in A-flat. Both staves feature a series of notes with their corresponding partial numbers (1 through 16) written above them. Below each note is its frequency in Hz, illustrating the deviation from equal temperament. The notes are primarily in the bass clef, with some in the treble clef.

partials 7 and 14, are the same amount "out of tune" or below an equally tempered concert E-flat, (31 cents, approx. a 6<sup>th</sup> tone), and can be expressed as a ratio of 1:2 (305.55Hz x 2=611.1Hz). Partial 11 and 13 are both nearly a quarter-tone away from equal temperament (see above). Intervals become smaller as the series ascends, the 1<sup>st</sup> interval (octave) being 1:2, 2<sup>nd</sup>(P5)=2:3, 3<sup>rd</sup>(P4)=3:4, 4<sup>th</sup>(M3)=4:5, etc. These passages must be performed on the fundamental indicated to achieve these pitch relationships, however it is understood that some alternative fingerings will be necessary on a case-by-case basis, and should be reserved for notes that are equally tempered if possible.

## TEMPORAL NOTATION:



A relatively short fermata.

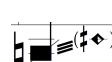
**DYNAMIC & TEMPORAL INDICATIONS:** All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. For example, the maximum amplitude (dynamic level) possible with an artificial harmonic is lower than that of a normally fingered pitch. Similarly, lateral bow motion is much softer than vertical (up/down) bow motion; some multiphonics are softer than others, air tones and other extended techniques might be softer or louder, etc., so it should be understood that the dynamics indicated apply to the upper and lower dynamic range of whichever particular technique or context within which it exists. In the same way, all temporal indications, such as accel. or decel. markings (below), are completely relative to the rate of rearticulation directly preceding or succeeding the indication. If there is no rate specified, it is left up to the discretion of the performer to determine a musically appropriate interpretation.

These symbols can be applied to a variety of techniques, such as trills, multiphonic tremolos, harmonic tremolos, bisbigliandos/timbral trills, rearticulations, and event box tempi to indicate relative acceleration and deceleration. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

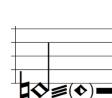
**OTHER MARKINGS:** All passages inside event boxes are to be repeated ad libitum with a consistent pulse that is independent of the ensemble's pulse. These are accompanied by additional instructions, such as accel. or decel., change of pitch, bow pressure, regularity, etc.

## NOTEHEAD TYPES:

Diamond noteheads indicate harmonics (natural or artificial).



STRINGS: Trill between a "normal" pitch (pictured: open string, semi-pitched, low bow speed) and a "half-press" (finger pressure between norm. and harm.), producing a multiphonic or split-tone, not necessarily on a harmonic node.



Trill between a harmonic and "half-press" by lightly changing finger pressure while remaining in the same location on the string. May also be between "normal" pressure and harmonic, or "normal" and "half-press."

**MULTIPHONICS:** Nearly all of the multiphonics utilized in this work (with the exception of 84b), are taken from Harry Sparnay's book "The Bass Clarinet" (Periferia Music, ISBN: 978-84-938845-2-9) and are numbered accordingly. The fingerings shown are the same as are given there, though the pitch material notated is a product of my own sampling and spectral analysis of each of these multiphonics. "Multiphonic Fades" begin from the fundamental and gradually add the additional pitch content before fading back, as fluidly as possible.



## CLARINET ARTICULATIONS:



Slap tongue



Quasi-slap tongue



Distortion of tone with voice/throat

## BOW PRESSURE/LOCATION:



Semi-scratch tones, medium bow pressure, very little definite pitch.



Full-scratch tones, high bow pressure, no definite pitch whatsoever.

Gradual increase of bow pressure to scratch, followed by gradual decrease of bow pressure.

The alto flute is written in G and sounds a Perfect Fourth lower than written.

The clarinet is written in B<sub>b</sub>, and sounds a Major Second lower than written.

The bass clarinet is written in B<sub>b</sub>, and sounds a Major Ninth lower than written.

The horn is written in F and sounds a Perfect Fifth lower than written (same in bass clef).

The trumpet is written in C

**PERCUSSION I:** Vibraphone, Bongos (pair), 4 toms, superball, 2 pieces of Styrofoam, Bass Drum (#1)

**PERCUSSION II:** Amplified Box, 2 Bell Plates (damped), 3 octobans (or roto-toms), 3 toms, bow, Metal Canister/drinking glass

**PERCUSSION III:** Djembé, Bass Drum (#2), China Cymbal and Suspended Cymbal (approx. same size, mounted on one stand in opposition to be bowed simultaneously), Tam-Tam, Metal Canister, Superball, Bow

**PIANO:** Utilizes a ceramic "Ramekan" or drinking glass, metal plate, thimbles, and horse-hair brush (for shoe-shining)

There is certainly some information that has been omitted from this initial draft of the score, so please do not hesitate to contact me with any questions at: jasontbuchanan@gmail.com

# DOUBLE CONCERTO

For Two Horns and Chamber Orchestra

Transposed Score

Contrabass scordatura; B, A, D, G

$\text{♩} = 60$

Jason Thorpe Buchanan  
March 2014

for Jeff Nelsen, Michael Walker, Brad Lubman, & the Eastman Musica Nova Ensemble

This commission was funded in part by the Meir Rimon Commissioning Assistance Program of the International Horn Society

**Flute**

**Oboe**

**Clarinet in B $\flat$**

**Bass Clarinet (B $\flat$ )**

**Bassoon**

**Horn Solo I (in F)**

**Horn Solo II (in F)**

**Horn III in F**

**Horn IV in F**

**Trumpet in C**

**Bass Trombone**

**Percussion I**

**Percussion 2**

**Percussion 3**

**Piano**

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Contrabass**

**3**

**4**

**BELL OFF**  
will raise pitch by approx. 35¢ and increase volume

**G**

**C**

**E**

**D**

w/st. mute flatt.

**B.D.**

**DJEMBE**

**with drinking glass or plastic container**

**AMPLIFIED BOX (WOODEN SIDES)**

**mp sempre**

**mf sempre**

**bow body of instrument, absolutely no pitch whatsoever**

**3**

**mf sempre**

**bow body of instrument, absolutely no pitch whatsoever**

**3**

**mf sempre**

**bow body of instrument, absolutely no pitch whatsoever**

**mf sempre**

**bow body of instrument, absolutely no pitch whatsoever**

**mf sempre**

**1**      **2**      **3**      **4**      **5**

## DOUBLE CONCERTO

**F1.** *pp* (Measure 5) *timbral trill* *port.*  
**Ob.** *z* *z* *z*  
**B<sub>b</sub> Cl.** *flatt.* *mp* *sub pp* (Measure 5) *timbral trill* *port.*  
**B. Cl.** *z* *z* *z*  
**Bsn.** *z* *z* *z*

5 8 △ □ 3 4

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt.

B. Tbn.

This musical score page features six staves for brass instruments: Hn. I, Hn. II, Hn. III, Hn. IV, C Tpt., and B. Tbn. The score is divided into measures by vertical bar lines. Each measure contains various dynamic markings such as *pp*, *mp*, *subppp*, *mf*, *sffz*, and *fff*. Performance instructions include "bell off" at the beginning of the first measure, "insert stop mute" in the third measure, and specific pitch markings like  $G^{\sharp} (+39\text{ c})$ ,  $A^{\flat} (+35\text{ c})$ ,  $E^{\flat}_{10.} (+19\text{ c})$ ,  $F^{\sharp}_{9.} (+4\text{ c})$ ,  $E^{\flat}_{10.} (-14\text{ c})$ ,  $G^{\sharp}_{8.} (+4\text{ c})$ ,  $G^{\sharp}_{9.} (+4\text{ c})$ ,  $F^{\sharp}_{10.} (+4\text{ c})$ , and  $F^{\sharp}_{11.}$ . The score also includes "semre" (sempre) and "subp" (subito piano) markings.

*strike with hand ↗ continue with both hands*

Musical score for Percussion I, Percussion II, Percussion III, and Piano. The score consists of four staves. The top three staves are for Percussion (Perc. 1, Perc. 2, Perc. 3) and the bottom staff is for Piano. The score includes various dynamic markings such as *mp*, *mf*, *ff*, *sfz*, and *l.v.*. Specific performance instructions include "BOWED SPRING" and "inside pno. w/ hard mallets or thimbles". The piano part features a treble clef and bass clef, with a dynamic marking of *mf* *sempre*.

*inside pno. w/ hard mallets or thimbles*

5 8 △

Vln. I (V) ad libitum

Vln. II (V) ad libitum

Vla. (V) ad libitum

Vlc. (V) ad libitum

Cb. (V) ad libitum

III IV laterally to bridge

mf ff sff<sub>z</sub>subp

III IV lateral motion

mf ff sff<sub>z</sub>subp

3 4 SP

harm trill (V) port.

molto SP (V) port.

ff sff<sub>z</sub>subp molto SP (V) port.

ff sff<sub>z</sub>subp SP (half-press trill) port.

ff sff<sub>z</sub>subp (half-press trill) port.

3 pp 3 mf

6 7 8 9 10

## DOUBLE CONCERTO

3

Fl.      *timbral trill*      *port.*      *poco rit.*      *flatt.*      *poco decel. reart.*      *senza vib.*  
*sffz subp*      *mf*      *pp*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Ob.      *timbral trill*      *port.*      *senza vib.*  
*subp*      *mf*      *pp*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

B♭ Cl.      *timbral trill*      *port.*      *8va*      *timbral trill*      *port.*      *timbral trill*      *port.*  
*port.*      *mf*      *pp*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

B.C.      *timbral trill*      *port.*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Bsn.      *fff*      *fff*

Hn. I      *E♭*      *10.*      *(+19 c)*      *G♯*      *14.*      *5.*      *G♯*      *11.*  
*fff*      *fff*

Hn. II      *G♯*      *9.*      *(+39 c)*      *E♭*      *11.*      *5.*      *D♯*      *14.*      *11.*  
*fff*      *fff*

Hn. III      *A♯*      *7. + (-31 c)*      *D♯*      *11. +*      *molto legato*      *7. +*      *F♯*      *8. +*      *molto legato*      *7. +*  
*fff*      *fff*

Hn. IV      *E♭*      *10. + (-14 c)*      *A♯*      *7. + (-31 c)*      *molto legato*      *7. + (-31 c)*      *D♯*      *9. +*      *molto legato*      *9. +*  
*fff*      *fff*

C Tpt.      *fff*      *fff*

B. Tbn.      *fff*      *fff*

Perc. I      *strike with hand*      *w/ yarn mallets*      *BONGOS/TOMS/B.D.*      *pp*  
*fff*      *fff*

Perc. 2      *fff*      *fff*

Perc. 3      *fff*      *fff*      *w/left hand*      *pp*      *pp*      *5*      *mf*  
*fff*      *fff*

Pno.      *fff*      *fff*

Vln. I      *port.*      *fff*      *molto sp*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*  
*fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Vln. II      *port.*      *fff*      *fff*      *(half-press trill)*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*  
*fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Vla.      *sim. tr*      *port.*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*  
*fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Vlc.      *fff*      *fff*  
*fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*      *fff*

Cb.      *fff*      *fff*

7  
87  
8

## DOUBLE CONCERTO

4

..... ♩ = c.60

## DOUBLE CONCERTO

45

DOUBLE CONCERTO

rit. .... = 54 5

**Fl.** senza vib.  
5 sffz *sempre*

**Ob.**

**B. Cl.**

**B. Cl.** m.3 sffz *sempre*  
m.3 heavy dist./scream  
poco accel. reart. poco decel.

**Bsn.** pp flatt.  
mf poco decel. pp 5 pp ff

**Hn. I** 3 4 5 3 4 3 4 4 4 open  
poco decel. pp poco accel. poco decel. 5 6 5 sffz

**Hn. II** 3 4 5 3 4 3 4 4 4  
ff pp sffz subp poco decel. pp 3 sffz 3 5 sffz

**Hn. III** F# 8. + 7. + 6. remove stop mute  
3 ff 3 mf poco accel. 3 sffz 3 5 sffz

**Hn. IV** poco decel. remove stop mute E 11. 7. 11. 9. 7. 6. D 5. 4. port. 3 sffz 3 5 sffz 3 6 sffz

**C Tpt.** pp mp molto legato  
3 ff 3 mp poco accel. 3 sffz 3 5 sffz

**B. Tbn.** subp poco decel. 3 ff 3 pp poco decel. 3 sffz subp poco accel. 3 sffz 3 5 sffz

**Perc. I** 5 B.D. VIBRAPHONE  
sffz pppp *sempre*  
BOWED SPRING l.v. 3 sffz 3 5 sffz 3 6 sffz

**Perc. 2** 5 sffz CHINA & SUS CYM. PAIR (bowed) l.v. 3 sffz 3 5 sffz 3 6 sffz B.D. w/ palm of hand

**Perc. 3** 5 sffz AMPLIFIED BOX (WOODEN SIDES) w/ yarn mallets 3 sffz 3 5 sffz 3 6 sffz

**Pno.** 3 4 5 3 4 3 4 4 4  
mf 3 sffz 3 5 sffz 3 6 sffz 3 8vb. 3 sffz

**Vln. I** poco decel. 3 sffz 3 5 sffz 3 6 sffz AST molto vib.  
pp *sempre* sim. tr. 3 sim. tr. 3 5 sffz 3 6 sffz 3 8vb.

**Vln. II** pp port. 3 sffz 3 5 sffz 3 6 sffz 3 8vb. 3 sffz 3 6 sffz 3 8vb. (hall-press ad libitum)

**Vla.** poco decel. 3 sffz 3 5 sffz 3 6 sffz 3 8vb.

**Vlc.** poco decel. 3 sffz 3 5 sffz 3 6 sffz 3 8vb.

**Cb.** subpp 3 sffz 3 5 sffz 3 6 sffz 3 8vb.

## DOUBLE CONCERTO



## DOUBLE CONCERTO

*Etwas zurückhaltend*

## DOUBLE CONCERTO

rit.-

9

Fl. *sffz* (blend with strings) *senza vib.* *pppp possible* *ppp* *senza vib.*

Ob. *sffz*

B♭ Cl. *sffz* (blend with strings) *senza vib.* *pppp possible* *pppp possible*

B. Cl. *sffz* *to Bassoon*

C. Bsn. *sffz*

**3**  
**4**

Hn. I *ff sempre* *pp* *ff* *pp*

Hn. II *ff sempre* *mf* *pp* *pp*

Hn. III *ff sempre*

Hn. IV *ff sempre*

C Tpt. *sffz*

B. Tbn. *sffz*

Perc. I *BOWED SPRING* *pp*

Perc. 2 *mf* *pp* *lv.*

Perc. 3 *pp*

Pno. *fff* *lv.*

**3**  
**4**

Vln. I *ffffz* *subpp* *port.* *3 pppp* *SP* *harm. gliss.* *pppp* *pppp*

Vln. II *ffffz* *subpp* *port.* *3 pppp* *SP* *harm. gliss.* *pppp* *pppp*

Vla. *ffffz* *3 pppp* *SP* *harm. gliss.* *pppp* *pppp* *pppp*

Vlc. *ffffz* *3 pppp* *SP* *senza vib.* *harm. gliss.* *pppp* *pppp*

Cb. *ffffz* *pppp* *harm. gliss.* *pppp* *pppp* *pp*

*molto rubato*

## DOUBLE CONCERTO

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

4

5

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt.

B. Tbn.

Perc. I

Perc. 2

Perc. 3

Pno.

4

5

Vln. I

Vln. II

Vla.

Vlc.

Cb.

## DOUBLE CONCERTO

11

*molto accel.*

*c.76 accel.*

Fl. port. *pp* *port.* *mp* *pppp possible*

Ob.

B♭ Cl. *pppp possible* *4:3* *senza vib.*

B. Cl. *pppp possible* *senza vib.*

Bsn. *senza vib.* *pppp*

5 8 □ △ □ △ 3 4      5 4      6 4      3 4

Hn. I *mf* *p* *f* *jagged shake tremolo*  
Hn. II *mp* *p* *f* *jagged shake tremolo*  
Hn. III *5* *mp* *jagged shake tremolo*  
Hn. IV *mf* *mf* *jagged shake tremolo*  
C Tpt. *ppp* *mf* *pp* *senza vib.*  
B. Tbn. *pp* *mf* *mf* *senza vib.*

Perc. I *pp* *mf* *mf* *w/ superball, low pitched shuddering*  
Perc. 2 *ppp* *mp* *l.v.* *BOWED SPRING*  
Perc. 3 *pp* *mf* *mf* *w/ superball, low pitched shuddering*

Pno. { *pp* *mf* *mf* *mf* *mf*

5 8 □ △ □ △ 3 4      5 4      6 4      3 4

Vln. I *pp* *harm. gliss.* *pp* *harm. gliss.* *mp* *harm. gliss.* *molto vib., becoming increasingly jagged* *half-press harmonics* *continue this figuration ad libitum irregular/jagged, descending in pitch*

Vln. II *pp* *harm. gliss.* *p* *harm. gliss.* *mp* *harm. gliss.* *molto vib., becoming increasingly jagged* *half-press harmonics* *continue this figuration ad libitum irregular/jagged, descending in pitch*

Vla. *p* *p* *p* *p* *p* *molto SP* *harm. gliss.* *molto vib.*

Vlc. *p* *p* *p* *p* *p* *IV poco vib.*

Cb. *p* *p* *p* *p* *p* *(half-press trill, sul IV)* *pppp* *pp*

49

50

51

52

53

## DOUBLE CONCERTO

*accel.*  $\text{c.} 80$   $\text{molto rubato}$   $\text{c.} 73\text{--}76$

Fl.  $\text{ff}$   $\text{3}$   $\text{3}$   $\text{sfz}$   $\text{3}$   $\text{mf}$   $\text{5}$   $\text{3}$   $\text{port.}$   $\text{poco accel. reart.}$   $\text{flatt.}$   $\text{3}$   $\text{3}$   $\text{sfz}$   $\text{ff}$

Ob.  $\text{mf}$   $\text{sub pp sempre}$   $\text{poco accel. reart.}$   $\text{flatt.}$   $\text{3}$   $\text{3}$   $\text{mf}$

B♭ Cl.  $\text{3}$   $\text{sfz}$   $\text{5}$   $\text{3}$   $\text{poco accel. reart.}$   $\text{flatt.}$   $\text{3}$   $\text{3}$   $\text{sfz}$

B. Cl.  $\text{3}$   $\text{sfz}$   $\text{mf sempre}$   $\text{6}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{mf sfz}$

Bsn.  $\text{3}$   $\text{ff}$   $\text{3}$   $\text{sfz}$   $\text{3}$   $\text{mf}$   $\text{pp}$   $\text{3}$   $\text{3}$   $\text{mf sfz}$

**3**

**4**

Hn. I  $\text{3}$   $\text{3}$   $\text{3}$   $\text{stopped}$   $\text{5}$   $\text{3}$   $\text{10. 6.}$   $\text{F} \text{-----}$

Hn. II  $\text{3}$   $\text{3}$   $\text{3}$   $\text{stopped}$   $\text{5}$   $\text{3}$   $\text{10. 6.}$   $\text{F} \text{-----}$

Hn. III  $\text{3}$   $\text{3}$   $\text{3}$   $\text{stopped}$   $\text{open}$   $\text{G} \flat$   $\text{10. 6.}$   $\text{A} \flat$   $\text{11. 3.}$   $\text{F} \text{-----}$

Hn. IV  $\text{3}$   $\text{3}$   $\text{3}$   $\text{like a record playing in reverse, gradually slowing}$   $\text{5}$   $\text{3}$   $\text{11. 3.}$   $\text{E} \flat$   $\text{11. 1.}$   $\text{E} \flat$   $\text{11. 1.}$

C Tpt.  $\text{3}$   $\text{3}$   $\text{3}$   $\text{w/harmon mute}$   $\text{5}$   $\text{3}$   $\text{cont. ad libitum irregularly, slowing, gradually transposed downwards}$   $\text{6}$   $\text{3}$   $\text{3}$   $\text{flatt.}$

B. Tbn.  $\text{3}$   $\text{3}$   $\text{3}$   $\text{ad libitum}$   $\text{5}$   $\text{3}$   $\text{like a record playing in reverse, exact rhythms ad libitum}$   $\text{6}$   $\text{3}$   $\text{3}$   $\text{mf}$

Perc. I  $\text{BONGOS/TOMS/B.D.}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{5}$   $\text{3}$   $\text{B.D.}$

Perc. 2  $\text{BOWED SPRING}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{5}$   $\text{3}$   $\text{AMPLIFIED BOX (METAL STUDS) w/ drinking glass}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{sfz}$

Perc. 3  $\text{CHINA & SUS CYM. PAIR (bowed)}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{5}$   $\text{3}$   $\text{TAM TAM}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{choke!}$   $\text{3}$   $\text{3}$   $\text{B.D.}$

Pno.  $\text{Slowly drag metal plate across tuning pegs}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{5}$   $\text{3}$   $\text{ppp}$   $\text{p}$   $\text{pp}$   $\text{3}$   $\text{3}$   $\text{pp}$   $\text{l.v.}$

**3**

**4**

Vln. I  $\text{sempre IV}$   $\text{half-press trill}$   $\text{harm. gliss.}$   $\text{jagged vibrato / half press trill ad libitum}$   $\text{harm. gliss.}$

Vln. II  $\text{sempre IV}$   $\text{half-press trill}$   $\text{harm. gliss.}$   $\text{jagged vibrato / half press trill ad libitum}$   $\text{harm. gliss.}$

Vla.  $\text{III IV}$   $\text{harm. gliss.}$   $\text{harm. gliss.}$   $\text{increase bow pressure}$   $\text{p}$

Vlc.  $\text{port.}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{pp}$   $\text{p}$

Cb.  $\text{port.}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{pp}$   $\text{p}$

*like a record playing in reverse, exact rhythms ad libitum*

**54** **55** **56** **57** **58**

# DOUBLE CONCERTO

13

### **to Alto Flute**

## DOUBLE CONCERTO

A Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

**3**

**4** (veiled tone/quasi-echo)

Hn. I

(veiled tone/quasi-echo)

**7**

**8**

**△**

**2**

**4**

**3**

**4**

Hn. II

Hn. III

Hn. IV

C Tpt.

B. Tbn.

Perc. I

VIBRAPHONE

Perc. 2

Perc. 3

Pno.

**3**

**4** scratch, gliss.

**7**

**8** col legno jeté

**△**

**2**

**4**

**3**

**4**

Vln. I

Vln. II

Vla.

Vlc.

Cb.

**63**

**64**

**65**

**66**

## DOUBLE CONCERTO

*poco accel.*

16

## 74 DOUBLE CONCERTO

## DOUBLE CONCERTO

*poco accel.*

17

DOUBLE CONCERTO

poco accel.

17

The image shows a complex musical score page for a double concerto. The page is filled with musical staves for various instruments, each with its own specific notation. The instruments include woodwinds (A Flute, Oboe, Bassoon), brass (Bassoon, Trombones), percussion (Percussion 1, Percussion 2, Percussion 3), and strings (Violin I, Violin II, Cello). The music is highly detailed, with many slurs, grace notes, and dynamic markings like 'sfz' and 'port.'. Large, bold numerals (4, 5, 8, 3, 4) are placed at the bottom right of the page. The top right corner has the number '17'. The title 'DOUBLE CONCERTO' is at the top left.

# DOUBLE CONCERTO

*timbral twill*

## DOUBLE CONCERTO

19

*poco accel.*

A Fl. *timbral trill* *port.* *port.* *flatt.* *sffz* *8va* *flatt.* *mf* *ff*

Ob. *3 ppp* *pp* *pp* *timbral trill*

B♭ Cl. *port.* *port.* *port.* *port.* *mp* *p* *mp* *5 timbral trill* *port.*

B. Cl. *timbral trill* *port.* *port.* *port.* *5 pp* *p* *5 mp* *5 mf* *5 p* *5 mp* *5 mf* *5 p*

Bsn. *f*

**5** **4** **3** **4** **4** **4** **3** **4**

Hn. I *choked, molto secco* *mp sempre* *sffz sempre* *E♭* *2. 3* *3. 4* *5. 6. 7. 8. 10. 11. 12. 13. 14. 15.*

Hn. II *sffz sempre*

Hn. III *port.* *mp* *mp* *sffz* *G* *4. 6. 8. 10. 12.* *sffz sempre*

Hn. IV *sffz* *sfz* *w/plunger mute* *closed* *open* *fff*

C Tpt. *5 sffz* *sffz sempre* *ff*

B. Tbn. *pp* *port.* *sffz* *5* *6* *5* *7* *sffz subpp* *7 ff*

Perc. I *poco cresc.* *5* *3 subpp* *fff*

Perc. 2 *3 sffz* *mp* *6* *5* *3* *7 sffz*

Perc. 3 *sffz*

Pno. *mf* *mf* *sffz sempre* *8va* *sffz* *molto sp* *port.*

**5** **4** **3** **4** **molto ST** **4** **4** **3** **4**

Vln. I *ppp* *ff* *5 ff* *sffz subp*

Vln. II

Vla.

Vlc.

Cb.

poco accel.

## DOUBLE CONCERTO

A Fl.      Ob.      B♭ Cl.      B.C.      Bsn.

Hn. I      Hn. II      Hn. III      Hn. IV      C Tpt.      B. Tbn.      Perc. I      Perc. 2      Perc. 3      Pno.

Vln. I      Vln. II      Vla.      Vlc.      Cb.

**Performance Instructions:**

- poco accel. (measures 1-2)
- timbral trill (measures 3-4)
- (leave F key up) (measure 4)
- port. (measures 1-4)
- sffz (measures 1-4)
- 5 (measures 1-4)
- pp (measures 1-4)
- timbral trill (measures 5-6)
- port. (measures 5-6)
- 3 (measures 5-6)
- p (measures 7-8)
- 3 (measures 7-8)
- 5 (measures 9-10)
- 8 (measures 9-10)
- 3 (measures 9-10)
- 4 (measures 11-12)
- 5 (measures 11-12)
- 3 (measures 11-12)
- 4 (measures 13-14)
- 5 (measures 13-14)
- 3 (measures 13-14)
- 4 (measures 15-16)
- 5 (measures 15-16)
- 3 (measures 15-16)
- 4 (measures 17-18)
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- 3 (measures 19-20)
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- 3 (measures 25-26)
- 4 (measures 27-28)
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- 4 (measures 29-30)
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- 3 (measures 81-82)
- 4 (measures 83-84)
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- 4 (measures 85-86)
- 5 (measures 85-86)
- 3 (measures 85-86)
- 4 (measures 87-88)
- 5 (measures 87-88)
- 3 (measures 87-88)
- 4 (measures 89-90)
- 5 (measures 89-90)
- 3 (measures 89-90)

# DOUBLE CONCERTO

21

*poco accel.*

♩ = c.80

# DOUBLE CONCERTO

*poco accel.*

This image shows a multi-page musical score for a large orchestra. The score is divided into several sections, each with its own set of staves and specific instrumentation. The instruments include woodwinds (Flute, Oboe, Clarinet), brass (Horn, Trombone, Tuba), percussion (Percussion 1, Percussion 2, Percussion 3, Piano), and strings (Violin, Viola, Cello). The score features complex rhythmic patterns and a variety of dynamic markings such as *sfz*, *ff*, *pp*, and *molto sp*. Large, bold numbers (44, 38, 34) are placed at the top of the page, likely indicating rehearsal marks or section headers. The score is highly detailed, with numerous slurs, grace notes, and other performance instructions.

# **DOUBLE CONCERTO**

23

## DOUBLE CONCERTO

24

*poco accel.*

## DOUBLE CONCERTO

25

*(=)* = c.66

A Fl. *accel. reart.* to C Flute

Ob. *subp ffff*

B♭ Cl. *accel. reart.*

B. Cl. *match Horn I* *ppp mp* *match Horn II* *5 mp*

Bsn. *subp ffff* *ppp mp* *5 mp*

3  
4

Hn. I *D* *12.* *5 sffz sempre \*\*dynamic swells/fluctuation ad libitum* *5* *5* *5* *11.*

Hn. II *C* *13.* *5 sffz sempre \*\*dynamic swells/fluctuation ad libitum* *5* *5* *5* *5*

Hn. III

Hn. IV

C Tpt. *senza sord.* *match Horn I* *ppp mp* *5 mp*

B. Tbn.

Perc. I *B.D.* *f possible*

Perc. 2

Perc. 3 *DJEMBE* *f possible*

with drinking glass or plastic container *AMPLIFIED BOX (WOODEN SIDES)*

Pno.

*3*  
*4*

Vln. I *ffff* *bow body of instrument, absolutely no pitch whatsoever* *f possible* *(V V V) ad libitum*

Vln. II *f possible* *3* *(V V V) ad libitum*

Vla. *f possible* *3* *(V V V) ad libitum*

Vlc. *f possible* *3* *(V V V) ad libitum*

Cb. *f possible* *3* *(V V V) ad libitum*

106 107 108 109 110

# DOUBLE CONCERTO

## DOUBLE CONCERTO

27

116

117

118

119

## DOUBLE CONCERTO

♩ = c. 78

accel.

*accel.*

Fl.

Ob.

B♭ Cl.

B♭. Cl.

Bsn.

to Contrabassoon

3

4

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt.

B. Tbn.

**VIBRAPHONE**

Perc. I

Perc. 2

Perc. 3

Pno.

3

4

Vln. I

Vln. II

Vla.

Vlc.

Cb.

## DOUBLE CONCERTO

29

2  
4

3  
4

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt.

B. Tbn.

Perc. I

Perc. 2

Perc. 3

Pno.

2  
4

3  
4

Vln. I

Vln. II

Vla.

Vlc.

Cb.

123

124

125

126

## DOUBLE CONCERTO

*accel.*

Fl.  
Ob.  
B. Cl.  
C. Bsn.

$\text{♩} = \text{c.} 100$

**4**

Hn. I  
Hn. II  
Hn. III  
Hn. IV  
C Tpt.  
B. Tbn.  
Perc. I  
Perc. 2  
Perc. 3  
Pno.

**4**

Vln. I  
Vln. II  
Vla.  
Vlc.  
Cb.

**4**

## DOUBLE CONCERTO

*accel.*

Fl.

Ob.

B♭ Cl.

B♭ Cl.

C.Bsn.

ContraBassoon *sffz subp ff sffz subp ff*

**4**  
**4**

Hn. I *open* *B♭ staccatissimo 13. > 12. > 11. > 10. > 9. > 8. > 7. > 6. > 5. > 4.* *stopped A♭ 5* *G♯ staccatissimo 13. > 12. > 11. > 10. > 9. > 8. > 7. > 6. > 5. > 4.*

Hn. II *stopped B♭ 5* *open G♯ 5*

Hn. III *G♭ 5* *open F 5*

Hn. IV *E 5* *accel. reart. 11. > 10. > 9. > 8. > 7. > 6. > 5. > 4. > 3. > 2. > 1. > 5* *decel. reart. 5*

C Tpt. *f p* *sffz subpp accel. reart. ff decel. reart. 5 sffz subpp ff*

B. Tbn. *pp 5 sffz subpp*

Perc. I *sffz 5 (ornamentation ad libitum) ROTO TOMS / TOMS w/ sticks* *sffz 5* *sffz 5*

Perc. 2 *sffz l.v. 5 poco dim. 5*

Perc. 3 *sffz 5*

Pno. *sffz 5 pp* *sffz 5 pp* *sffz 5 pp*

**(ornamentation ad libitum)** **BONGOS/TOMS/B.D.**

**4**  
**4**

Vln. I *molto SP 5 sim., accel/decel with dynamics* *sim., accel/decel with dynamics* *sim., accel/decel with dynamics* *sim., accel/decel with dynamics*

Vln. II *5 sfp molto SP 5 sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics*

Vla. *5 sfp molto SP 5 sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics*

Vlc. *5 sfp molto SP 5 sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics*

Cb. *5 sfp molto SP 5 sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics* *5 sfp sim., accel/decel with dynamics*

## DOUBLE CONCERTO

*accel.*

## DOUBLE CONCERTO

 = c.116

33

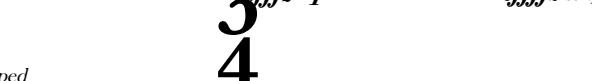
accel.

8va - 

*sffz sempre* 5 

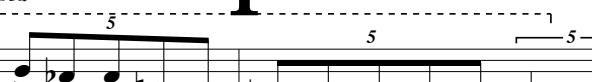
*sffz sempre* 5 

*sffz sempre* 5 

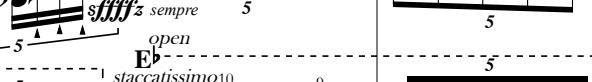
**to Bass Clarinet** 5 

*sffz subp* 

*fff* 

*sffz subp* 

*fff* 

**4** 

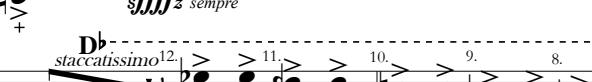
**3** 

**4** 

**3** 

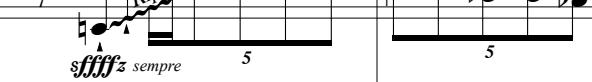
**4** 

**3** 

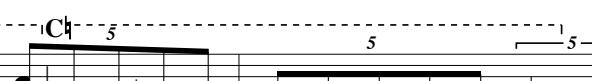
*fff* 

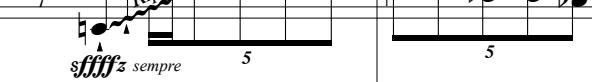
*fff* 

*fff* 

*fff* 

**4** 

*open* G<sup>b</sup> 

*staccatissimo* 12 

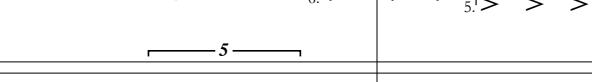
*stopped* F<sup>a</sup> 

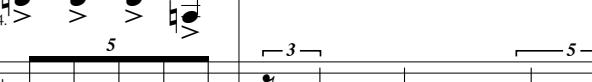
*open* E<sup>b</sup> 

*staccatissimo* 10 

*stopped* D<sup>f</sup> 

*open* C<sup>d</sup> 

*staccatissimo* 10 

*open* B<sup>c</sup> 

**4** 

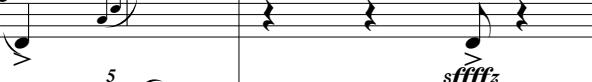
**3** 

**4** 

**3** 

**4** 

*open* A<sup>g</sup> 

*staccatissimo* 12 

*open* G<sup>b</sup> 

*staccatissimo* 10 

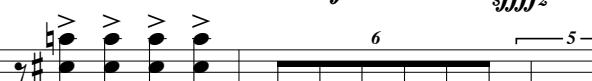
*open* F<sup>a</sup> 

*open* E<sup>b</sup> 

*open* D<sup>f</sup> 

*open* C<sup>d</sup> 

*open* B<sup>c</sup> 

*open* A<sup>g</sup> 

**4** 

**3** 

**4** 

**3** 

**4** 

*open* G<sup>b</sup> 

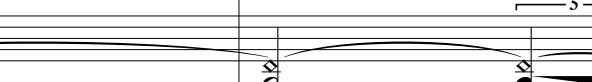
*open* F<sup>a</sup> 

*open* E<sup>b</sup> 

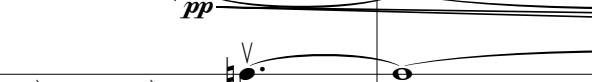
*open* D<sup>f</sup> 

*open* C<sup>d</sup> 

*open* B<sup>c</sup> 

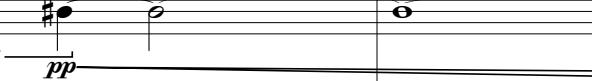
*open* A<sup>g</sup> 

*open* G<sup>b</sup> 

*open* F<sup>a</sup> 

*open* E<sup>b</sup> 

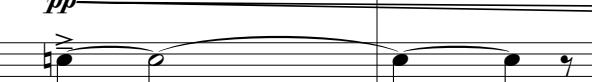
**4** 

**3** 

**4** 

**3** 

**4** 

*open* D<sup>f</sup> 

*open* C<sup>d</sup> 

*open* B<sup>c</sup> 

*open* A<sup>g</sup> 

*open* G<sup>b</sup> 

*open* F<sup>a</sup> 

*open* E<sup>b</sup> 

*open* D<sup>f</sup> 

*open* C<sup>d</sup> 

*open* B<sup>c</sup> 

**4** 

**3** 

**4** 

**3** 

**4** 

## 34 "Frozen Time" ♩ = c.34

## DOUBLE CONCERTO

## DOUBLE CONCERTO

35

**F. = 69**

**3  
4**
**3  
4**

146

147

148

149

## DOUBLE CONCERTO

..... = c.76

## DOUBLE CONCERTO

37

# DOUBLE CONCERTO

# DOUBLE CONCERTO

39

Fl.

Ob.

B♭ Cl.

B. Cl.

C. Bsn.

**2**

**4**

**3**

Hn. I

Hn. II

Hn. III

(echo horn)

Hn. IV

(echo horn)

C Tpt.

B. Tbn.

Perc. I

Perc. 2

Perc. 3

Pno.

**B.D.**

**L.v.**

**B.D.**

**L.v.**

**2**

**4**

**3**

Vln. I

Vln. II

Vla.

Vlc.

Cb.

port.

molto ST

half-press trill

molto SP

half-press scratch tones (no open strings)

sffz sempre

scratch tone

molto ST

161

162

163

164

## DOUBLE CONCERTO

## **DOUBLE CONCERTO**

*poco rit.*

**Double Concerto** for two horns and chamber orchestra was written between November 2013 and March 2014, premiered by Jeff Nelsen, Michael Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman on March 21, 2014. In 2008, I had written Mike Walker a work for horn and electronics that I now consider a turning point in my creative output, and throughout my undergraduate studies he remained one of my closest friends and colleagues. The seed was planted for a horn concerto as far back as March 2011 through correspondence with Mike, and by June we had confirmed our plans to collaborate. The following year Mike suggested that I write a double concerto for himself and Jeff Nelsen, an exciting prospect and opportunity to explore the musical relationship between two hornists. We discussed the use of a “fluid” early valve horn technique that would utilize the natural partials available on each of the instruments, following in the footsteps of Ligeti’s *Horn Trio* (1982) and *Hamburg Concerto* (1998-99; 2003), one of his last works. Ligeti writes about his own work on the *Hamburg Concerto*: “In this piece I experimented with very unusual non-harmonic sound spectra. In the small orchestra there are four natural horns, each of which can produce the 2nd to the 16th overtone. By providing each horn or group of horns with different fundamentals I was able to construct novel sound spectra from the resulting overtones. These harmonies, which had never been used before, sound “weird” in relation to harmonic spectra. I developed both “weird” consonant and dissonant harmonies, with complex beats.”

My own *Double Concerto* utilizes four valved horns, the two soloists accompanied by two obbligato horns in the ensemble, each freely alternating between valved and natural horn technique. In this work I sought to explore my (complex) relationship as a composer to classical repertoire, and in the same way that Ligeti draws from Brahms, I in turn take a page or two from Ligeti’s book, among others. Throughout my creative life, perhaps no other composer has had such a strong influence on me; he was the first living composer I became aware of, and I was immediately fascinated by his music. While living in Hamburg from 2010-11 I had the opportunity to study with a number of his former students and close colleagues, including Manfred Stahnke who helped me begin to raise many important questions in regard to my own creative process. I like to think of this work as a return of sorts after several years questioning the relevancy of pitch as a larger artistic dilemma; what is it about pitch that we as composers, performers, and listeners gravitate towards, perhaps above all else? We acknowledge music as organized sound, and thus all intentionally organized sound may be considered music. Yet, I find that the majority of composers, even today, remain fixated on this musical parameter more than any other. In the last three years I have quite intentionally been working to neutralize definite pitch and harmony in my works, favoring the exploration of nearly all other musical parameters and inharmonic spectra. For me, the horn is an instrument that is simultaneously very powerful and yet somehow still extremely fragile and organic in character. In being confronted with a musical situation featuring two horn soloists, I was faced to deal head-on with the issue of pitch within the context of my own musical language.

Many thanks both to Brad Lubman and Jeff Nelsen, without whom this undertaking would not have been possible.  
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**Jason Thorpe Buchanan** is an American composer of operatic, orchestral, chamber, and electroacoustic music. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong”, commissioned and performed internationally by conductors and ensembles such as Brad Lubman, Alan Pierson, Jean-Philippe Wurtz, Marc Lowenstein, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, Iktus Percussion, the [Switch~ Ensemble], The Industry, wild Up, OSSIA, ensemble39, Brevard Music Center Orchestra, Fati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, BlueWater Chamber Orchestra, TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Insomnio, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

Scenes from his Multimedia Opera *Hunger* have received performances at the Darmstadt Contemporary Opera Workshop (2014) with Ensemble Interface, The Industry’s FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble] on a concert of new works for Ensemble & Multimedia curated by the composer. *Los Angeles Times* critic Mark Swed writes: “Jason Thorpe Buchanan’s *Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a [sic] wailing orchestral effects, cuts the ear like a knife. Buchanan delivers.”

Awarded a Fulbright Fellowship (2010-11) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, he was recently selected as Artist-in-Residence by USF Verftet and the City Council of Bergen, Norway to complete work on *Hunger* in late 2015. Additional honors and awards include the ASCAP Morton Gould Award (2014) & Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, a commission from the International Horn Society & ASCAP Morton Gould Award (2015) for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4<sup>th</sup> Annual Composer’s Competition (2013), and selection at the NYC Electroacoustic Music Festival (2014) for *Asymptotic Flux: First Study in Entropy* co-commissioned by the [Switch~ Ensemble] & OSSIA, 2<sup>nd</sup> place in the American Prize composition competition (2012) for *Berlin Songs*, commissioned by the German/American Fulbright-Kommission and premiered at the Akademie der Künste (Berlin) during the European Fulbright Conference, and winner of the 2014 International Iron Composer 5-hour composition competition in Cleveland. He has studied composition with R.Zohn-Muldoon, C.Sánchez-Gutiérrez, R.Morris, A.Schindler, D.Liptak, V.Baley, P.Michael Hamel, J.V.Grossmann, P.Furman, M.Stahnke, B.Lubman, G.Aperghis, B.Ferneyhough, R.Cendo, C.Czernowin, A.Read Thomas, H.Abrahamsen, P.Leroux, C.Gadenstätter, J.María Sánchez-Verdú, and P.Billone, among others.

He is coordinator of the VIPA Festival’s Composition & Contemporary Music Program (Spain), from 2007-2012 served as founder and director of Melos Music, a composer’s consortium and concert series in Chicago, San Francisco, and Philadelphia. He has served as assistant conductor for Eastman’s Musica Nova Ensemble with conductor Brad Lubman and Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, as well as board member of Ossia and co-founder, conductor, and artistic director of the ECMC’s ensemble-in-residence, the [Switch~ Ensemble] as a Ph.D. candidate at the Eastman School of Music. Degrees in Composition and Music Technology from San José State University and the University of Nevada, Las Vegas, where he taught courses in composition and theory (2008-2010), with highest honors from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for Andrew J. Allen (saxophone), electronics, and video (World Saxophone Congress, Strasbourg, 2015), a work for Peter Ferry (percussion) and electronics (Chicago, 2016), a commission from the New York Virtuoso Singers (NYC, 2015), a commission for the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), and a commission for Slagwerk Den Haag to be premiered at Gaudeamus Muziekweek (Netherlands, Sept. 2015)..

For more information or to contact the composer, please visit  
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DOUBLE CONCERTO  
FOR TWO HORMS AND CHAMBER ORCHESTRA

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