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4-19-2018 1:00 PM

Capriccio for Mixed Ensemble and Piano

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Graduate Program in Music
A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music
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Recommended Citation

McEvenue, André, "Capriccio for Mixed Ensemble and Piano" (2018). *Electronic Thesis and Dissertation Repository*. 5336.
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Abstract

Capriccio is a 12 minute, single movement “mini concerto” for piano and small chamber ensemble. The music is of a virtuosic and capricious nature; at times it is dance-like and rhapsodic, at others, pensive and introspective. The formal construction concerns the techniques of fragmentation and pitch symmetry. My interest in these techniques is informed from the study of works by Igor Stravinsky and Béla Bartók. Therefore, the title is reminiscent of Stravinsky’s own work, *Capriccio for Piano and Orchestra*. In my piece, a symmetrical pitch collection is used as the main musical material. Small repeating fragments of this collection are elongated and cycled through, thus generating phrasal structures, and a variety of complex harmonic contexts, some of which have tonal implications. The core conflict in this piece is the struggle for dominance between triadic harmony and symmetrical pitch collections.

Keywords

Capriccio, Chamber Music, Canadian Music, Piano, Pitch Symmetry

Acknowledgements

I would like to thank my advisor, Dr. David Myska, for his guidance and support through the completion of my thesis. I would also like to thank Dr. Paul Frehner for his role as my second reader.

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Instrumentation

Flute
Clarinet in B flat
Piano
Violin
Viola
Cello

Capriccio

André McEvenue

For Mixed Ensemble and Piano

♩=92 Animato

Flute
Clarinet in B \flat
Piano
Violin
Viola
Cello

Fl.
B \flat Cl.
Pno.
Vln.
Vla.
Vc.

A

Fl.
B \flat Cl.
Pno.
Vln.
Vla.
Vc.

24

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

B♭ Cl. *p* *f* *p* *sfz*

Pno. *pp* *mp* *p*

Vln. *p* *f* *p* *f*

Vla. *p* *f* *p* *sfz*

Vc.

32

Fl. *mf* *p* *sfz* *mf* *f*

B♭ Cl. *mf* *p* *sfz* *mf* *f*

Pno. *f* *pp* misterioso

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

B $\text{♩} = 74$

42

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

B♭ Cl. *p*

Pno. *p* *espress.*

Vln. *p*

Vla. *p*

Vc.

misterioso

$\text{♩} = 92$

54 C $\text{♩} = 74$

Fl. *p*

B♭ Cl. *p* *mf* *p* *f* *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

63

Fl. *mp* *f* *subito p*

B♭ Cl. *mp* *f* *subito p*

Pno. *mp* *mp* *f*

Vln. *mp* *f* *subito p*

Vla. *mp* *f* *subito p*

Vc. *mp* *f* *subito p*

75 D $\text{♩} = 92$

Fl. *f*

B♭ Cl. *f* *subito p* *p*

Pno. *f*

Vln. *f* *subito p* *p*

Vla. *f* *subito p* *p*

Vc. *f* *fp* *f*

E

83

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p *f*

f *p* *f*

f *subito p*

p *f*

f *mf* *f*

92

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p *f*

p *f*

ff *pp* *mp* *p*

p *f*

p *f*

subito p *sfz*

100

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p *f* *p* *sfz* *mf* *p* *sfz* *mf*

p *f* *p* *sfz* *mf* *p* *sfz* *mf*

f

p *f* *p* *f*

p *f* *p* *sfz* *mf*

mf *f*

107 F

Fl. *f* *p* *sfz*

B♭ Cl. *f* *p* *sfz* *f*

Pno.

Vln. *p* *sfz* *f*

Vla. *p* *sfz*

Vc. *p* *sfz* *f*

114

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

B♭ Cl. *p* *sfz* *f*

Pno. *f* *sfz* *fff*

Vln. *pizz.*

Vla. *f* *p* *sfz* *f* *pizz.* *arco*

Vc. *p* *sfz* *f*

122

Fl. *p* *sfz* *mf* *sfz* *sfz*

B♭ Cl. *p* *sfz* *mf* *sfz* *sfz*

Pno. *p secco* *f*

Vln. *arco*

Vla. *p* *sfz* *mf* *sfz* *sfz*

Vc. *p* *sfz* *mf*

G

Fl. *p < f* *p < f* *subito p < f* *subito p < f* *p*

B♭ Cl.

Pno. *130*

Vln. *130*

Vla.

Vc.

135 *poco rit.* *a tempo* *accel.*

Fl. *f > p*

B♭ Cl.

Pno. *135* *p* *5*

Vln. *135* *8va* *Ped.*

Vla.

Vc.

140 *a tempo* **H** *♩=74*

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

B♭ Cl. *p < f* *p < f* *p*

Pno. *140* *f* *p*

Vln. *140* *p* *p* *mp*

Vla. *p* *f* *p* *mp*

Vc. *p* *f* *p* *mp*

149 I

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

B♭ Cl. *mp* *f* *p*

Pno. *p*
8va

Vln. *f* *subito p*

Vla. *f* *subito p*

Vc. *f* *subito p*

161

Fl. *p*

B♭ Cl. *p*

Pno. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

168

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

B♭ Cl. *mf*

Pno. *mf* *p*
8va

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

176 *accel.*

Fl. *p*

B♭ Cl. *p*

Pno. *p*

Vln. *f*

Vla. *f*

Vc. *f*

184 $\text{♩} = 92$ $\text{♩} = 74$

Fl.

B♭ Cl.

Pno. *p* *subito p* *mf* *mp*

Vln. *p* *mf* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p*

188

Fl.

B♭ Cl.

Pno. *f* *mp*

Vln. *p* *f* *p* *mf* *f* *subito p* *mf* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

192

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

mf

f

p

f

p

f

p

f

p

f

5

5

5

5

5

195

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

K ♩=92

p

f

p

mf subito p

mf

mf

dim.

p

p

f

p

6

6

6

199

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

f

p

f

p

f

p

f

p

f

p

f

fp

fp

fp

206

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

secco

214

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

L

pp

f

p

sfz

222

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

sfz

f

pp

sfz

f

p

sfz

230

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

ff secco

subito p legato

f

237

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

poco rit.

mf

p

mp

p

246

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

M ♩ = 80 Lento

p

f

subito p

f

p

pp

f

subito p

f *espress.*

pp *f*

pp *f*

252

Fl. *p* < *f* *pp* *mf*

B♭ Cl. *p* < *f* *pp*

Pno. *f* *p* *Ped.*

Vln. *p* < *f* *p* *f*

Vla. *p* < *f* *mf*

Vc. *p* < *f* *mf*

256

Fl. *f* > *p* < *f* *accel.*

B♭ Cl. *f* > *p*

Pno. *f* L.V.

Vln. *arco* *p* < *f* *pizz.* *p* *f*

Vla. *f* *pizz.* *f*

Vc. *f* *pizz.* *f*

a tempo
solo

262

Fl. *p* < *f* *pp*

B♭ Cl.

Pno. *f*

Vln. *p*

Vla.

Vc.

265 O

Fl. *p*

B♭ Cl. *p* *f*

Pno. *f* *p*

Vln. *p*

Vla. *p*

Vc. *p*

269

Fl. *mp* *p < f* *p <*

B♭ Cl. *mp* *p < f* *p <*

Pno. *mp* *p* *f marcato*

Vln. *mp* *p* *f* *p <*

Vla. *mp* *p* *f* *p <*

Vc. *mp* *p* *f* *p <*

274 P (8^{va}) = 80

Fl. *f*

B♭ Cl. *f*

Pno. *p leggero* *mf* *p* *mf*

Vln. *f*

Vla. *f*

Vc. *f*

285 *accel.*

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

291 *a tempo*

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

305 **Q**

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

317

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

B. Cl. *p* *f* *p* *f*

Pno. *p*

Vln. *mf* *f* *p* *f*

Vla. *f* *p* *f*

Vc. arco *p* *f*

324

Fl. *p* **R**

B. Cl.

Pno. *f*

Vln. *f*

Vla. *f* *p*

Vc. *p*

335

Fl.

B. Cl.

Pno. *cresc. con fuoco*

Vln.

Vla.

Vc.

339 *poco rit.* *accel.* *a tempo* [S]

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

ff *pp* *pp* *pp*

8^{va} 15^{ma}

344

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p *f* *p* *p* *f* *p*

352 [T]

Fl.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

p *mp* *p* *f* *p* *f* *p*

359

Fl. *p*

B♭ Cl. *p*

Pno. *p* *f* *8va*

Vln. *f*

Vla. *f*

Vc. *f*

370

Fl. *mf* *f*

B♭ Cl. *mf*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

U ♩=80

380

Fl. *p*

B♭ Cl. *p*

Pno. *p*

Vln. *f* *p* *f* *p*

Vla. *f*

Vc. *f*

V $\text{♩} = 80$

384

Fl. $p \text{---} f$ p f $p \text{---} f$

B♭ Cl. $p \text{---} f$ p f p

Pno. p mf $subito p$ mp

Vln. mf $subito p < mf$ $p \text{---} f$ p f $p \text{---} f$

Vla. p f $p \text{---} f$ $p \text{---} f$ f p

Vc. $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

389

Fl. $p \text{---} f$ mf p f p f $p \text{---} f$ p

B♭ Cl. f p f p f $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

Pno. f mp mf

Vln. p f p mf f $subito p$ f p f p f $p \text{---} f$ p

Vla. f p f p f $p \text{---} f$ $p \text{---} f$ $p \text{---} f$ p f p f $p \text{---} f$

Vc. $p \text{---} f$ p f $p \text{---} f$ $p \text{---} f$ $p \text{---} f$ $p \text{---} f$ $p \text{---} f$

W $\text{♩} = 100$

394

Fl. f p f f

B♭ Cl. p f p f p f mp f

Pno. f mf $dim.$

Vln. f p f p f

Vla. p f p f p

Vc. $p \text{---} f$ $p \text{---} f$ p f $p \text{---} f$ p

399

Fl. *f* *pp*

B♭ Cl. *mf* *fp* *p*

Pno. *p* *ff*

Vln. *mf* *f* *p*

Vla. *fp*

Vc. *fp*

403 *rit.*

Fl.

B♭ Cl. *pp*

Pno. *mf* *p* *pp* L.V. --

Vln.

Vla.

Vc.

X

409 ♩=92 tempo prima

Fl.

B♭ Cl.

Pno. *p*

Vln. *p* *f* *subito p*

Vla. *p* *f* *subito p*

Vc. *p* *f* *subito p*

Musical score for measures 419-425. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with a *p* dynamic, followed by a *f* dynamic with a triplet, then *subito p*, and ends with a *f* dynamic.
- B. Cl.:** Mirrors the Flute part with *f*, *subito p*, and *f* dynamics.
- Pno.:** Features a *espress.* marking in the right hand.
- Vln.:** Starts with *subito p*.
- Vla.:** Remains silent.
- Vc.:** Remains silent.

Musical score for measures 426-432. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*. Includes an *accel.* marking and a tempo change to $\text{♩} = 104$.
- B. Cl.:** Mirrors the Flute part with *p < sfz*, *< sfz*, *p*, *f*, and *sfz*.
- Pno.:** Features a *f* dynamic and *sfz* dynamic.
- Vln.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*.
- Vla.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*.
- Vc.:** Starts with *p < sfz*, followed by *< sfz*, *p*, *f*, and *sfz*.

Curriculum Vitae

Name: André McEvenue

Post Secondary Education: Cambrian College
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2009-2012 PATM

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