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Dorland Symphony

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Dorland Symphony

Victoria Malawey

for the Macalester College Symphony Orchestra

Dorland Symphony

In three movements

I. Mourning Dove/Morning Love (4:45) 1

II. Bee Canyon (3:45) 5

III. Desert Heat & Dragonflies (4:30) 11

Approximate duration: 13:00

Instrumentation

2 Flutes

2 Oboes

3 Clarinets in B-flat

2 Bassoons

4 Horns in F

2 Trumpets in B-flat

2 Trombones

Tuba

Timpani (4 drums)

2 Percussion (low tom, cabasa, snare, bell tree, medium woodblock, bass drum, medium gong, suspended cymbal)

Harp

Piano

Violins I, II

Violas

Cellos

Contrabasses

Performance Notes

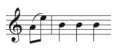
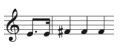
Movement 1. The first percussionist plays low tom with soft mallets. The second percussionist plays cabasa and muffled snare.

Movement 2. The first percussionist plays bell tree, low tom with soft mallets, and a single medium woodblock with hard rubber mallets. The second percussionist plays bass drum with soft mallets and snare.

Movement 3. The first percussionist plays medium gong with timpani mallets and bowed suspended cymbal. The second percussionist plays bass drum with medium mallets.

Program Notes

I wrote this piece while in a monthlong residence at the Dorland Mountain Arts Colony, located in Temecula, California. Much of the musical material is inspired by nature and wildlife I observed while in the mountains. A dry desert clime, Dorland's flora, fauna, and environment are strikingly different from what I have been accustomed to as a lifelong resident of the Midwestern United States. With the exception of a weekly gathering among the residents (artists in various disciplines, including photographers, writers, painters, sculptors, and musicians), I spent most of my time at Dorland in solitude, either working in my cozy cottage or outdoors hiking, observing the natural habitat, or meditating. The time I spent outside directly influenced this work, in that the musical ideas are simpler, more direct, and more consonant than much of my other work.

Movement 1, "Mourning Dove/Morning Love," was the first movement I wrote while at Dorland. I would wake up in the morning hearing many bird calls, and after a few attempts at sketching more abstract material for the piece, which did not satisfy me, I decided to transcribe the bird calls I heard for inspiration. Among them were the infamous mourning dove, whose melody I transcribed as  , and the great horned owl, transcribed as  . The two melodies seemed to complement one another so I began using these as the primary motives for the outer sections of this movement. The contrasting middle section features an unabashed tonal progression I simply couldn't get out of my head when I was working at the piano, as well as when I was hiking in the mountains. I finally decided to give in and orchestrate the progression to get it out of my system, but became attached to it and felt it reflected the simplicity and magic I experienced at Dorland, and so I kept it.

Movement 2, "Bee Canyon," receives its name from one of the half dozen hiking trails on the Dorland property. All of the trails traverse the mountain, and some are more aggressive than others. The Bee Canyon Trail was one of the most challenging for me. Unacclimated to the terrain and altitude of the region (and also admittedly, out of shape), initially I was unable to complete this trail. I hiked every day, each day getting a little farther than I had previously, and eventually I was able to complete the trail, which felt like an accomplishment. This movement attempts to create musically my attempt to the climb the mountain. After a brief introduction, the opening section features melodic canons in inversion, diminution, and augmentation, each canonic line weaving its way through the musical texture, not unlike my attempts of moving my body along the sandy terrain up the mountain. The middle section of the movement features a driving, incessantly repeating progression to invoke a sense of persistent, perseverance, and resilience—all qualities essential to a successful ascent. An arch form, this movement recalls the opening section and repurposes the introductory material as a coda after the driving middle section, mimicking the descent back down the trail I finally climbed. Sometimes descending is more difficult than ascending.

Movement 3, "Desert Heat & Dragonflies," reflects more generally the climate and wildlife of the Dorland colony. Early on in my time at Dorland, I became accidentally dehydrated during a hike, which brought my attention acutely to the differences in climate. Reflective of my experience, the movement's outer sections feature a tender, yet biting melody in canon, framed with a more aggressive chord progression that serves as both introduction and coda to the movement. One of my favorite afternoon activities, to take a break from writing, was to sit at Lake Ticanu, a tiny lake on the property and watch throngs of dragonflies over the water. Red and blue dragonflies became a constant companion for me during my residency. The middle section of this movement uses sixteenth-note rhythms and syncopation to mimic the swift and playful flight patterns of the dragonflies. The opening mourning dove motive returns at the very end of the movement, tying together the outer movements of the piece.

Full Score

Dorland Symphony

Victoria Malawey

I. Mourning Dove/Morning Love

A

♩= 52

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Tuba
Timpani
E, G, C, D
Percussion 1
low tom, soft mallets
cabasa
Percussion 2
Harp
Piano
pizz.

I. Mourning Dove/Morning Love

A

♩= 52

Violin I
Violin II
pizz.
arco
Viola
Cello
Contrabass

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B C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
16
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
into hat
Tbn. 1
16
Timp.
16
Perc. 1
Perc. 2
muffled snare
16
pizz.
Pno.
B C
Vln. I
Vln. II
Vla.
Vc.
Cb.

D

E

32

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

open
into hat
pizz.

F

52 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf mp p pp

rit.

cabasa

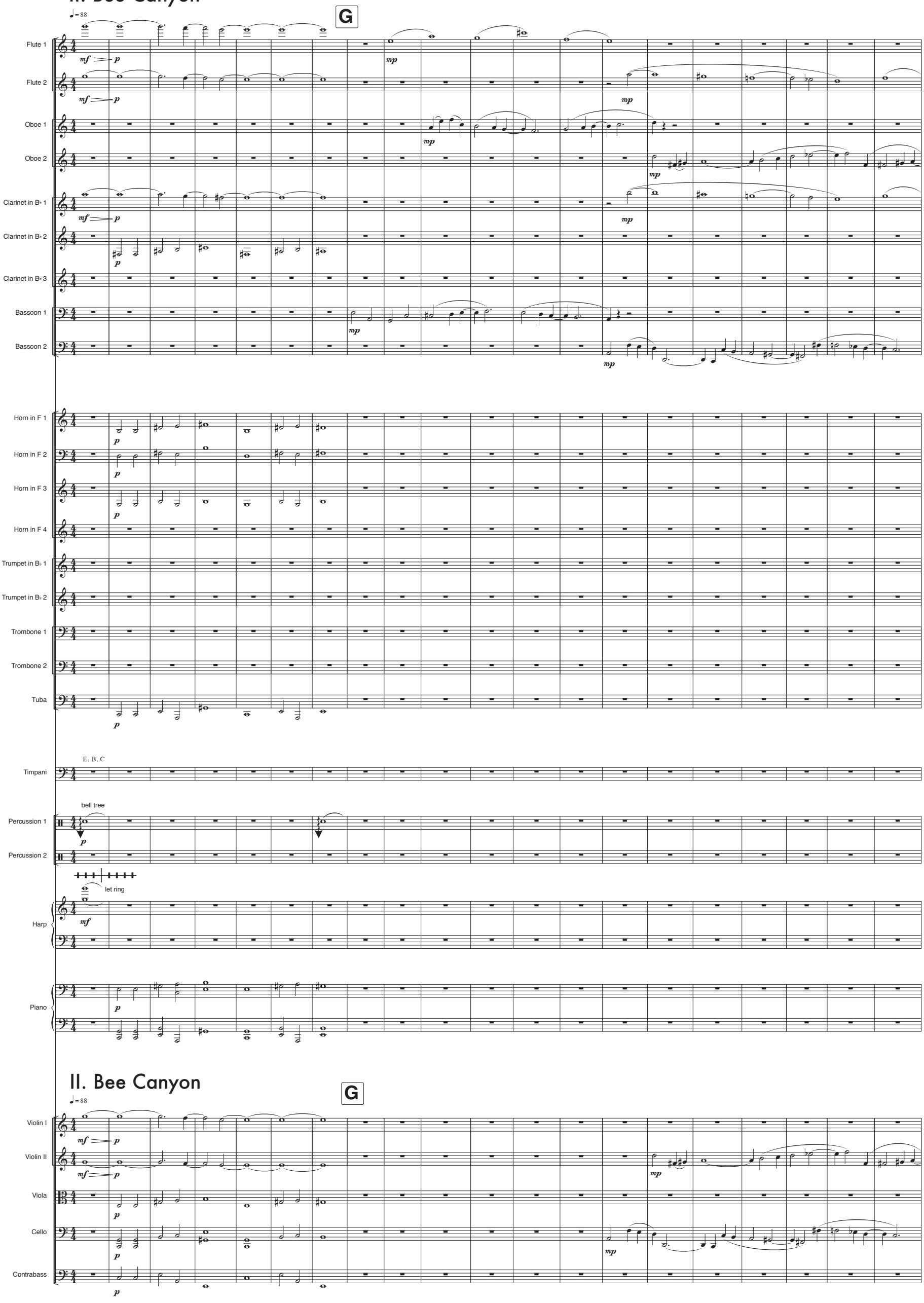
pizz.

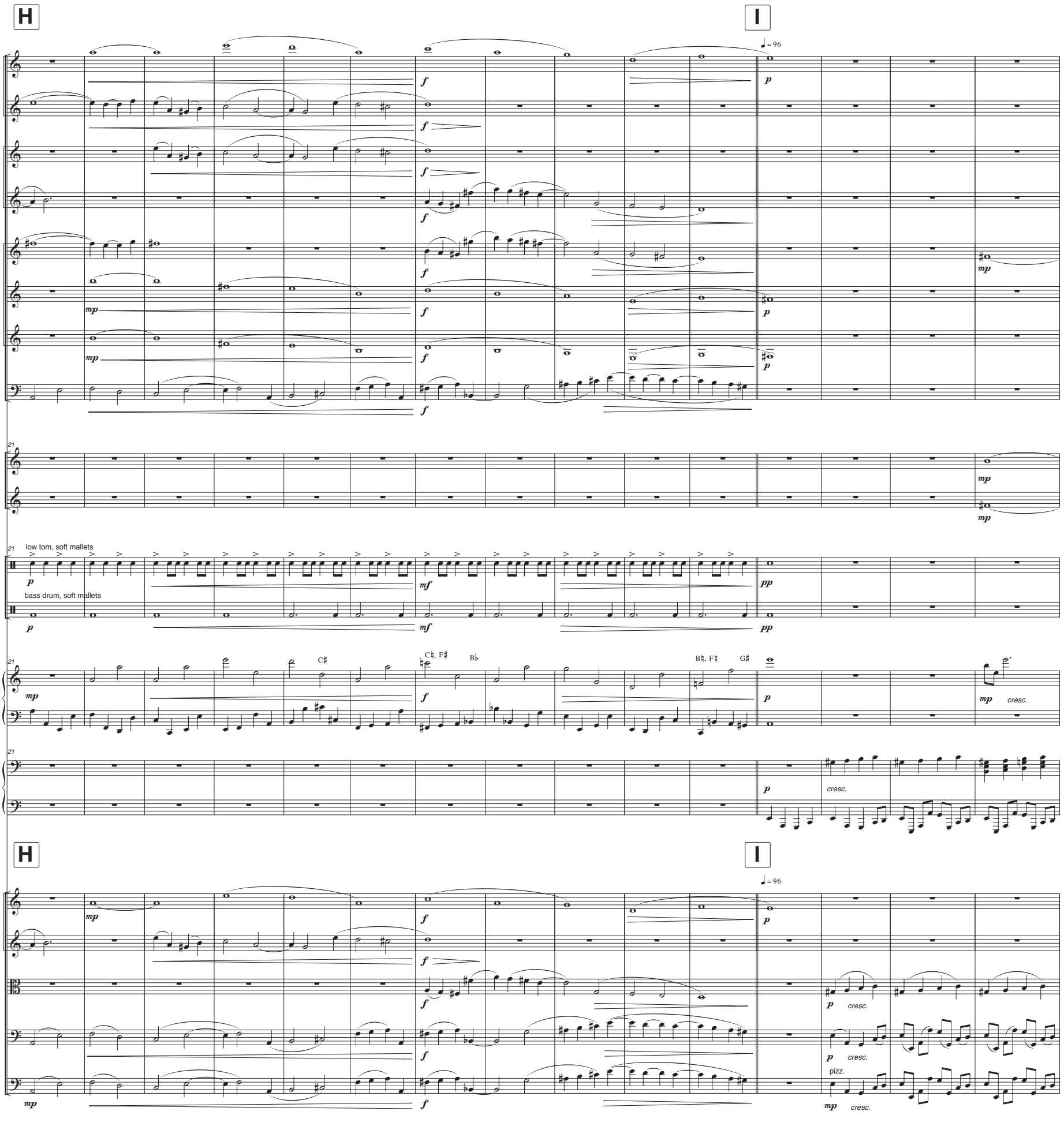
arco

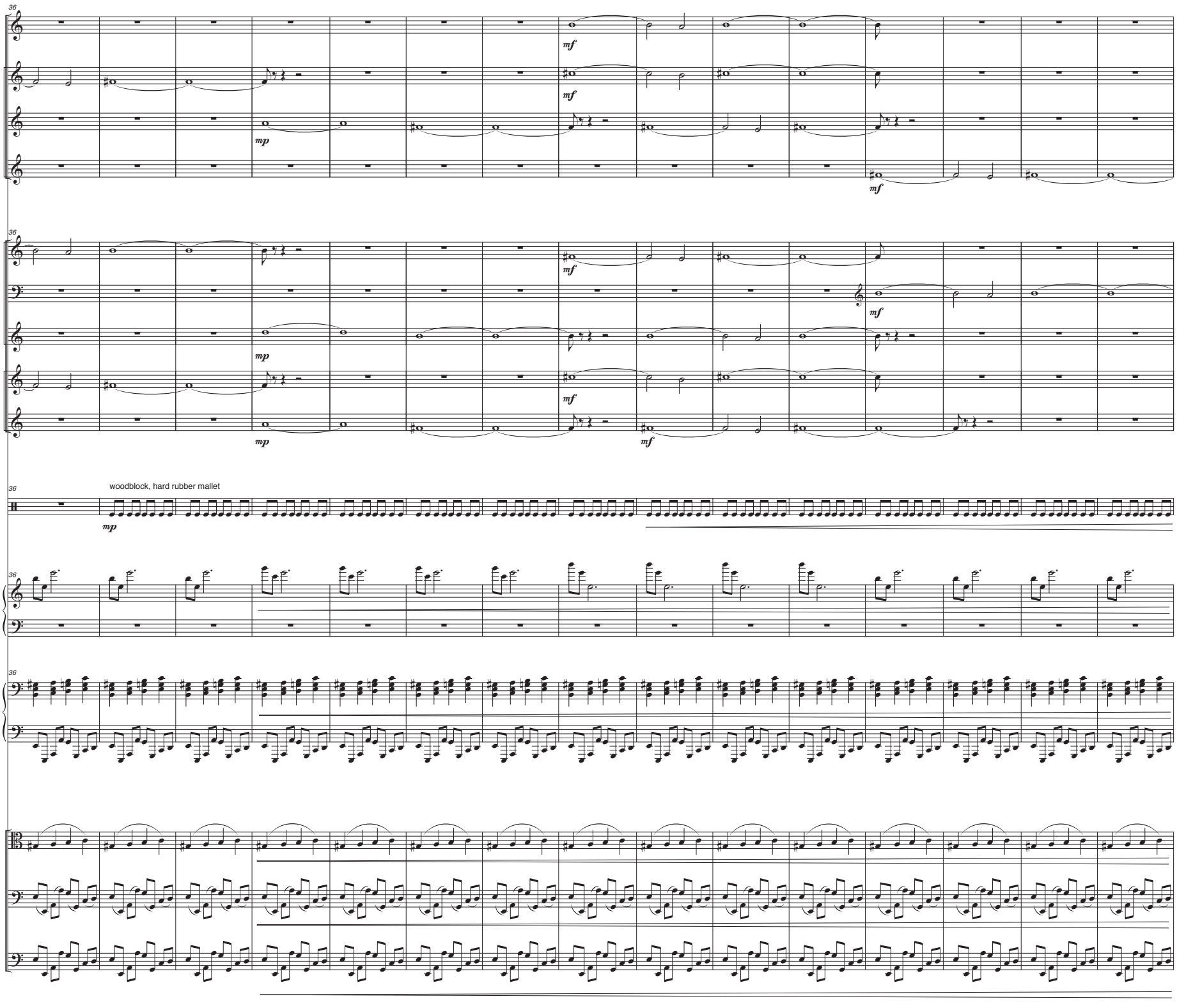
Ped. *

F

II. Bee Canyon




H
I
♩= 96
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
21
Hn. 1
B♭ Tpt. 1
low tom, soft mallets
Perc. 1
bass drum, soft mallets
Perc. 2
Hp.
C♮, F♯
B♭
B♮, F♮
G♯
Pno.
cresc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


36
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Hn. 1
Hn. 2
Hn. 3
B♭ Tpt. 1
B♭ Tpt. 2
Perc. 1
woodblock, hard rubber mallet
Hp.
Pno.
Vla.
Vc.
Cb.
mp
mf

J

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2

51

Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2

51

Timp.

51

Perc. 1
snare
Perc. 2

51

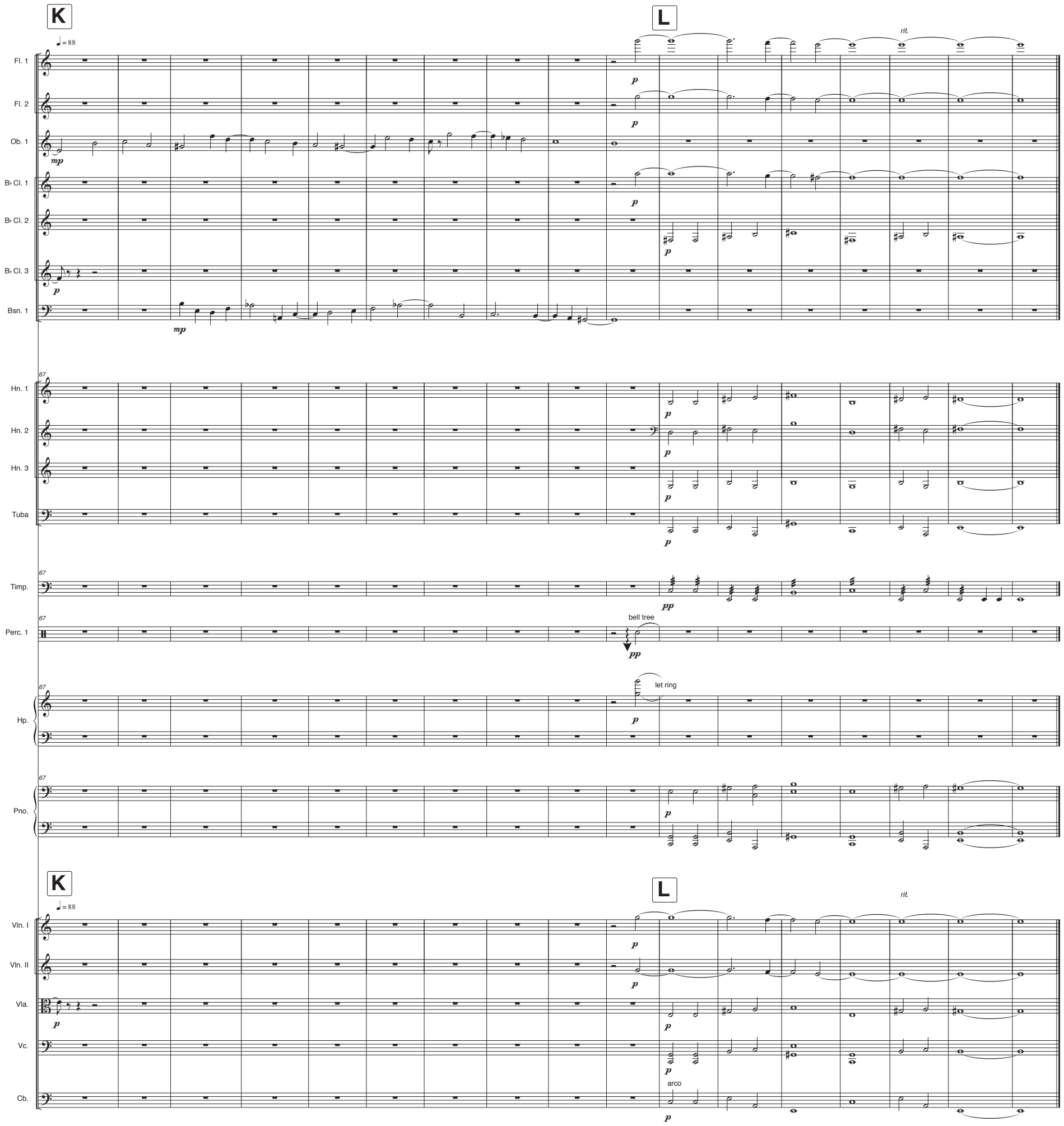
Hp.

51

Pno.

J

Vln. I
Vln. II
pizz.
arco
Vla.
Vc.
Cb.


K
L
rit.
♩= 88
Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
67
Hn. 1
Hn. 2
Hn. 3
Tuba
Timp.
Perc. 1
bell tree
Hp.
let ring
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

III. Desert Heat & Dragonflies

M

♩ = 52

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Tuba

E, G, F, A

Timpani

medium gong (timpani mallet)
suspended cymbal, bowed
let ring
let ring

Percussion 1

bass drum, medium mallets

Percussion 2

Harp

Piano

III. Desert Heat & Dragonflies

M

♩ = 52

Violin I
Violin II
Viola
Cello
Contrabass

N

With energy (♩ = 68)

18

Fl. 1 — *mp* | *mf* | *mf*

Fl. 2 — *mp* | *mp* | *mf*

Ob. 1 — *mp* | *mp* | *mf*

Ob. 2 — *mp* | *mp* | *mf*

B♭ Cl. 1 — *mp* | *mp* | *mf*

B♭ Cl. 2 — *mp* | *mp* | *mf*

B♭ Cl. 3 — *mp* | *mp*

Bsn. 1 — *mp*

Hn. 2 — *mf*

Hn. 4 — *mf*

B♭ Tpt. 1 — *f*

B♭ Tpt. 2 — *f*

Tuba — *mf*

Timp. — *mf*

Perc. 1 — let ring — *mp* | *pp* | let ring — *mp*

Hp. — *f*

Pno. — *f*

N

With energy (♩ = 68)

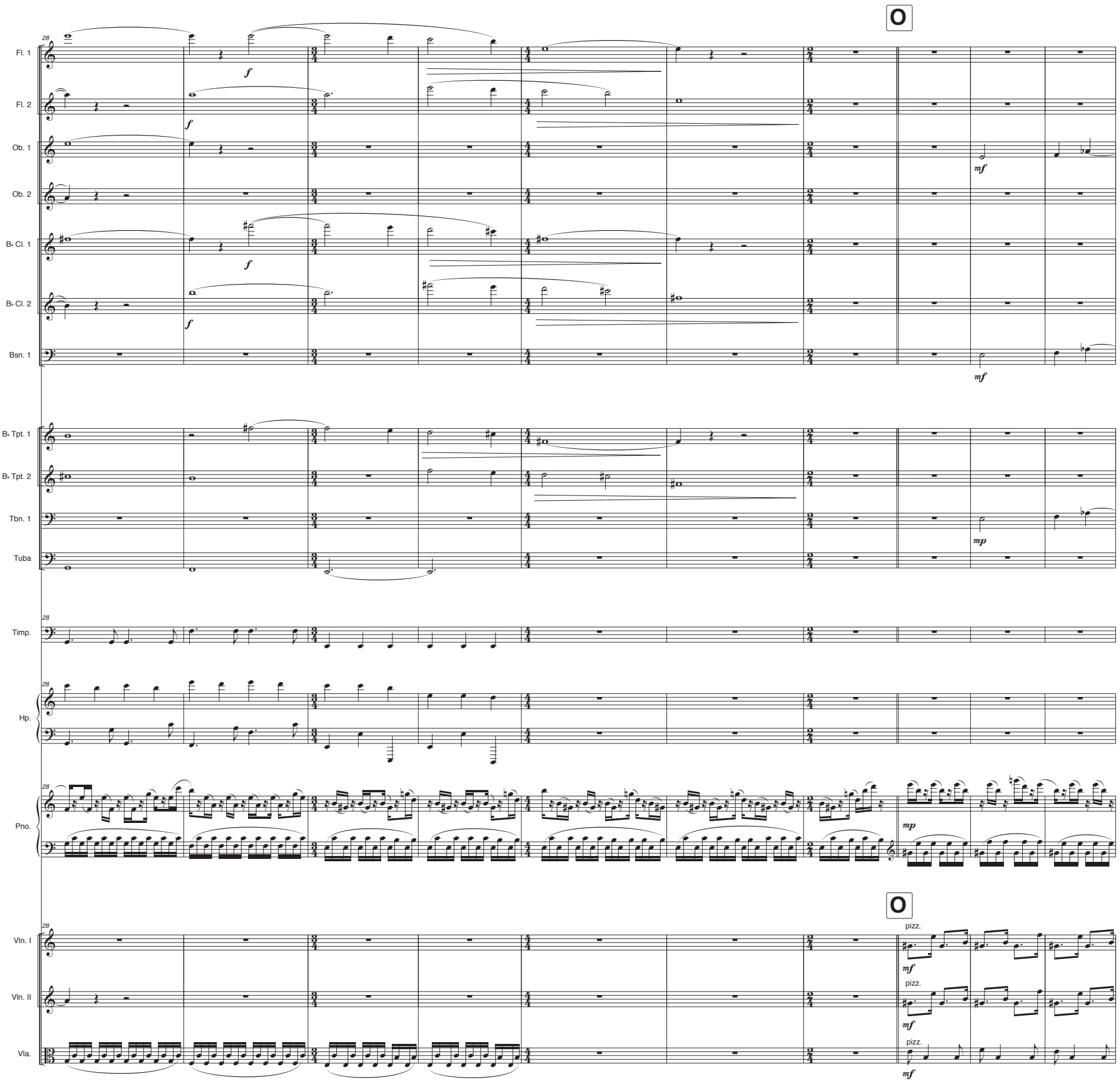
Vln. I — *mp* | *mf* | *mf*

Vln. II — *mp* | *mp* | *mf*

Vla. — *mp*

Vc. — *mp*

Cb. — *mp*


O
28
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tuba
Timp.
Hp.
Pno.
Vln. I
Vln. II
Vla.
f
mf
mp
pizz.
O

P

Q

38

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
Tbn. 1
Tbn. 2
Tuba
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *mp*

C♯ B♭

pizz. arco

48

R

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2

mp

mf

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2

mp

mf

48

Hp.

48

Pno.

mp

R

48

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

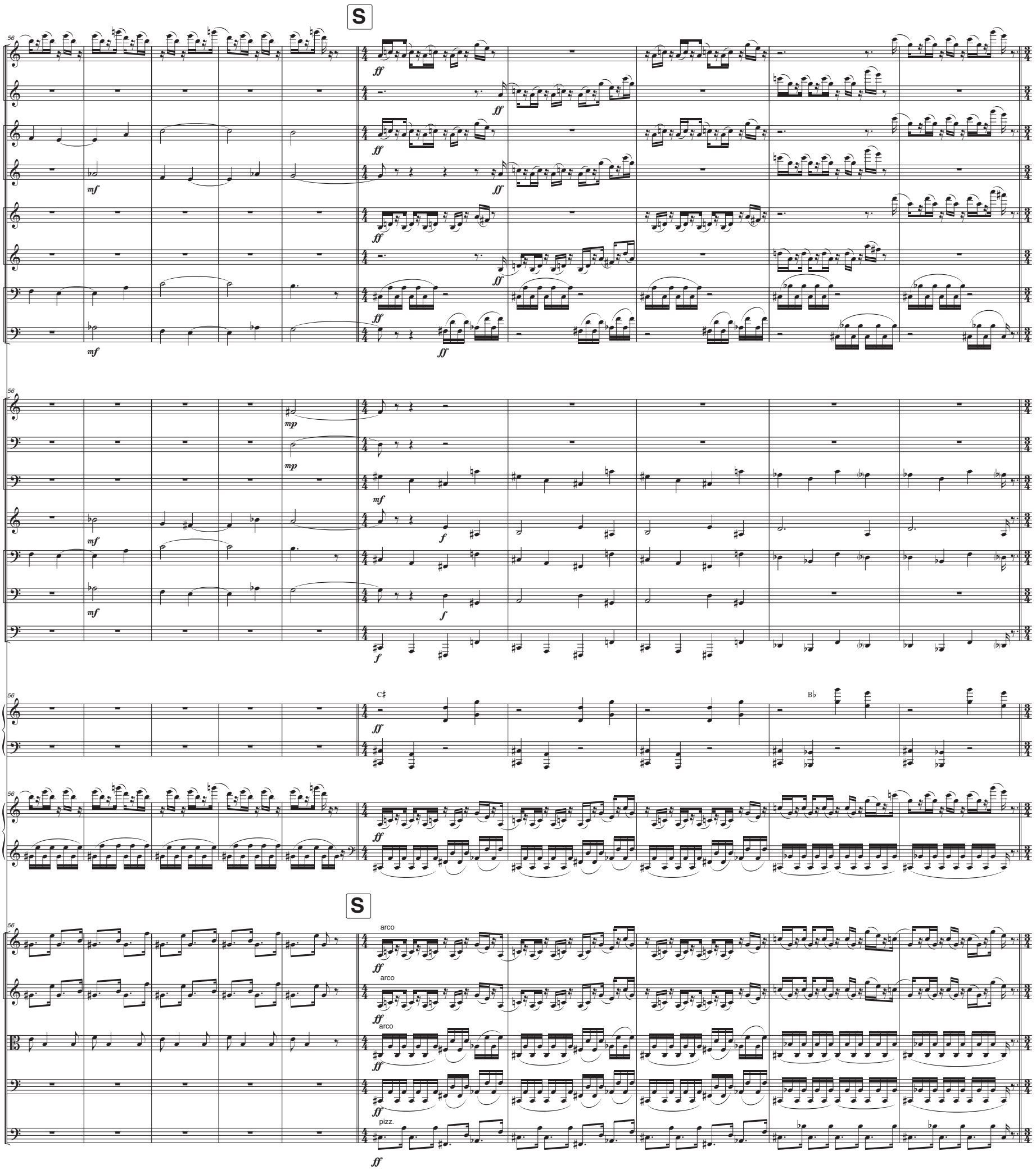
mf

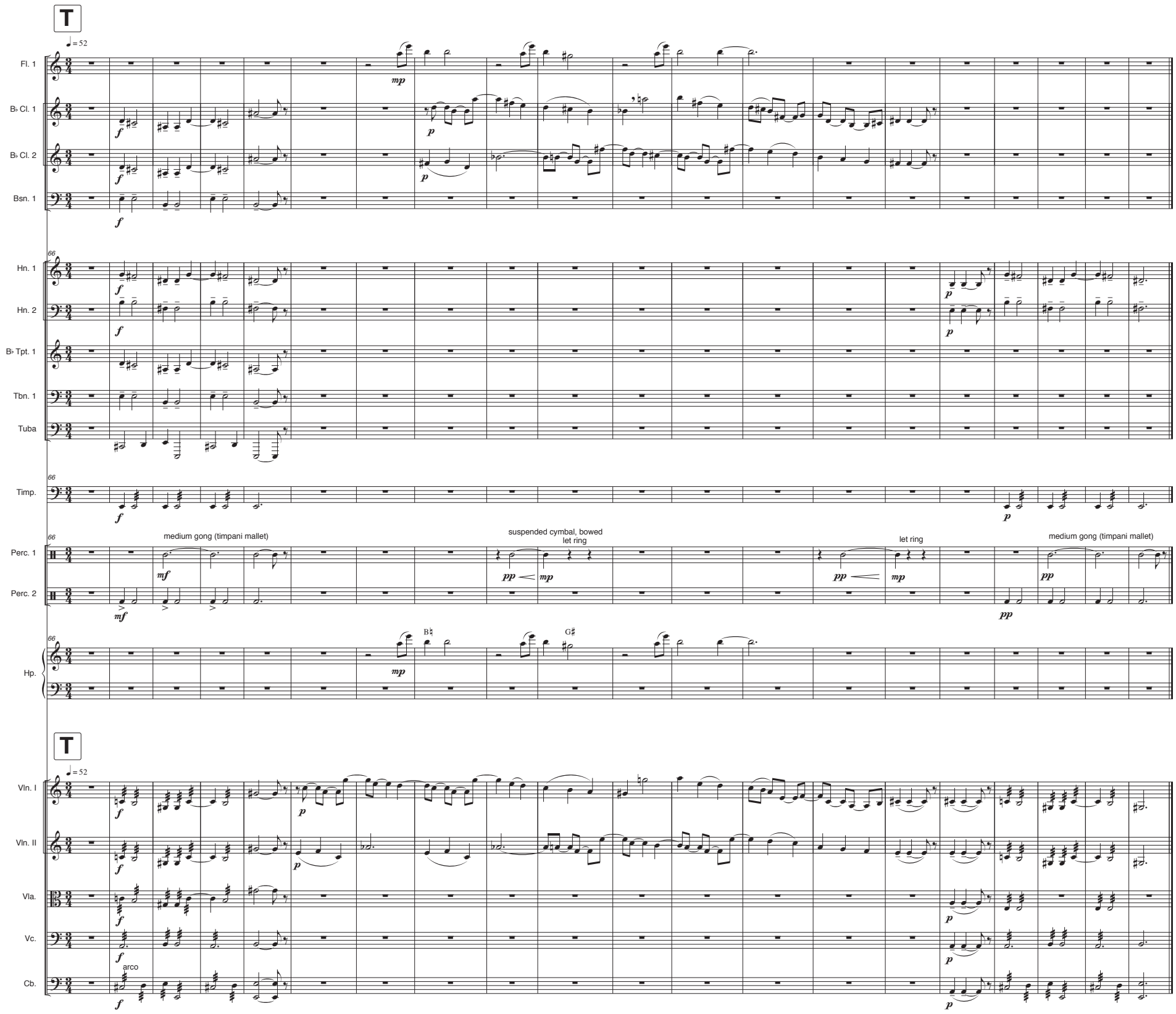
pizz.

mf

arco

mp


S
56
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 4
B♭ Tpt. 1
Tbn. 1
Tbn. 2
Tuba
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
C♯
B♭
arco
pizz.
ff
mf
mp
f



Victoria Malawey
August 2019