

Cascarones

For Flute, Clarinet (Bb and bass),
Violin, Cello, Piano, and Stereo Fixed Media

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Program Notes

I composed *Cascarones* while studying the score of *Ave Maris Stella* (1975) by Peter Maxwell Davies. As I examined the work, which was composed using a plainchant melody and the 9x9 magic square of the moon, I began to develop my own theories of how the chant and square could be used to generate musical materials such as form, pitch, rhythm, and harmonies. While some of my theories and experimental paths through the square were quite similar to particular moments in the Davies score, it was the remaining, unused ideas that really intrigued me and thus inspired me to compose a work with the leftover materials.

In this piece, I use the popular Mexican folk tune *De Colores* as inspiration for my pitch material. While fragments of the melody do appear scattered though out the composition, it is not my intention for the listener to recognize or identify such moments. For this work, I also chose to use the 9x9 magic square of the moon, which, like a *Cascarón* (an eggshell filled with brightly colored confetti), serves as my framework or “shell” for the colorful folkloric pitch materials used within.

Performance Notes

Clarinet - Both Bb and Bass clarinets are required for performance.
Multiphonic fingerings are placed in the part and not the score.

Technical Requirements

The fixed media portion of this work requires stereo playback with the speakers being placed on stage behind the ensemble. The levels of the playback should not overwhelm the ensemble. Additionally, the playback will require an additional performer to trigger the sound files at appropriate times.

Cascarones

Jason Holt Mitchell

Flute

Clarinet in B \flat

Bass Clarinet in B \flat

Piano

Violin

Violoncello

Tape

Tape

CD Track 1

2" 5" 5" 5" 5"

Spinning, metallic sound

Large, metallic percussive sound

mp pp

pp mf ppp pp mf ppp mp ppp

p pp p

p

p fff

gliss. *gliss.*

$\text{♩} = 60$

Independent arpeggios in each hand until m. 8.

Fl. *mp* *pp* *p* *f* *gliss.* *gliss.*

B. Cl. *p* *pp* *p* *f* *gliss.*

Pno. *f* *ppp* *f* *ppp* *p* *fff* *Ped.* *ff*

Vln. *pp* *p* *f* *p* *f* *gliss.*

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

Tape 5" 5" (32") *mf*

Tape *gliss.* *gliss.* metallic resonance *f*

Pno. *f* *mf* *mp* *pp* *Ped.*

Vc. *ff* *gliss.* *gliss.* *gliss.* *pp*

Tape

16 17 20

B. Cl. *pp* *mf* *mp* *f*

Pno. *p* *pp* *p* *mp*
Red. *Red.* *Red.*

Vc. pizz *f* arco *p* *pp*

Tape *ppp*

||

22

Pno. *p* *pp* *mf* *f* *ff* *pp* *f* *ff* *mf*
Red.

Vc. *p* *mf* *pp* *p* *f* *ff*

28 31

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

Pno. *p* *f* *p* *f* *p* *f* *p* *ped.*

Vc. *pp* *p* *mp* *f* *pizz*

32 35

B. Cl. *pp* *mp* *p*

Pno. *mp* *p* *ped.*

Vc. *pp* *arco* *mf*

38

Pno.

Vc.

mf

mf

f

Red.

f

43

46

Pno.

Vc.

p

mf

p

mp

pizz

pp

f

p

f

48

52

B. Cl.

Pno.

Vc.

ppp

pp

ppp

pp

p

pp

Red.

p

pp

p

mp

mf

ff

arco

pp

53

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

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

Vc. *mp*

58

B. Cl. *mf* *p*

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

Vc. *f*