Christopher Stark

C A S C A D E

for trumpets, strings, and electronics

(2018-19)

Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director
**Instrumentation**

4 Trumpets (2 in C and 2 in B-flat; see note below)

Strings (4.3.3.3.1 minimum)

Electronics (performed by a technician on stage)

*Stereo playback cued with Max/MSP Software. The sound diffusion setup should be designed so that the electronics blend seamlessly with the ensemble.*

**Notes for the Conductor**

- Electronics Cue One should be triggered immediately after the audience begins applauding the conductor's entrance to the stage.

- Electronics Cue Two should be triggered immediately after the audience stops applauding after the conductor bows.

- The conductor should wait approximately 70 seconds before the downbeat of measure three. The electronics will be quite loud at this point.

- The electronics should match the level of the ensemble and should *never* be softer or thought of as an accompaniment – they are an equal partner, and at their peak level, they may be louder than the ensemble, which is desirable.

- The looped playback in measures 65-116 and 142-299 will be out of sync with the ensemble, which is inevitable and desirable. The conductor should not try to perform in time with the playback.

**Notes for the Performers**

**Trumpets:**

- The use of both C and B-flat trumpets is to facilitate intonation issues which arise from the harmon mute technique in measures 3-77 and 147-291.

- All players will need an implement (rubber band/hair tie) to secure the third valve slide for certain pitches while performing harmon mute technique.

- Blowing air through the trumpet in measures 302-350 should produce a clear and definite pitched resonance which will sound a minor 2nd higher than concert pitch. Leave mouthpiece in normal position for this technique (do not reverse it or remove it).

**Strings:**

- In divisi sections, each player should play as if they are a soloist, so that the dense tone clusters maintain as best as possible an even balance throughout all of the registers.

- Microtonal accidentals used throughout indicate to alter the pitch slightly sharp and slightly flat; just enough to sound slightly out of tune.

**Score Notated in C**

**Duration ca. 12’30”**
Without measure

In time, with impeccable ambience, emerge from the "noise" (\( \dot{\ell} = 60 \))

*Humes* pipes, ease in, open/close as smoothly as possible, maintain "sound" effect at all costs

\( \approx 20'' \)

\( \approx 70'' \)

\( \approx 20'' \)

\( \approx 70'' \)

Cherubs

Begin and close fully closed, upon \( \ell \) only enough to hear the 12th partial (concert G) clearly

\( \dot{\ell} \) becomes steady (as quickly) during the entry to 12th partial, then should be as clear and steady as possible.

Applause

Applause begins opening and becomes "noise"

"Noise" is filtered into an A200 harmonic series

ffff decrease, poco a poco to measure 7

Electronic Cues

Without measure

In time, with impeccable ambience, emerge from the "noise" (\( \dot{\ell} = 60 \))
A little faster, with energy ($\lambda = 69$)

\begin{align*}
\text{Tpt. 1} & \quad \text{pp} \\
\text{Tpt. 2} & \quad \text{pp} \\
\text{Tpt. 3} & \quad \text{pp} \\
\text{Tpt. 4} & \quad \text{pp} \\
\text{Elle.} & \quad \text{pp} \\
\end{align*}

A little faster, with energy ($\lambda = 69$)

\begin{align*}
\text{Vln. I} & \quad \text{ppp} \quad \text{on the string} \\
\text{Vln. II} & \quad \text{pp} \quad \text{on the string} \\
\text{Vla} & \quad \text{pp} \\
\text{Vc} & \quad \text{on the string} \\
\text{Db} & \quad \text{pp} \\
\end{align*}

\begin{align*}
\text{Vln. I} & \quad \text{pp} \quad \text{gliss., bend slightly out of tune} \\
\text{Vln. II} & \quad \text{pp} \quad \text{gliss., only II, bend slightly out of tune} \\
\text{Vla} & \quad \text{pp} \quad \text{gliss.} \\
\text{Vc} & \quad \text{pp} \quad \text{gliss., bend slightly out of tune} \\
\text{Db} & \quad \text{pp} \\
\end{align*}