Christopher Stark

with video by Andrew Lucia

VELOCITY MEADOWS
FIVE DREAM EPISODES
for solo oboe, chamber winds, electronics & video
(2015)

Full Score

SOMMERSO PUBLISHING
INSTRUMENTATION

Piccolo
Flute
English Horn
Bassoon
Clarinet in B-flat
Bass Clarinet in B-flat
Alto Saxophone in E-flat

Trumpet in B-flat (with straight mute)
2 Horns in F (with straight mute)
Tenor Trombone (with straight mute)
Tuba (with straight mute)

Solo Oboe

Electronics & Video (available from the composer and video artist – see contact information below)

Harp
Piano
Timpani

Percussion (4 players)

Player 1: Vibraphone, Small Suspended Cymbal
Player 2: Tam-tam (or Gong), Bass Drum, Snare Drum, Glockenspiel
Player 3: Tam-tam (or Gong), Crotales, Hi-Hat, Chimes (shared with Perc. 4)
Player 4: Tam-tam (or Gong), Marimba, Small & Large Suspended Cymbals, Chimes (shared with Perc. 4)

COMMISSION CONSORTIUM

* University of Montana – James Smart, conductor; Jennifer Gookin Cavanaugh, oboe
  Arizona State University – Gary Hill, conductor; Martin Schuring, oboe
  Central Washington University – Larry Gookin, conductor; Jennifer Gookin Cavanugh, oboe
  Cornell University – James Spinazzola, conductor; Emily DiAngelo, oboe
  Michigan State University – Kevin Sedatole, conductor; Jan Eberle, oboe
  Montana State University – Nathan Stark, conductor; Beth Antonopulos, oboe
  Oregon State University – Christopher Chapman, conductor; Fred Korman, oboe
  St. Cloud State – Catherine Bushman, conductor; Heather Peyton, oboe
  The College of New Jersey – David Vickers, conductor; Kathleen Mitchell, soprano sax
  University of British Columbia – Robert Taylor, conductor; Beth Orson, oboe
  University of Georgia – Cynthia Johnston Turner, conductor; Reid Messich, oboe
  University of Kansas – Paul Popiel, conductor; Margaret Marco, oboe
  University of Puget Sound – Gerard Morris, conductor; Dan Williams, oboe
  Western Washington University – Chris Bianco, conductor; Jennifer Weeks, oboe

* commission organizers

SCORE IN C

with the usual octave transpositions

DURATION

11 minutes 30 seconds

CONTACT INFORMATION

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Video Copyright©2015 by Andrew Lucia
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PERFORMANCE NOTES

- **r-cresc.** means to play the crescendo exponentially (bell-shaped) rather than linearly (smooth), the name is short for “reverse crescendo,” which is taken from the envelope a reversed cymbal crash creates
- this piece requires that each individual performer play like a soloist, many of the musical textures rely heavily on long sustained pitches that are staggered throughout the ensemble, at the apex of each individual performers’ crescendo, they are the most important person in the ensemble, and should play out at that moment
- if the oboe is being covered by the volume of the ensemble, then use the mics for reinforcement

AUDIO: ELECTRONIC REQUIREMENTS & INSTRUCTIONS

- Laptop with Max/MSP 7 Software (download at www.cycling74.com; you can run the patch without purchasing the software, you just won’t be able to edit it, which is fine)
- Audio interface with two microphone inputs (with preamps) and two line outputs
- Two powered speakers, placed to the left and right of the ensemble
- Mixer
- Two microphones (preferably dynamic – Shure SM58 – to reduce the possibility of feedback)
- Audio cables and stands for the speakers and mics
- The oboe microphones should be setup like this to capture the sound above and below the break:

![Audio Setup Diagram](image)

- Cues are triggered on the laptop keyboard and will playback when the keys are depressed
- The space bar will kill the audio at any time
- The electronics should be performed with rhythmic precision and musicality

VIDEO: ELECTRONIC REQUIREMENTS & INSTRUCTIONS

- A separate laptop with Max 7 Software (Preferred minimum: Intel i7 Quad Core processor)
- Professional projector suitable to the space of the performance (video files are HD 1280 x 720)
- HDMI or DVI cables and adapters for connecting the laptop to the projector
- Cues are triggered on the laptop keyboard and will advance when the keys are depressed
- The space bar will stop the video at any time

PROGRAM NOTE

*Velocity Meadows* is an eleven-minute concertino for solo oboe, chamber winds, electronics, and video. I was asked to compose this piece by oboist Jennifer Gookin Cavanaugh and conductor James Smart who both teach at the University of Montana where I studied as an undergraduate. I themed the piece around western landscapes because of the geographical connection to the commissioners, and the title is taken from a poem by the recently deceased American poet Mark Strand. For me, the title perfectly encapsulates the sound image I have in my head of western Montana: landscapes that bustle with natural life and kinetic energy, set in stark relief to intimidatingly large expanses of glacially carved geologic formations. In Strand’s poem, he impressionistically describes an eerie dream-like pastorale, which immediately repositioned me into one of my recurring dreams: it is dusk, and I am standing behind my childhood home in Montana as an ominous red light glows on the other side of the snow-capped Mission Mountains from the east. The concept of dreaming inspired the form and content of the work, and it is constructed out of a series of five short surrealist episodes. I combined different influences and inspirations within each episode with complete disregard for whether they belonged together or not—a technique I first encountered during my studies with Montana-based composer, David Maslanka. The experimental video adds yet another dimension to the ambience of the work—made by designer and artist Andrew Lucia, and it is my hope that through the combination of these different elements the work will, perhaps unknowingly, express the time and place in which we live and dream.

—Christopher Stark
I. Waves with Spectra
Ambient, seamless, dynamically exact, with extreme blend \( \frac{d}{t} = 80 \)

- Piccolo
- Flute
- English Horn
- Bassoon
- Bb Clarinet
- Bass Clarinet
- Alto Sax
- Bb Trumpet
- F Horn 1
- F Horn 2
- Trombone
- Tuba

SOLO OBOE

Audio Cues

LAPTOP 1

1 delay on oboe mics

LAPTOP 2

*SPACE BAR WILL STOP THE AUDIO OUTPUT (FOR REHEARSAL PURPOSES)*

*SPACE BAR WILL STOP THE VIDEO OUTPUT (FOR REHEARSAL PURPOSES)*

- Harp
- Piano
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Percussion 4

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As best as possible try to lock in
tempo with electronic pulse
II. Pulse with Collapsing Phrases and Echoes

Metronome: 80

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Double-time, very abrupt \( \text{\( \text{\textsuperscript{4} = 120 \))} \)

Freeze!

As before \( \text{\( \text{\textsuperscript{4} = 80 \))} \)

Hold instruments in playing position.
molto crescendo!
Con moto e energico \( J = 112 \)

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**Plec.**

\( ff \) poss.

**Fl.**

\( ff \) poss.

**E.H.**

\( ff \) bell-like

**Bsn.**

\( ff \) bell-like

**Cl.**

\( ff \) bell-like

**B. Cl.**

\( ff \) bell-like

**Sax.**

\( ff \) bell-like

**Tpt.**

\( ff \) bell-like

**Hn. 1**

\( ff \) bell-like

**Hn. 2**

\( ff \) bell-like

**Tbn.**

\( ff \) bell-like

**Tbn.**

\( ff \) bell-like

**SOLO OBOE**

\( ff \)

**Hp.**

\( ff \) poss.

**Pno.**

\( ff \) bell-like

**Timp.**

\( ff \) bell-like

**Perc. 1**

\( f \) sempre

**Perc. 2**

\( f \) sempre

**Perc. 3**

\( f \) sempre

**Perc. 4**

\( ff \)

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