

Nicole DeMaio

Rusted Pipe Dreams

Inspired by Philip Guston's "Untitled #142"

Symphony Orchestra



Program Notes

This piece was originally written for The New Jersey Arts Collective "Pictures 2013 Composition Contest" entitled "...just a minute" in 2013. The work was scored for solo piano and although it was not selected as a winner, Salvator Mallimo later premiered the piece on April 6th at The John J. Cali School of Music in The Jed Leshowitz Recital Hall.

When I first viewed Philip Guston's "Untitled #142" I interpreted the abstract work as depicting a city found only in one's dreams, demented by the unconscious mind. I visualized being thrown into the painting and found myself running on the light-brown foreground headed towards the metallic. Crossing over the auburn tinted road into this foreign metropolis, I came to find it deserted. I peered into the black, hollow windows of the bent and corroding buildings only to find reflections of my past regrets and unfulfilled dreams staring back at me. Startled and terrified by these images I attempted to run away, but the haunting reflections overwhelmed me. When all hope seemed to be lost, I looked above me into the sky and saw a bright moon. In this moon I found the light of my shining future ahead of me, far away from my old, rusting pipe dreams.

Guston's life as an artist was one of strife and struggle. His work was dismissed by critics and artists, which led him to isolate himself from others who misunderstood his impressionistic and abstract work. I feel that this embodies Guston's real-life rejection and unfulfilled dreams for success and acceptance. My composition portrays these struggles with a fast tempo that relentlessly drives to the end.

There are many aspects of Guston's painting that I represented literally in my work. The large triangles present in the middle ground of the picture became the first ascending, sweeping motions in measures 1-3. The large slurs over these became the large, grey figure standing above the triangles. The marimba and xylophone contain nearly identical parts from the piano score and work to propel the piece forwards. The single circle in the background of the piece is literally represented by the two whole note chords in measures 22 and 44, set to juxtapose the other angular movement throughout the piece and the painting. The frequent glissandi are used like Guston's rough and heavy brushstrokes across the canvas, and are never to be performed delicately. I used the different ranges of the string sections like different colors of paint, the low octaves being black, the middle register being the copper and silver, and the upper register being the light beiges and whites. Finally, the piece only lasts one minute, just like a dream.

-Nicole DeMaio

Rusted Pipe Dreams

Symphony Orchestra

Nicole DeMaio (b. 1991)

Duration: 1:00 Approximately

Instrumentation

Flute

Piccolo

Oboe

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

2 Horns in F

2 Trumpets in C

2 Tenor Trombones

Tuba

Percussion (3 Players)

Player 1: Xylophone

Player 2: Marimba

Player 3: Suspended Cymbal, Bass Drum, Snare Drum, Tambourine.

Tympani

Violin I

Violin II

Viola

Cello

Contrabass

Rusted Pipe Dreams

Rough and Relentless $\text{♩} = 168$

Nicole DeMaio (ASCAP)

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The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf*, *ff*, *p*, and *f*. Performance instructions like *pizz. divisi* are present for the string sections. The score is divided into measures, with some measures containing rests for certain instruments.

This page of the musical score for "Rusted Pipe Dreams" features rehearsal mark 13. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *f*, *mp*, *mf*, *subito mp*, *ff*, and *subito p*. Performance instructions like *arco*, *pizz.*, and *Tambourine* are also present. The percussion part includes a Tambourine. The woodwind section includes Piccolo, Flute, Oboe, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is marked with rehearsal mark 13 in a box at the top right.