CONCERT SCORE

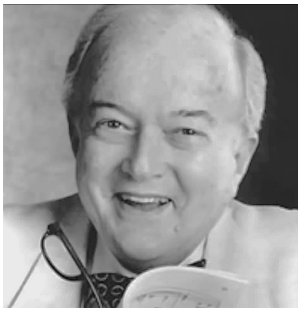
Richard Cumming

PASSACAGLIA

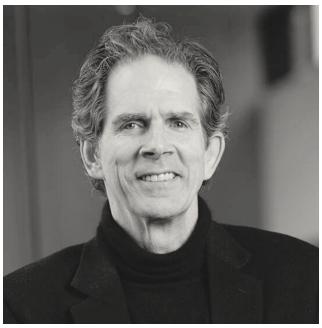
for

2 Flutes
2 Oboes (English Horn)
2 Clarinets
2 Horns
2 Bassoons
Violas
Celli
Contrabass

PASSACAGLIA (4:52)



Richard Cumming (9 June 1928 – 25 November 2009), composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.



Edward Cumming is the Primrose Fuller Associate Professor of Orchestral Activities at The Hartt School in Hartford, CT. Before joining faculty of The Hartt School, Edward Cumming was Music Director of the Hartford Symphony Orchestra, hailed for its remarkable artistic growth during his tenure. His appointment came after a two-year search process involving nearly 300 applicants from around the world. Before coming to Hartford, Cumming was Resident Conductor of the Pittsburgh Symphony, where he stepped in on short notice to conduct a program of which the Pittsburgh Post-Gazette wrote, “some conductors could not do as well even with months to prepare.” As Resident Conductor of the Florida Orchestra, Cumming conducted a recording of the "Star Spangled Banner" with Whitney Houston and the Florida Orchestra for Super Bowl XXV. As a guest conductor abroad, Mr. Cumming has led Orquesta Ciudad de Granada (Spain), South Bohemian Chamber Orchestra (Czech Republic), BBC Ulster Orchestra (Belfast), Belgrade Philharmonic (Serbia), Orchestra Sinfonica di Roma, Singapore Symphony Orchestra, the Israel Sinfonietta Be'er Sheva, and the Filarmónica de Bogotá, in which he conducted Schoenberg’s Pelleas und Melisande on short notice. In the United States, he has conducted the Los Angeles Philharmonic, Detroit Symphony, Buffalo Philharmonic, Oregon Symphony, the San Diego, Santa Barbara, Pacific and Long Beach symphony orchestras, Rochester Philharmonic, San Antonio Symphony, Knoxville Symphony, and the Boston Pops. As an educator, Cumming has taught at colleges all over the country, including Yale University, California State University in Fullerton, University of South Florida in Tampa, and Pacific University (OR). He was Music Director of the nationally-acclaimed Pittsburgh Youth Symphony Orchestra, one of just five orchestras invited to the biennial National Youth Orchestra Festival. He was founding Music Director of the Pacific Symphony Institute, and has also taught at the Orange County High School for the Arts. In August 2016, he will start a one year appointment as Music Director of the Vermont Youth Orchestra. After receiving a Doctorate in Music from Yale University, Cumming conducted in master classes with Pierre Boulez at Oberlin College, and with Riccardo Muti at the Curtis Institute. As an undergraduate at the University of California at Berkeley, he was awarded the prestigious Eisner Prize for Creative Achievement in the Arts. In May 2010, he received an Honorary Doctorate from Trinity College.

CONCERT SCORE

for my cousin, Edward Cumming III, with affection

PASSACAGLIA

Richard Cumming

Con moto (♩ = c. 120)

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Horn in F 1
Horn in F 2
Bassoon 1/2

Con moto (♩ = c. 120)

Viola
Cello
Contrabass

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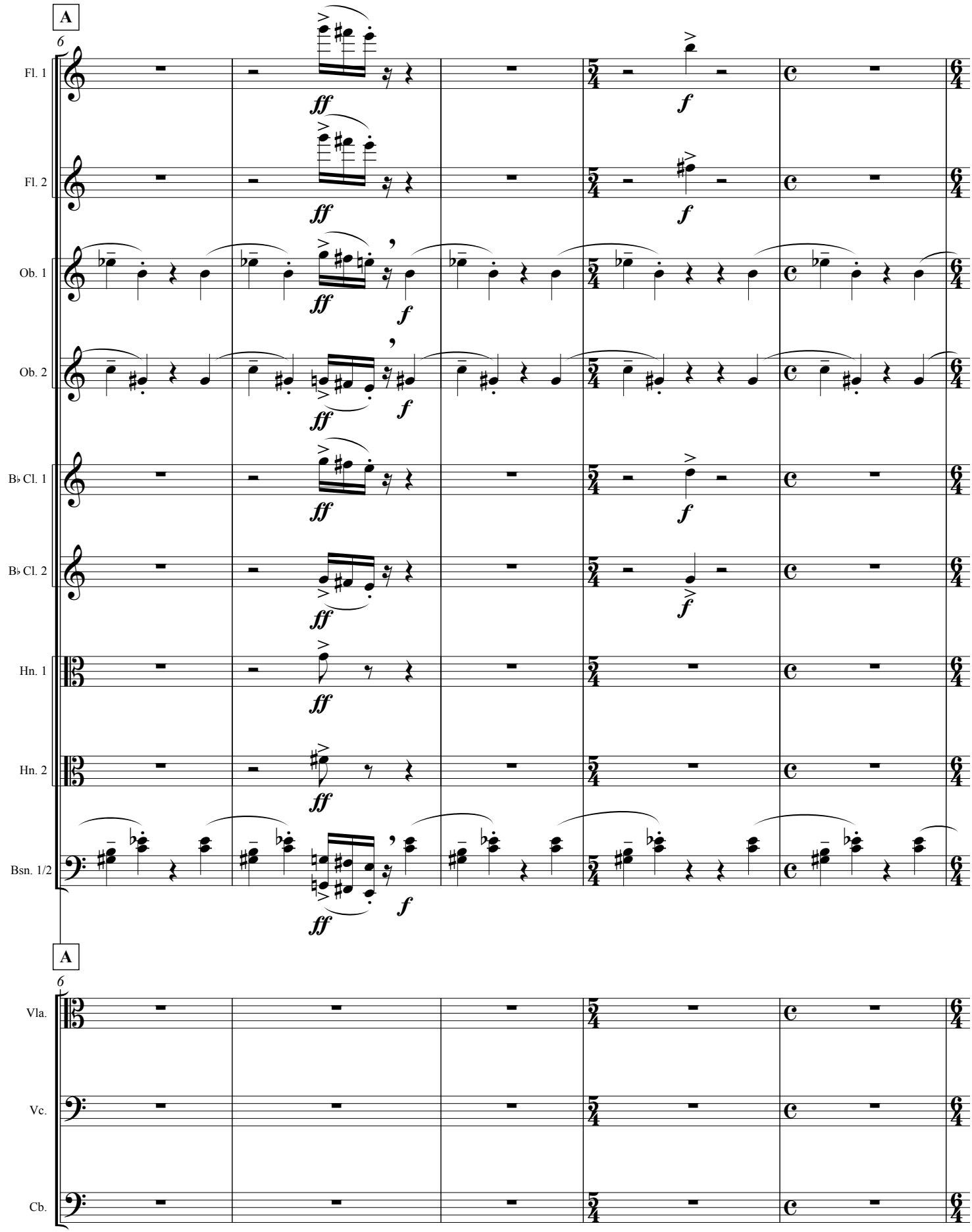
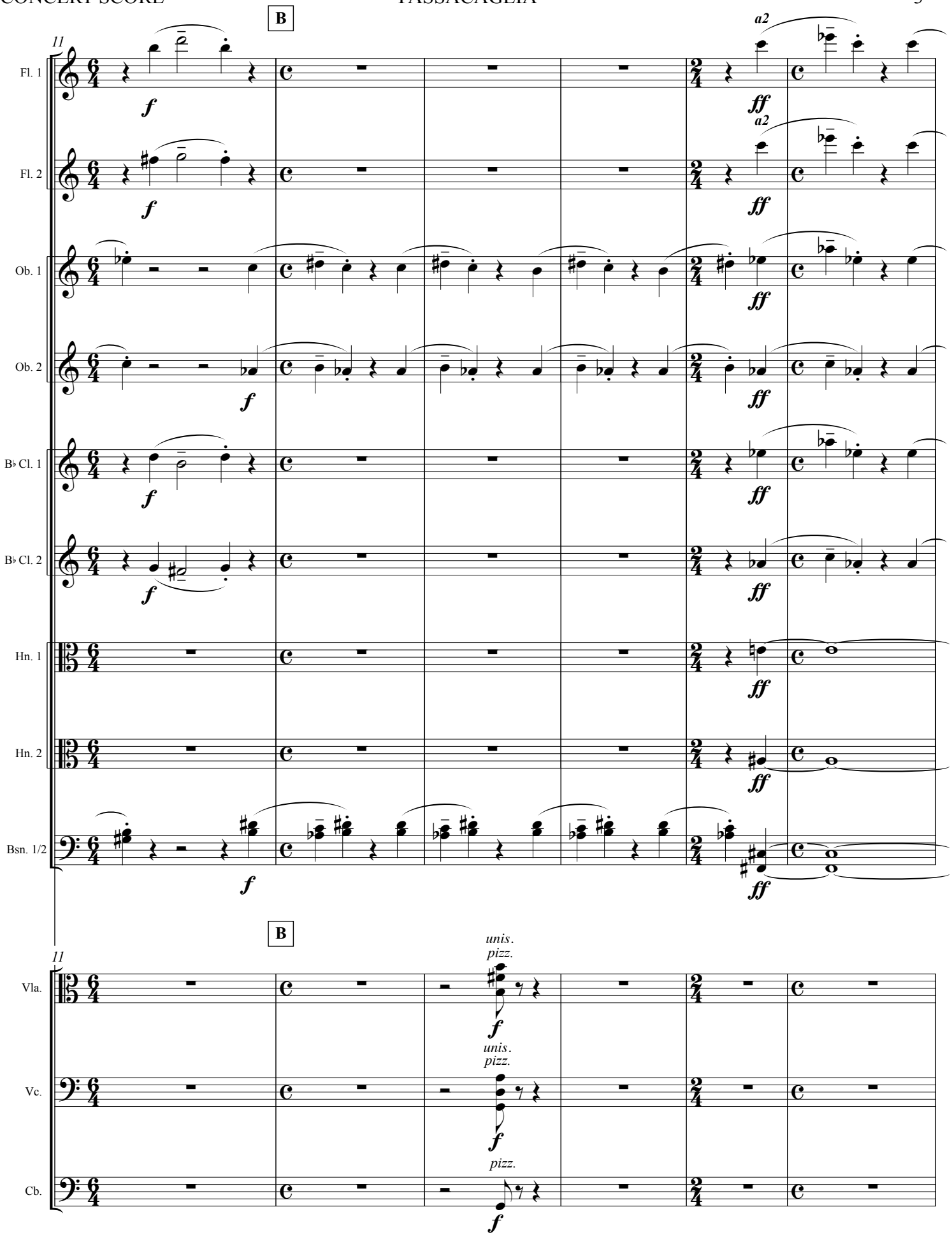
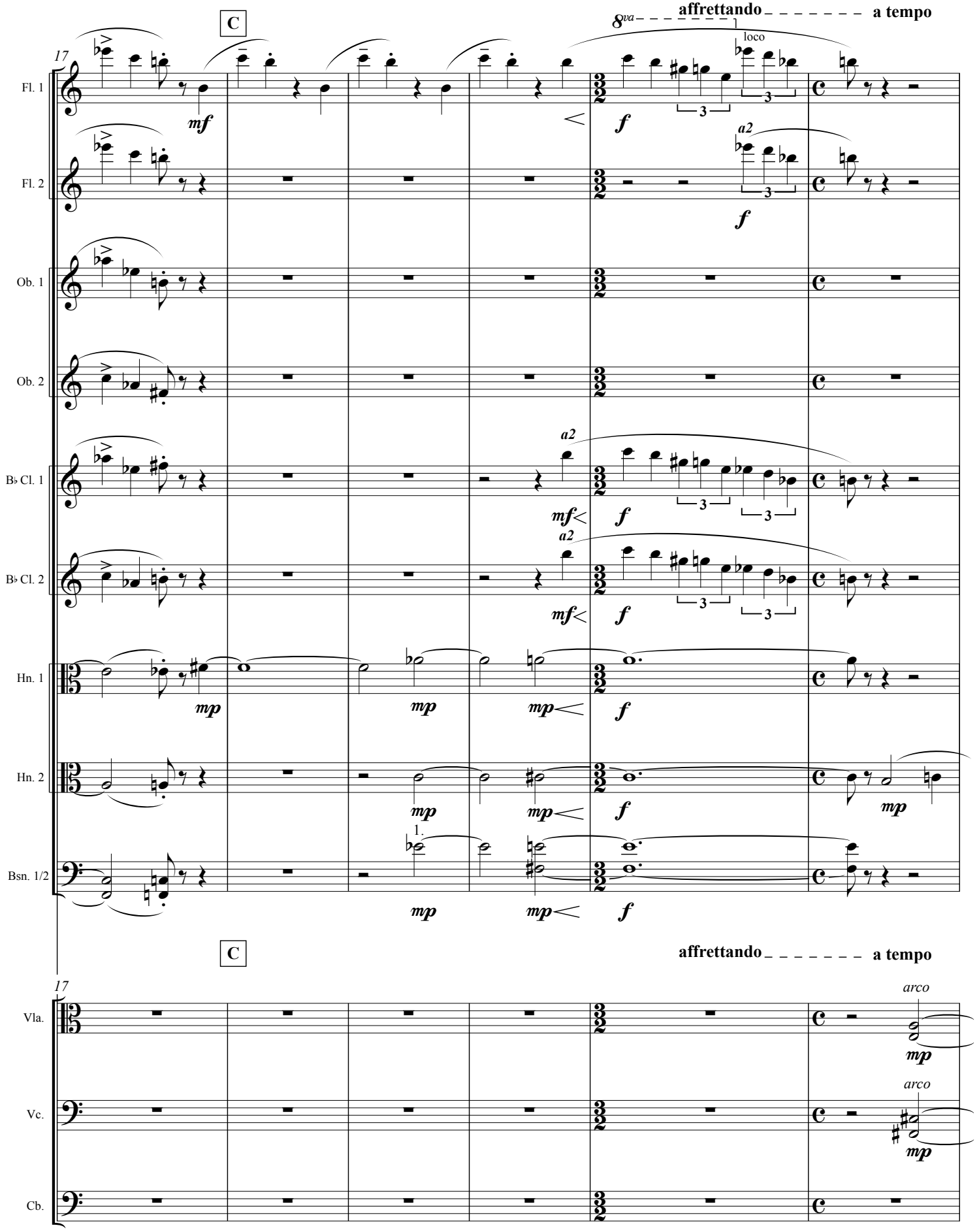
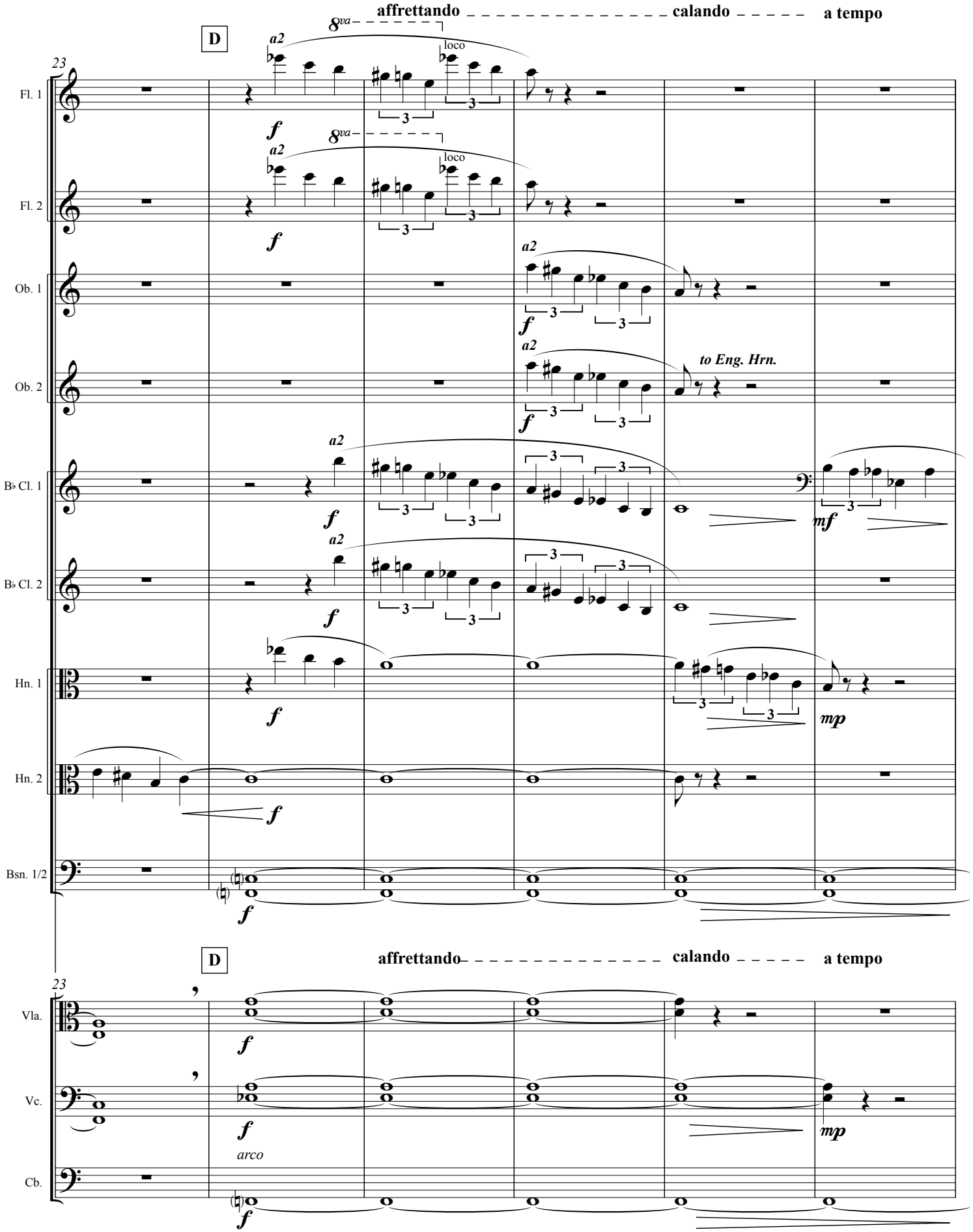
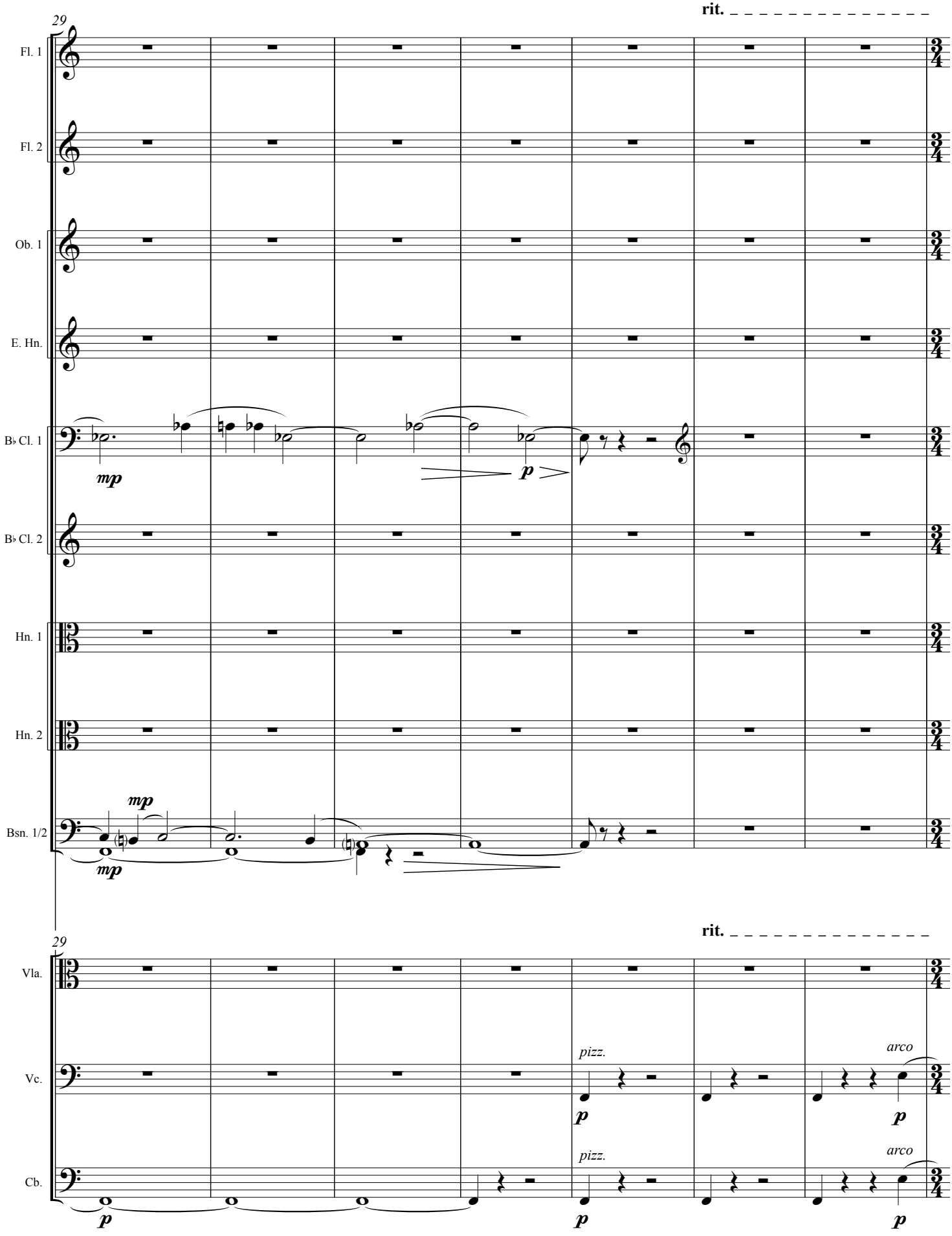
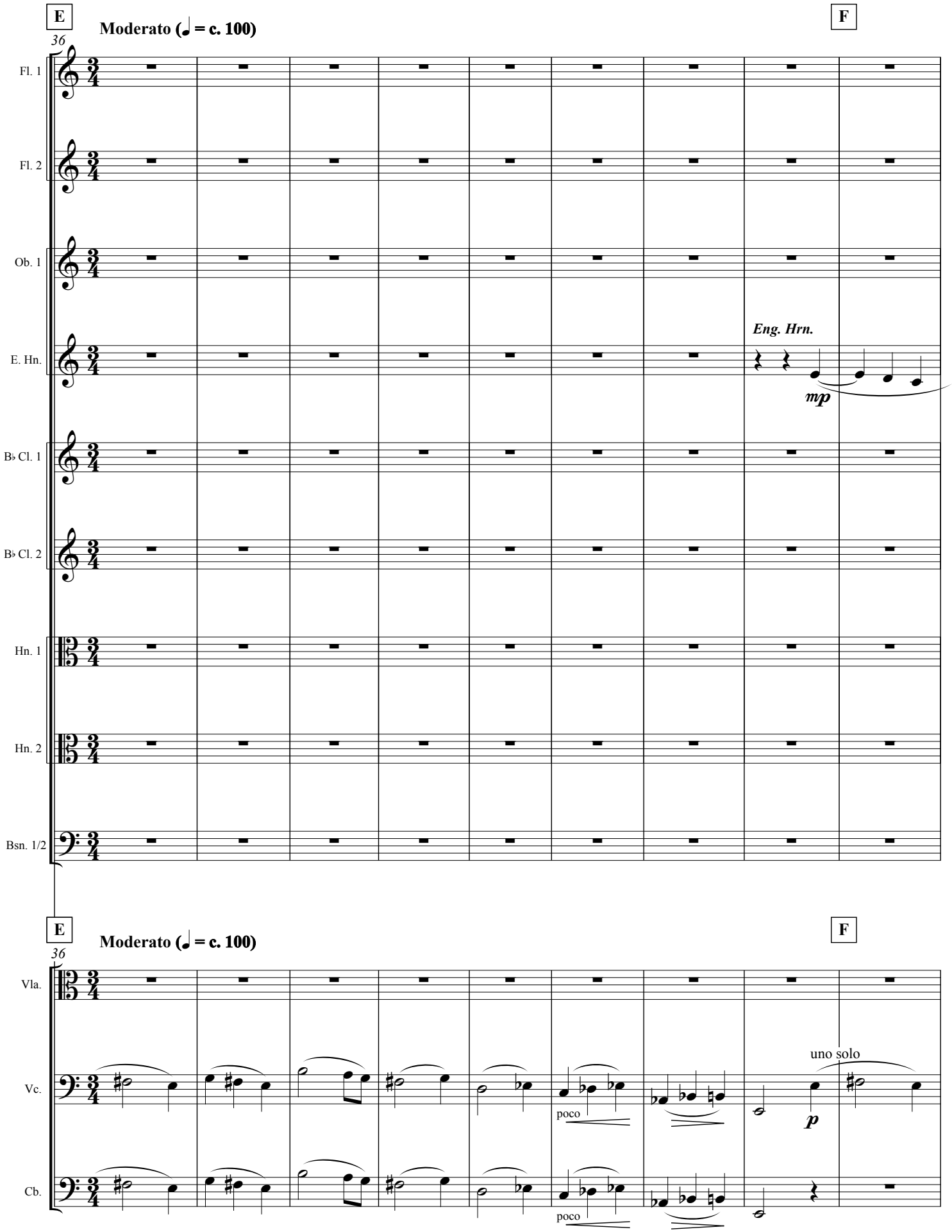

A
6
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
ff
f
A
6
Vla.
Vc.
Cb.

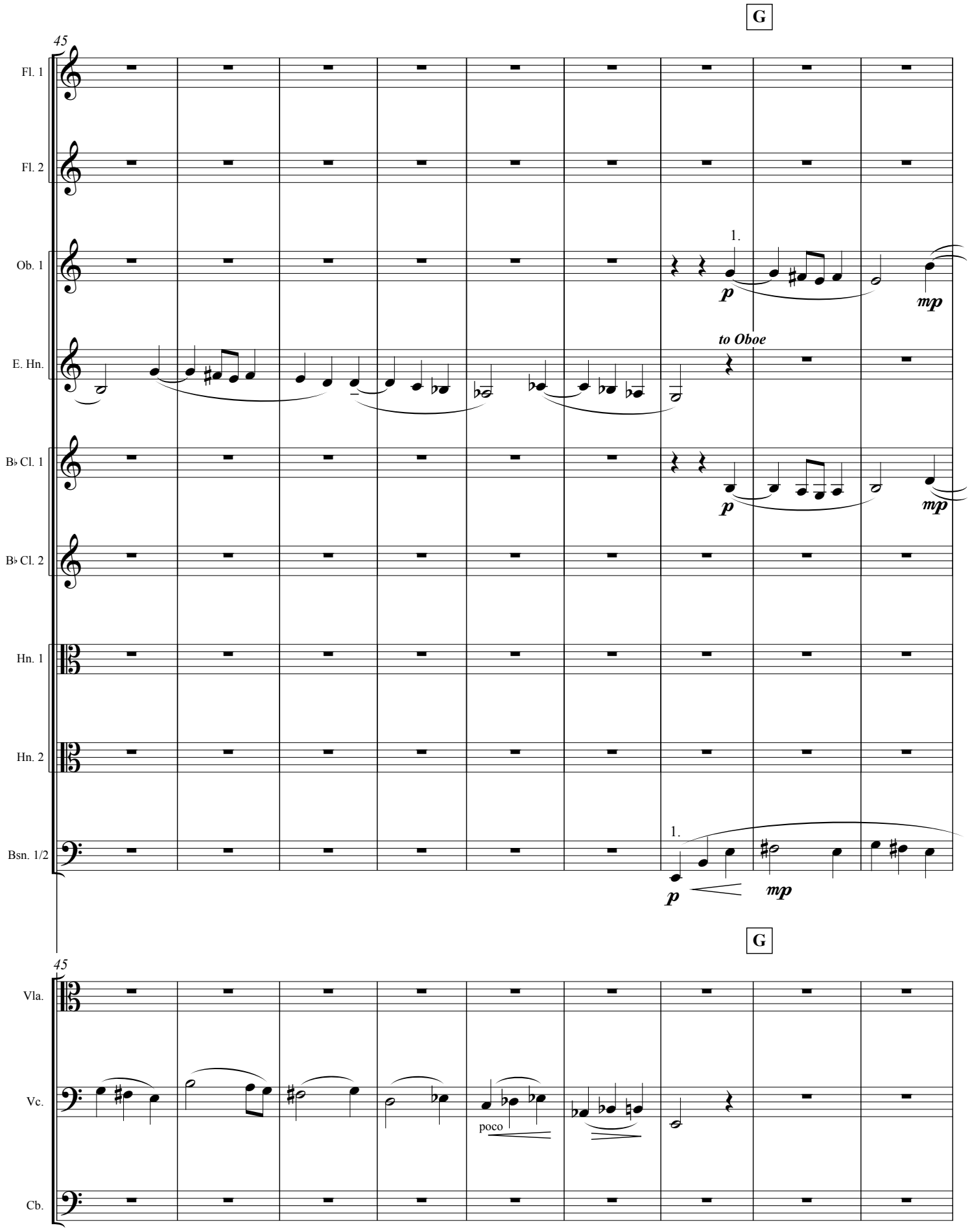

B
11
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
a2
f
ff
B
11
Vla.
Vc.
Cb.
unis.
pizz.

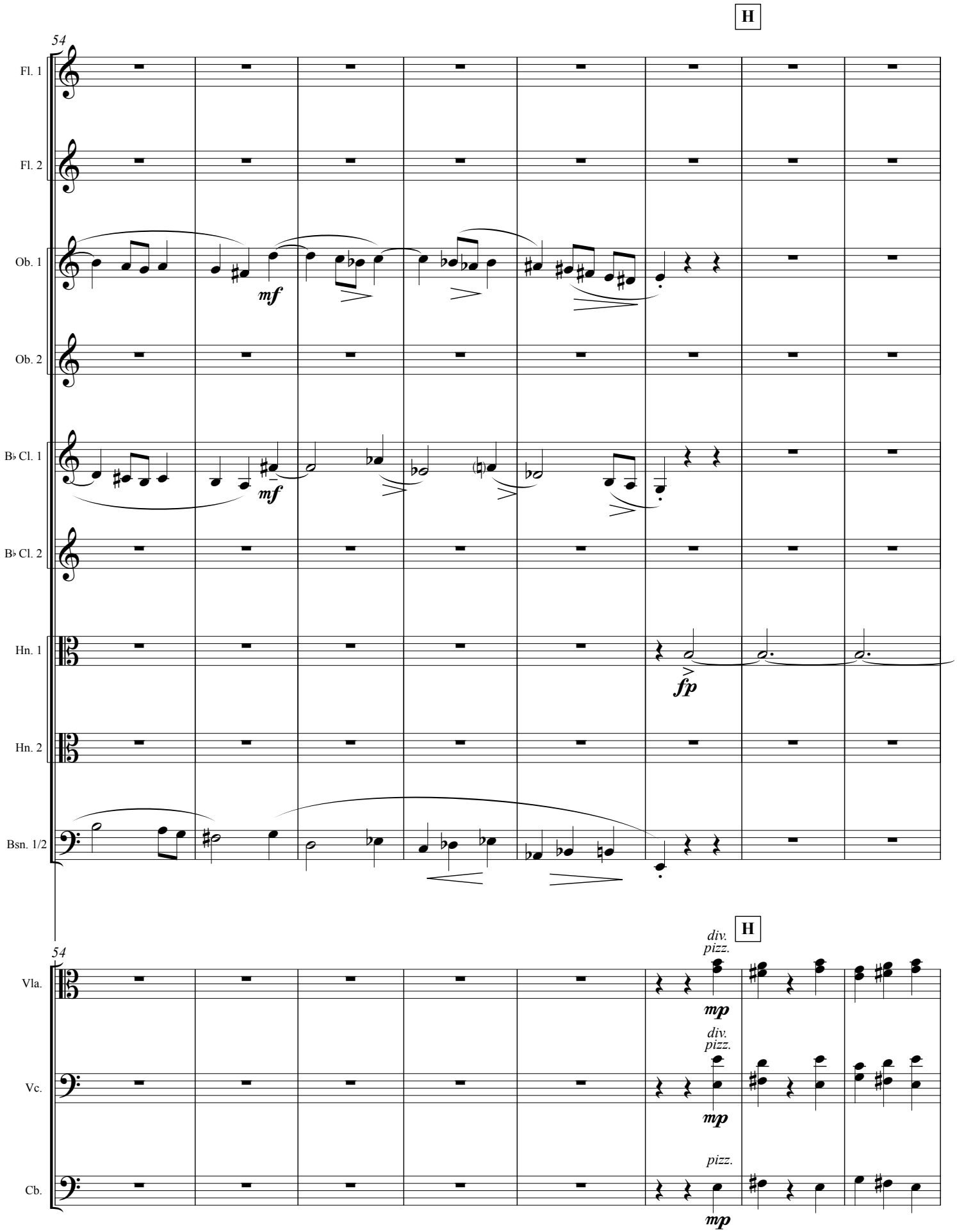

C
affrettando
a tempo
8va
loco
17
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
a2
1.
mf
f
mp
C
affrettando
a tempo
17
Vla.
Vc.
Cb.
arco
mp

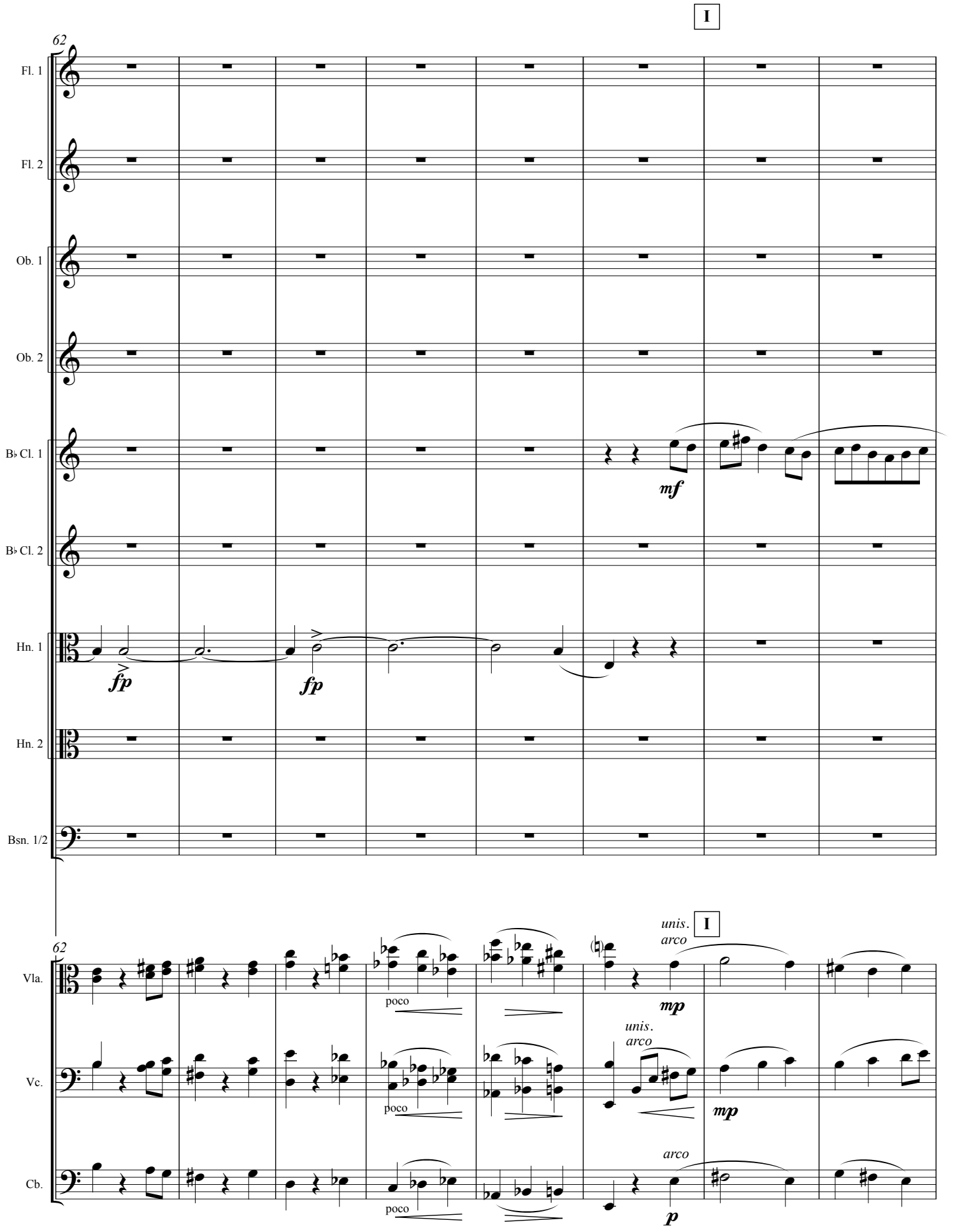

affrettando
calando
a tempo
D
23
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
8va
loco
a2
to Eng. Hrn.
Vla.
Vc.
Cb.
arco

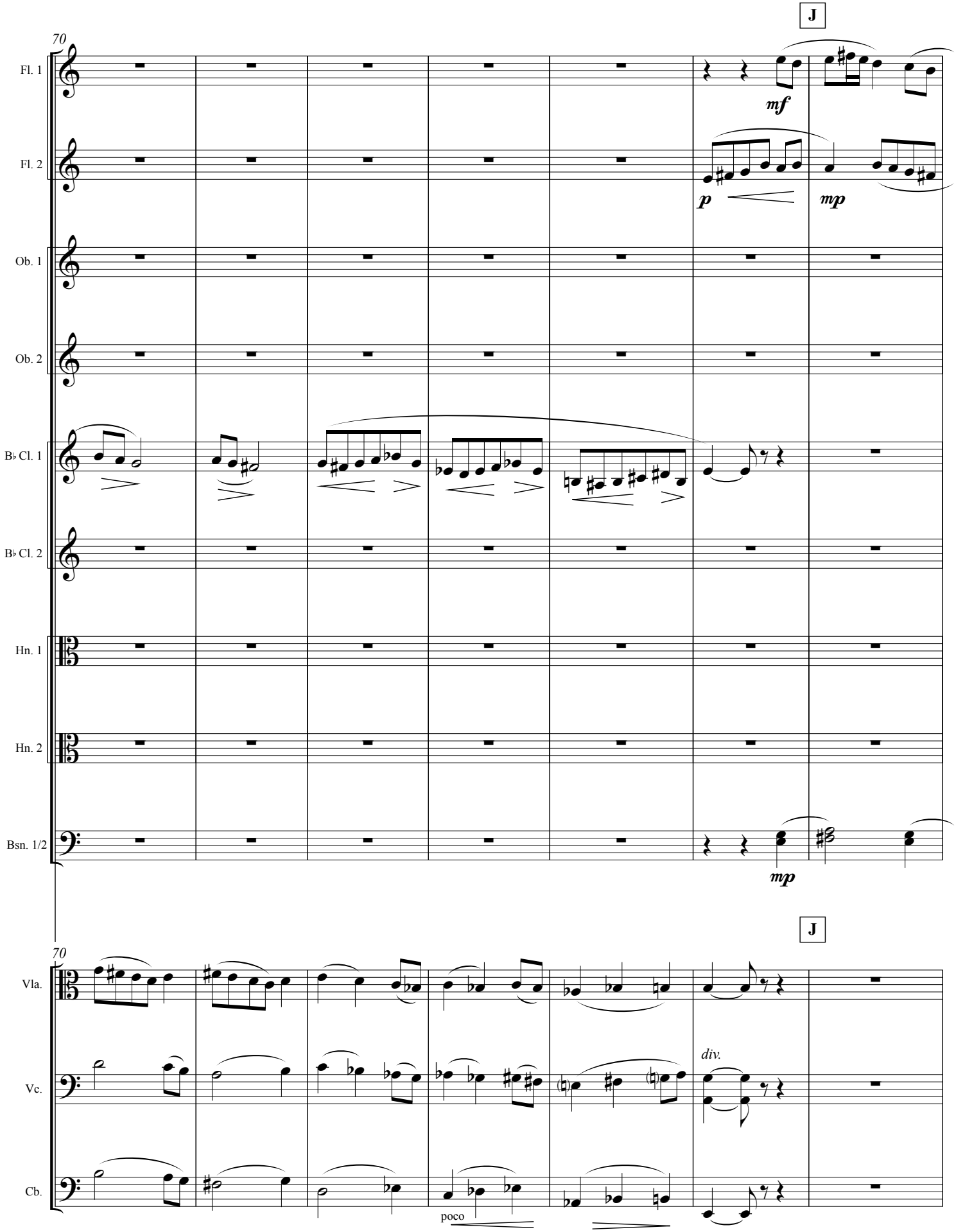

29
rit.
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mp
p
mp
mp
29
rit.
Vla.
Vc.
Cb.
pizz.
arco
p
p
pizz.
arco
p
p
p

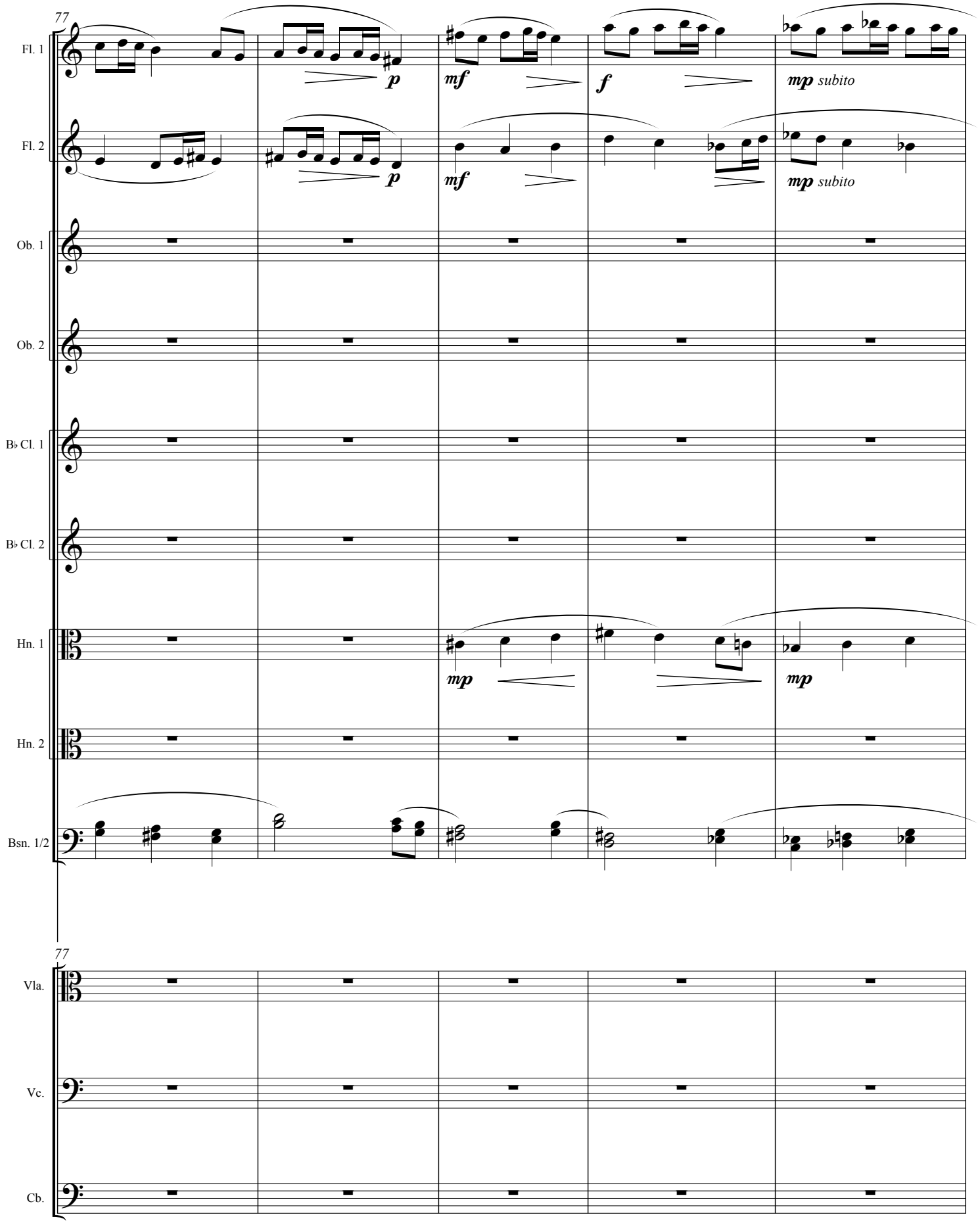

E
Moderato (♩ = c. 100)
36
F
Fl. 1
Fl. 2
Ob. 1
E. Hn.
Eng. Hrn.
mp
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
E
Moderato (♩ = c. 100)
36
F
Vla.
Vc.
poco
uno solo
p
Cb.
poco

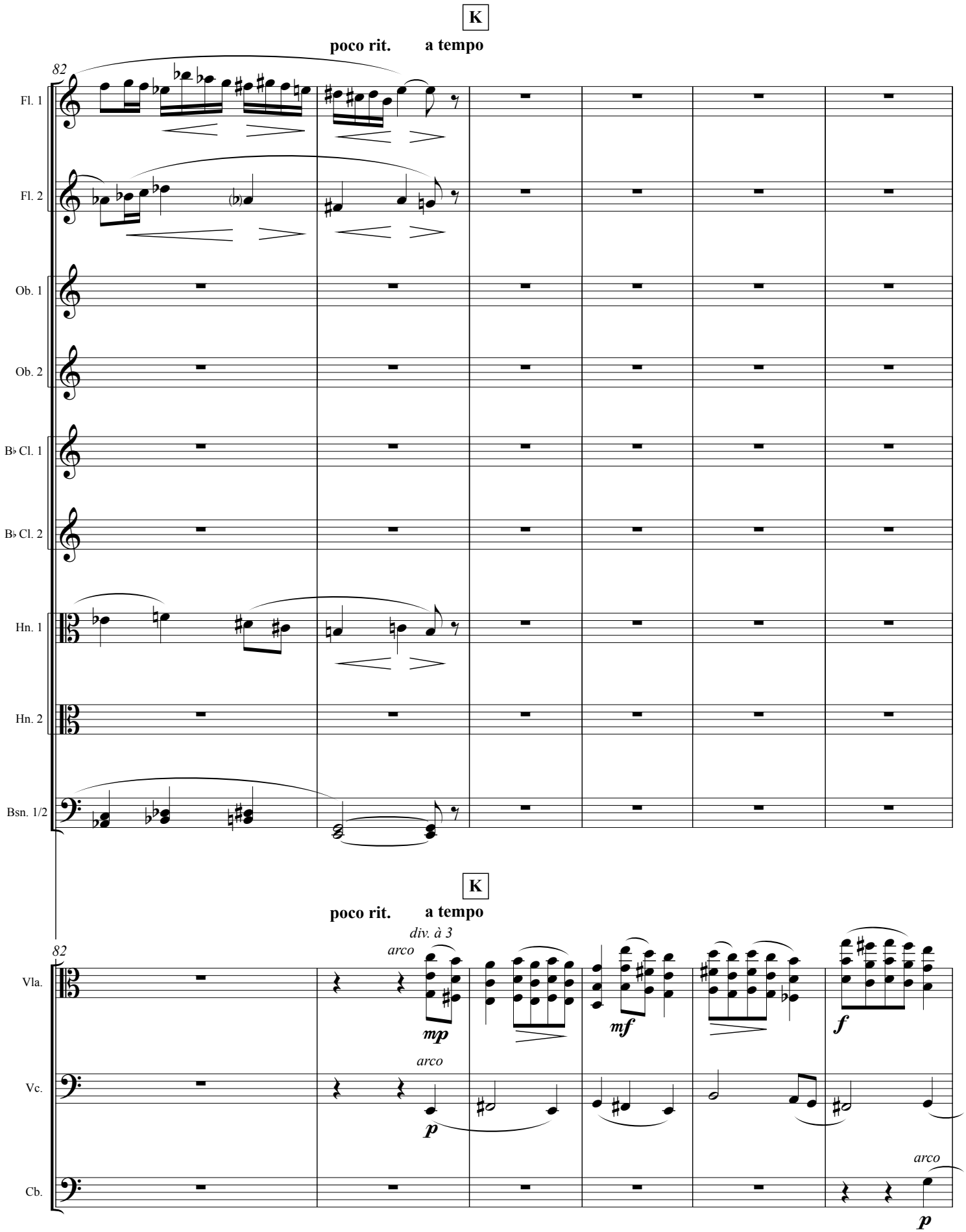

G
45
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
1.
p
mp
to Oboe
G
45
Vla.
Vc.
Cb.
poco

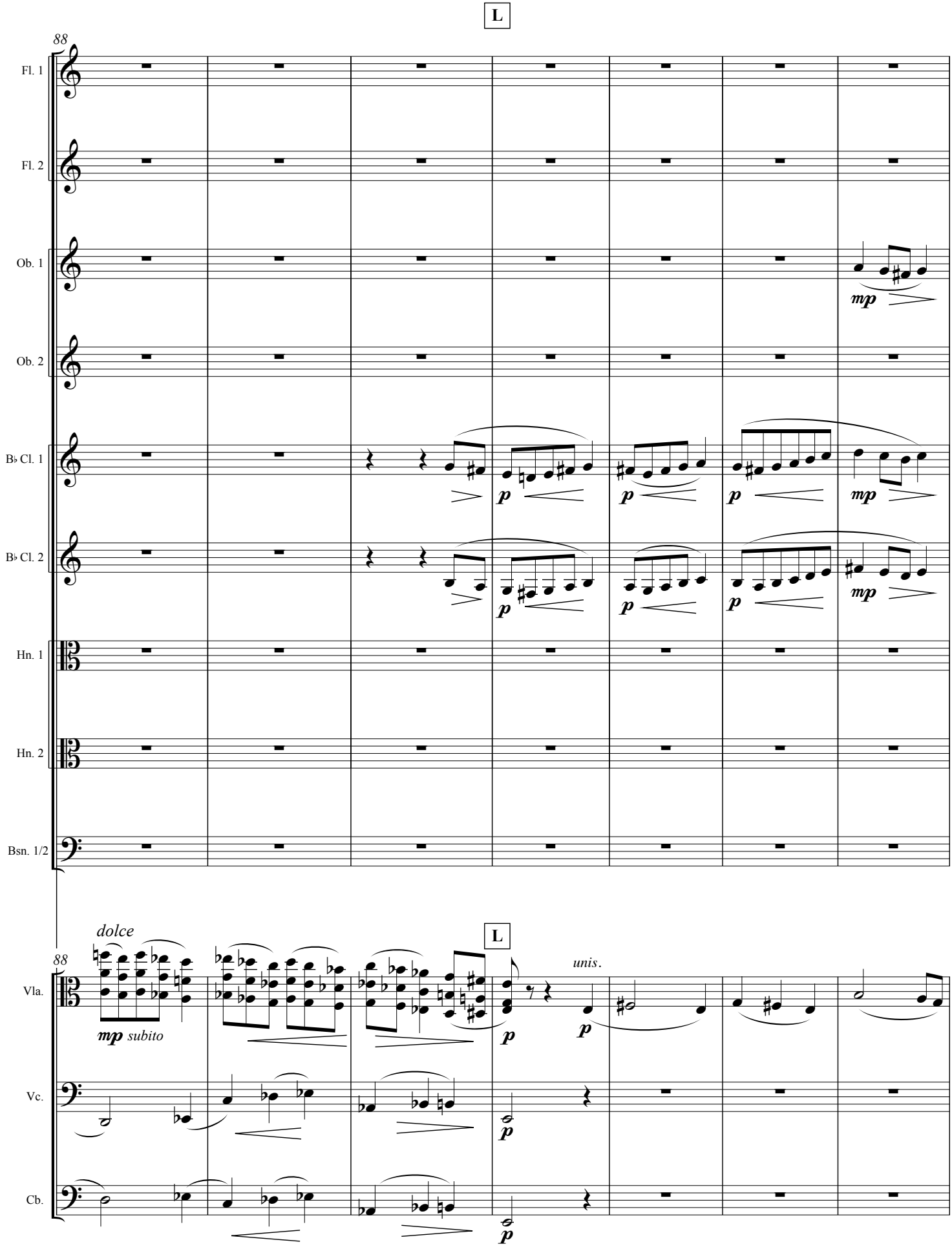

H
54
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mf
mf
fp
H
54
Vla.
Vc.
Cb.
div.
pizz.
mp
div.
pizz.
mp
pizz.
mp

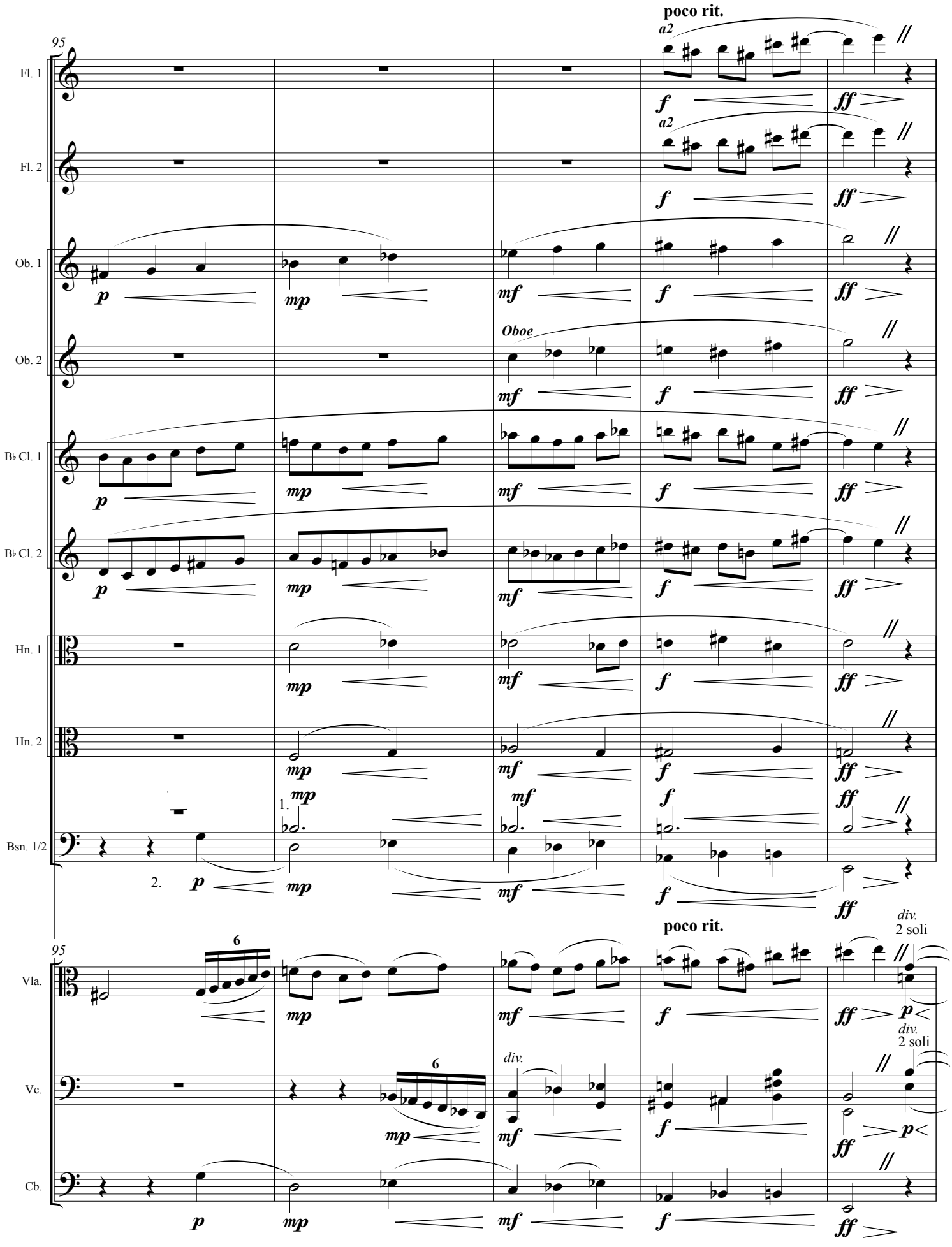

I
62
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mf
fp
fp
I
unis.
arco
62
Vla.
Vc.
Cb.
poco
poco
poco
mp
unis.
arco
mp
arco
p

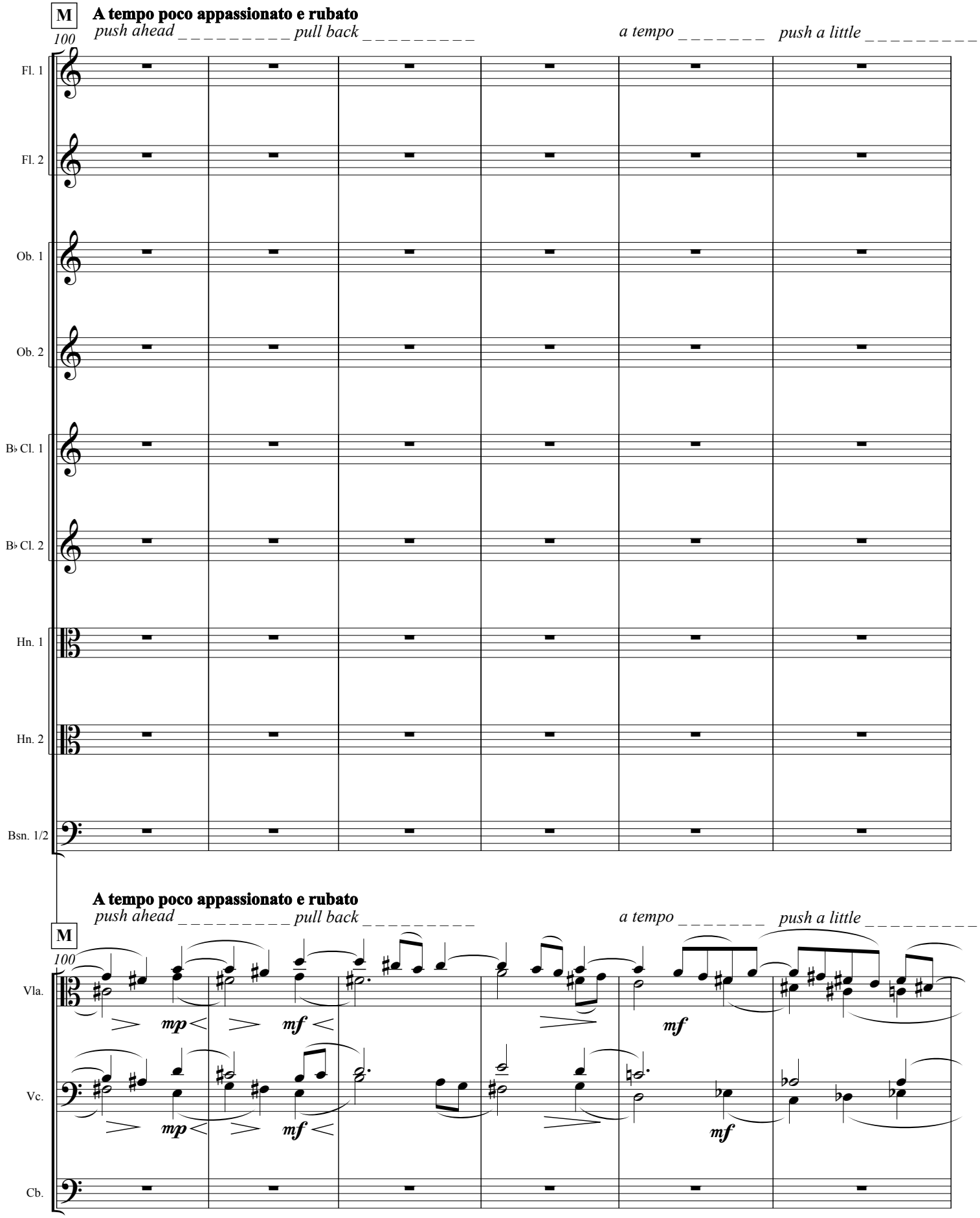

J
70
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mf
p
mp
mp
J
70
Vla.
Vc.
Cb.
div.
poco

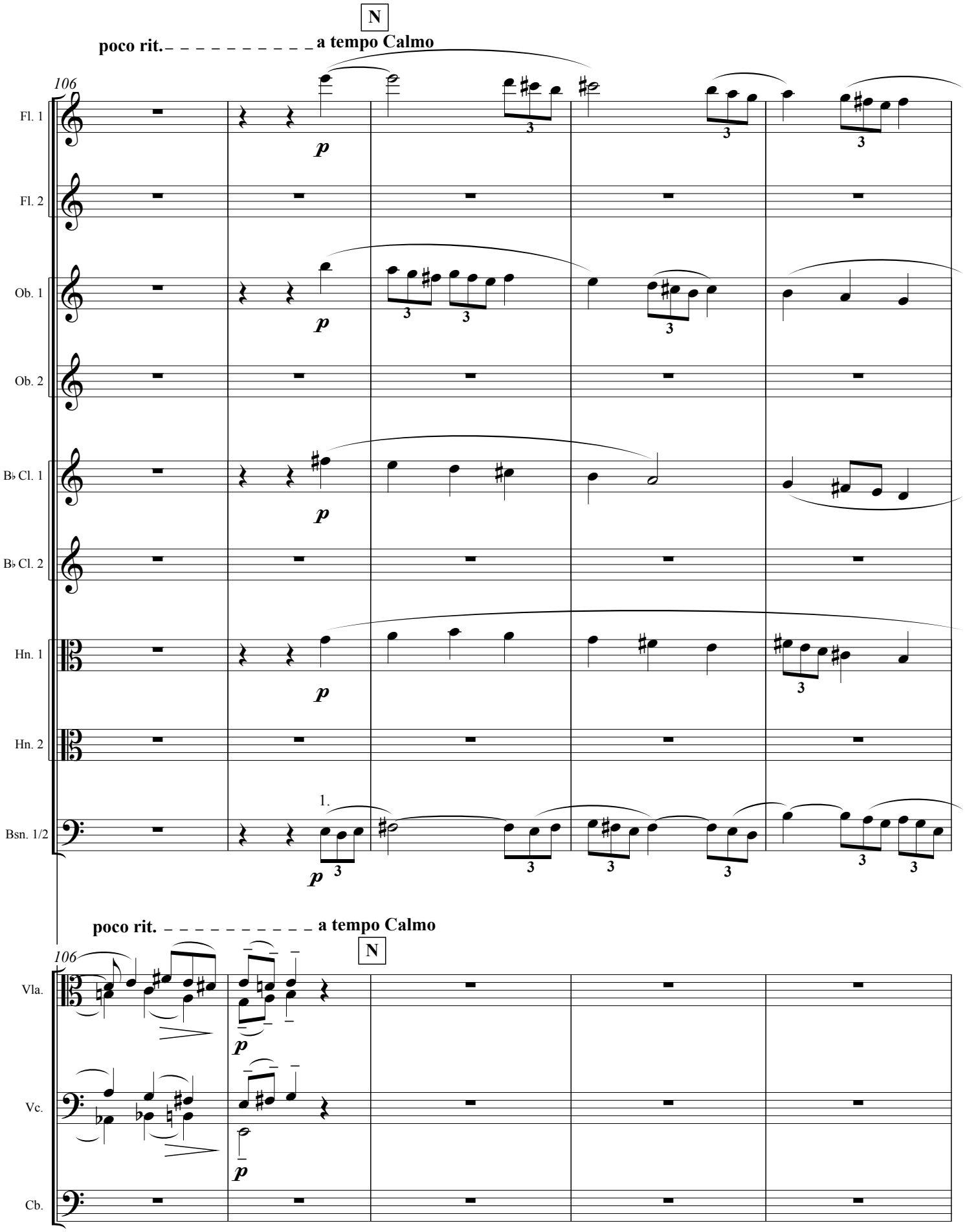

77
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
p
mf
f
mp subito
mp
77
Vla.
Vc.
Cb.

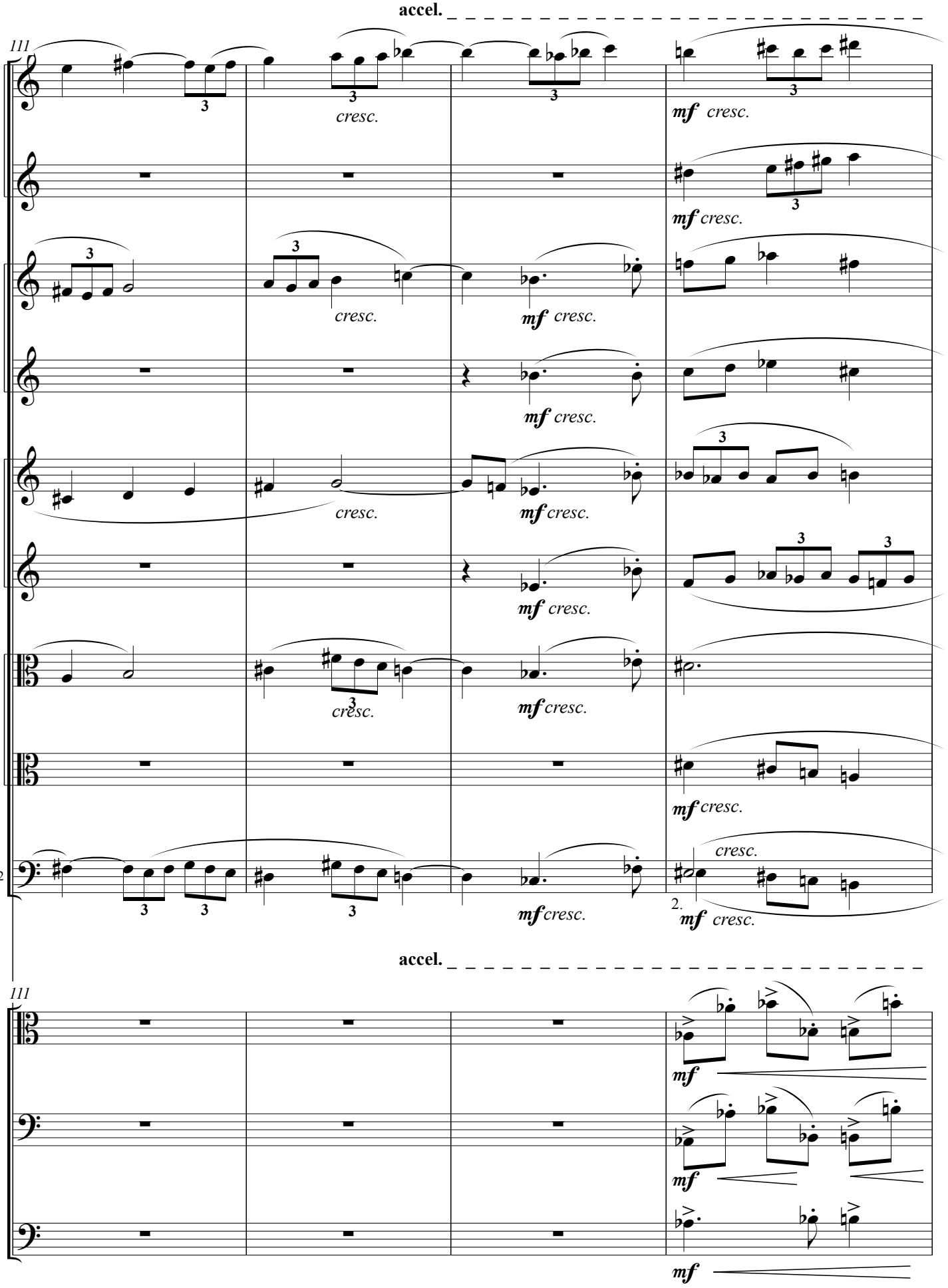

K
poco rit.
a tempo
82
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
K
poco rit.
a tempo
82
div. à 3
arco
mp
mf
f
Vla.
arco
p
Vc.
arco
p
Cb.

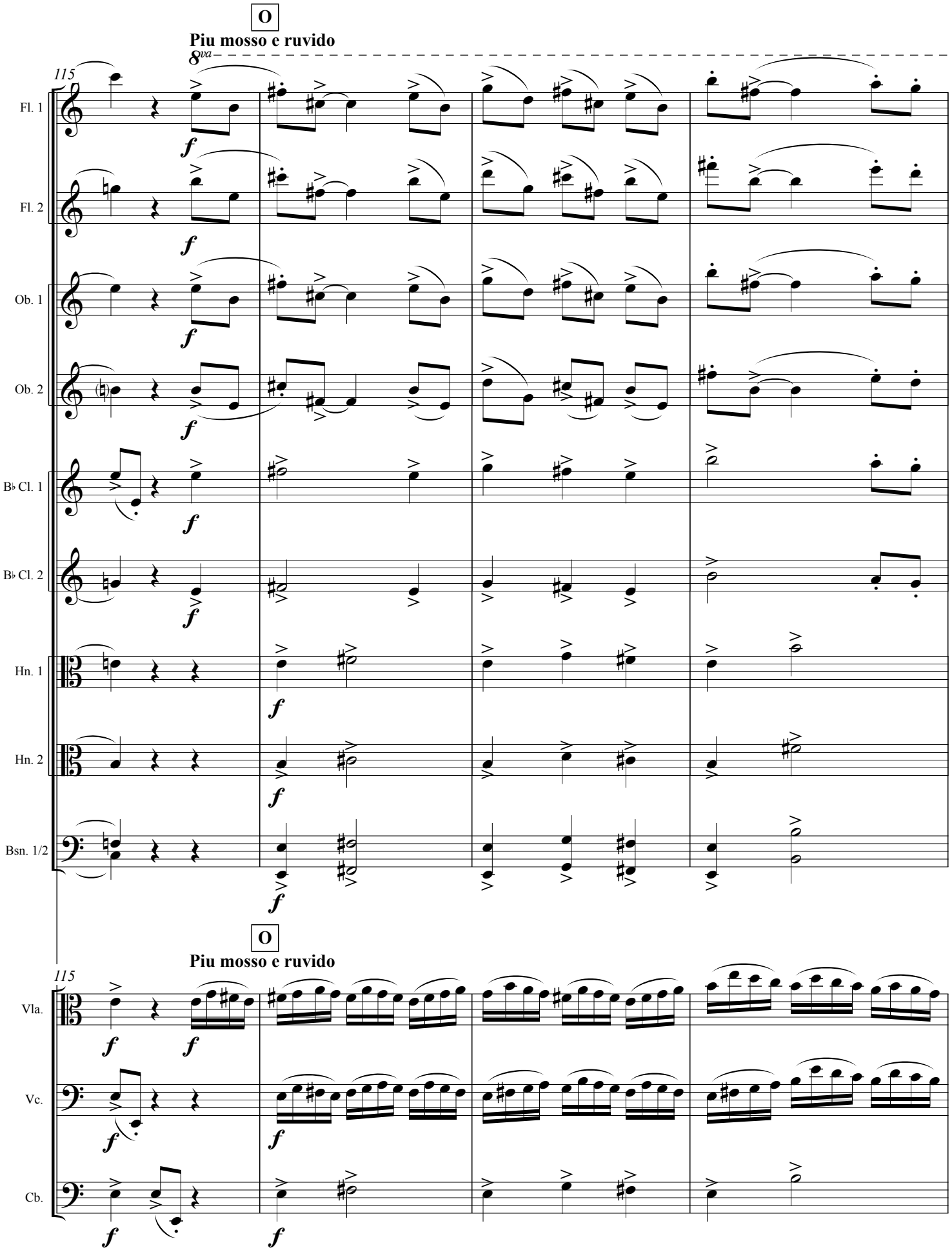

L
88
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mp
p
dolce
mp subito
unis.
Vla.
Vc.
Cb.

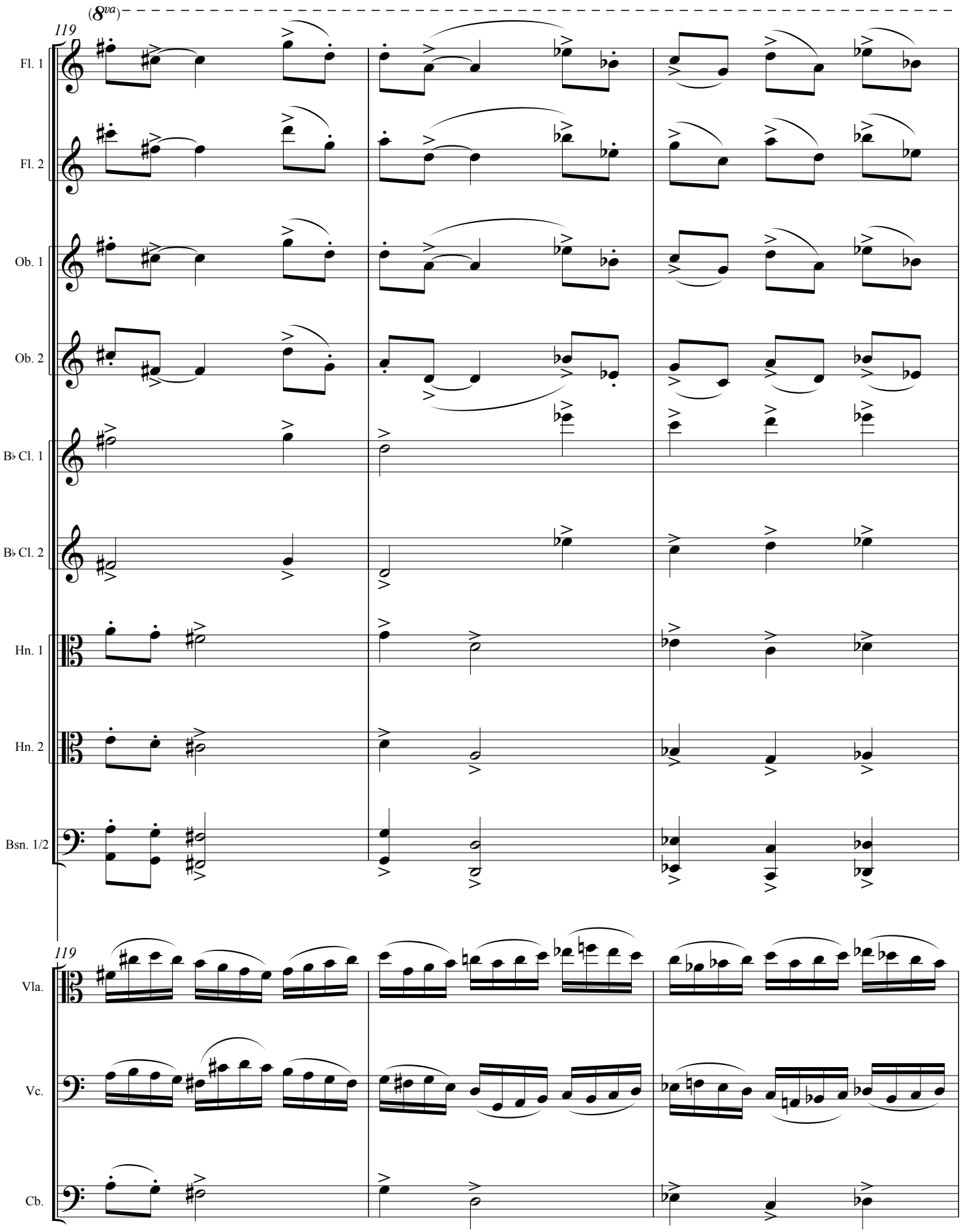

poco rit.
95
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
Vla.
Vc.
Cb.
a2
Oboe
div.
2 soli
1.
2.
6
p
mp
mf
f
ff

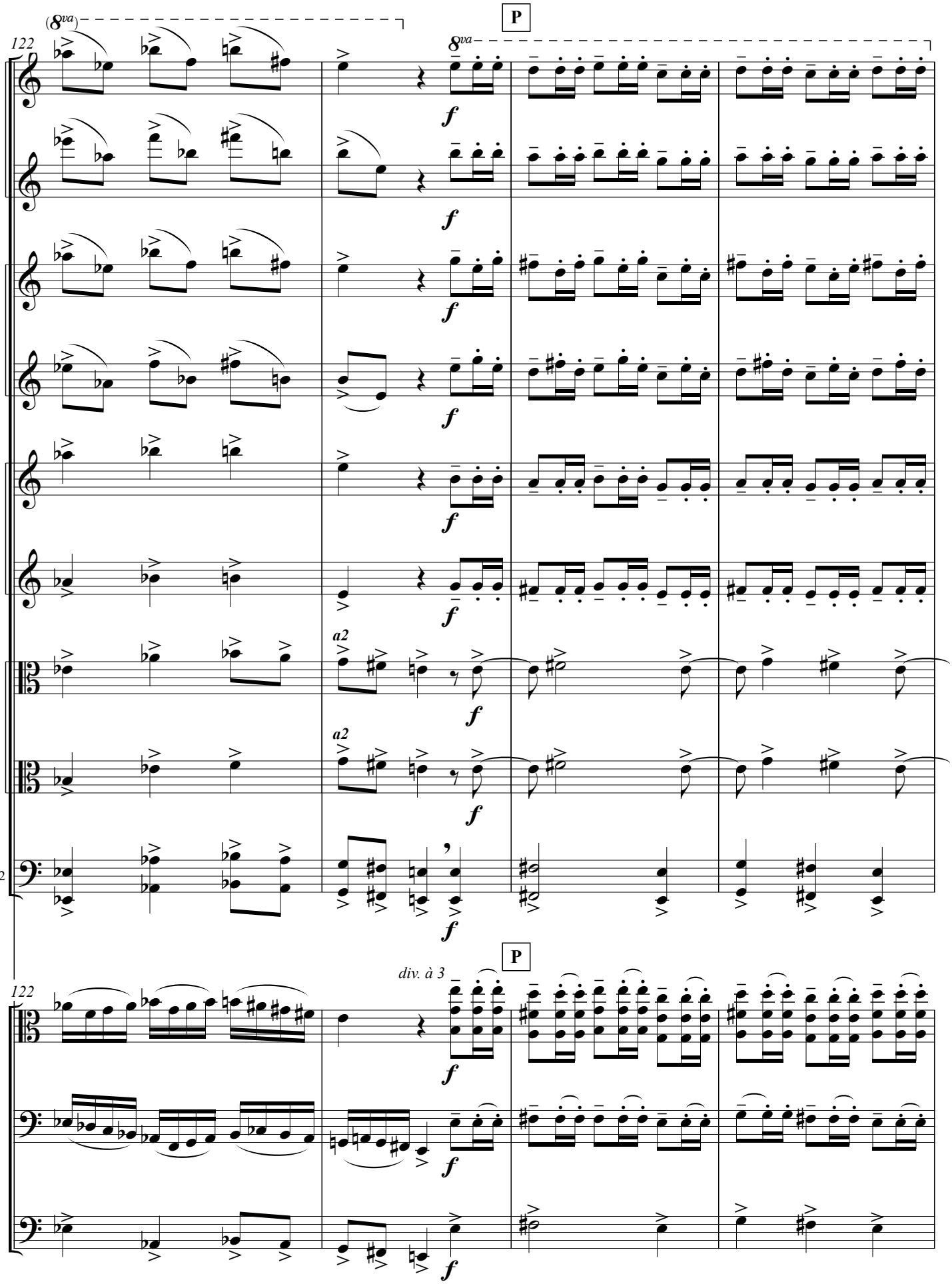

M
A tempo poco appassionato e rubato
push ahead _ _ _ _ _ _ _ _ _ pull back _ _ _ _ _ _ _ _ _
a tempo _ _ _ _ _ _ _
push a little _ _ _ _ _ _ _ _ _
100
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
M
A tempo poco appassionato e rubato
push ahead _ _ _ _ _ _ _ _ _ pull back _ _ _ _ _ _ _ _ _
a tempo _ _ _ _ _ _ _
push a little _ _ _ _ _ _ _ _ _
100
Vla.
Vc.
Cb.
mp
mf
mf
mp
mf
mf

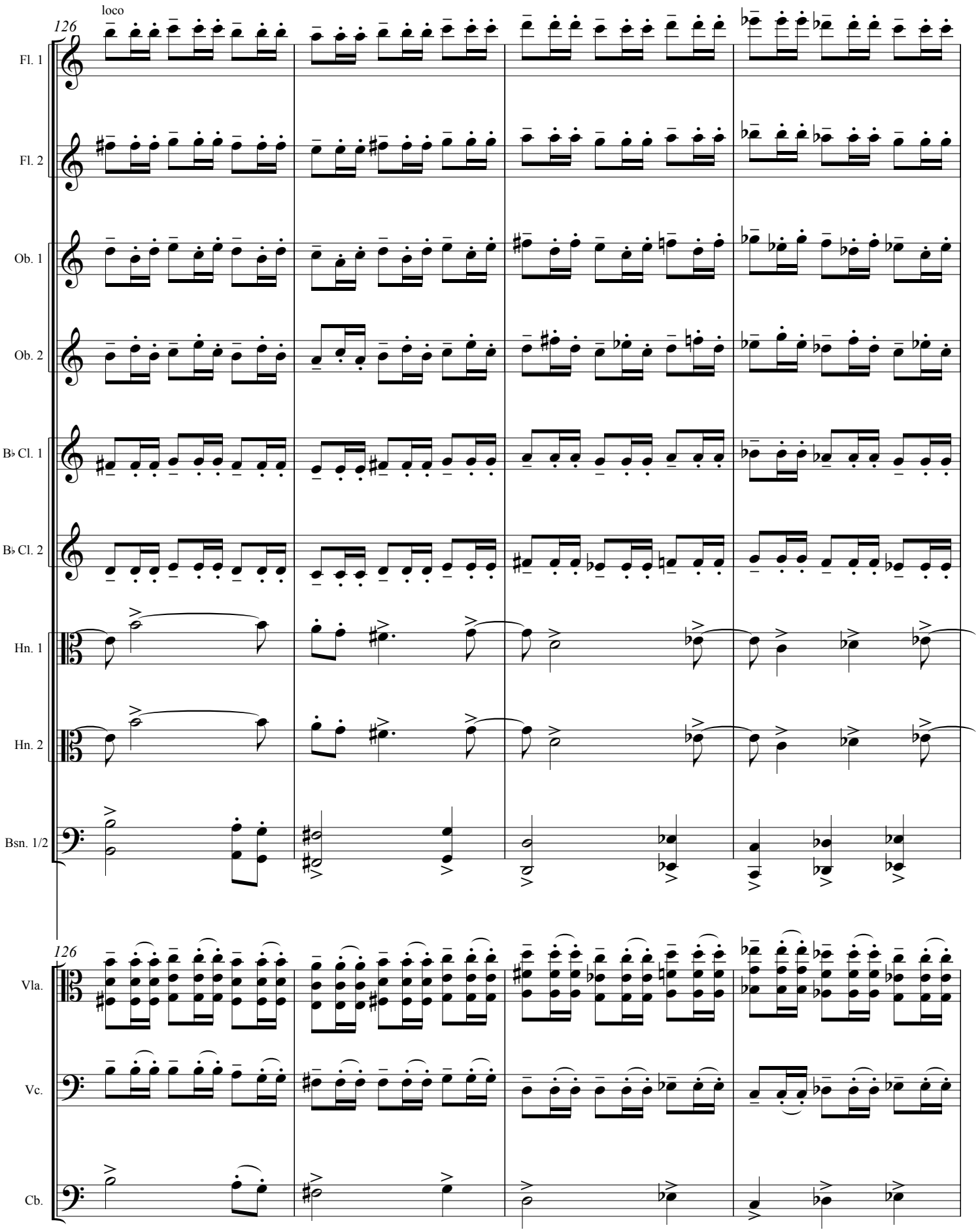

N
poco rit.
a tempo Calmo
106
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
1.
p
3
poco rit.
a tempo Calmo
N
106
Vla.
Vc.
Cb.
p

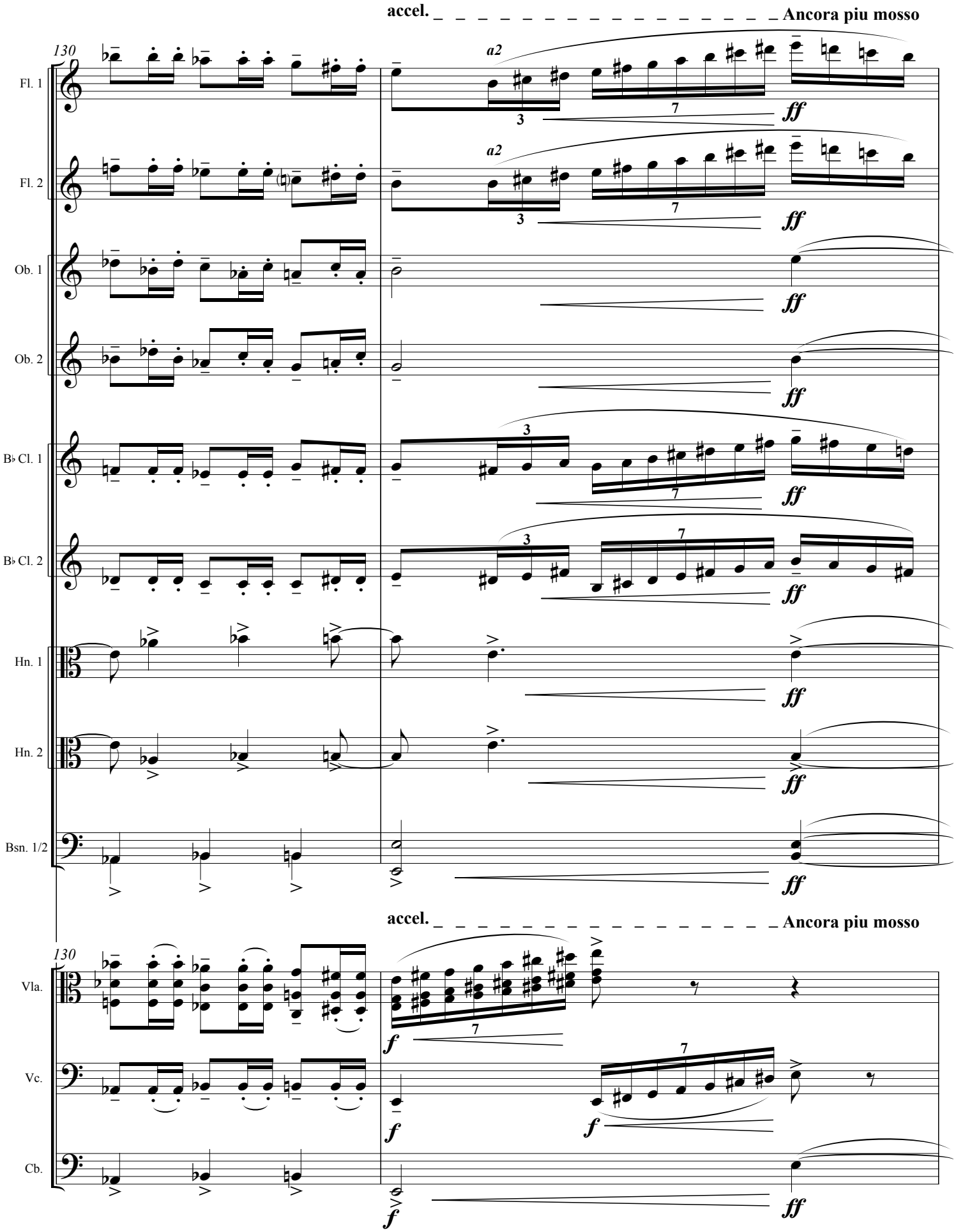

accel.
111
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
cresc.
mf cresc.
2.
accel.
111
Vla.
Vc.
Cb.
mf

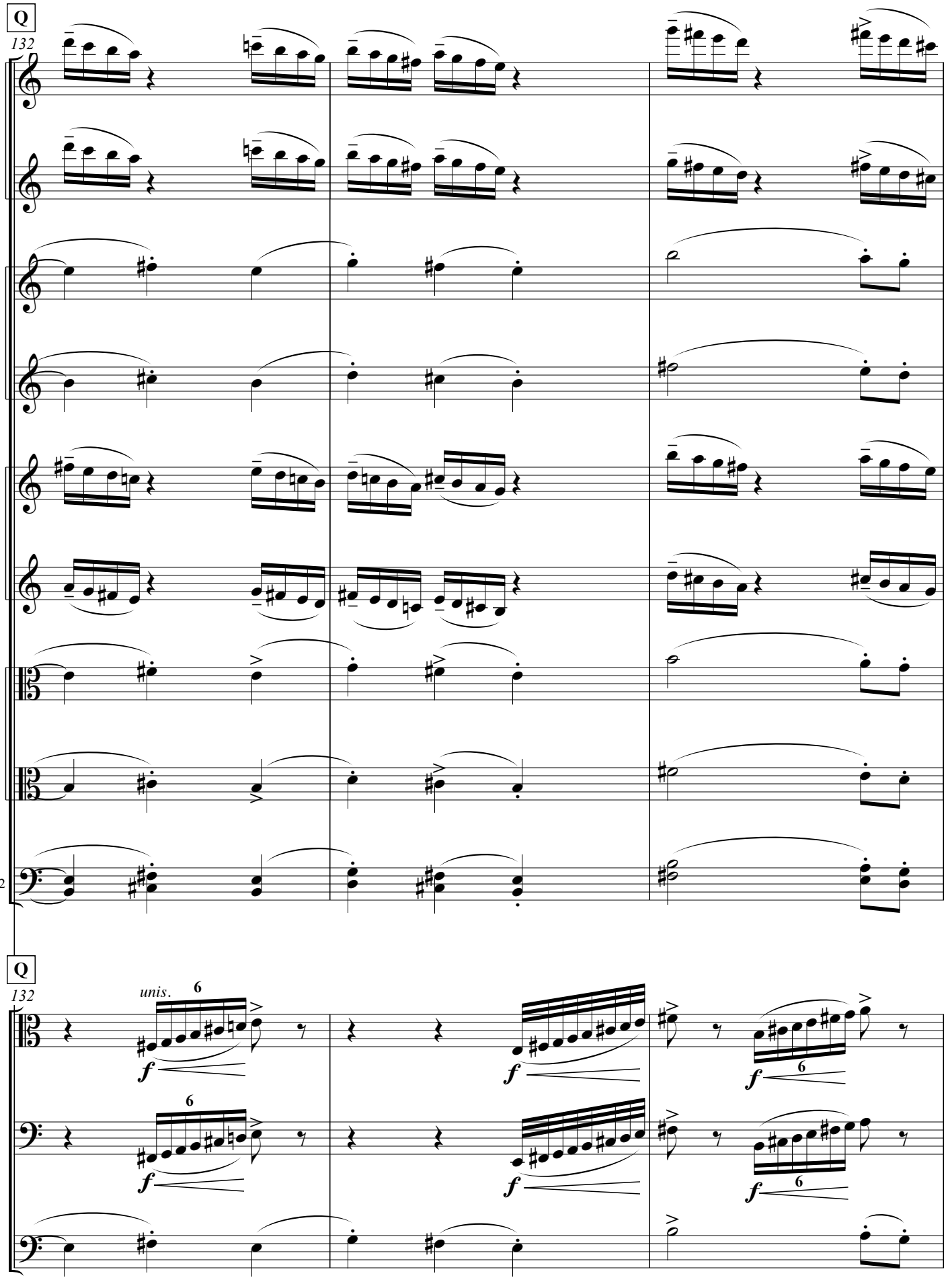

O
Piu mosso e ruvido
8va
115
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
f
O
Piu mosso e ruvido
115
Vla.
Vc.
Cb.
f

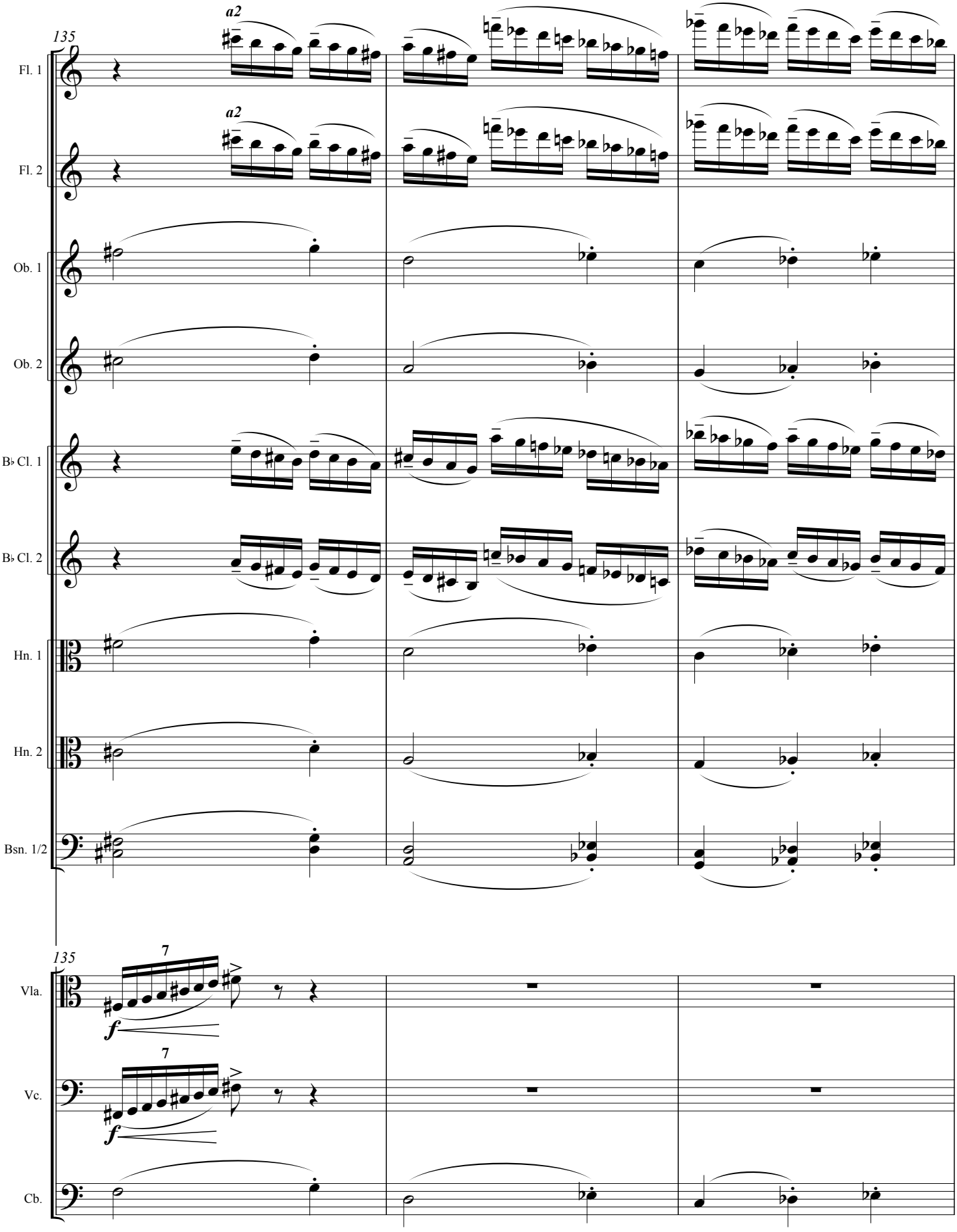

(8va)
119
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
119
Vla.
Vc.
Cb.

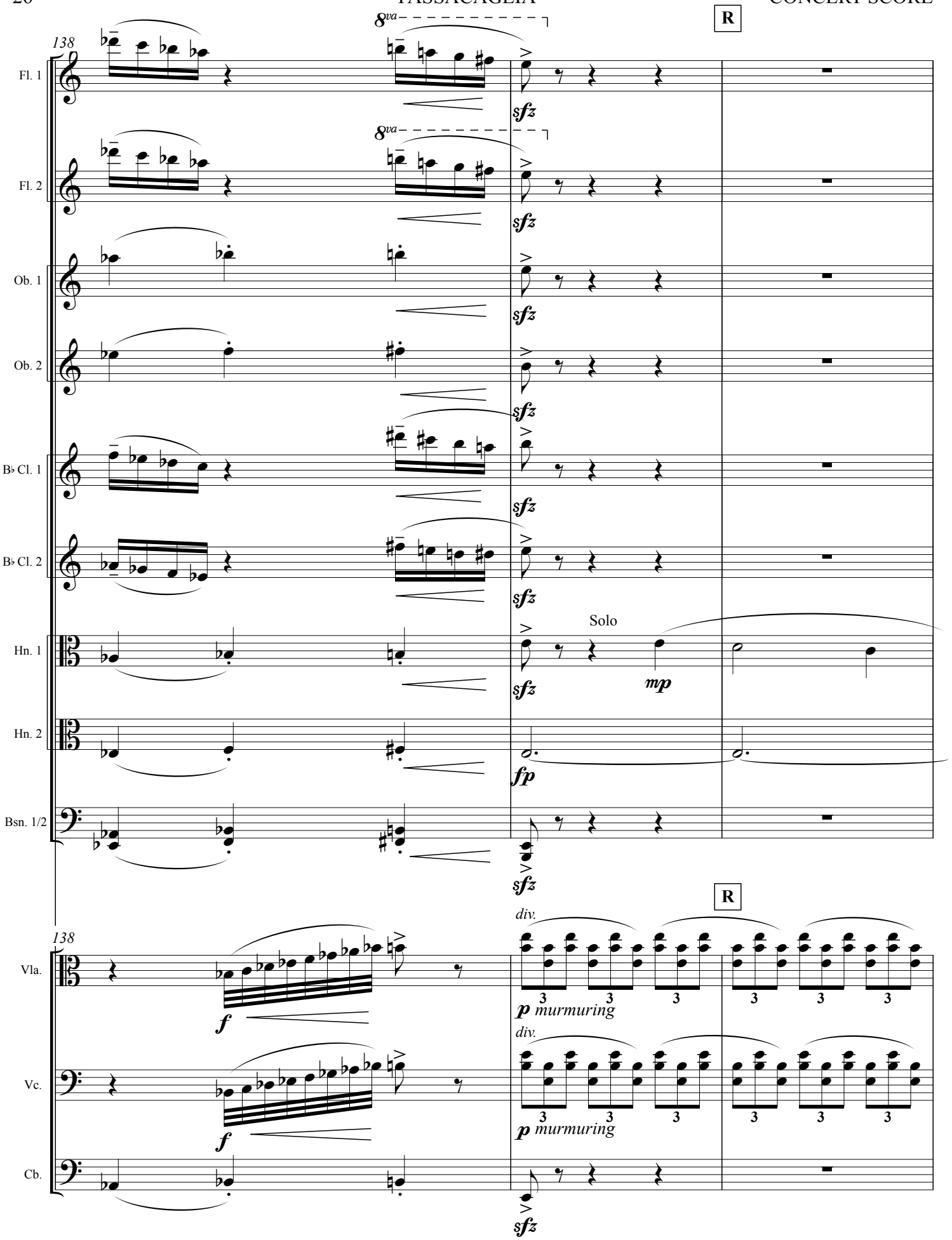

P
122
(8va)
8va
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
a2
f
P
122
div. à 3
Vla.
Vc.
Cb.

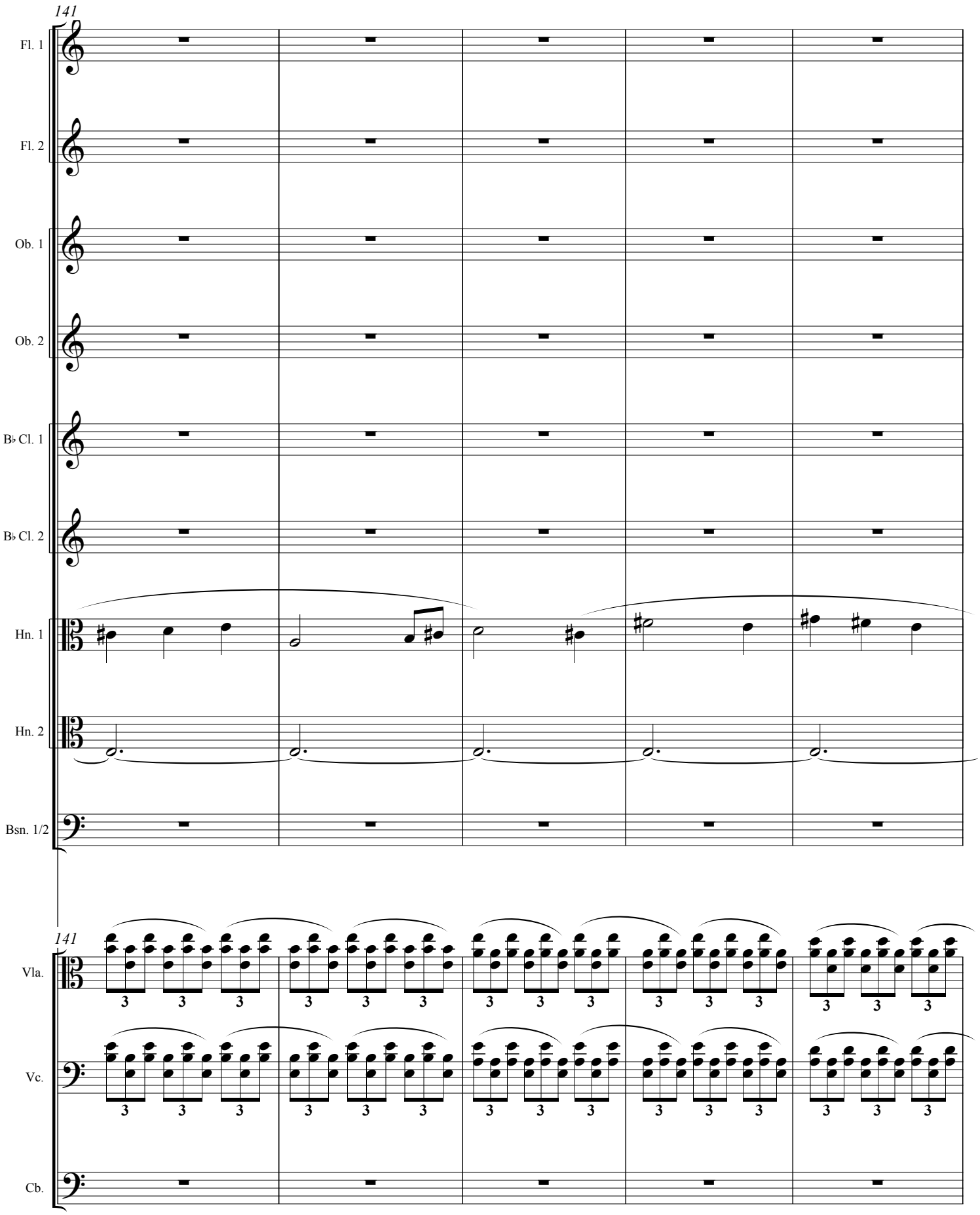

126
loco
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
126
Vla.
Vc.
Cb.

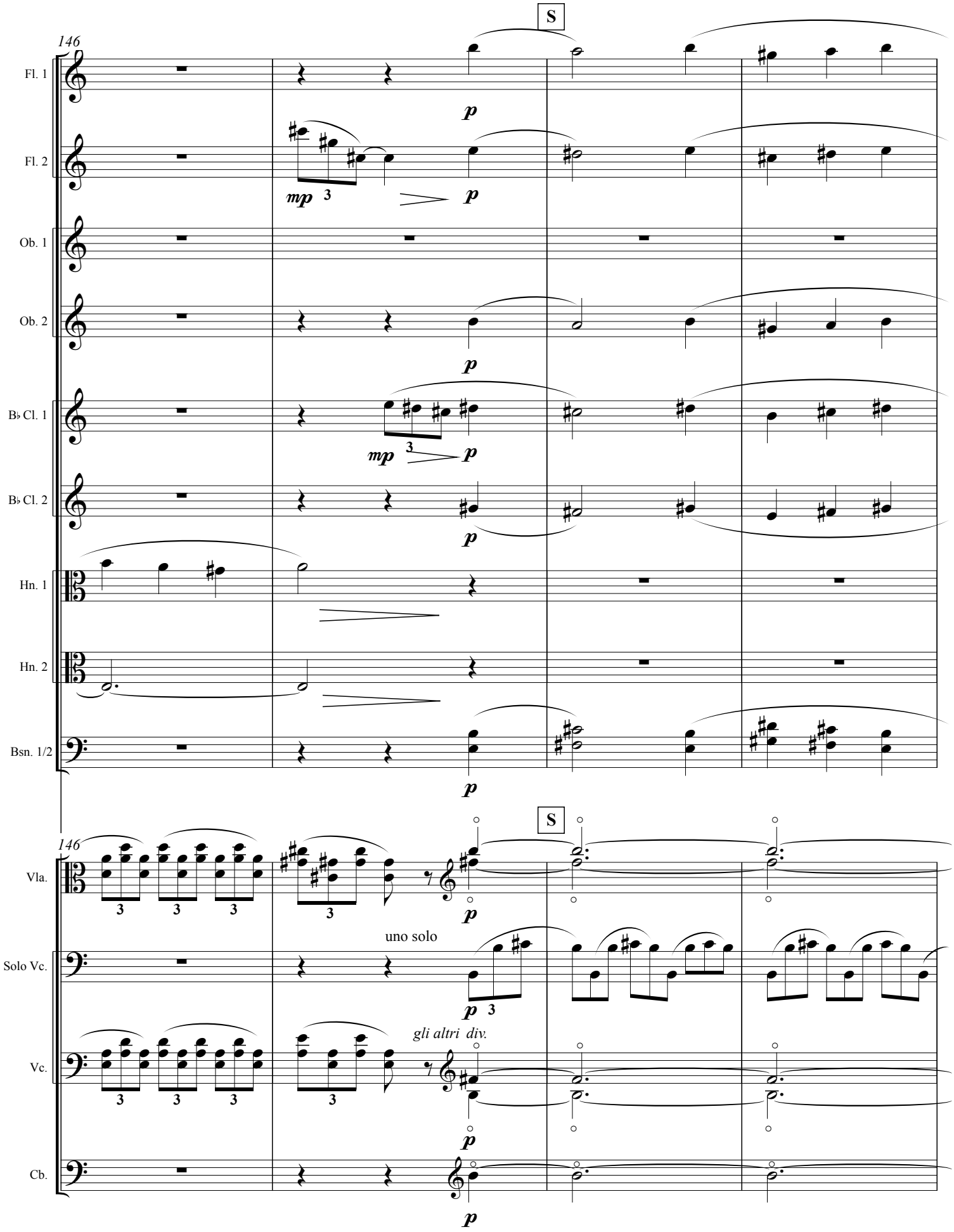

accel.
Ancora piu mosso
130
a2
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
Vla.
Vc.
Cb.
ff
f

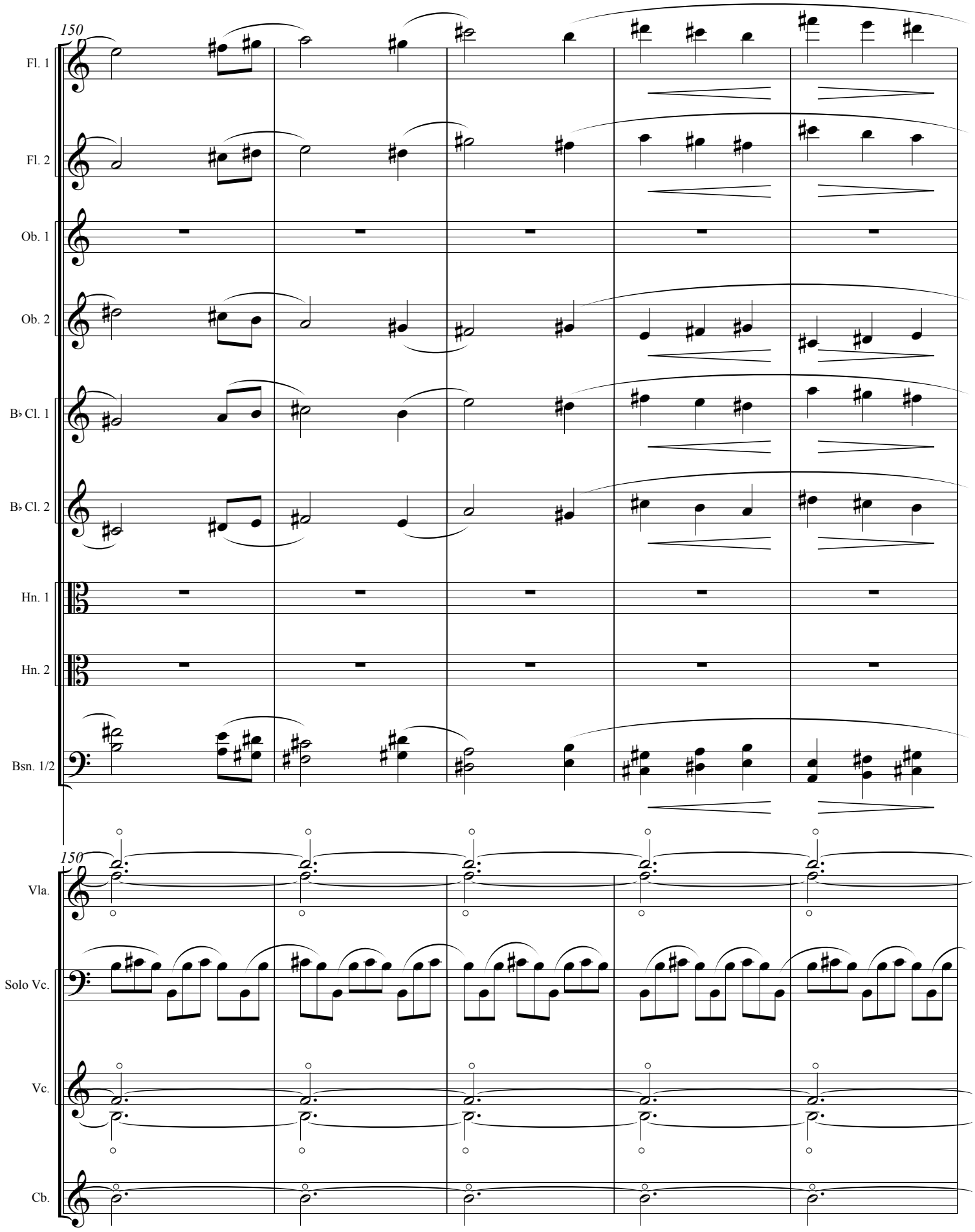

Q
132
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
Q
132
unis.
6
f
Vla.
Vc.
Cb.

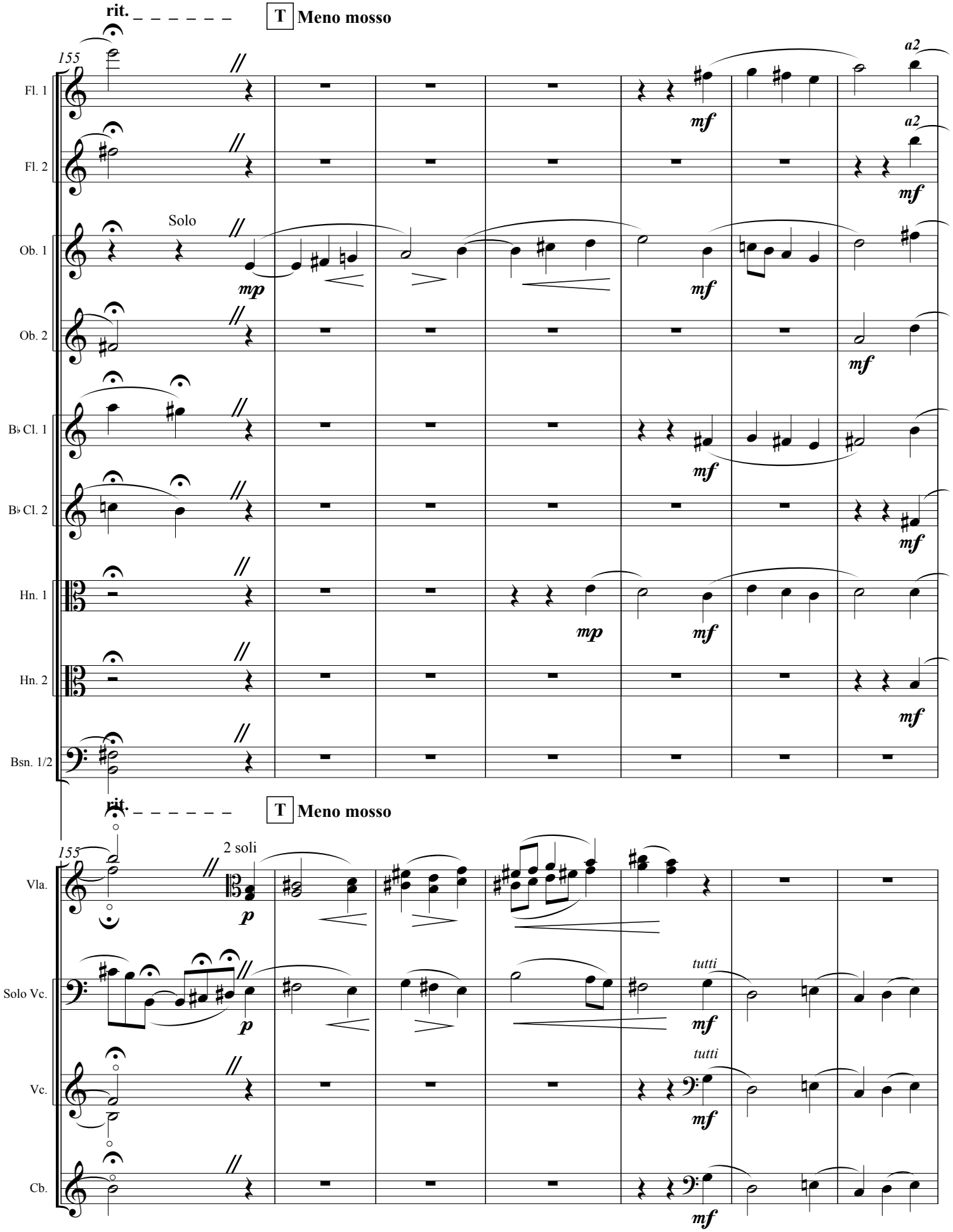

135
a2
Fl. 1
a2
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
135
7
f
Vla.
7
f
Vc.
Cb.

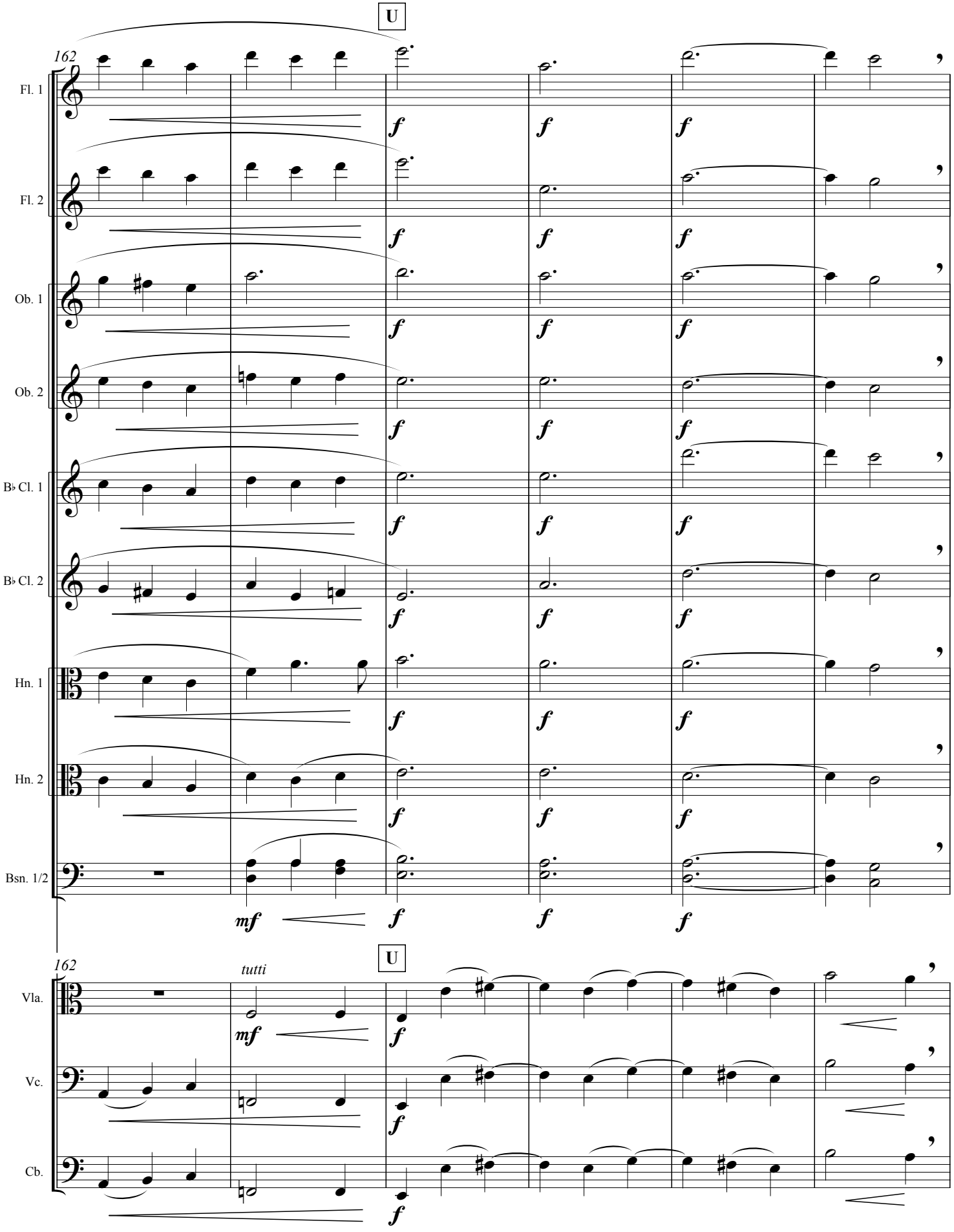

138
R
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
8va
sfz
Solo
mp
fp
Vla.
Vc.
Cb.
f
div.
p murmuring
3

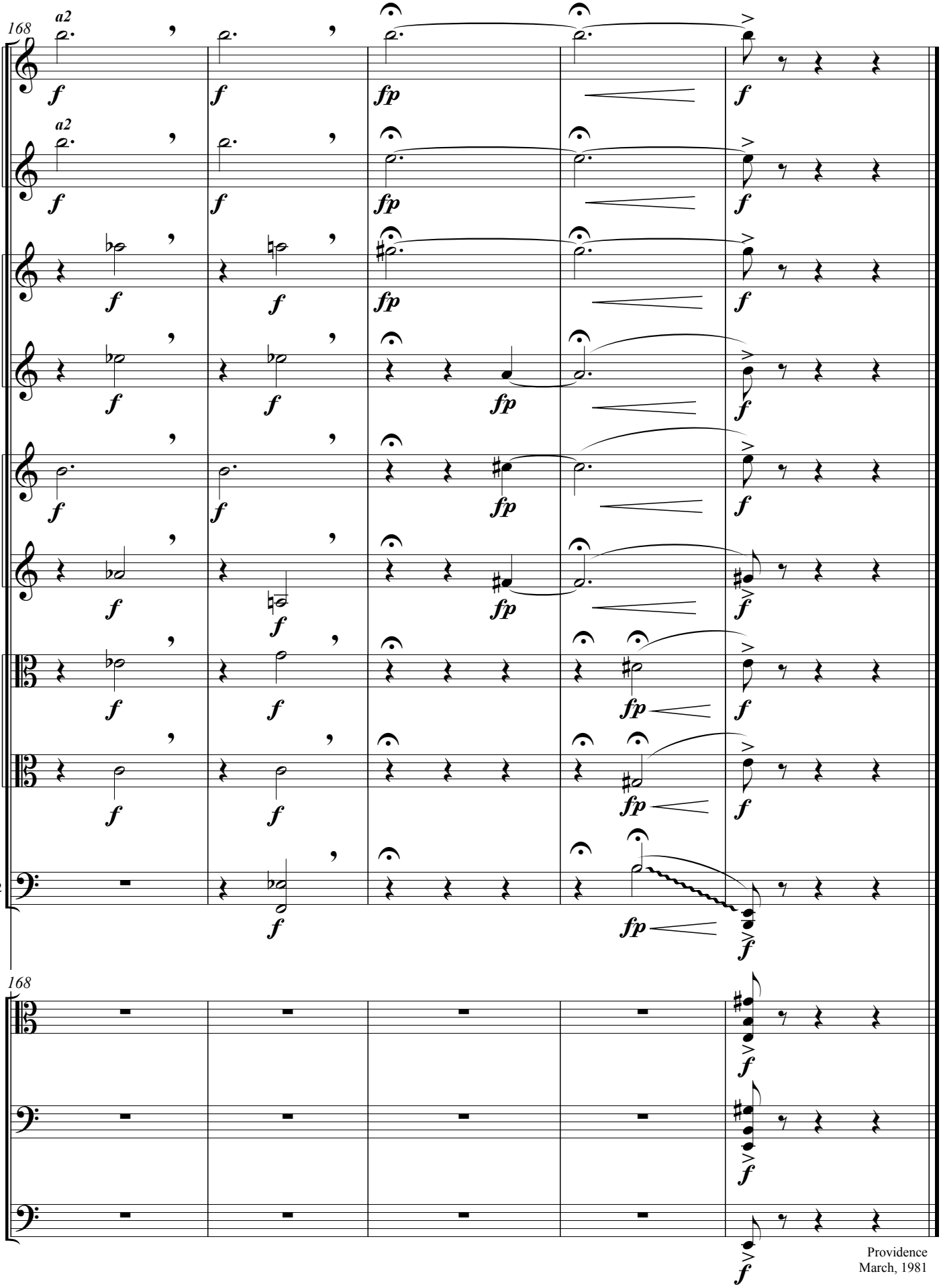

141
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
141
Vla.
Vc.
Cb.


S
146
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
mp
p
S
146
Vla.
Solo Vc.
Vc.
Cb.
uno solo
gli altri div.
3
p


150
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
150
Vla.
Solo Vc.
Vc.
Cb.


rit.
T Meno mosso
155
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
Solo
a2
mp
mf
rit.
T Meno mosso
155
Vla.
Solo Vc.
Vc.
Cb.
2 soli
p
tutti


U
162
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Bsn. 1/2
f
mf
U
162
tutti
Vla.
Vc.
Cb.



Providence
March, 1981