Mistral

nonet for flute, alto saxophone, two percussion, and strings

I. Il descend des montagnes…
II. …à la mer…
III. ...sentant la lavande, l'ail, le pastis, et le bon vin...
IV. ...et soufflant les oreilles des ânes

Neal Endicott

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For Kathleen and Avery.

Thank you:

Dr. David Biedenbender
Dr. Alexis Bacon

And

Dr. Ricardo Lorenz
Dr. Leigh VanHandel
Dr. Ken Prouty
Dr. Richard Adams
Professor Trent Kynaston
Professor C. Curtis-Smith

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I. Il descend des montagnes…
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(2019 - 2020)

Duration: circa 20 minutes

Instrumentation:

Flute
Alto Saxophone

Percussion 1
vibraphone, triangle, mark tree, tambourine, crash cymbal, ride cymbal, tam-tam (shared), low/floor tom, bass drum (shared)

Percussion 2
crotales, glockenspiel, triangle, mark tree, china cymbal, crash cymbal, bongos, 4 toms, wood block, tam-tam (shared), bass drum (shared)

Violin I
Violin II
Viola
Cello
Double Bass

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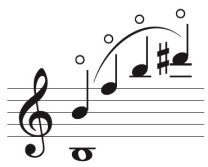
Performance Notes

A. Rehearsal and Performance:

It is highly recommended that this piece be rehearsed and performed with a conductor. In the absence of a conductor, the flutist should lead wherever possible, with other instruments taking lead where necessary (such as a passage in which the flute does not play).

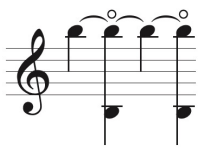
B. Flute

1. Harmonics:



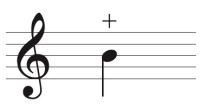
Finger the lower note and manipulate the airstream to produce the upper pitches.

2. Bisbigliando:



Change fingerings as indicated while maintaining a steady pitch (tone color will change).

3. Pizzicato:



Articulate the note in an aggressive manner while slapping the key down.

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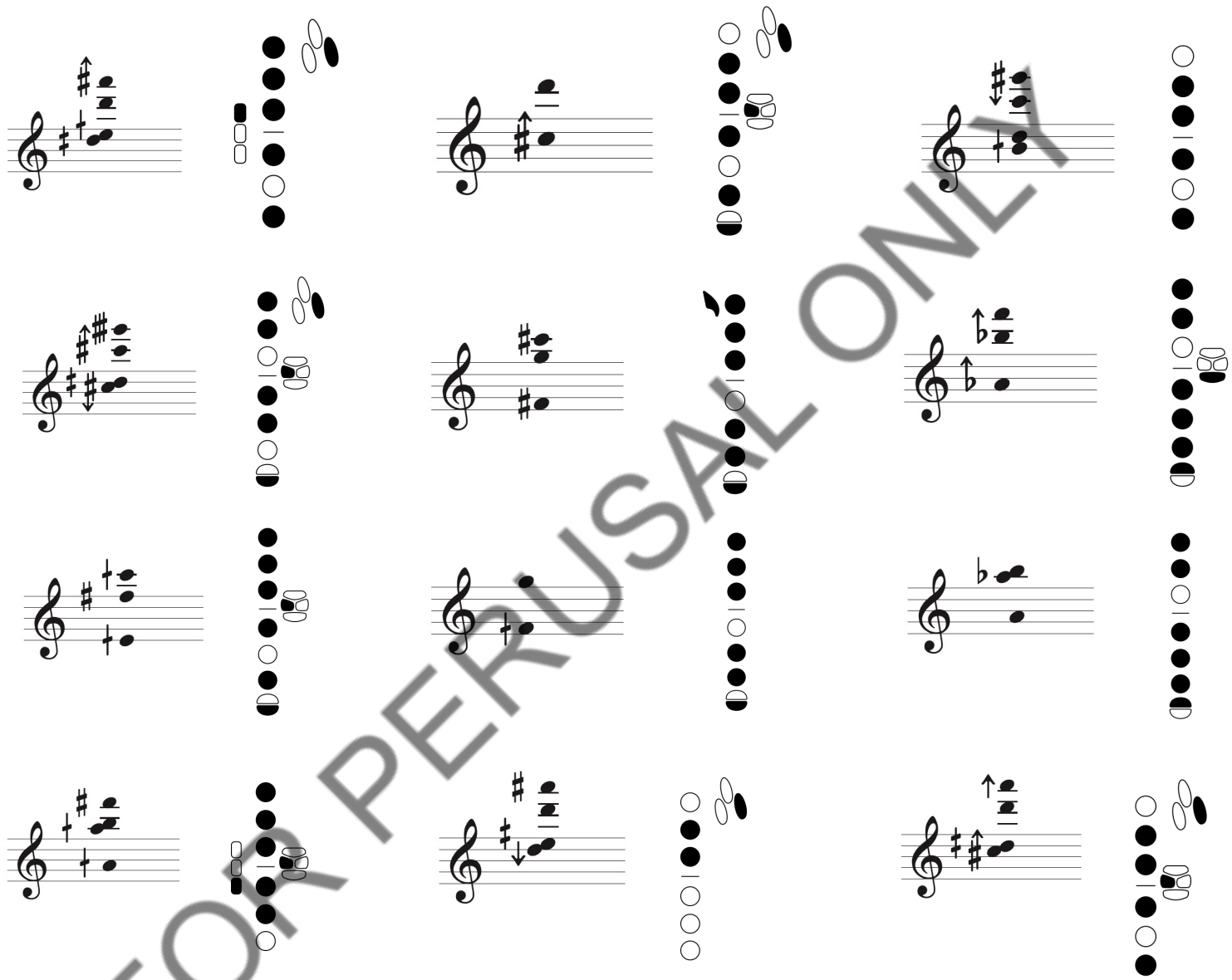
C. Alto Saxophone

1. Multiphonics

Multiphonic fingerings are suggested below, and reiterated in the performance notes of the alto saxophone part as well as in the part itself. Fingerings are drawn from a number of sources (Londeix's *Hello, Mr. Sax* and Weiss and Netti's online resource "The Techniques of Saxophone Playing") and were tested for comfort and response by the composer. Since not every saxophone produces multiphonics in the same manner, and since many performers have existing preferences for multiphonic fingerings, the performer should feel free to employ any other fingering that produces the desired set of pitches.



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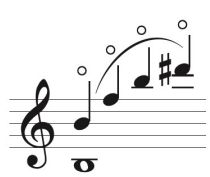
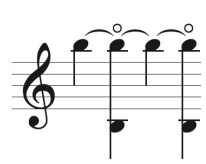
2. Harmonics:



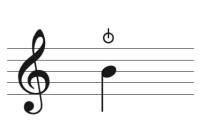
Finger the lower note and manipulate the airstream to produce the upper pitches.

3. Bisbigliando:



Change fingerings as indicated while maintaining a steady pitch.

4. Slap Tongue:

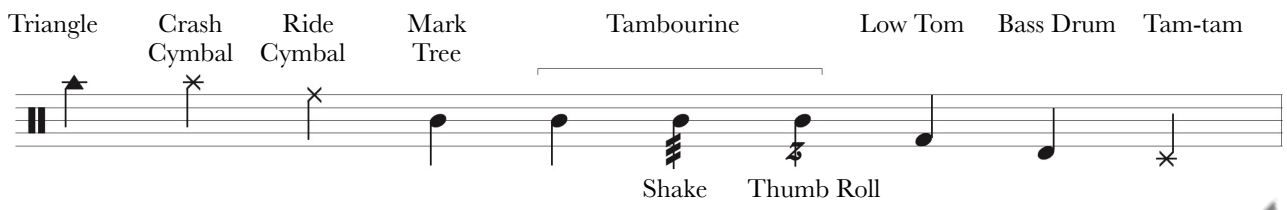


Finger indicated pitch and articulate aggressively without putting air behind the note (this is sometimes referred to as a "closed" or "articulated" slap tongue. Do not seal the entire reed to the mouthpiece.

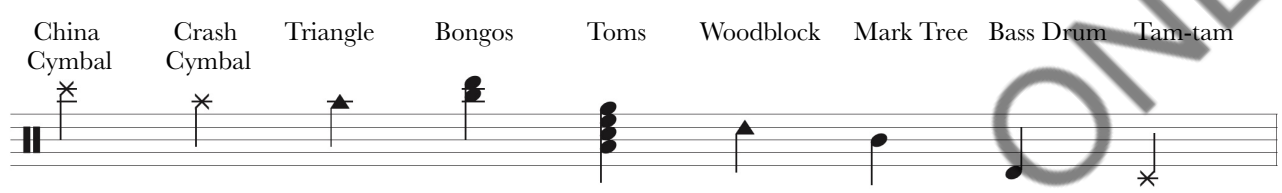
D. Percussion

Both percussionists will require two bows (for vibraphone and crotales, respectively). Concert bass drum and tam-tam should be shared between the players. Mark tree may be shared between players as well. Lines following mark tree notes indicate direction and velocity of the stroke.

1. Percussion 1



2. Percussion 2



In the final movement, the toms are instructed to play *cascara*, or "on the shells."

E. Strings

1. String Designation

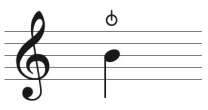
Techniques/compositional decisions necessitating the use of a specific string will be notated in the manner of *Sul X* (with X being that string's given pitch class) or by Roman numeral. Such designations are given predominantly for glissandi passages and for natural harmonics where there might be potential for confusion. The use of a triangular notehead following such a designation is used to represent the highest attainable pitch on a given string, without respect to the actual sounding pitch.

2. String Colors

The standard string colors of *sul tasto* (bowed over the fingerboard) and *sul pont.* (near the bridge) are used throughout the piece, and are cancelled by the instruction *ord.* or if they are interrupted by a pizzicato passage. The marking *molto sul pont.* instructs the performer to bow as close to the bridge as possible. A dashed arrow between two of these markings (or from an implied *ord.* to a marking) indicates a gradual shift between techniques.

3. Snap Pizzicato

The standard marking for snap pizzicato (shown to the right) is used throughout the piece. If not followed or proceeded by a *pizz.* marking, the snap pizzicato applies only to the note thus marked; subsequent passages will remain *arco*.



4. Pizzicato *alla chitarra*

This instruction is given in pizzicato passage where the performer has either triple- or quadruple-stops. The performer should strum across the strings in the manner of a guitar (thus, *alla chitarra*). Strumming should alternate between low-high (for strong beats) and high-low (for weak beats). Multiple accented notes in a row should all be strummed from low-high. It is not expected of extremely fast strumming that every pitch sound at its full resonance. A piano roll articulation is used to designate *alla chitarra* for a single note.

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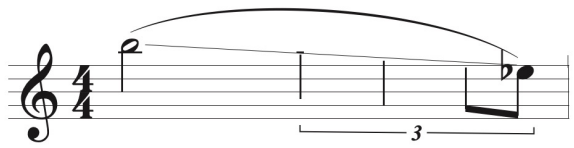
5. Glissandi

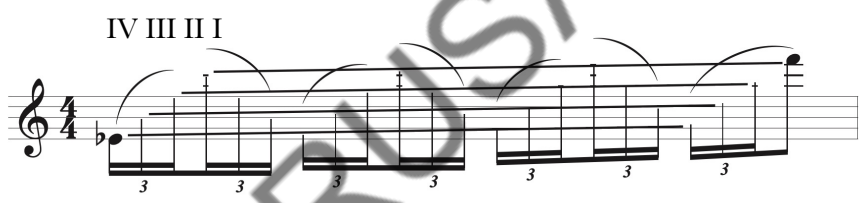
a. Duration

Glissandi should begin immediately upon articulation of any note followed by a glissando. Should a glissandi end anywhere in a bar other than on a downbeat, note stems below the line (representing quarter notes if unbeamed, or eight notes, if beamed) will show where in the bar the glissando is to be released. If these markings appear under a glissando where the first and last notes are connected by a slur, the glissando should be executed in a single bow stroke. In the absence of a slur, each line beneath the glissando indicated a change of bow direction to be executed while the finger continues to move.



d. Quadruple-stop/Arpeggiando Glissandi

Shift bow from string to string in rapid succession (as per notated rhythm) while continuously sliding fingers up/down the fingerboard. The hand should maintain shape throughout the gesture. Though written as either perfect fifths (violin, viola, cello) or perfect fourths (bass), perfect intonation is not necessary. Violinists/violists may choose to bar across strings or adopt an arched hand position at their discretion (an arched position is preferred for harmonic quadruple stops). Roman numerals string designations will mark the first notes of the passage: this pattern will be continued throughout.



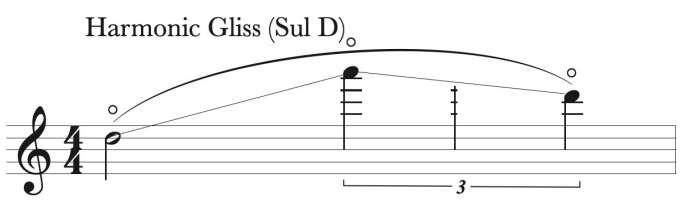
6. Harmonics

a. Natural Harmonics

Natural harmonics are indicated by a circular articulation over the sounding pitch (see diagram on point b).

b. Harmonic Glissando

Slide finger up and down designated string, activating harmonic nodes along the way.



c. Artificial Harmonic Trill

Finger designated note and rapidly touch/untouch a Perfect Fourth above it. The harmonic will sound with varying levels of clarity: this is to be desired.

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Program Notes

I. Il descend des montagnes…	(It comes down from the mountains…)
II. …à la mer…	(…to the sea…)
III. ...sentant la lavande, l'ail, le pastis, et le bon vin...	(…smelling of lavender, garlic, pastis, and good wine…)
IV. ...et soufflant les oreilles des ânes	(…and blowing the ears off donkeys…)

I first became enamored of Provence during my freshman year of college when I undertook Paule Maurice's spectacularly beautiful *Tableau du Provence* for my first juried performance. In researching the piece and the scenes that Maurice represents in the movements, I found myself transfixed by the natural beauty and historical romanticism of the region. From that point on, I was hooked. Future exposure to the art of Van Gogh, Cezanne, and Picasso; the writings of Victor Hugo, Frederic Mistral, and Alexandre Dumas; the travel documentaries and writings of Anthony Bourdain and Julia Child; Provencal cuisine; and, eventually, the unparalleled wines of the Rhône Valley only served to make me more and more convinced that this was a region I needed to visit.

In the summer of 2018 my wife (then my girlfriend) and I were able to take our first real vacation, and, of course, we settled on Provence. While we were there, we both affirmed out love for the region (and got engaged, while we were at it) and decided to return as often as possible. Discovering at this point the works of Peter Mayle, the English expatriate author of *A Year in Provence* (among many other books) I began to realize the pervasiveness of the Mistral as a cultural force, having already realized its physical force when our rental car was nearly pushed off the road several times.

The Mistral is the wind that creates the spectacular climate and clear skies of the Provence region of France. The wind is born in Siberia, gains strength as it blows through the canyon regions of the Ardeche, and blows through Provence and into the Mediterranean. The folklore surrounding the Mistral is ubiquitous, finding representation in customs, art, music, literature, architecture, and idioms throughout Provence not to mention the myriad ways in which its presence manifests in the natural world.

The first two movements of this piece describe the physical motion and effects of the Mistral. The first, *Il descend des montagnes…,* is comprised of gestures and sounds drawn from the natural sounds of wind. The second movement, *…a la mer…*, represents the path of the Mistral to the Mediterranean coast and beyond, bringing with it sounds reminiscent of the sea and evocative, towards the end of the movement, of the strong gales and crashing waves that the Mistral brings in its wake. The third movement engages more with the environmental and cultural impact of the Mistral; given how the wind has helped create a climate that, when the Mistral is *not* blowing at least, is highly conducive to a relaxed and slow-paced daily life and allows for the outdoor enjoyment of good (often garlicky) food, wine, and pastis, and *bonne compagnie*. The final movement borrows its title from an idiomatic phrase used to describe the power of the Mistral. It is said that the wind is strong enough to "blow the ears off a donkey" (or "the horns off a bull," "the tail off a donkey," etc.). This is a spectacularly evocative idiom, and a perfect way to frame the final tempestuous push of this composition.

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About the Composer

Neal Endicott (b. 1990) is a Michigan-based composer, educator, scholar, and saxophonist. His music is rooted in his experiences, personal history, and extramusical passions and is directed outward to the world from that perspective. His work frequently engages with jazz harmonic and melodic language, with the asymmetric metrical language of Eastern-European folk music, and makes use of varied orchestral color and texture as principal structural forces. His humor, love of literature, and passions for travel, food, wine, and spirits often inspire his work, as does his engagement with politics and activism.

Neal has written an extensive catalogue of works ranging from solo instrumental works to large-scale band and orchestra compositions. He has had works commissioned by the Five Colleges New Music Festival (Amherst, MA), Fifth House Ensemble (Chicago, IL), Michigan State University Concert Orchestra (East Lansing, MI), and many individual performers and ensembles across Michigan. His *Concerto for Soprano Saxophone and Orchestra* was twice awarded by Michigan State University and premiered by the MSU Symphony Orchestra with soloist Evan Harris in the spring of 2019. On the international level, Neal's works for chamber orchestra have been performed multiple times by the Lemberg Philharmonic (Lviv, Ukraine) as part of KLK New Music's Orient/Occident New Music Festival and in Murcia, Spain as part of Vox Novus's Fifteen Minutes of Fame concert series. In 2016 Neal was awarded the American Prize in Chamber Music Composition for his string quartet, *Against the Dying of the Light*.

Neal hold degrees in Music Composition (DMA) and Theory (MM) from Michigan State University, and in Music Composition (MM), Business (MBA), and Saxophone Performance (BM) from Western Michigan University. His primary instructors in composition were David Biedenbender, Alexis Bacon, Richard Adams, and C. Curtis Smith.

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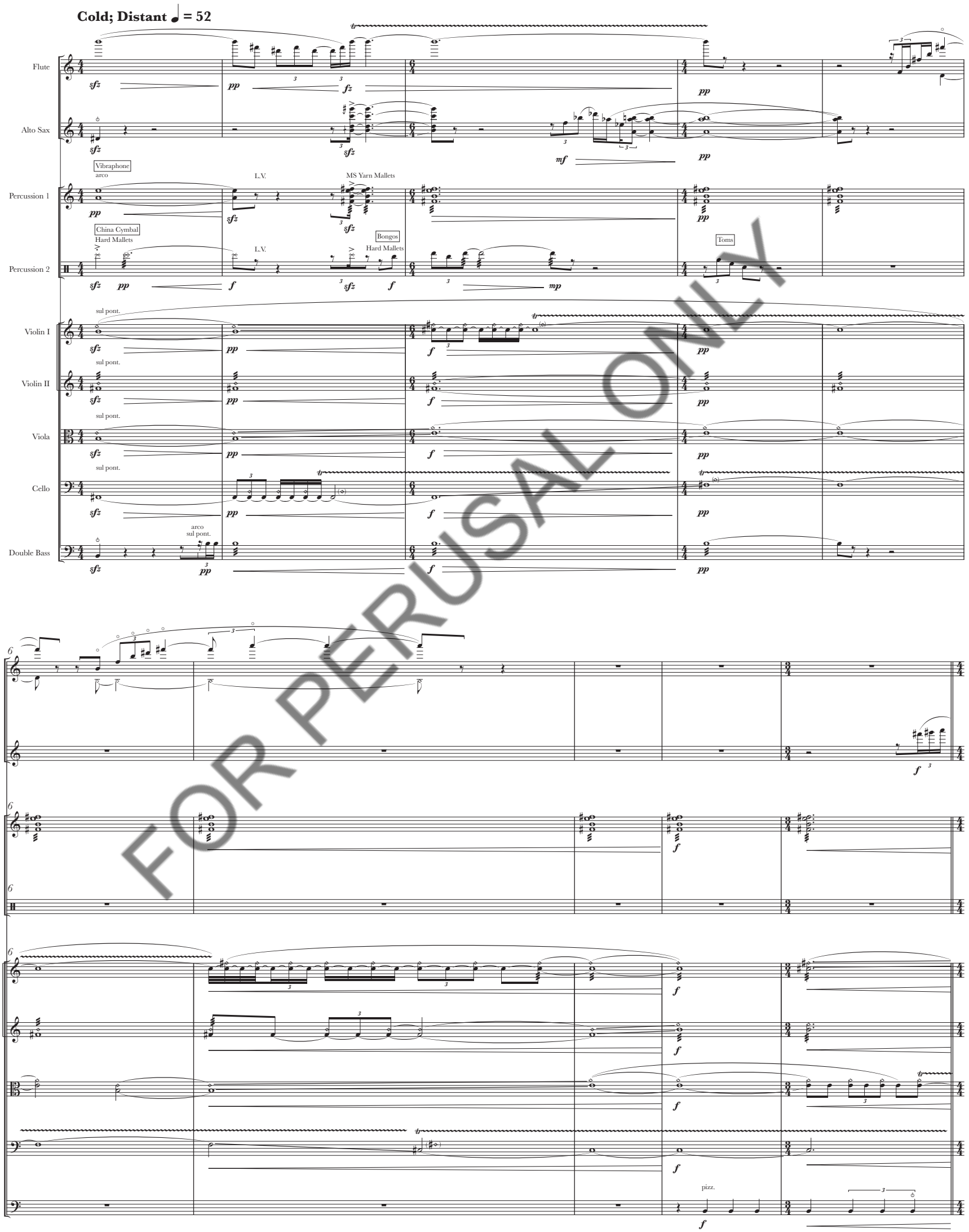
Score

Mistral

nonet for flute, alto saxophone,tw percussion, and strings

Neal Endicott (ASCAP)

I. Il descend des montagnes...



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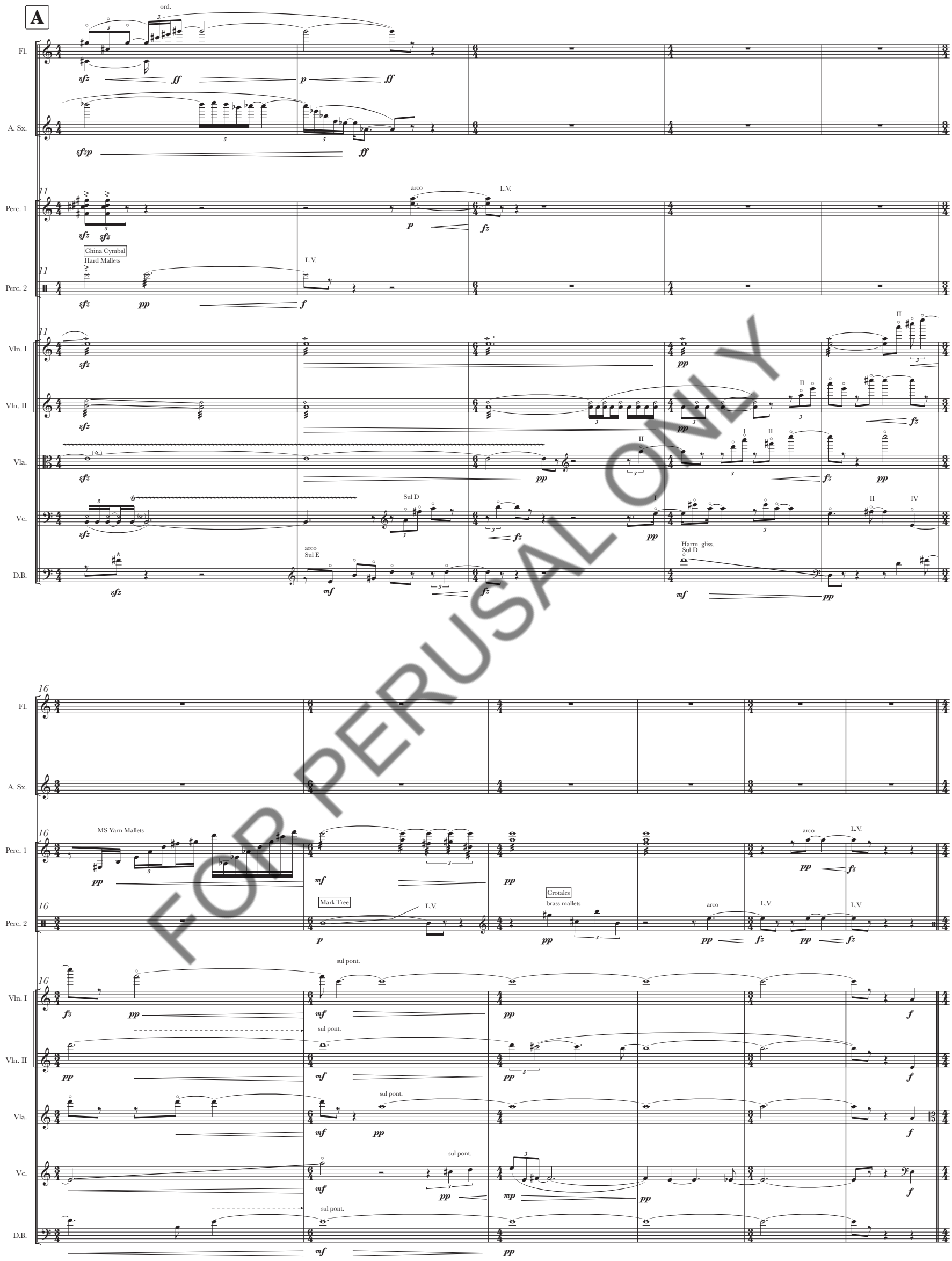

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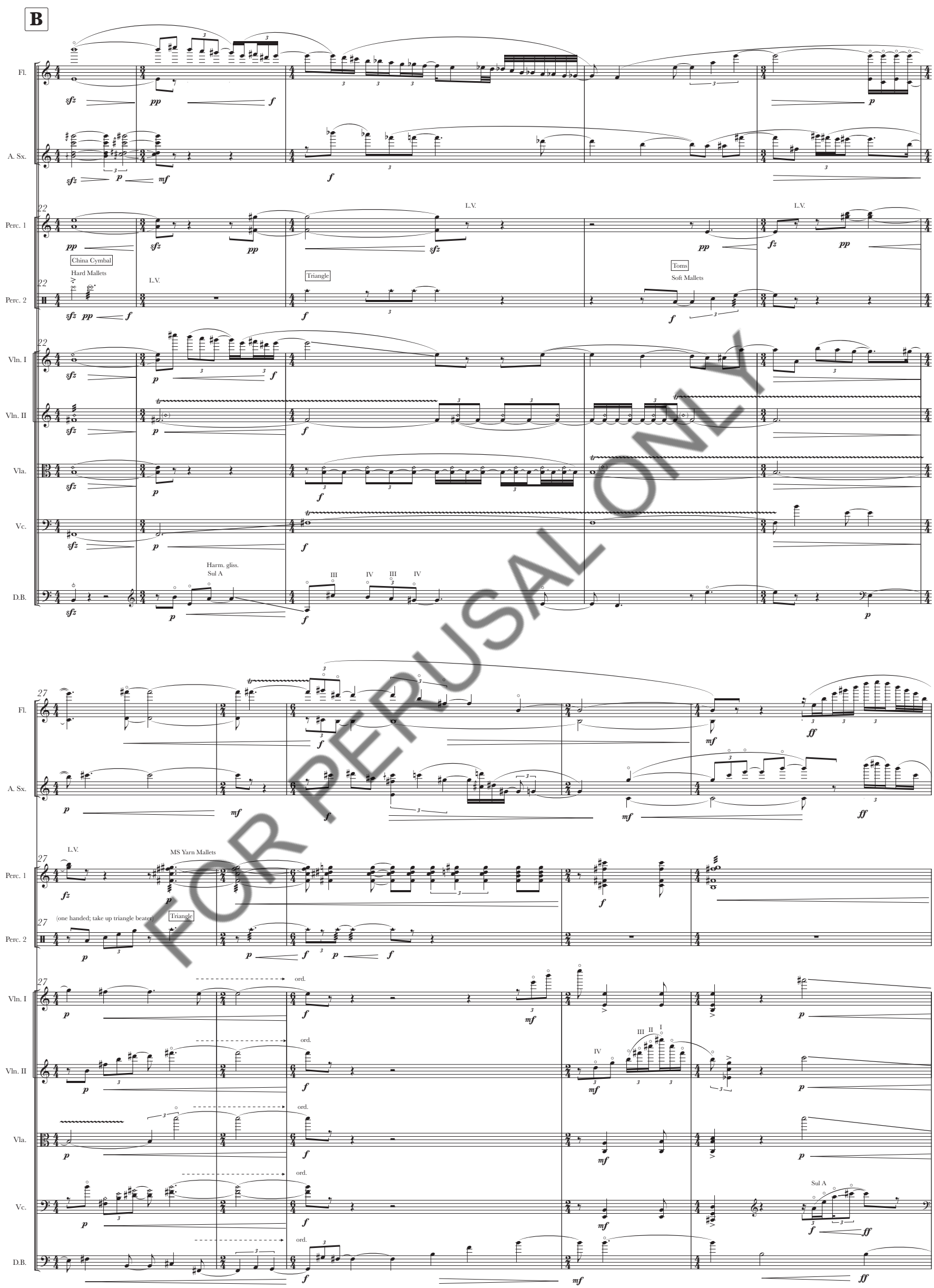

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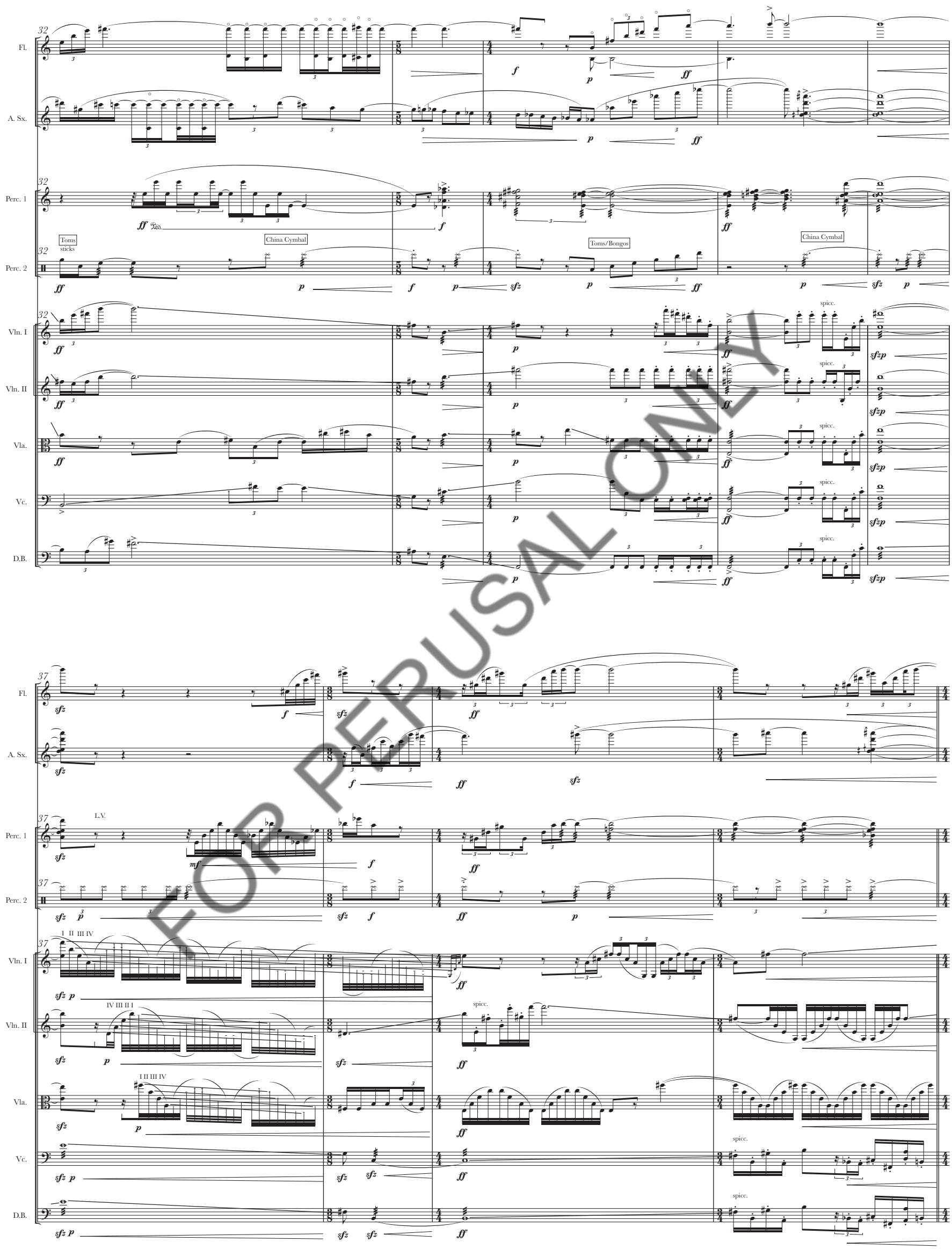

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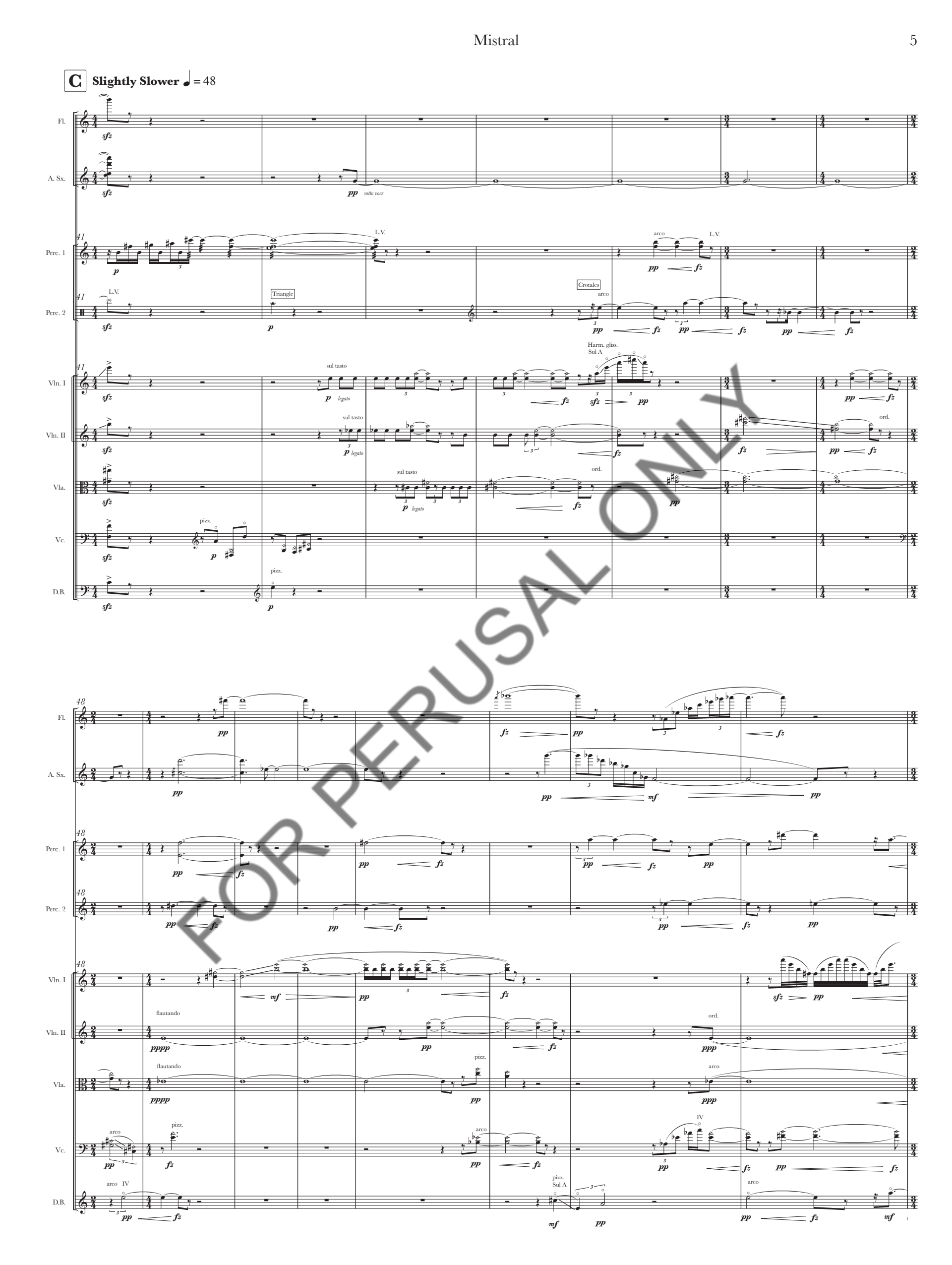

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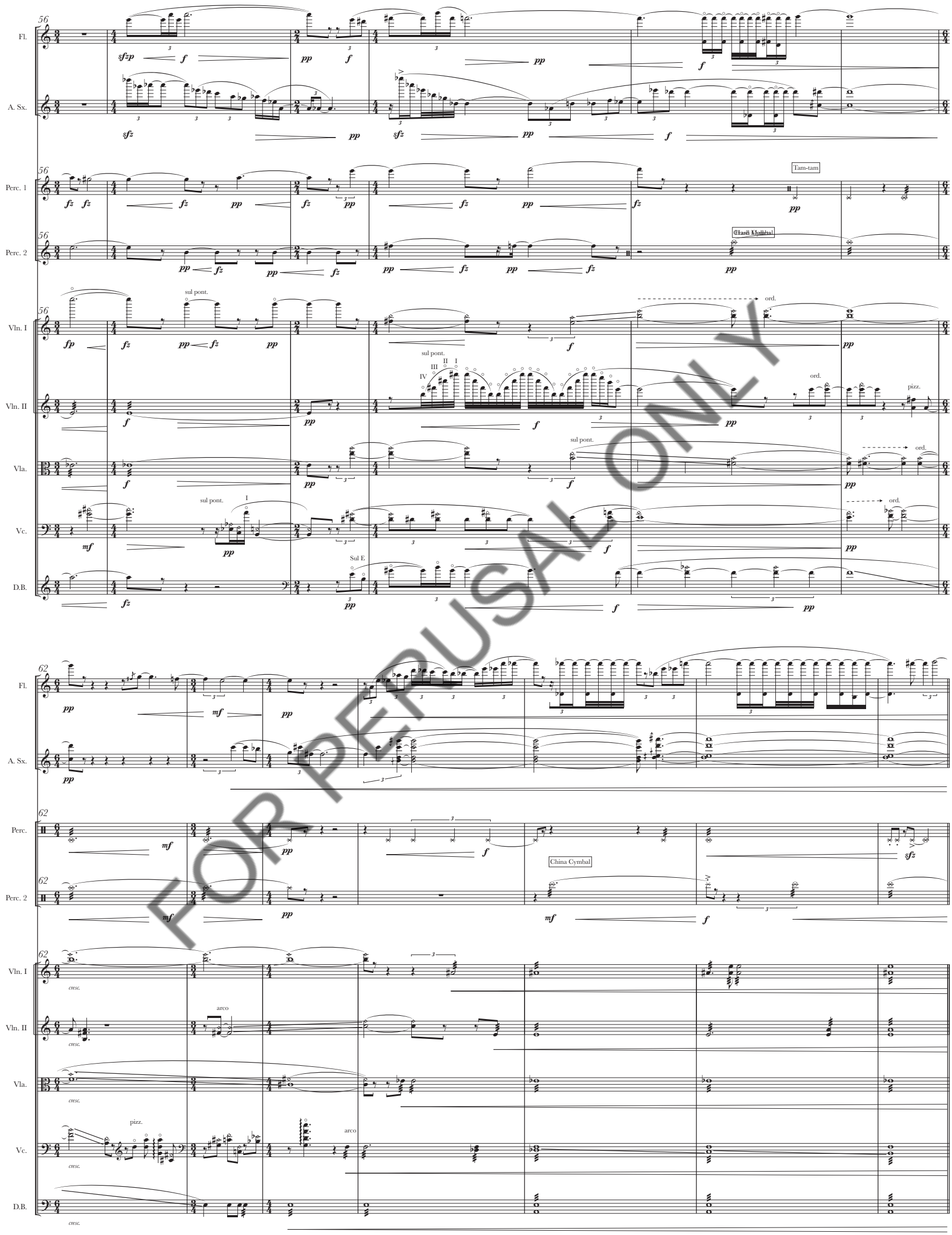

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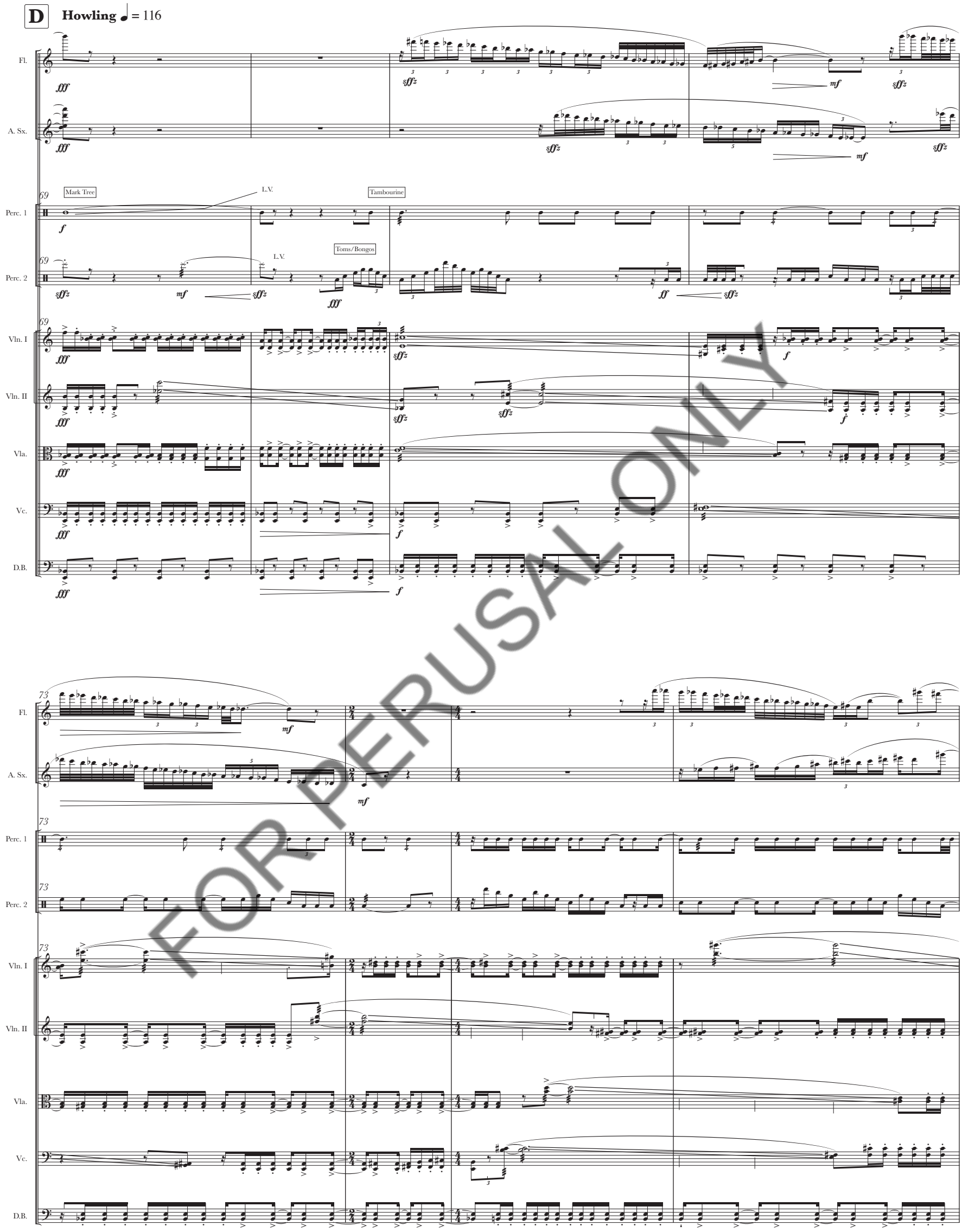

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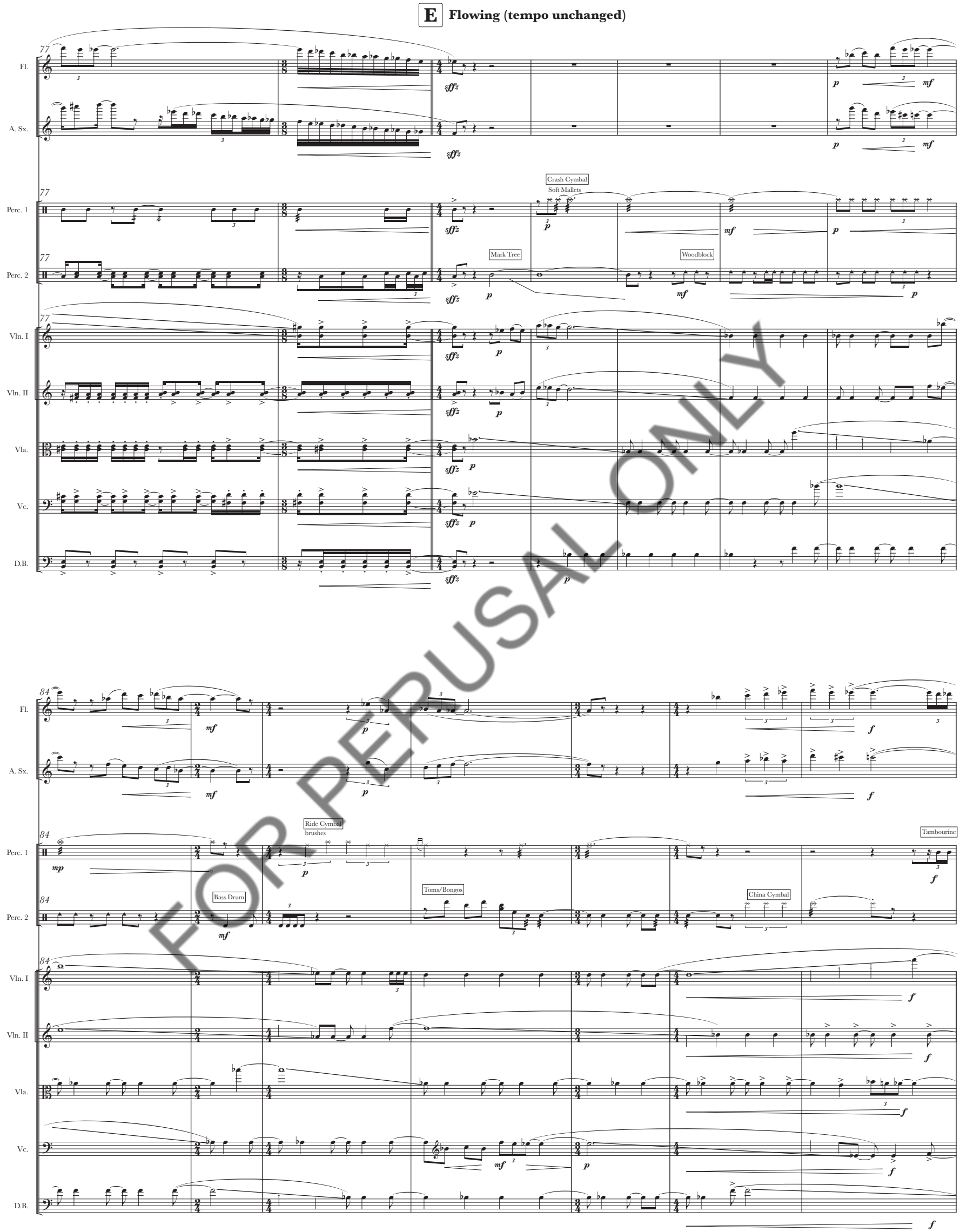

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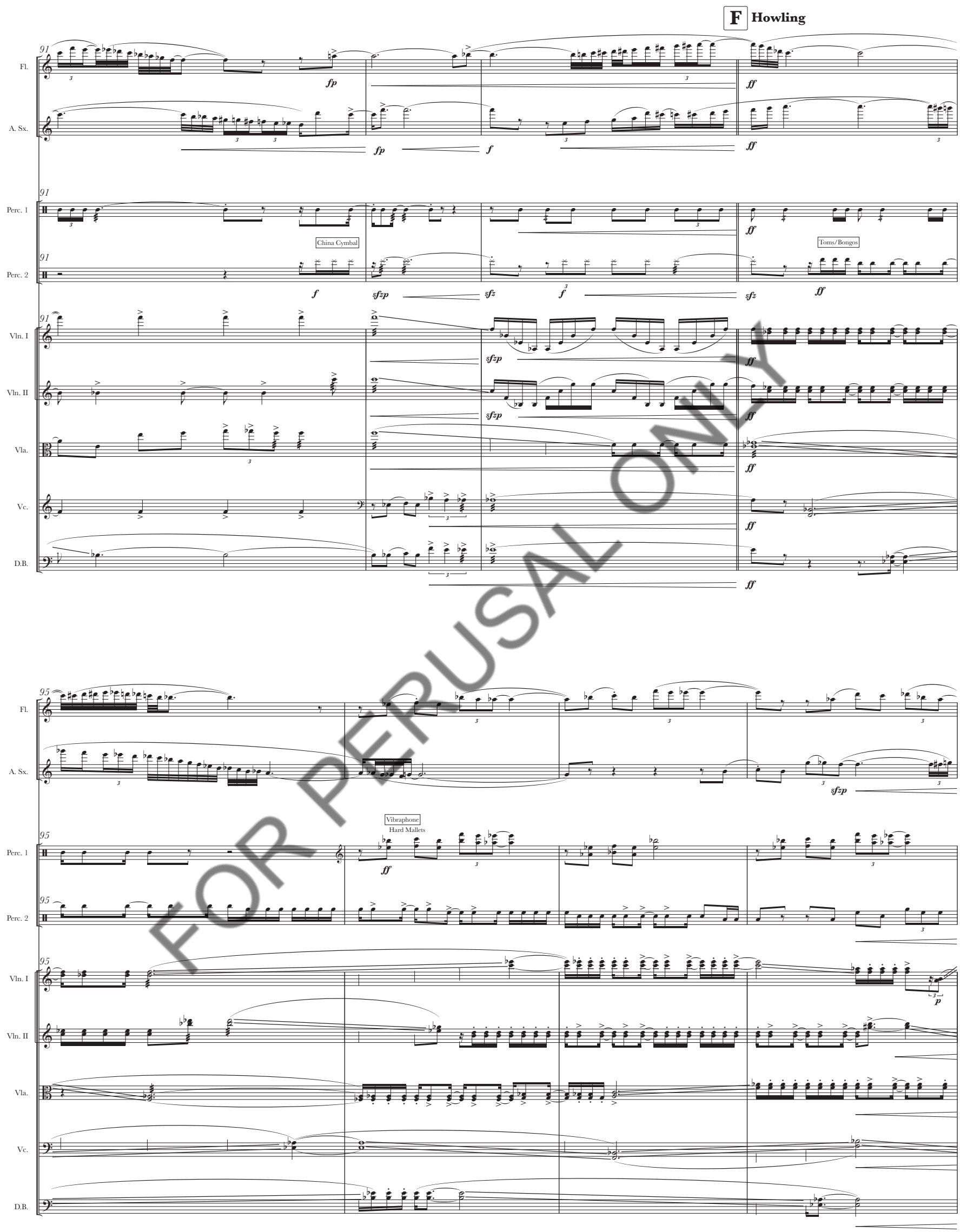

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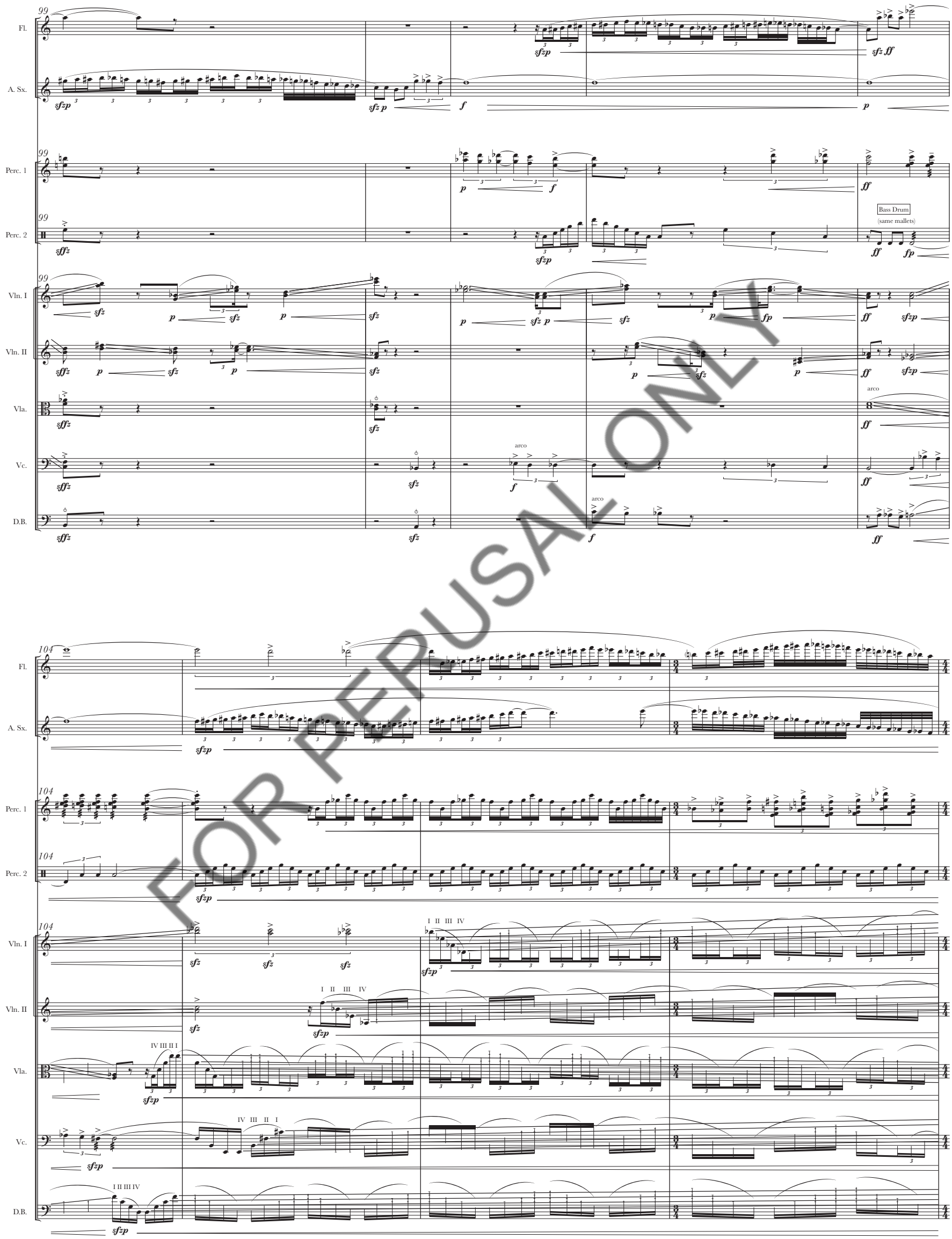

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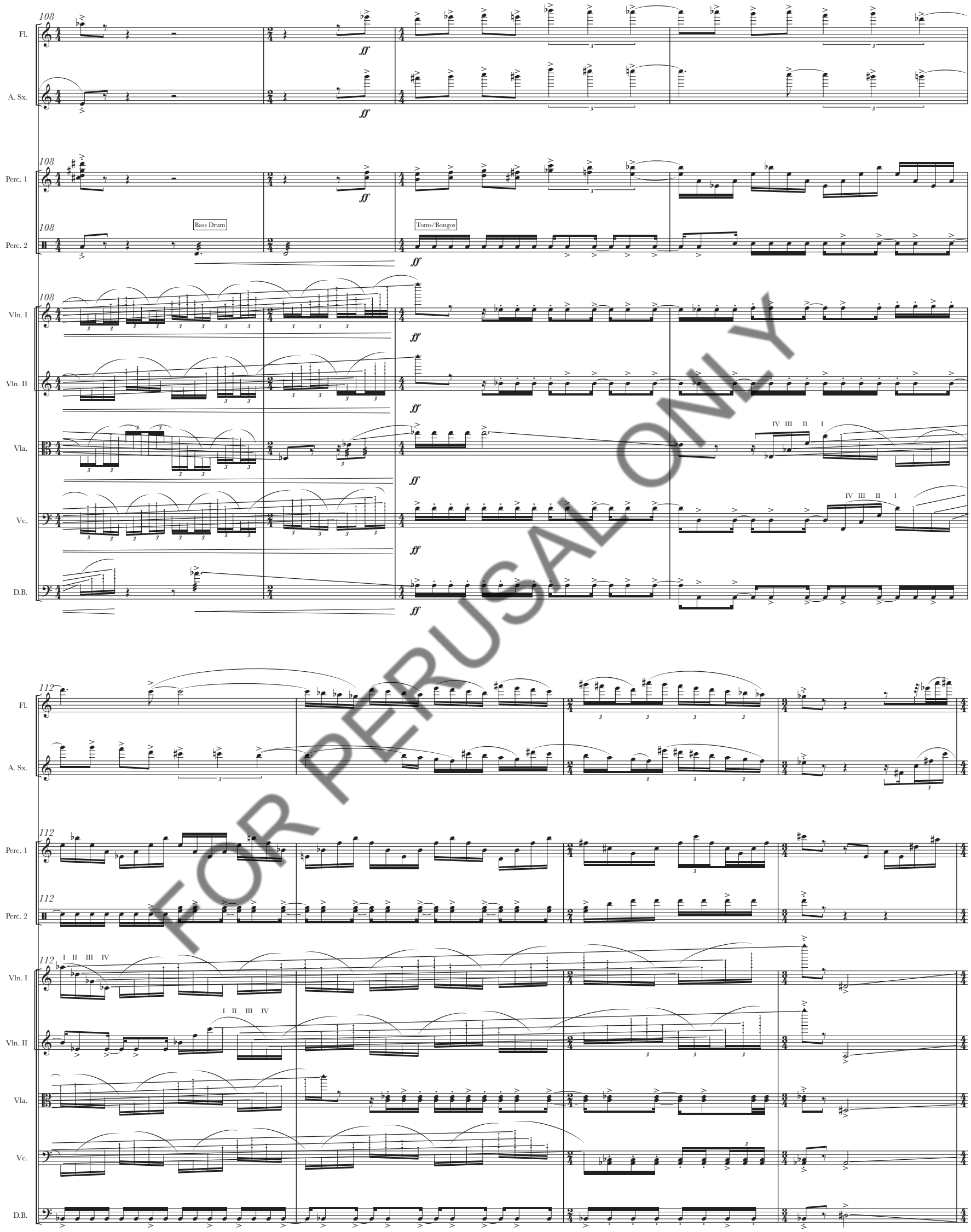

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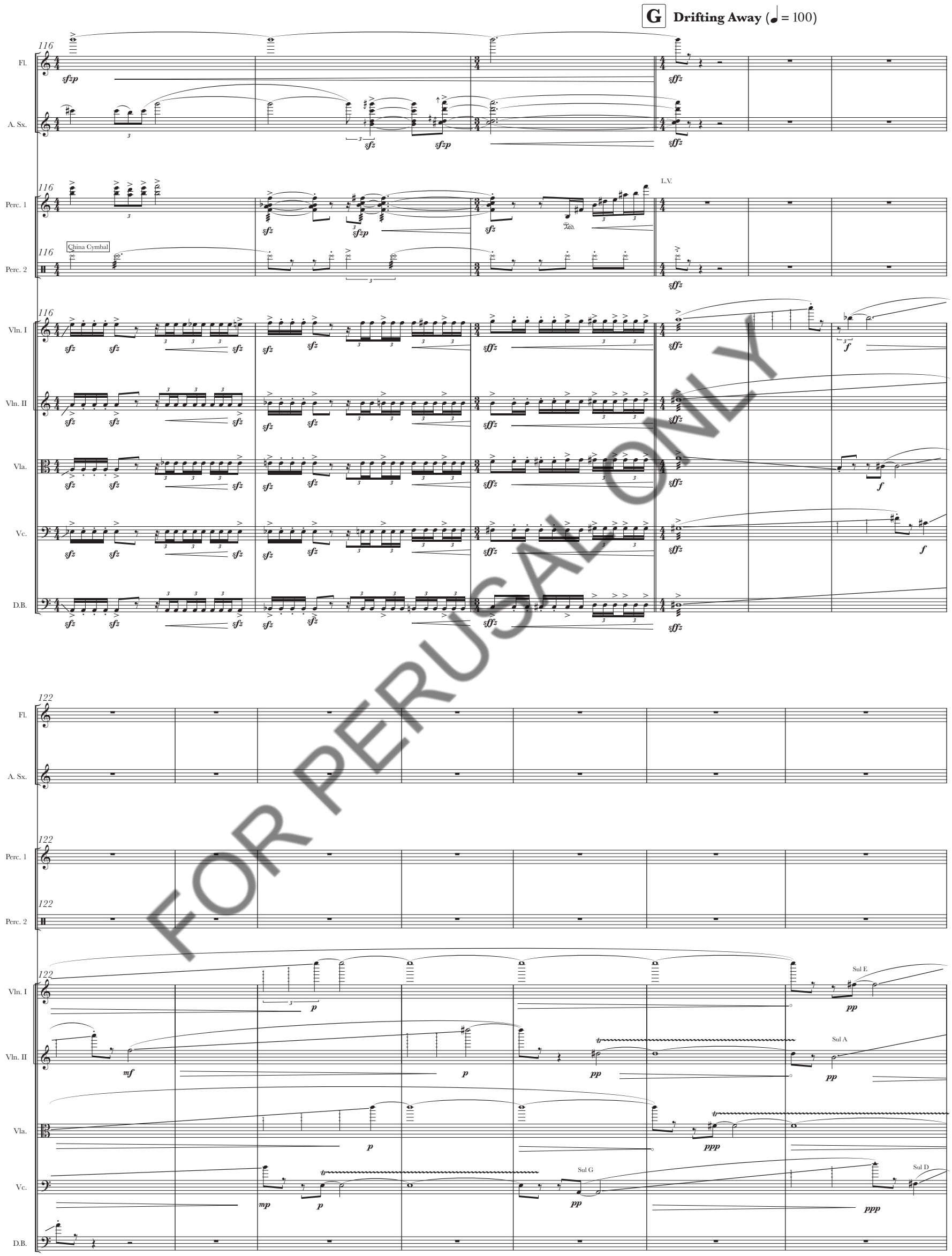

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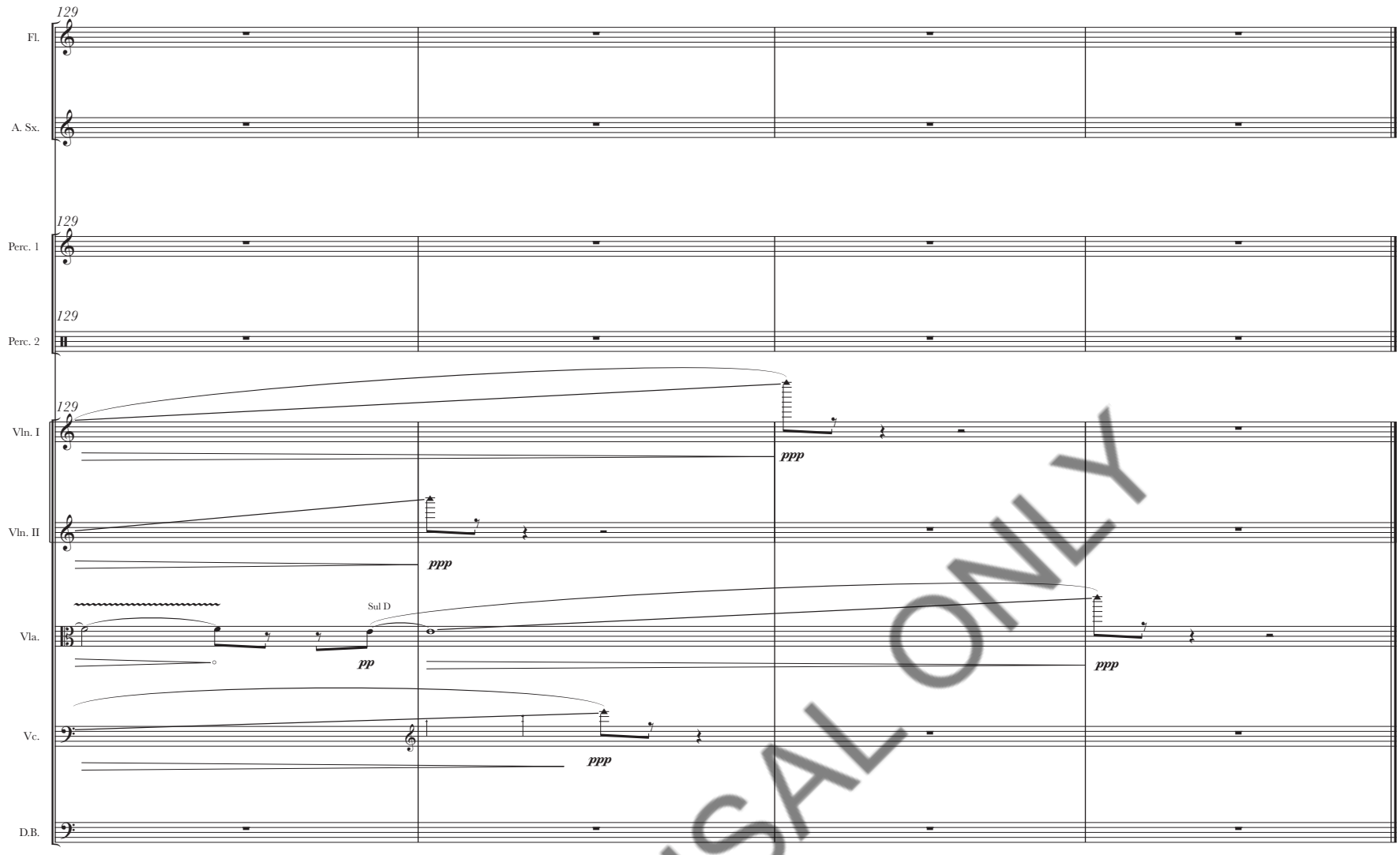

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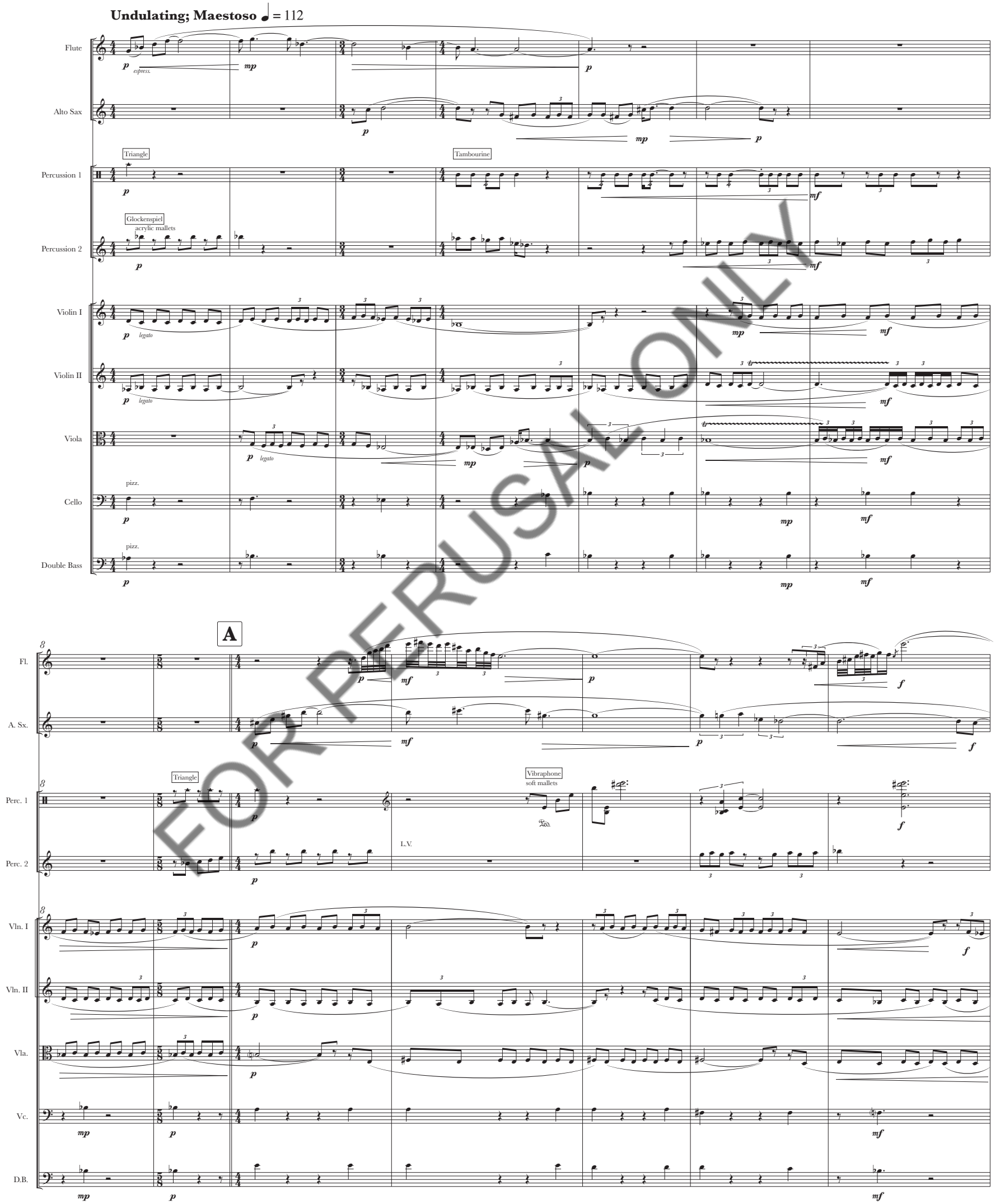
II. ...à la mer...



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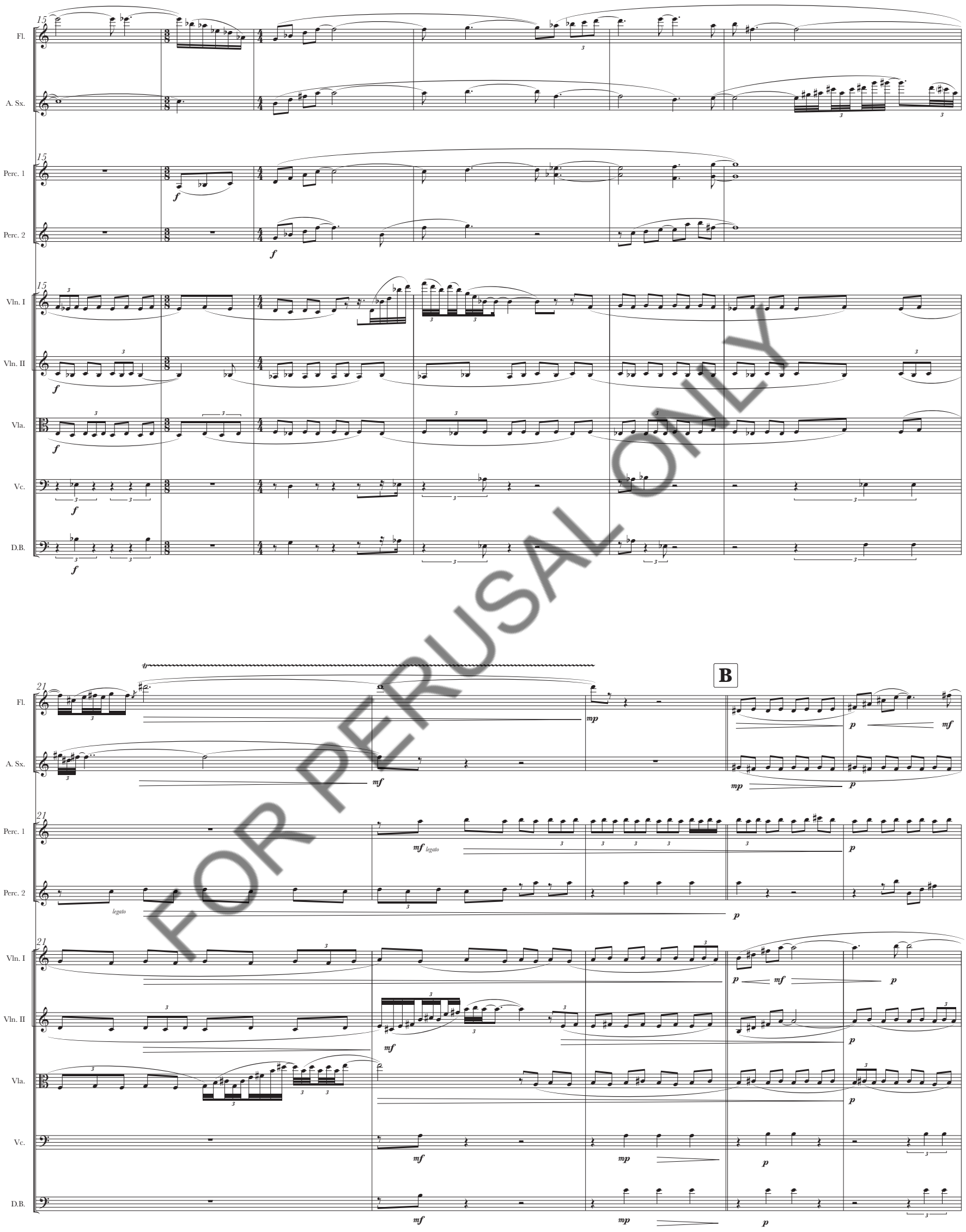

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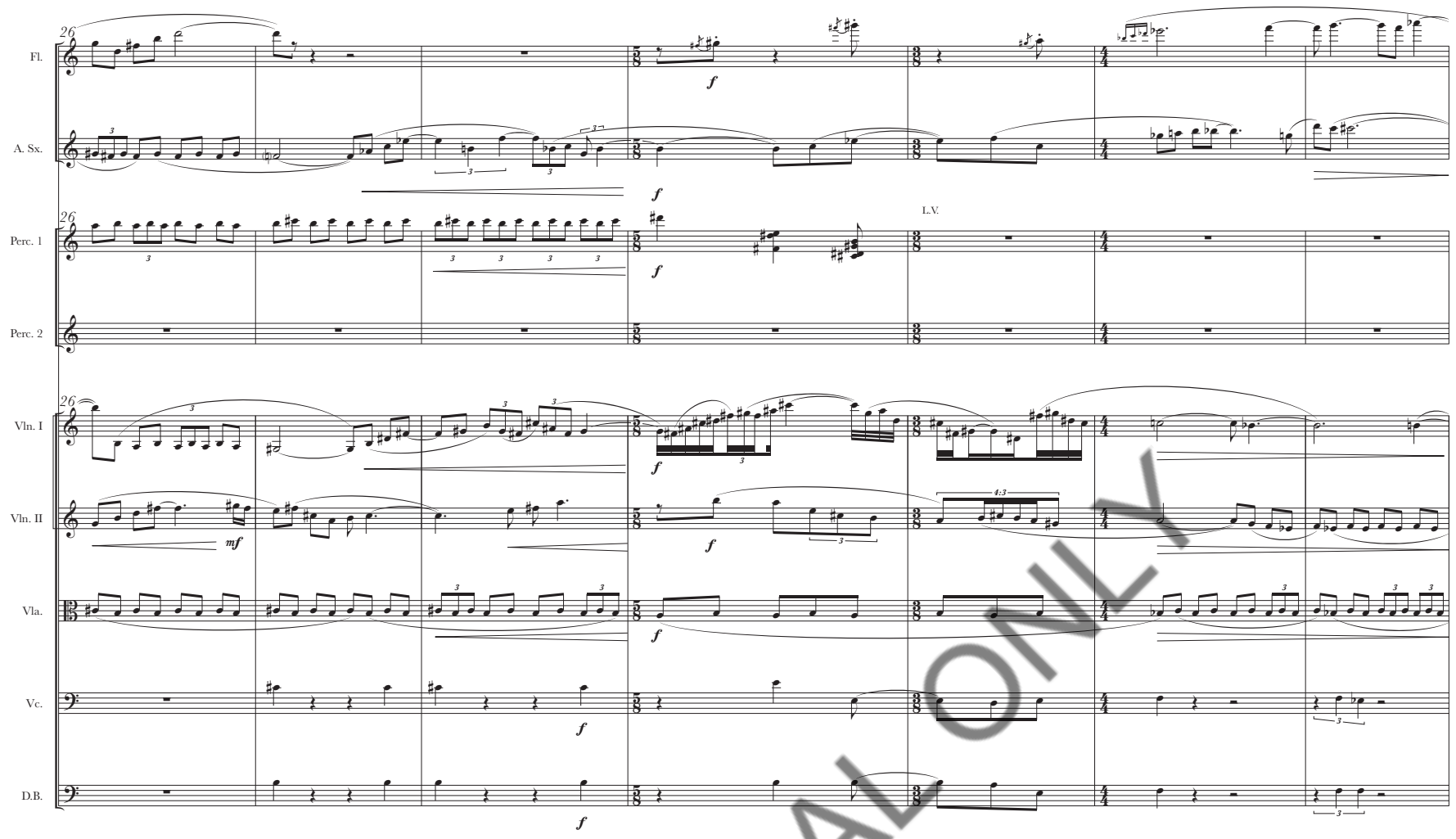

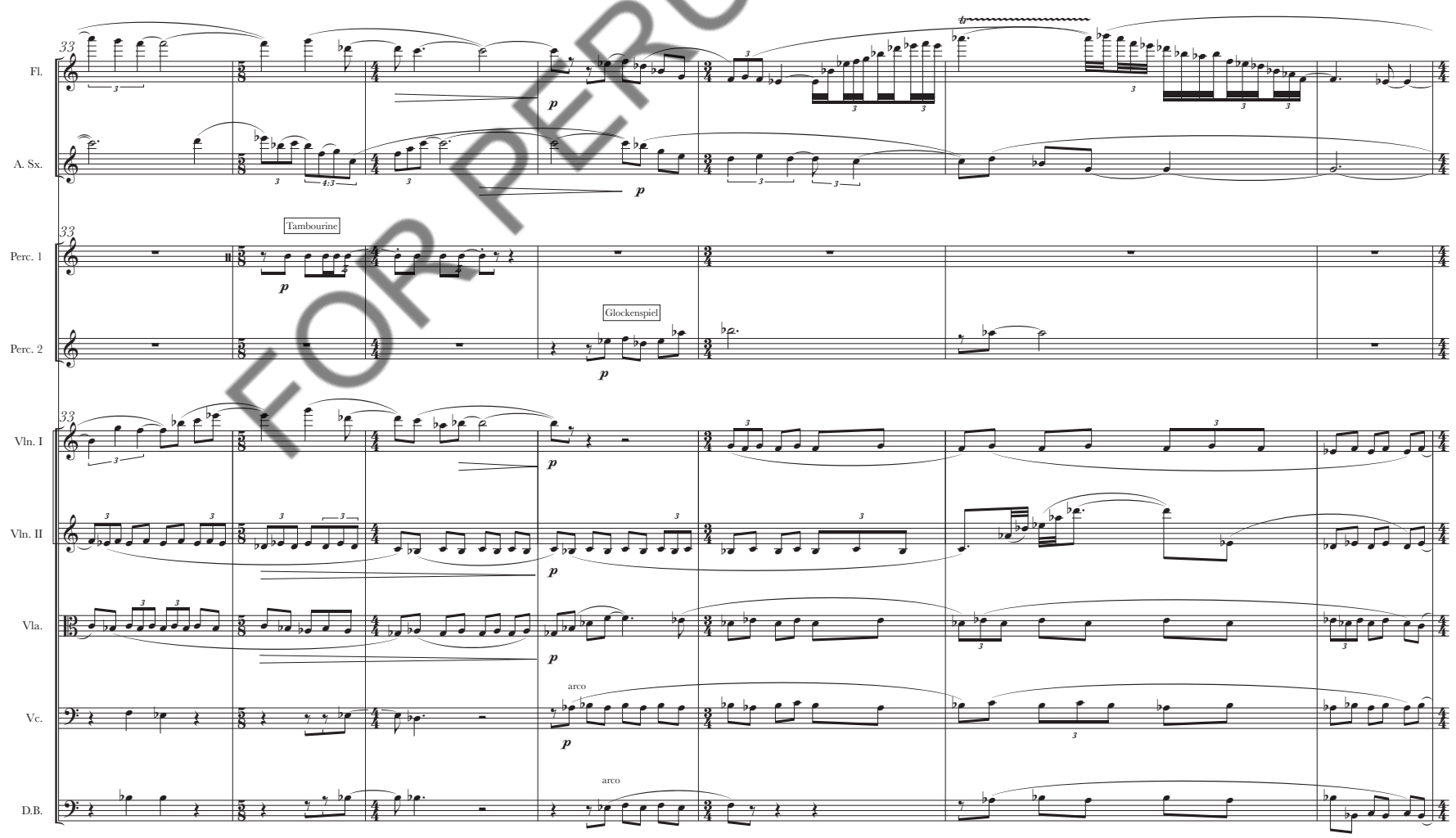

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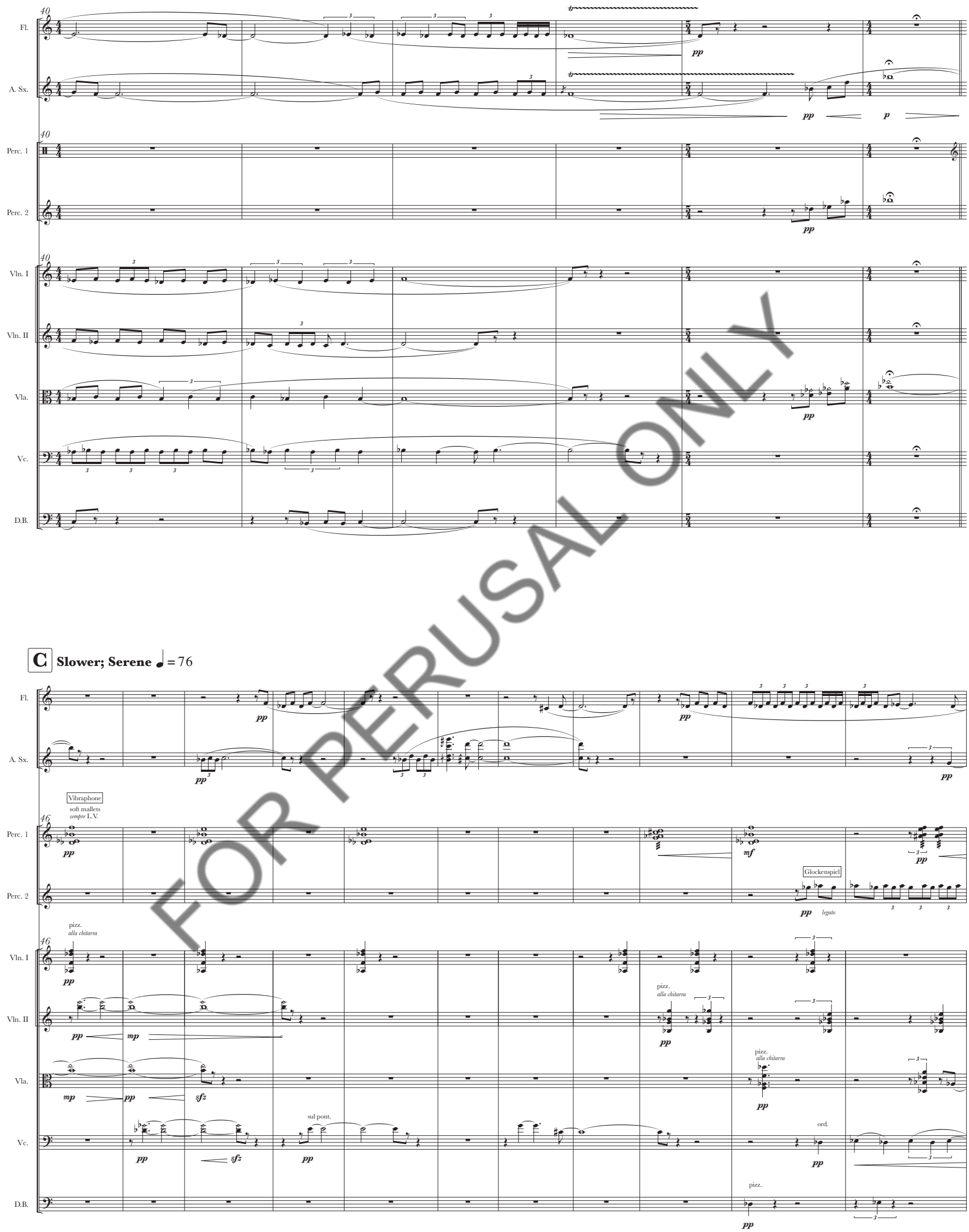

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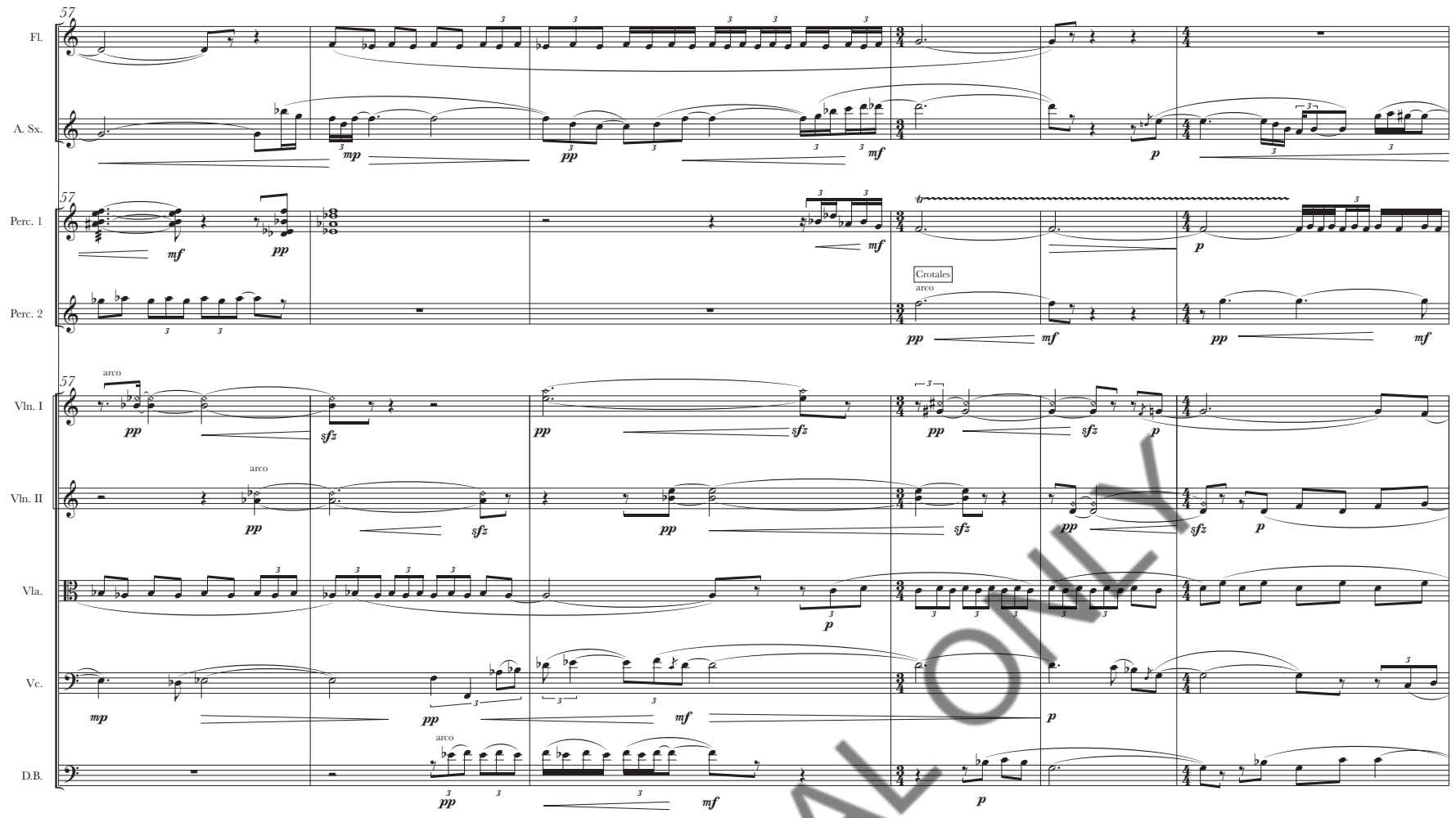

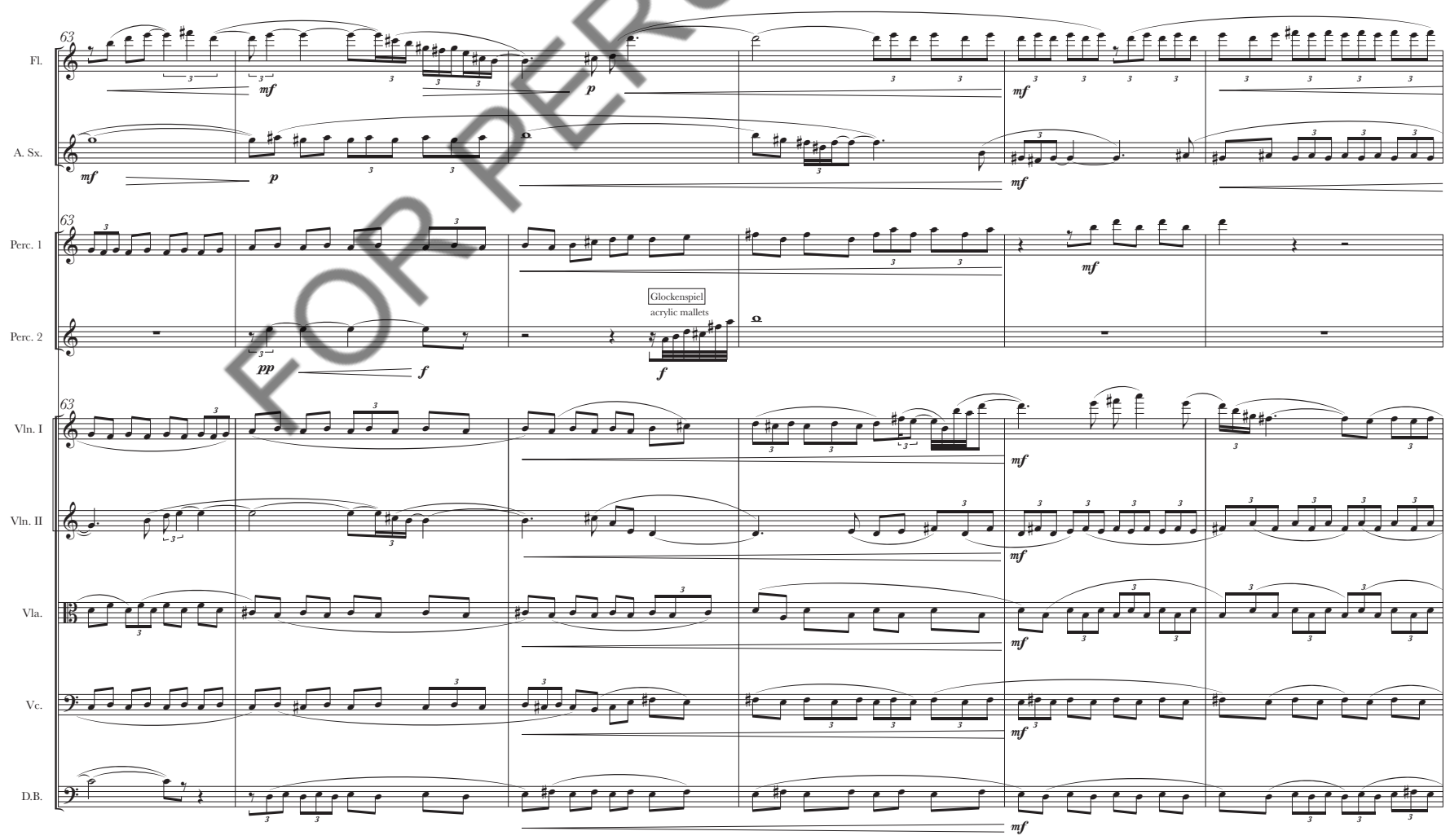

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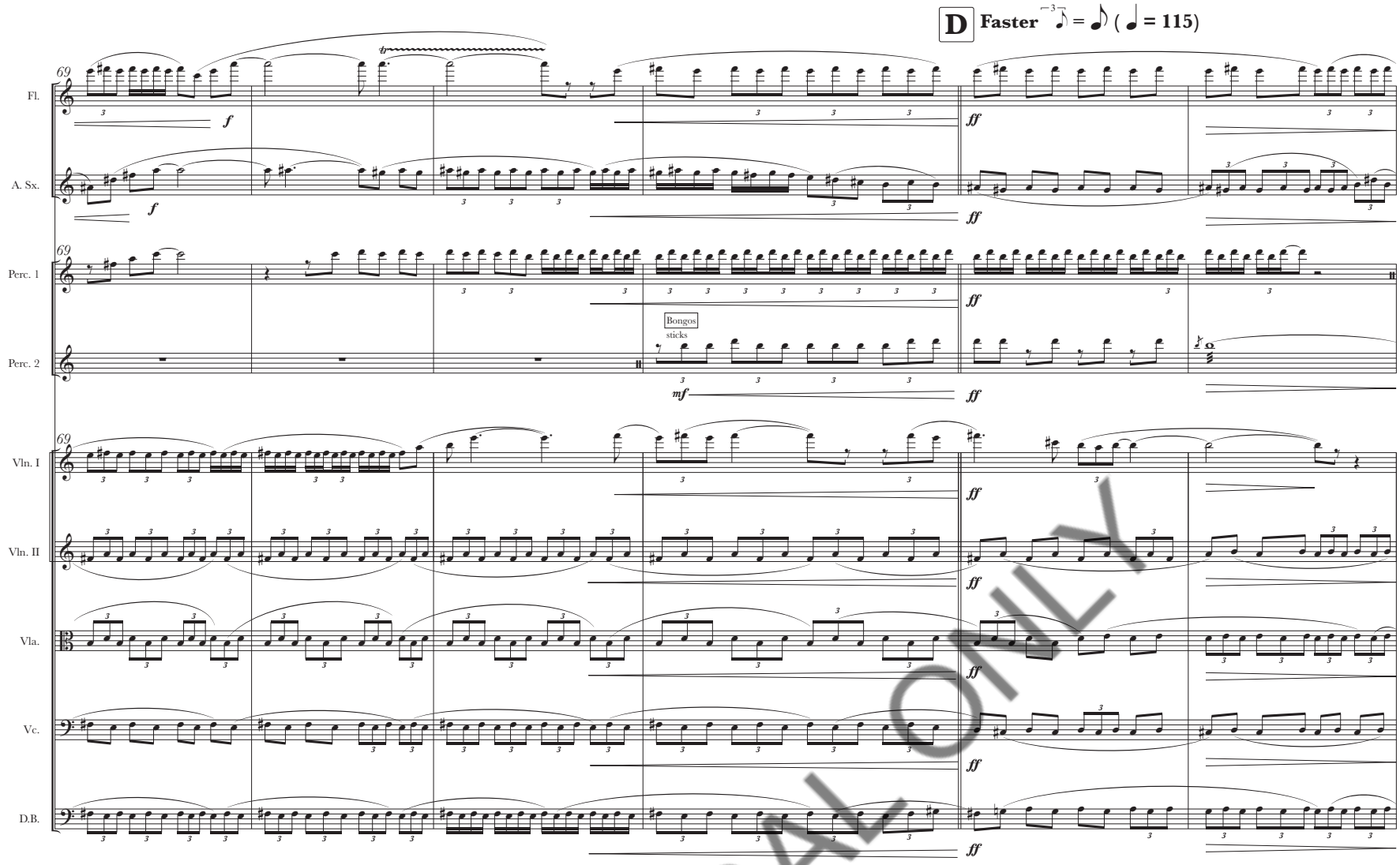
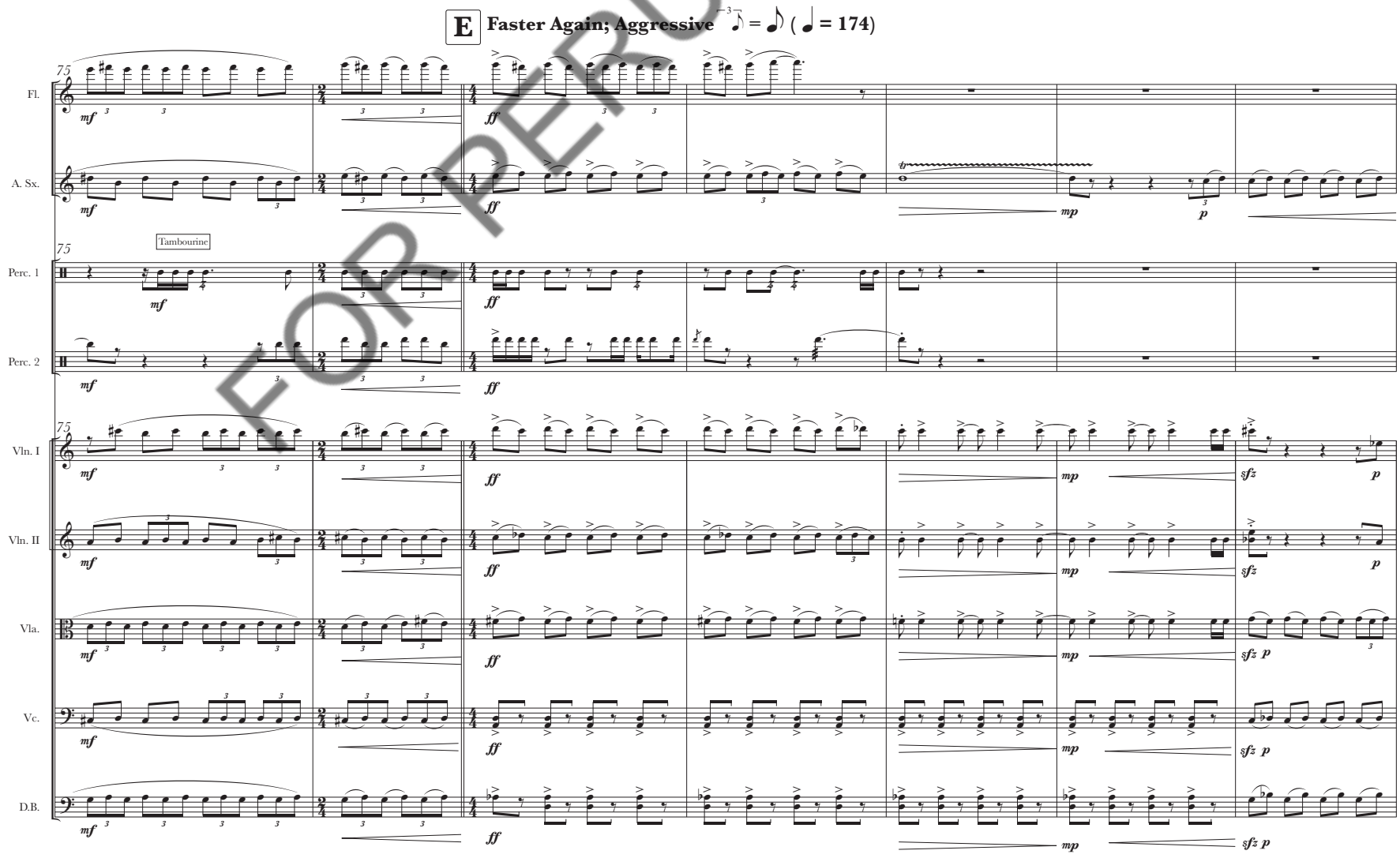
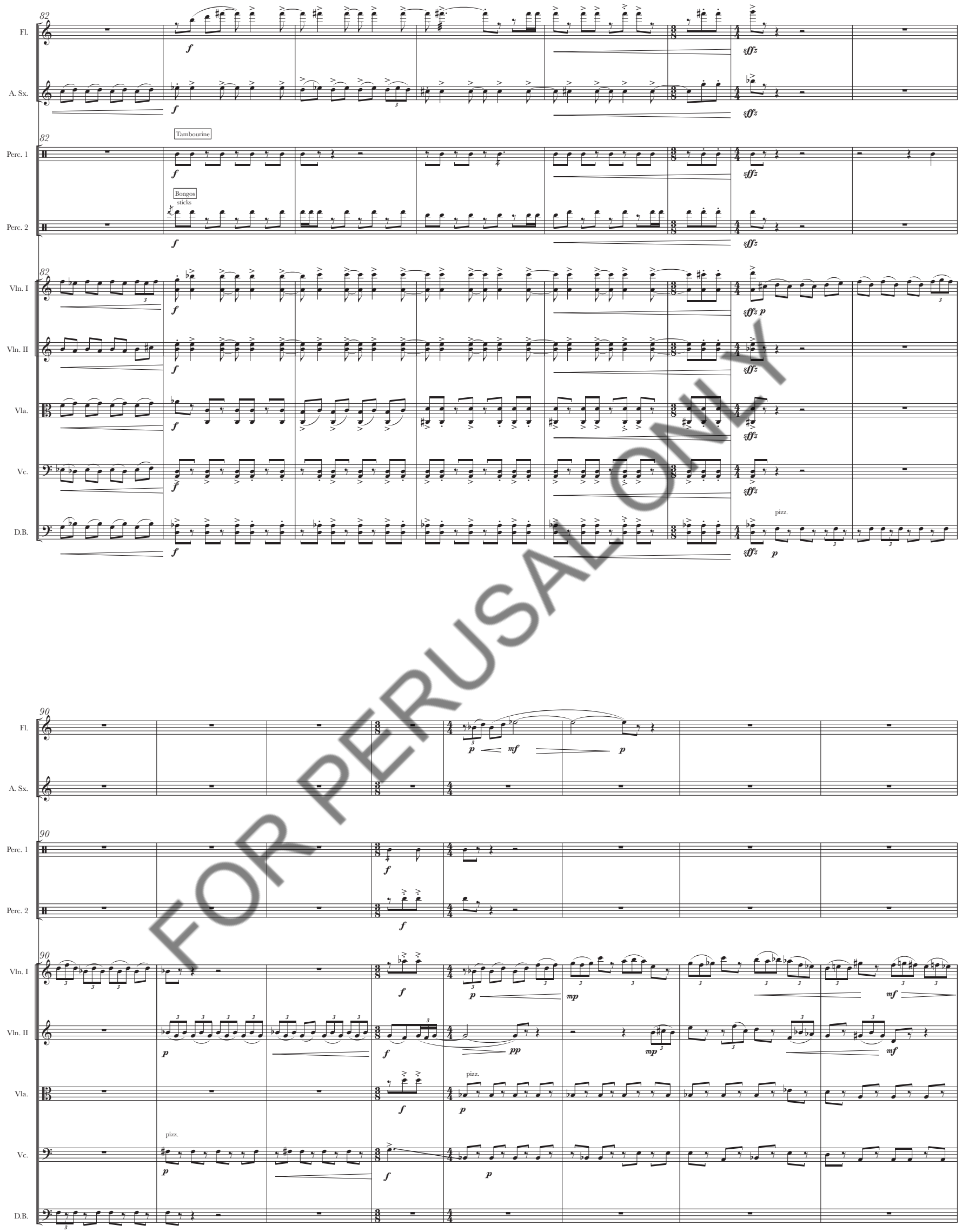
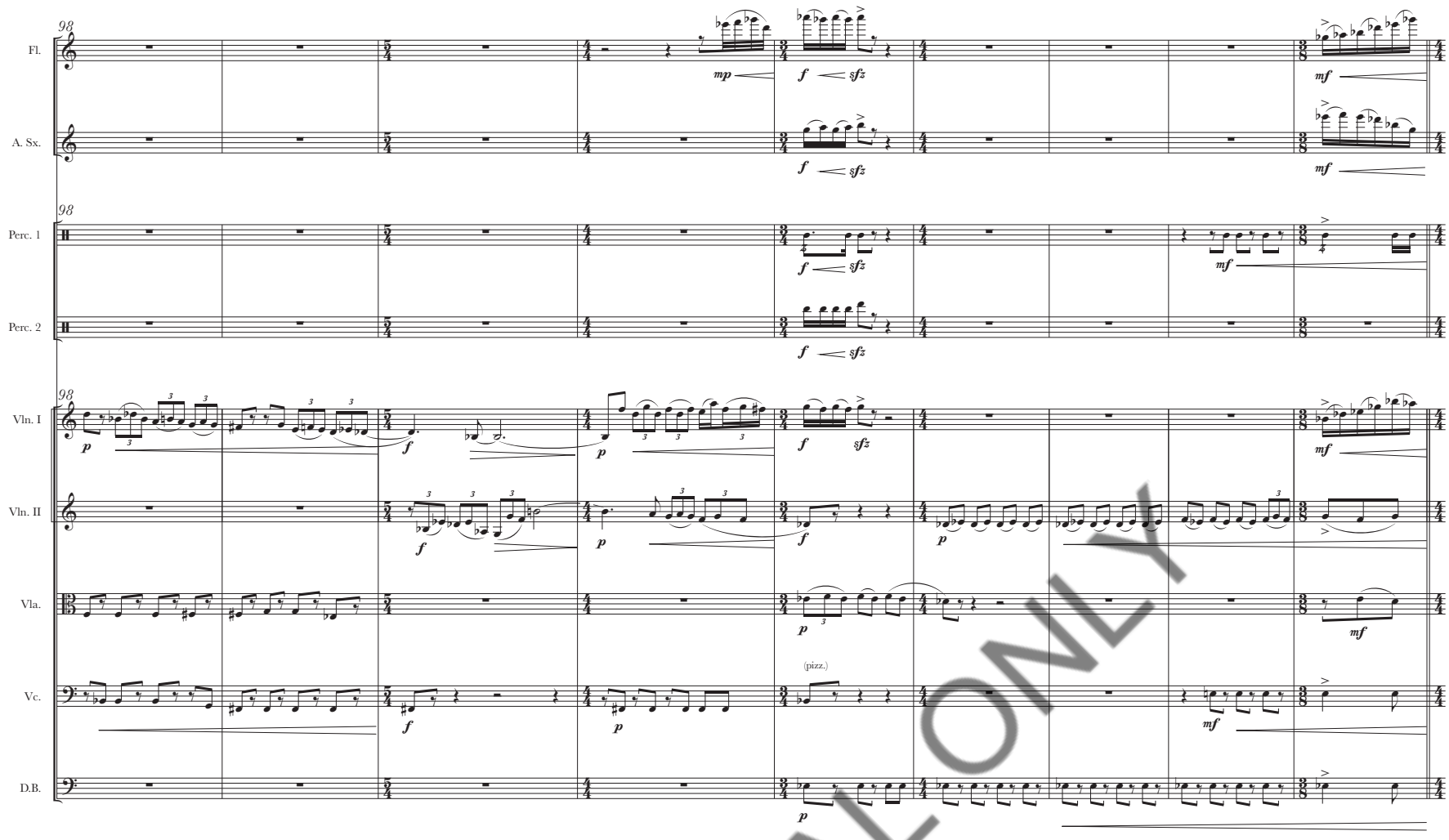




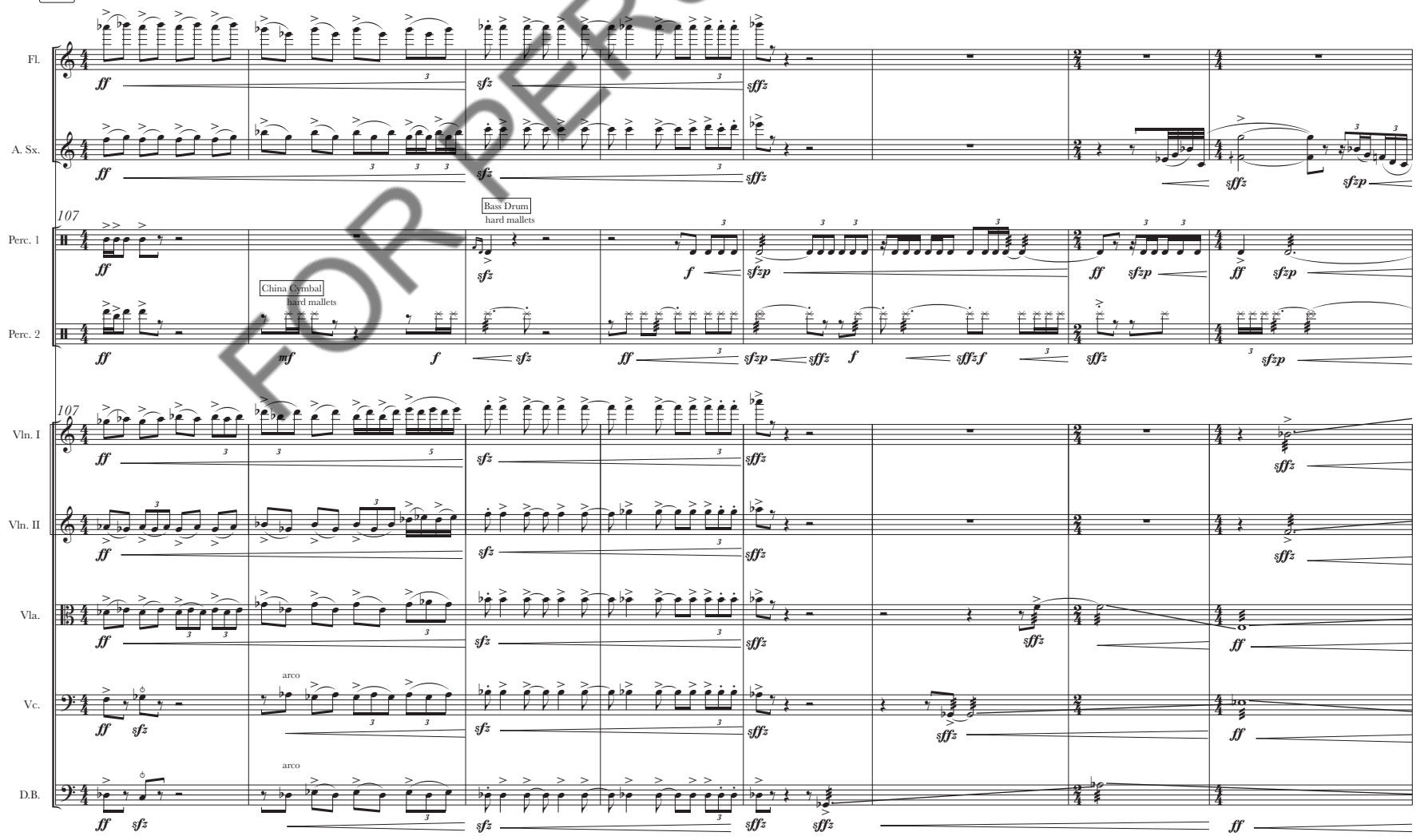
FOR PERUSAL ONLY



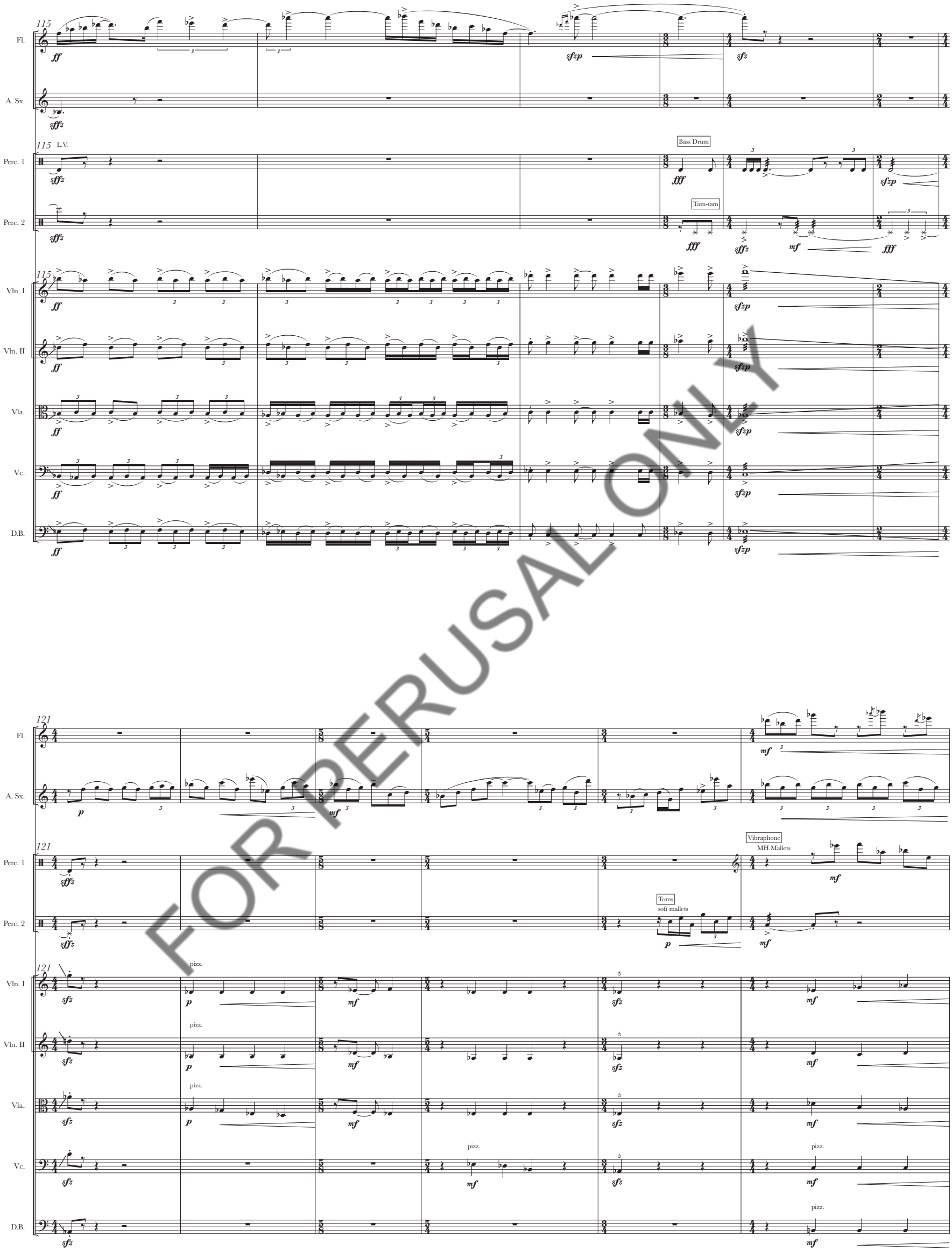
FOR PERUSAL ONLY



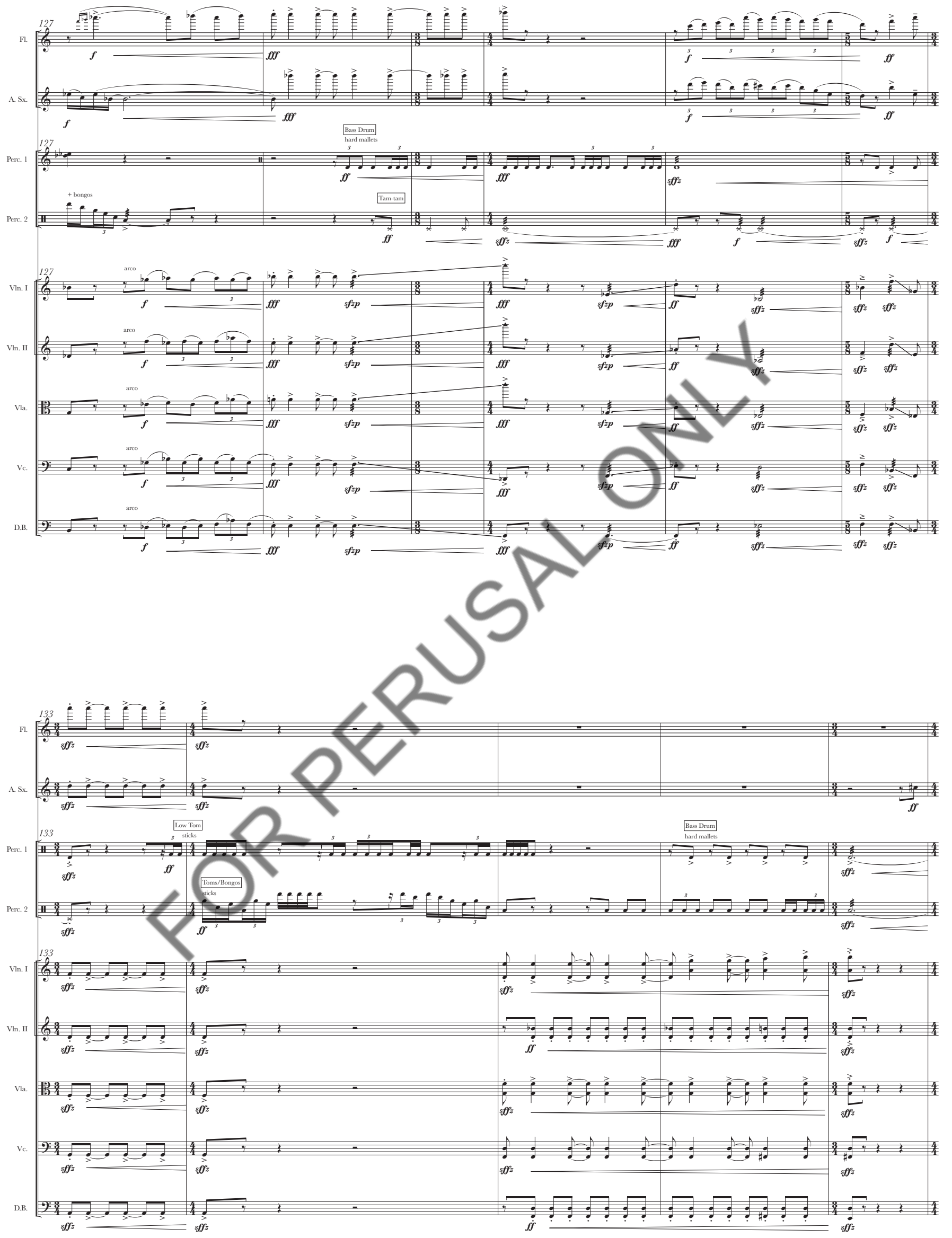
F **Swelling and Crashing**



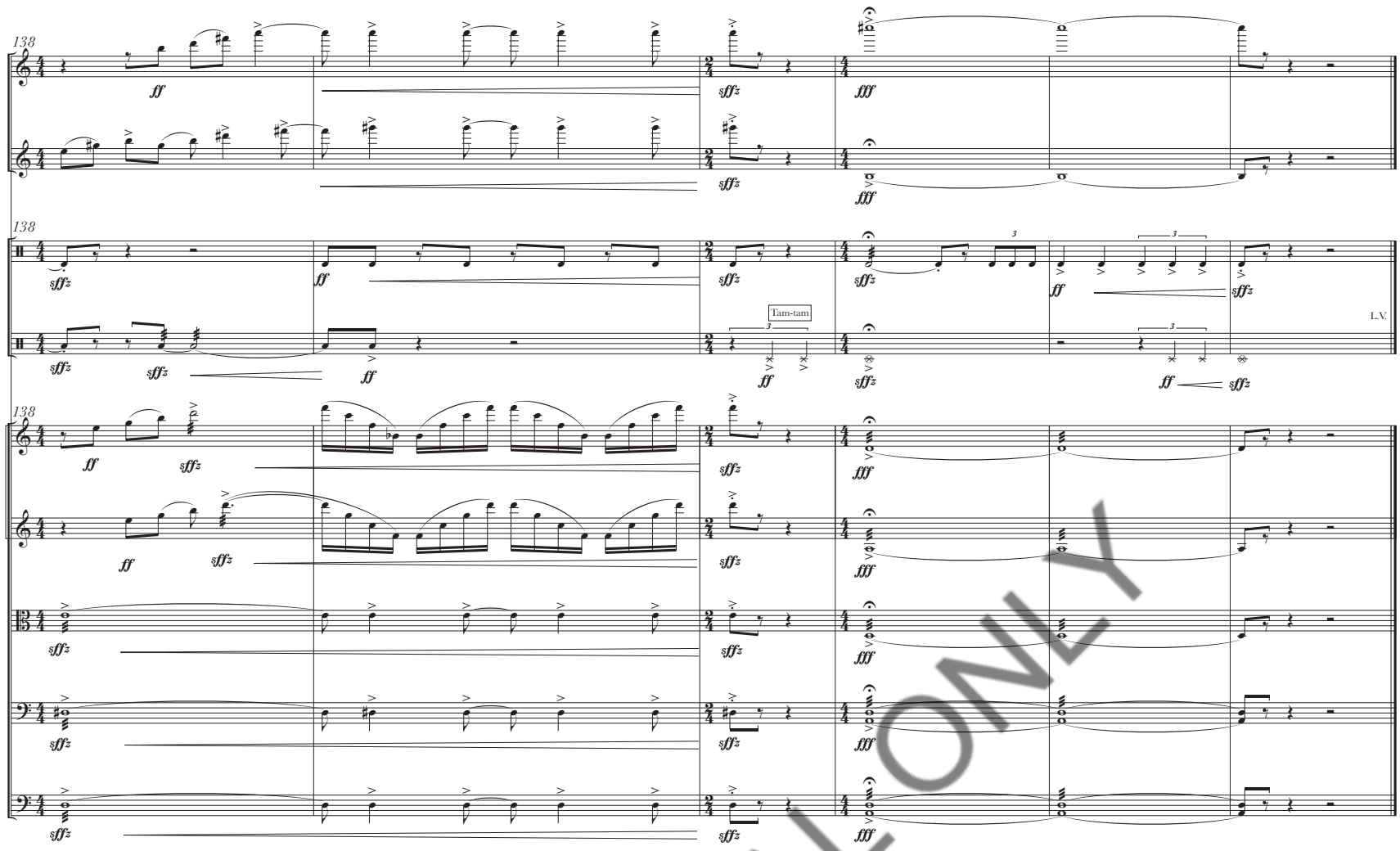
FOR PERUSAL ONLY



FOR PERUSAL ONLY

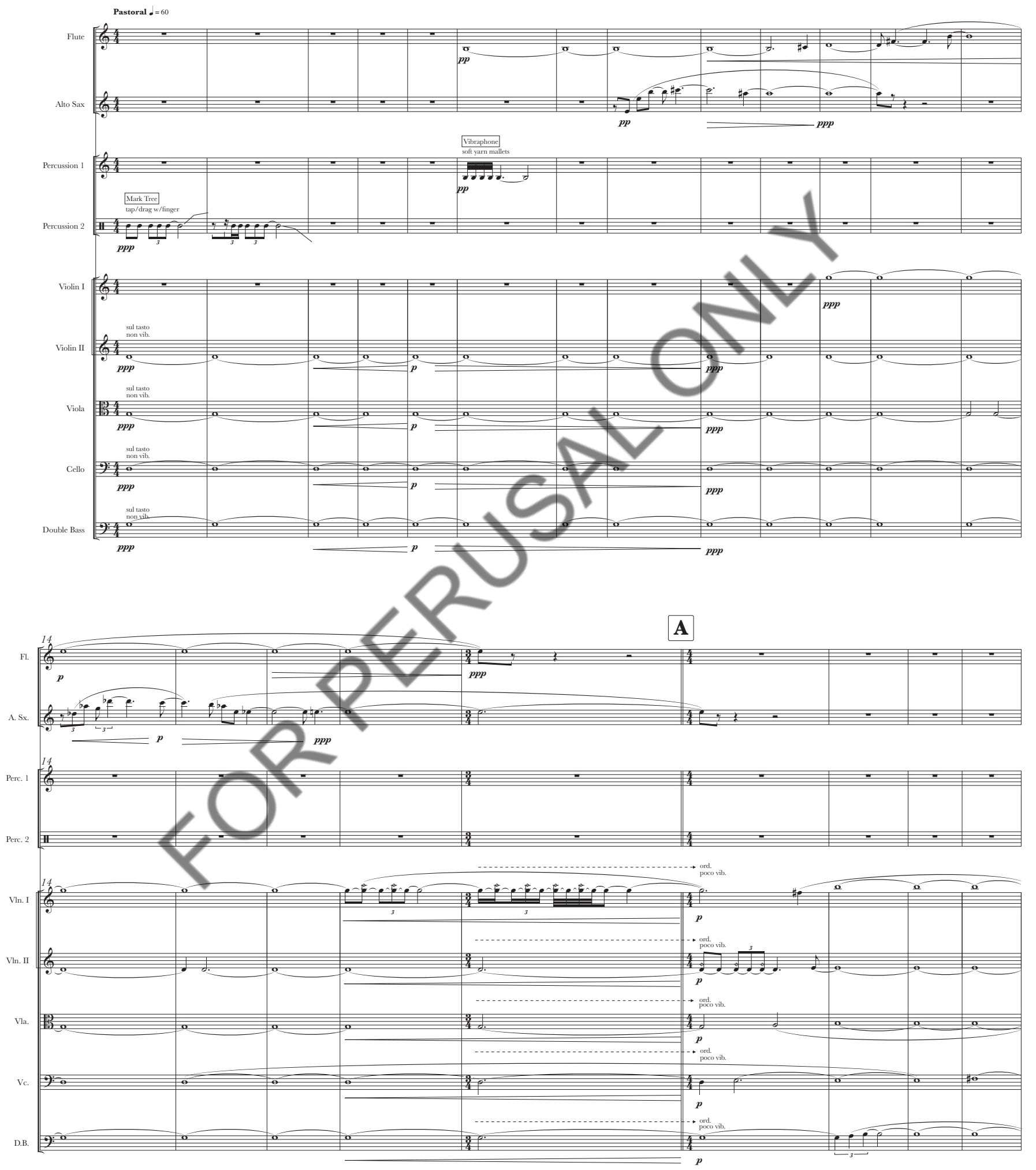


FOR PERUSAL ONLY

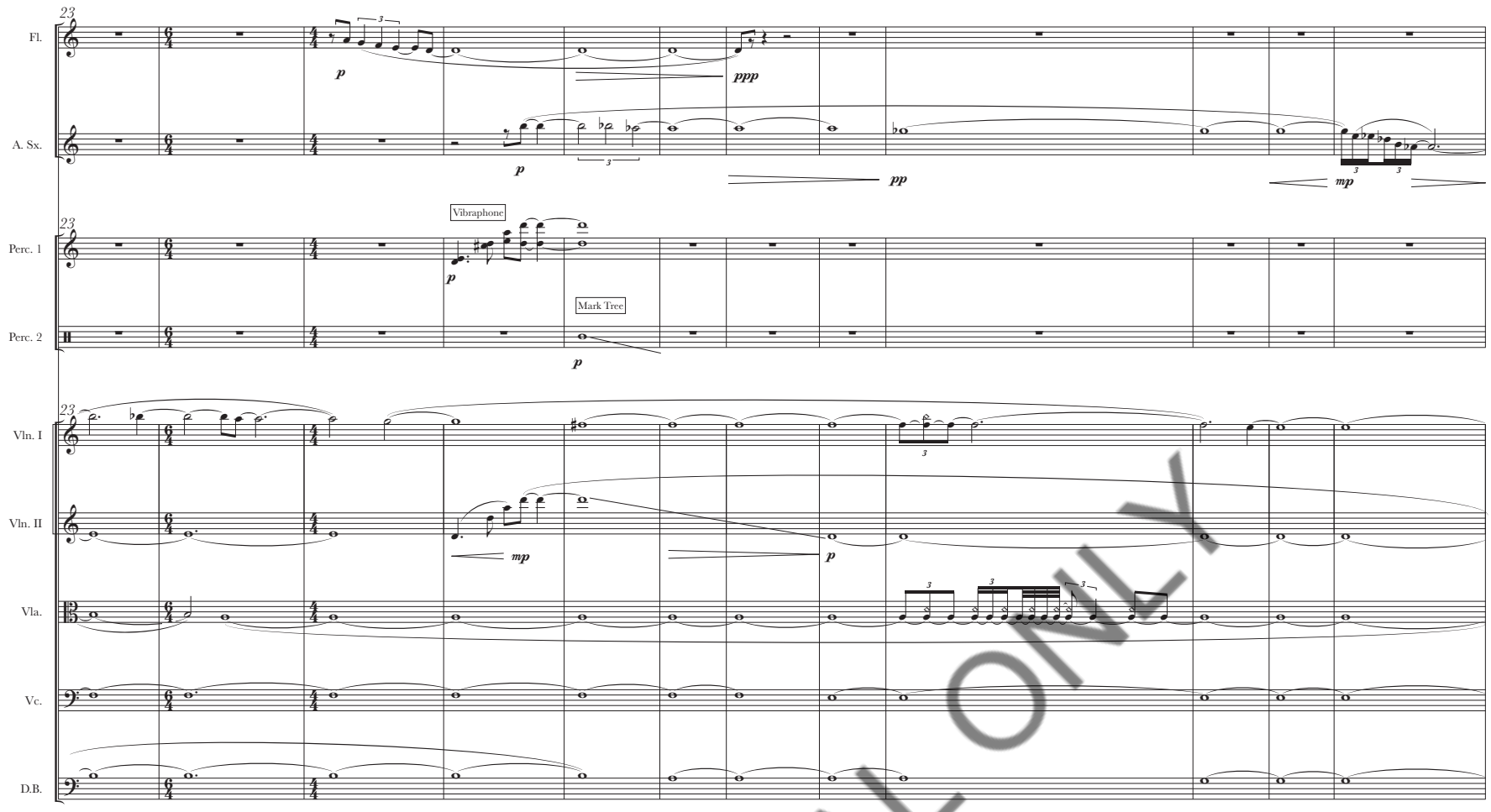


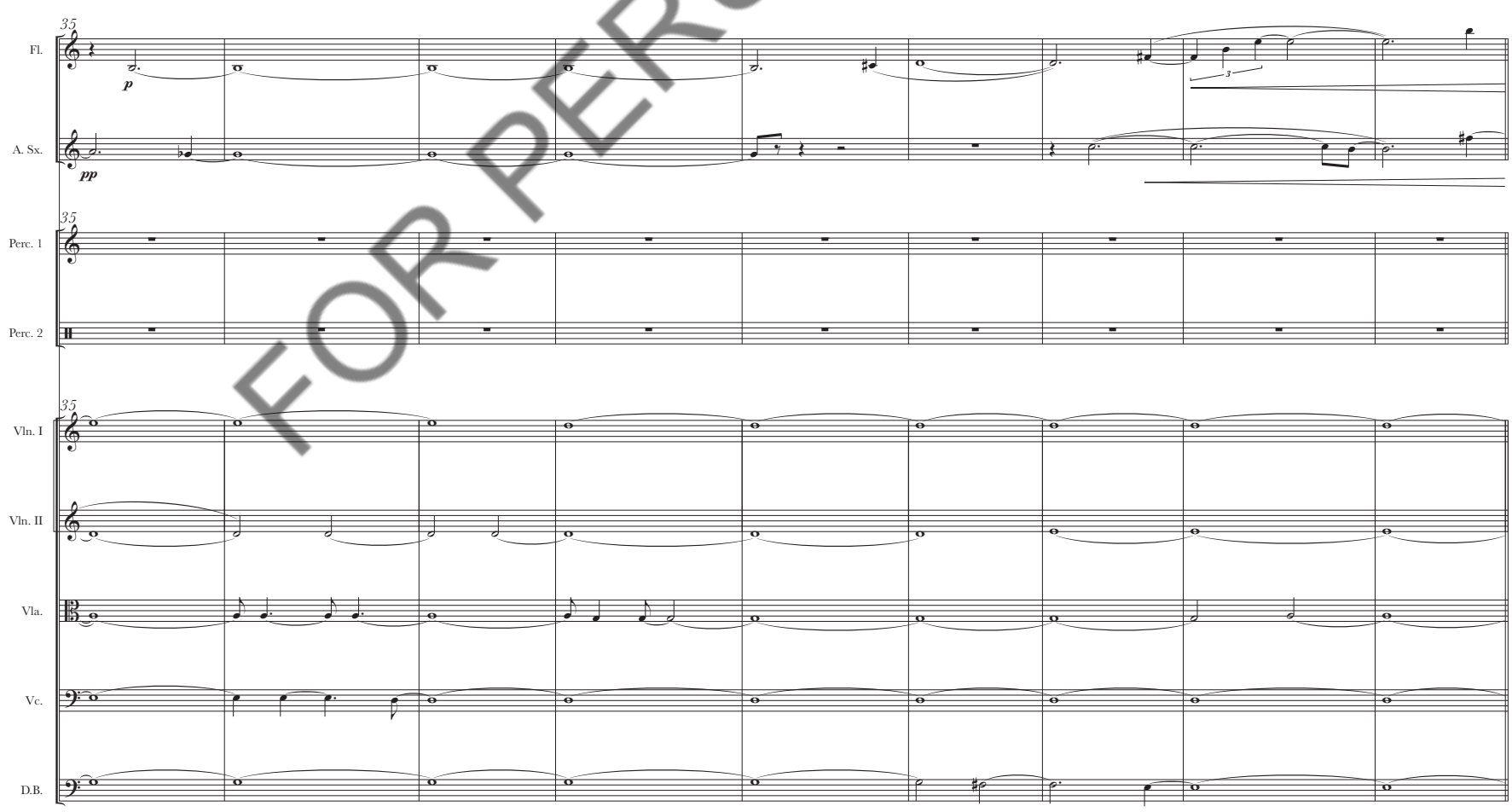
FOR PERUSAL ONLY

III. ...sentant la lavande, l'ail, le Pastis, et le bon vin...

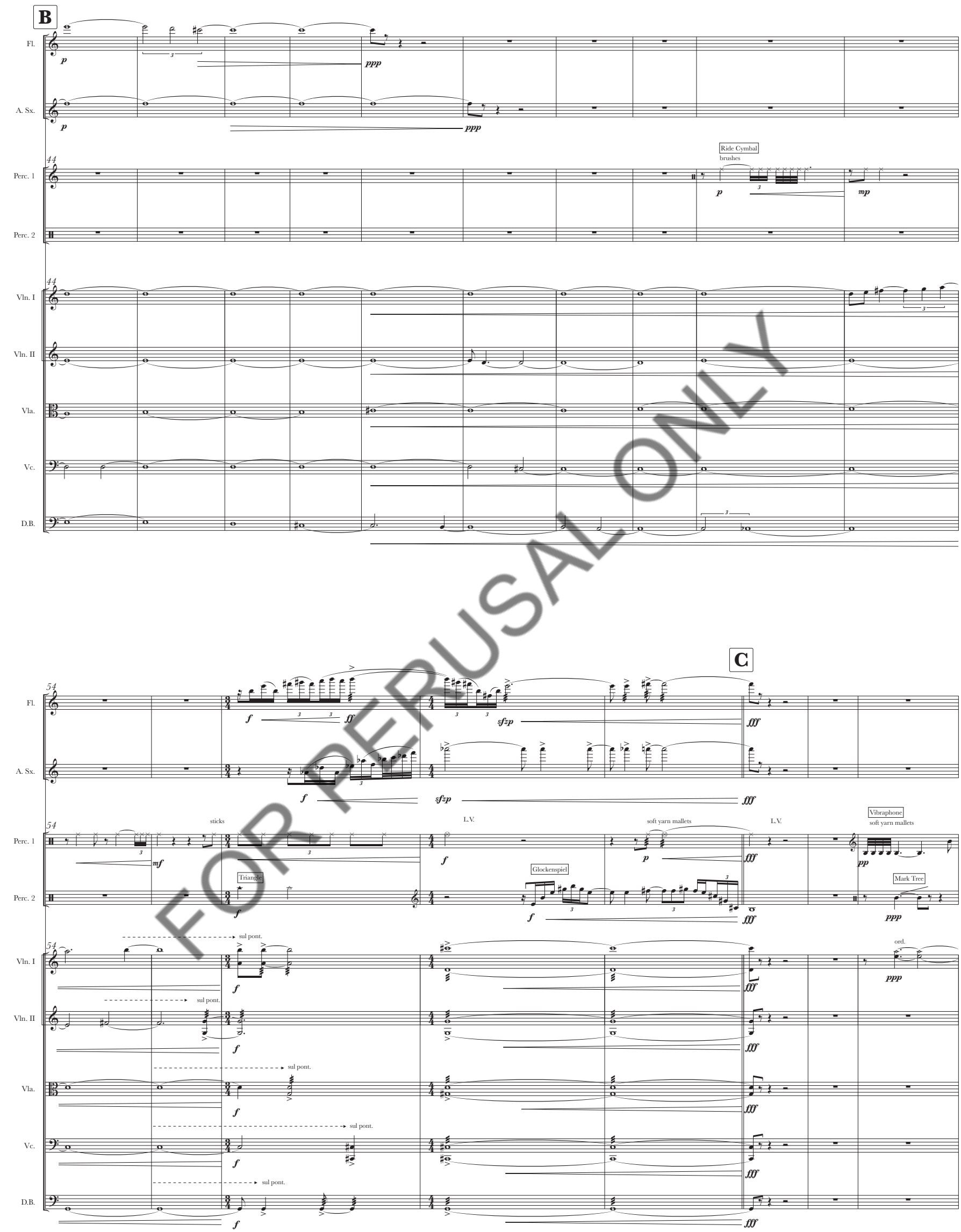


FOR PERUSAL ONLY





FOR PERUSAL ONLY



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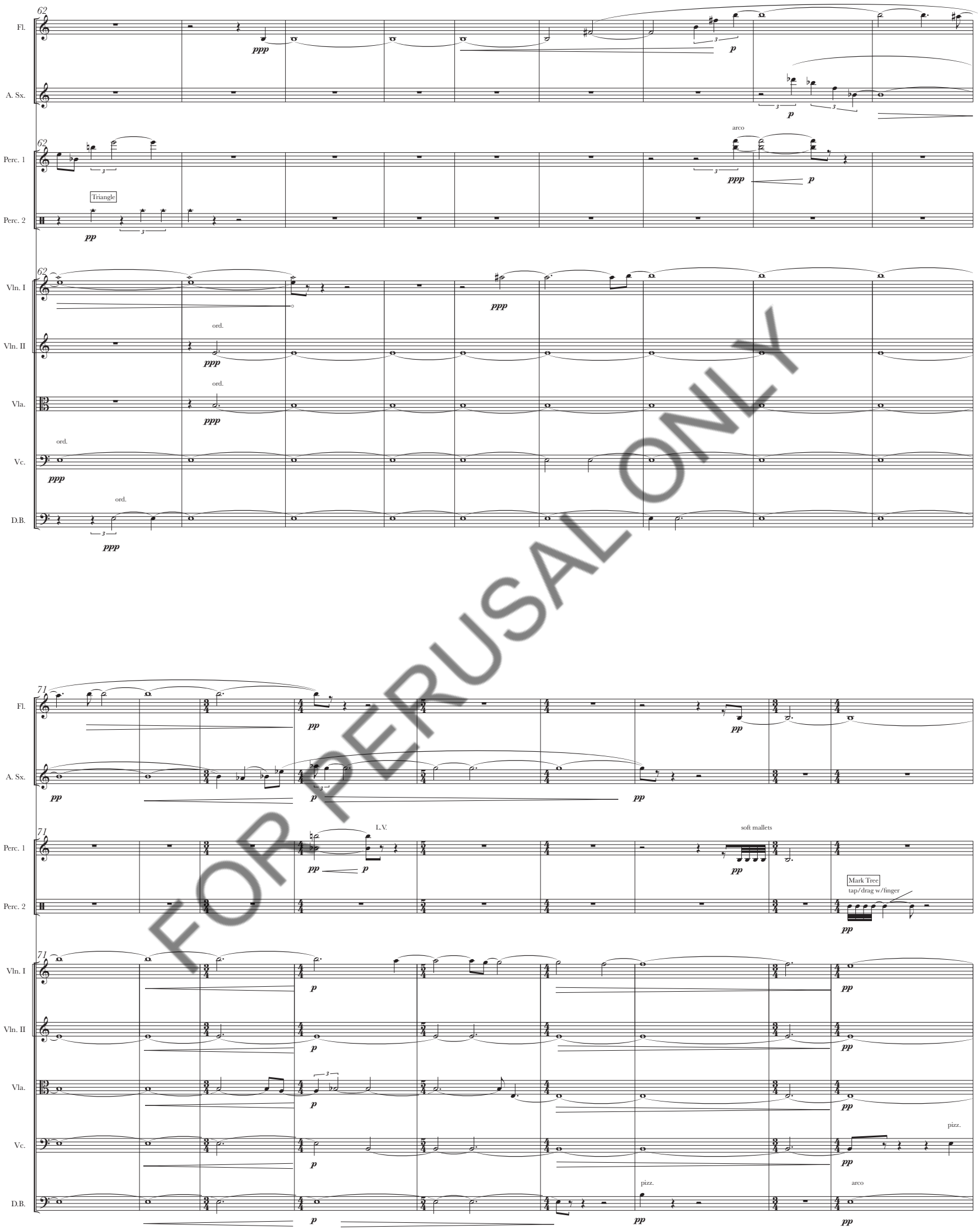

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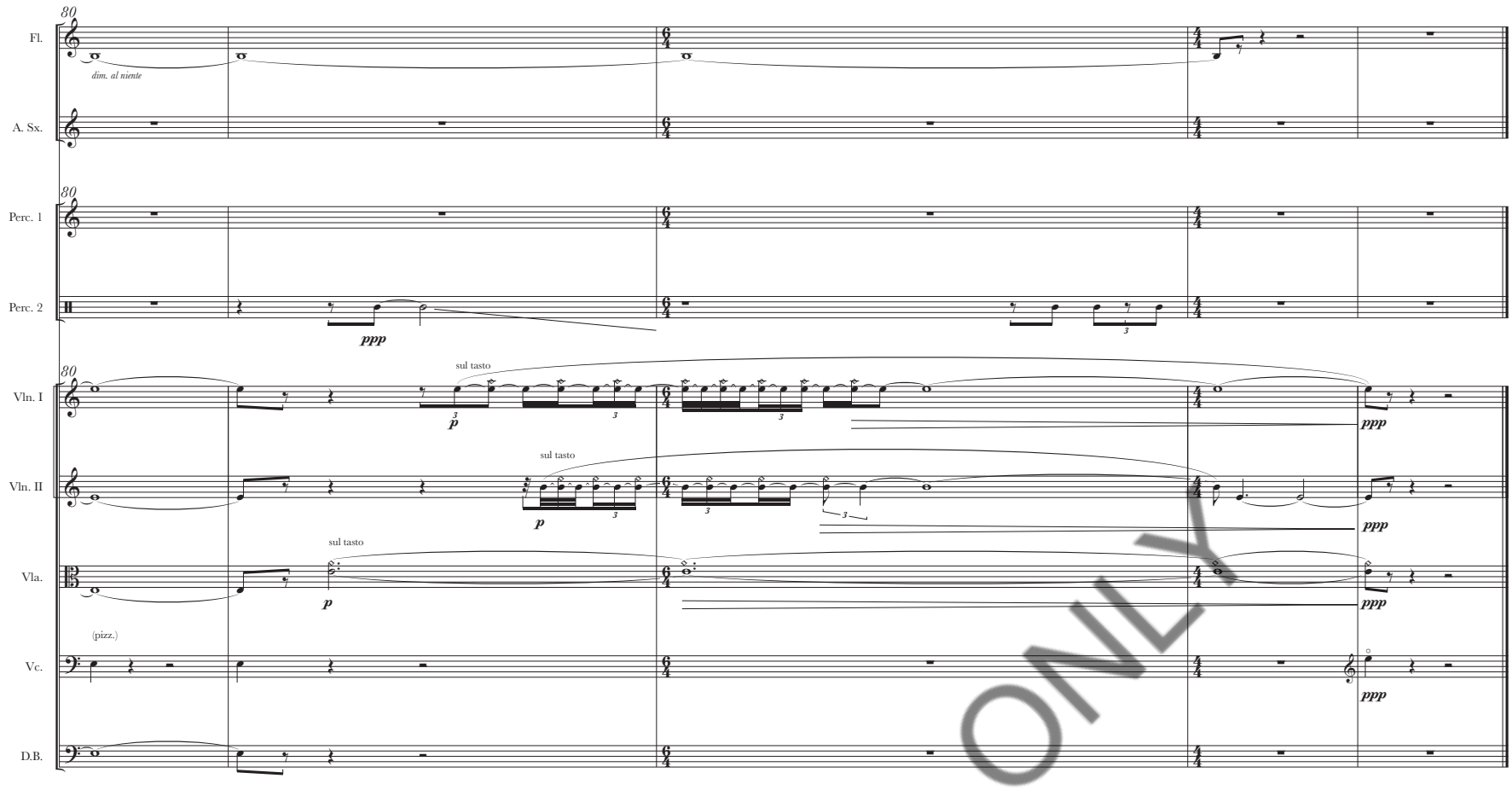
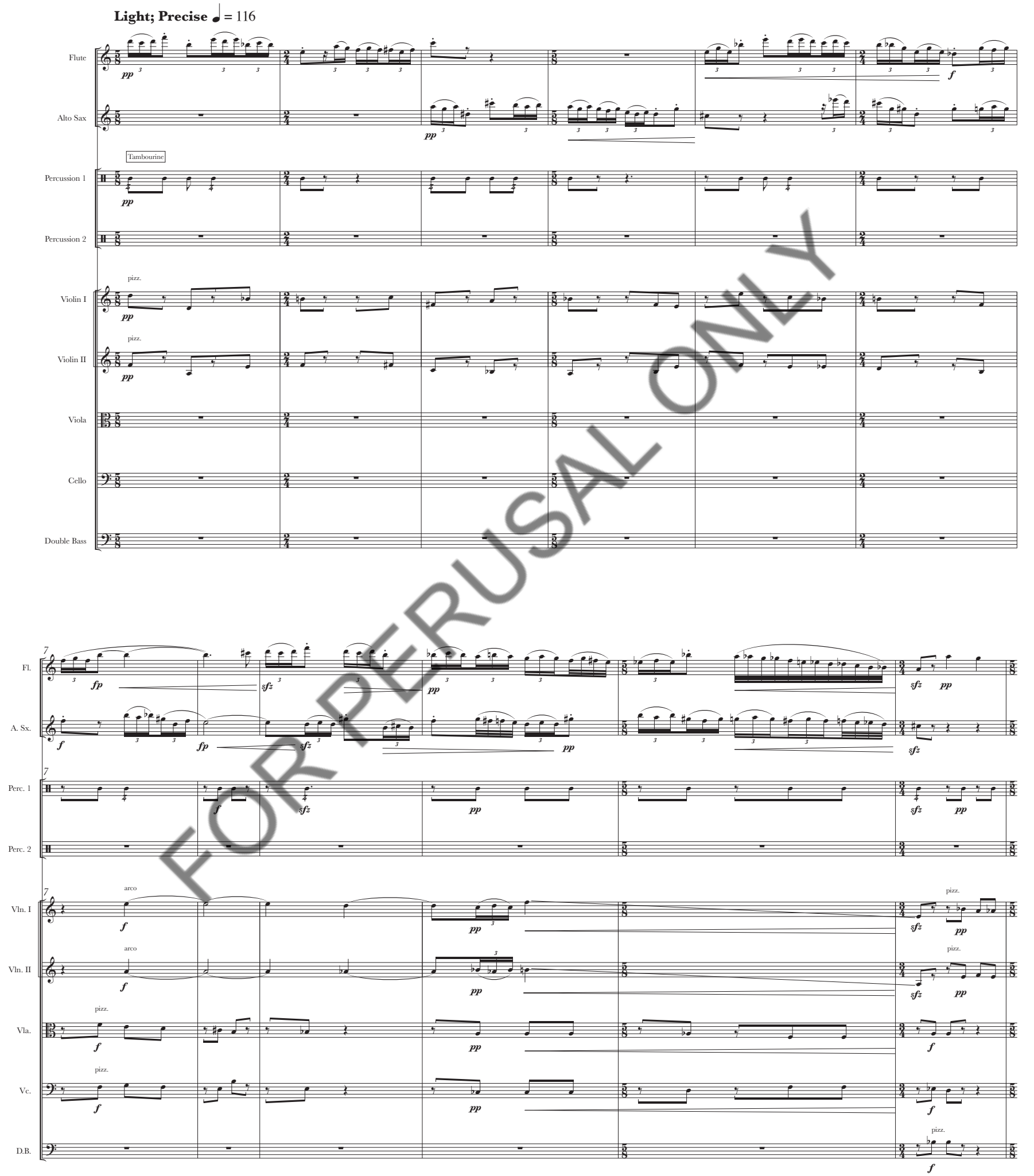
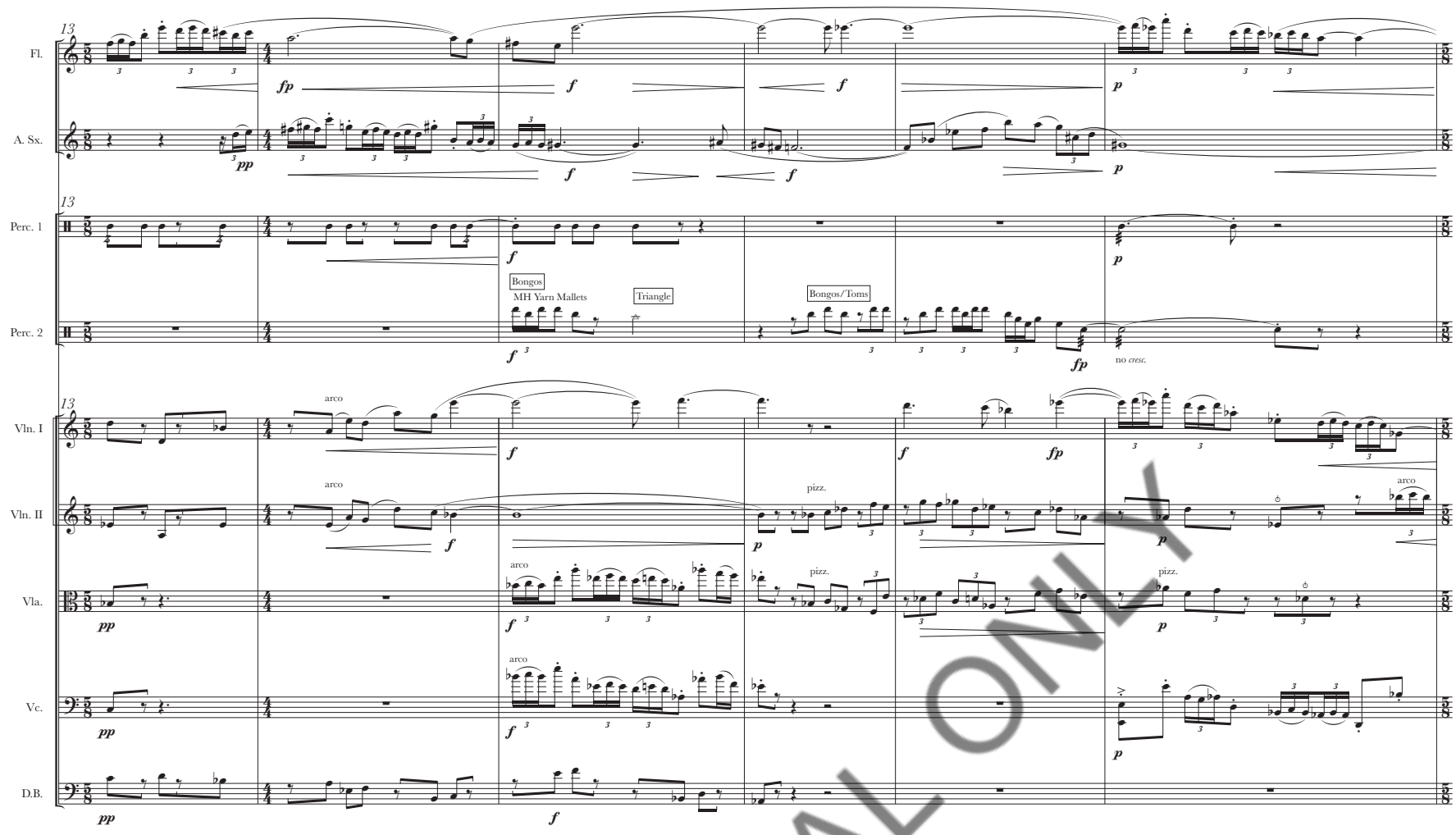


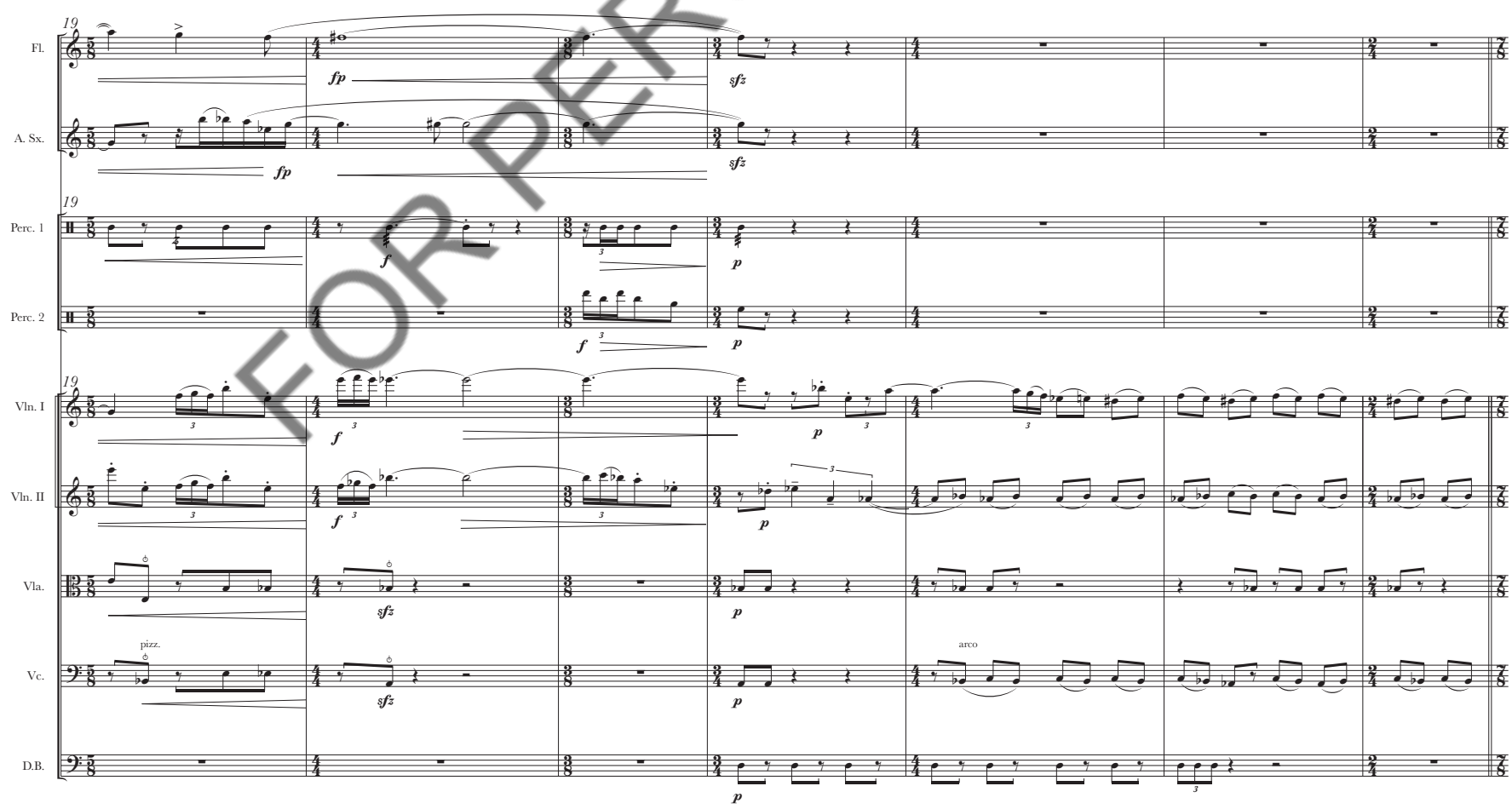
FOR PERUSAL ONLY

IV. ...et soufflant les oreilles des ânes

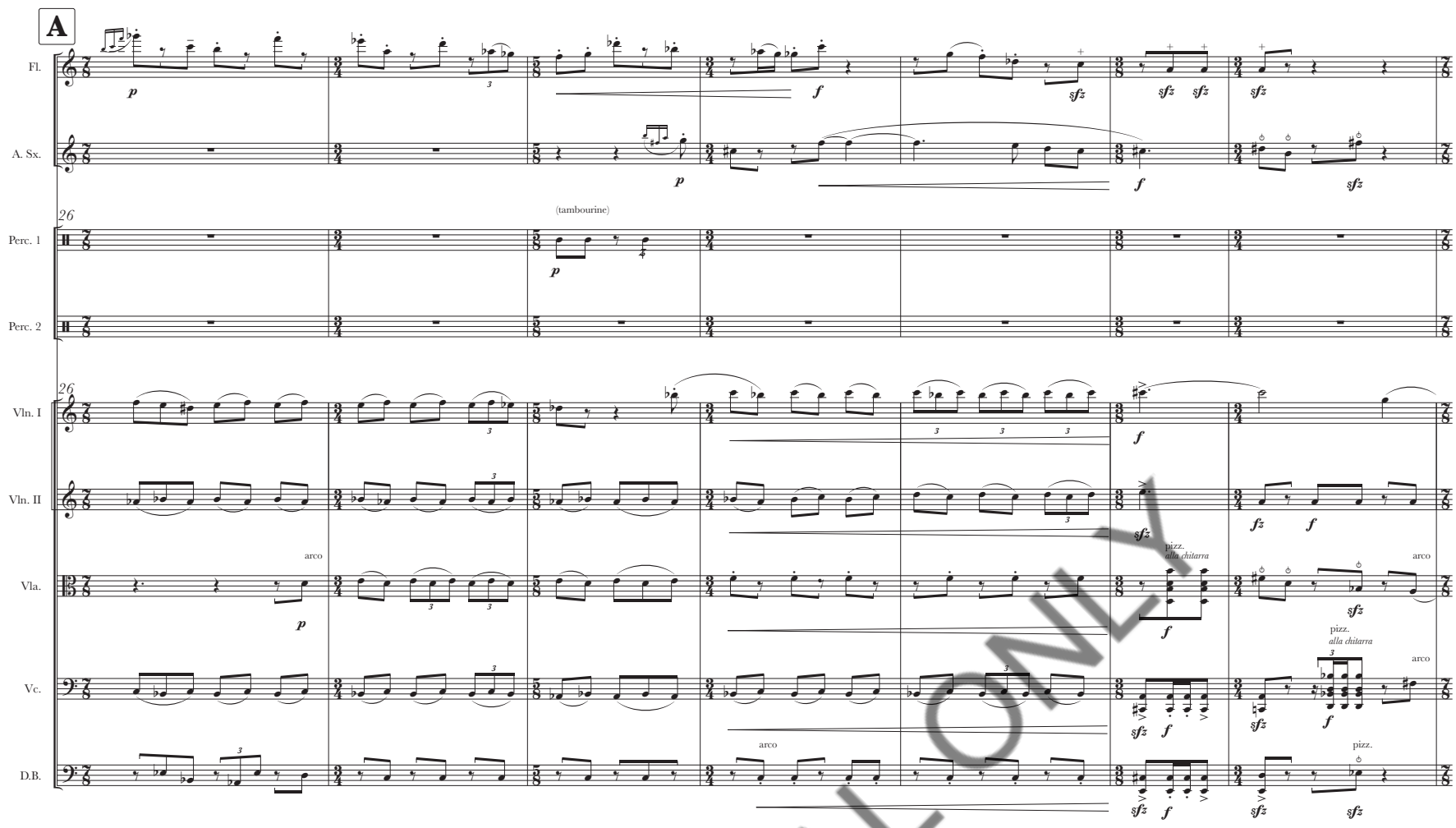


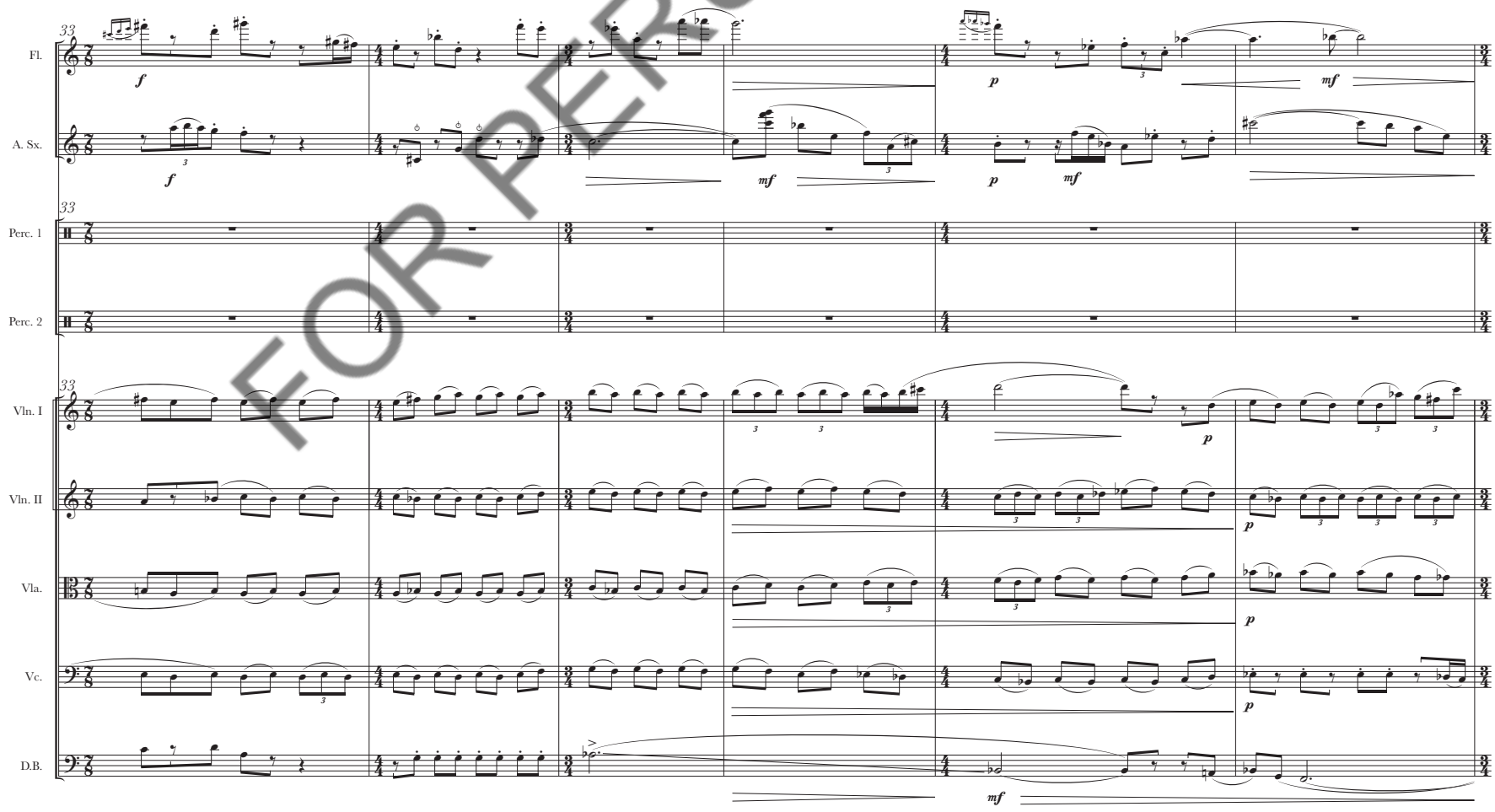
FOR PERUSAL ONLY





FOR PERUSAL ONLY





FOR PERUSAL ONLY

39

Fl.

A. Sx.

Tambourine

Perc. 1

Perc. 2

Bongos/Toms

sticks

Vln. I

Vln. II

arco

sul pont.

Vla.

pizz.

Vc.

D.B.

B **Heavy Groove**

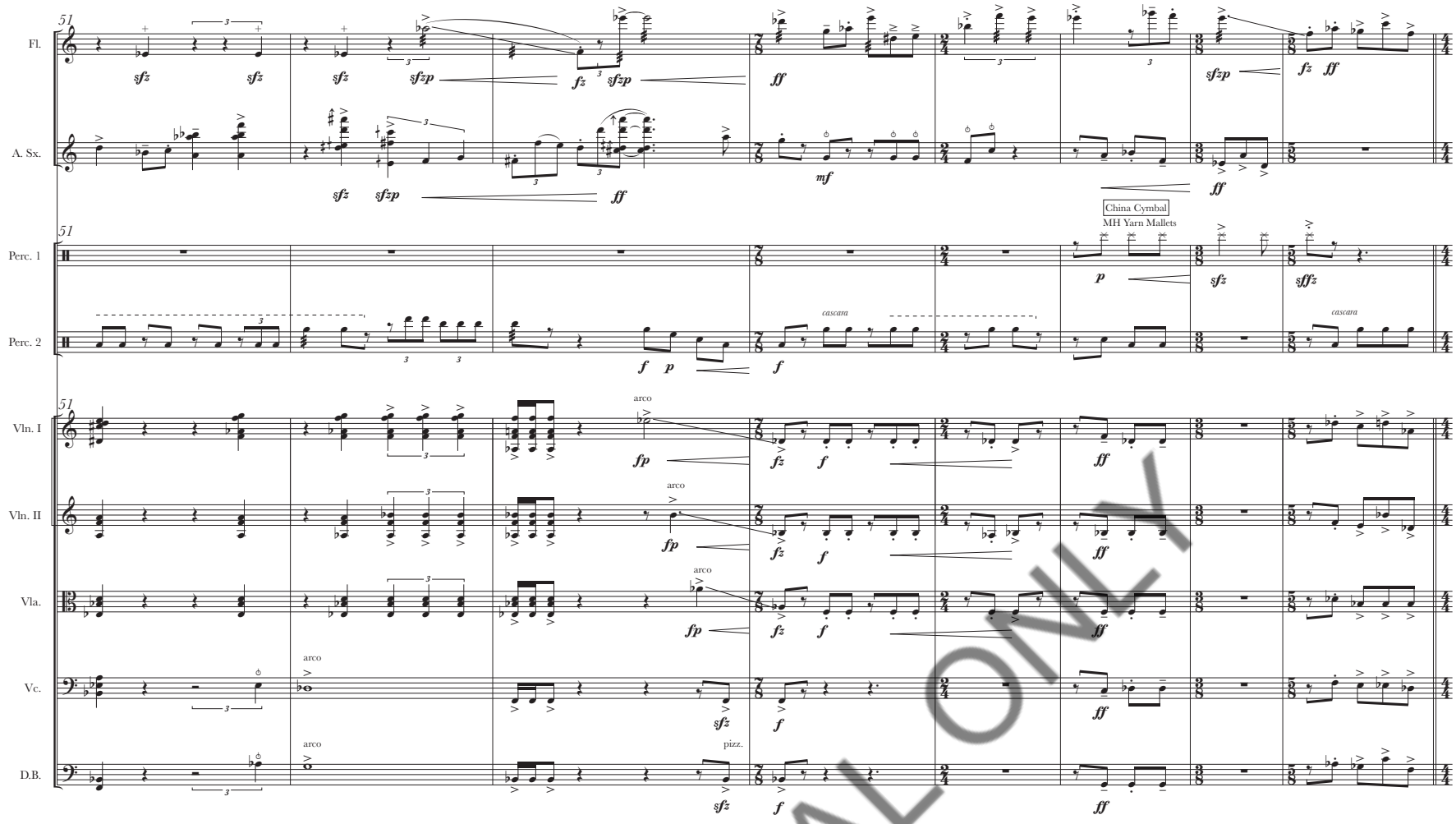
45

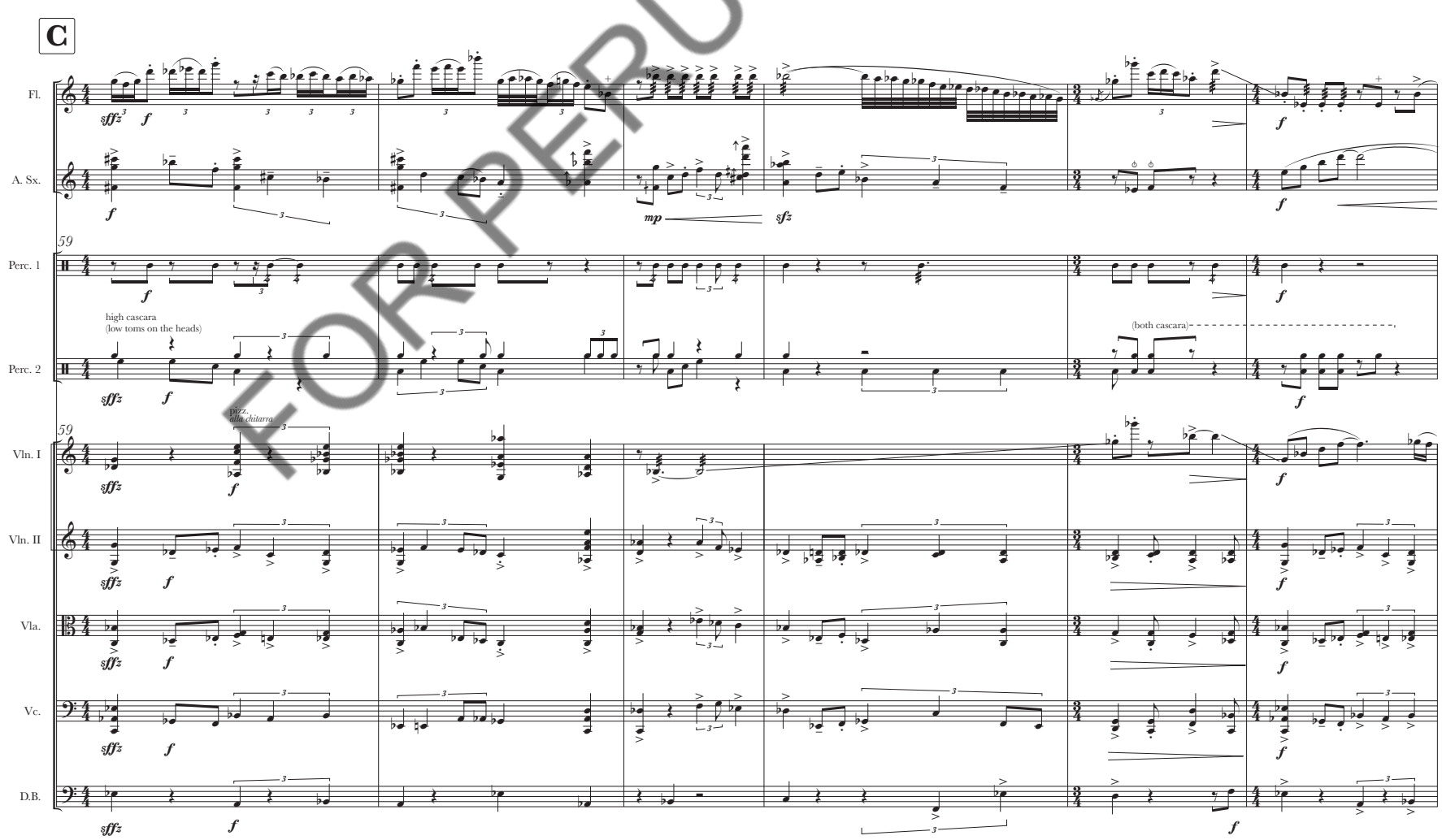
cascara

pizz.

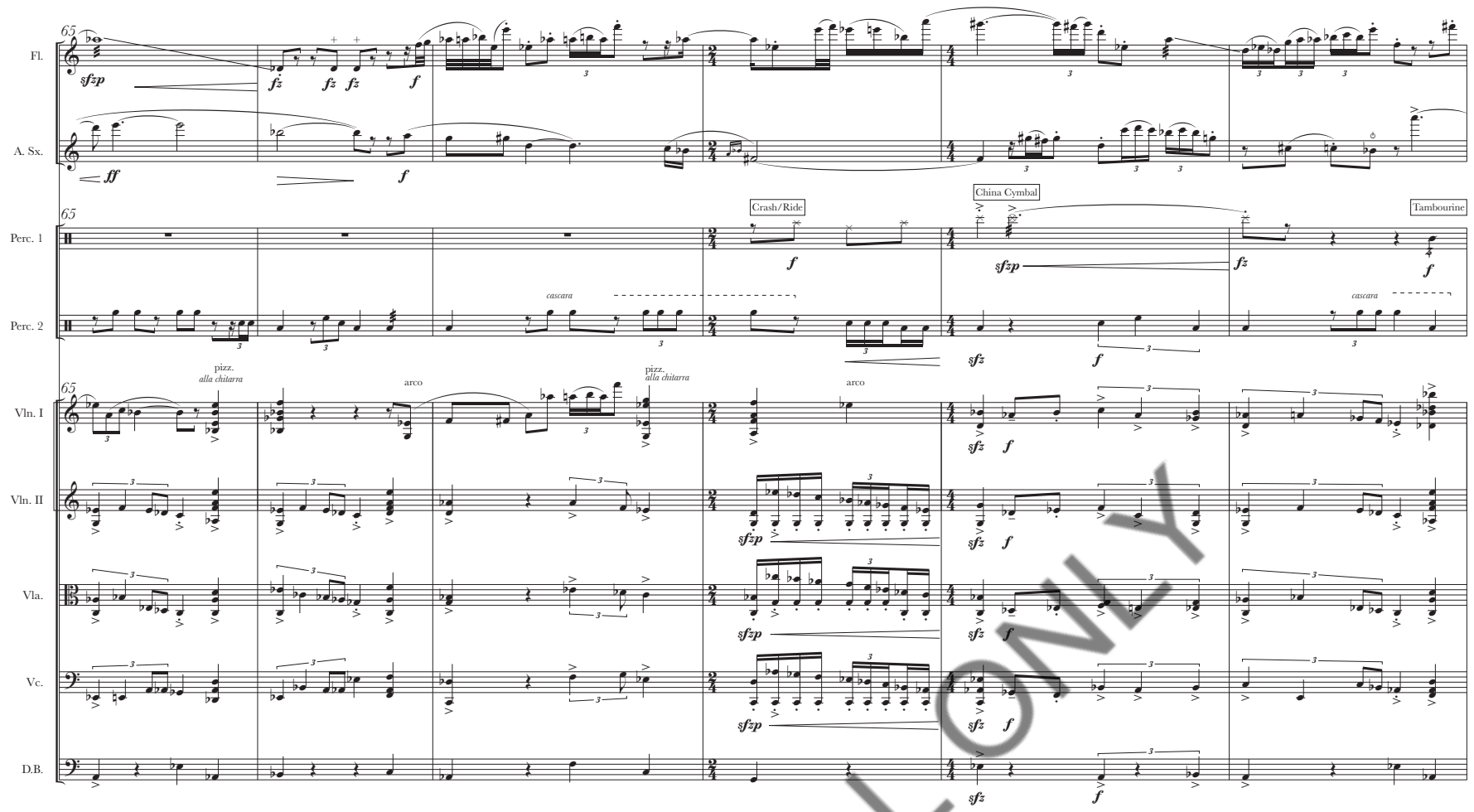
alla chitarra

FOR PERUSAL ONLY

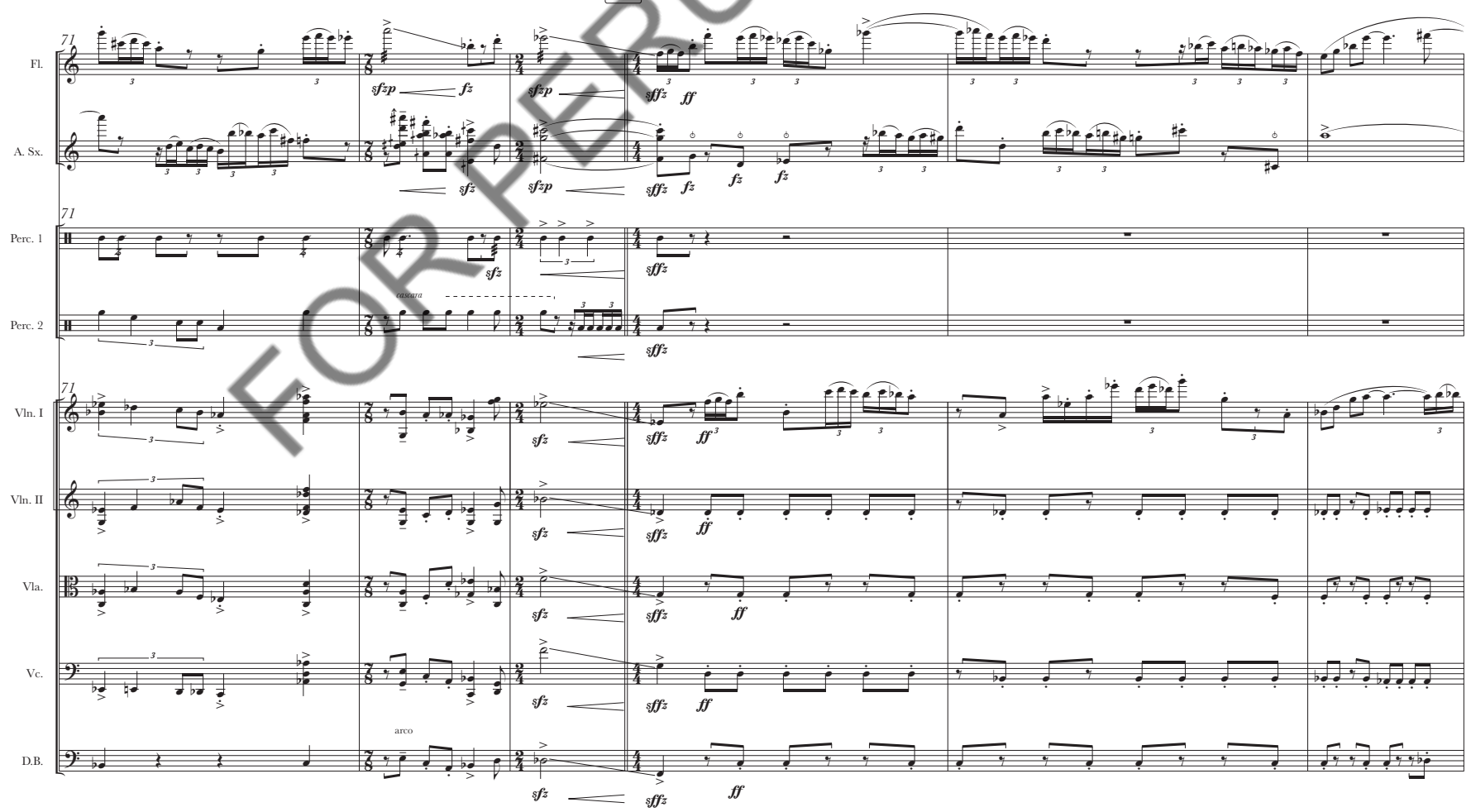




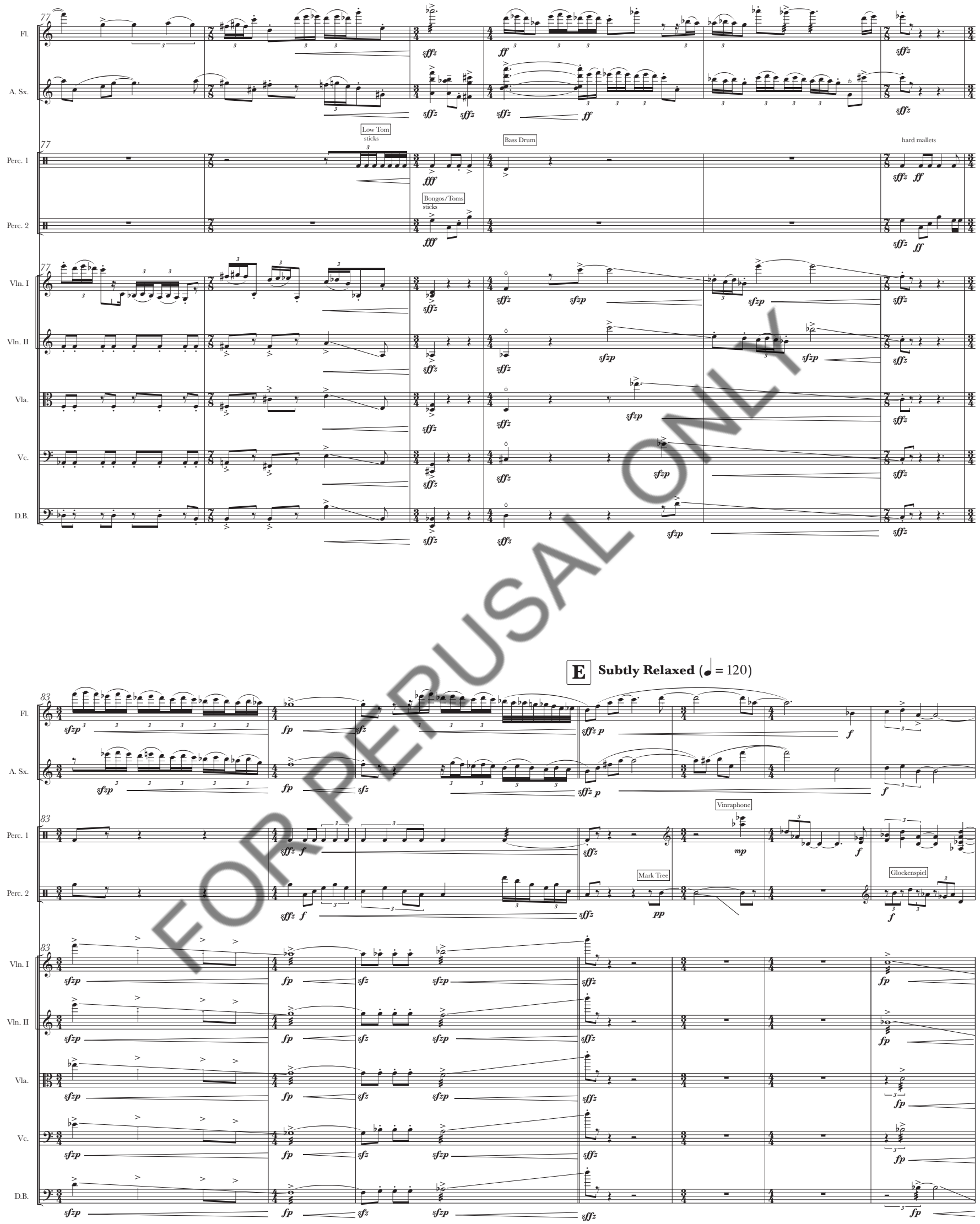
FOR PERUSAL ONLY



D **Faster** ♩ = 126



FOR PERUSAL ONLY



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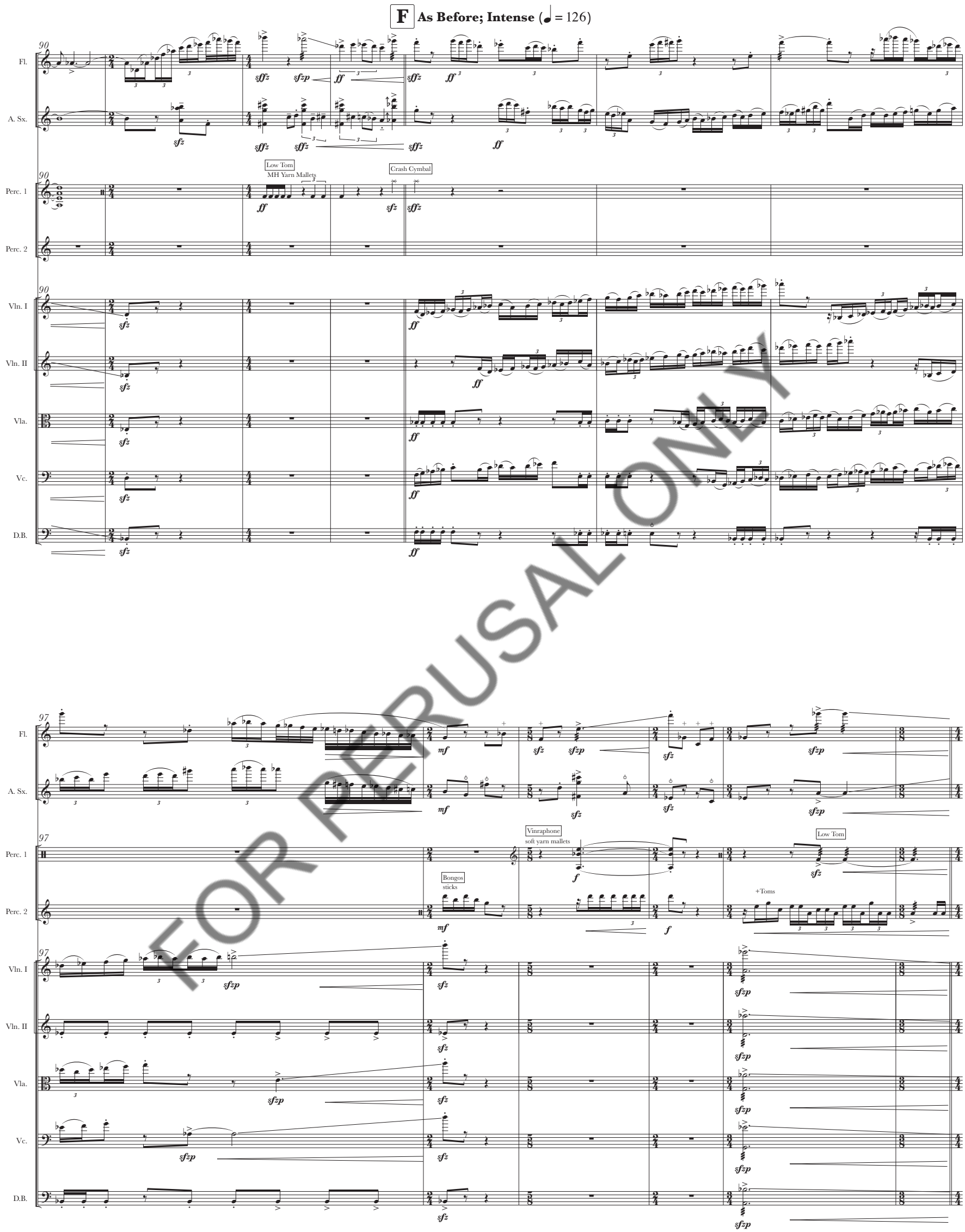


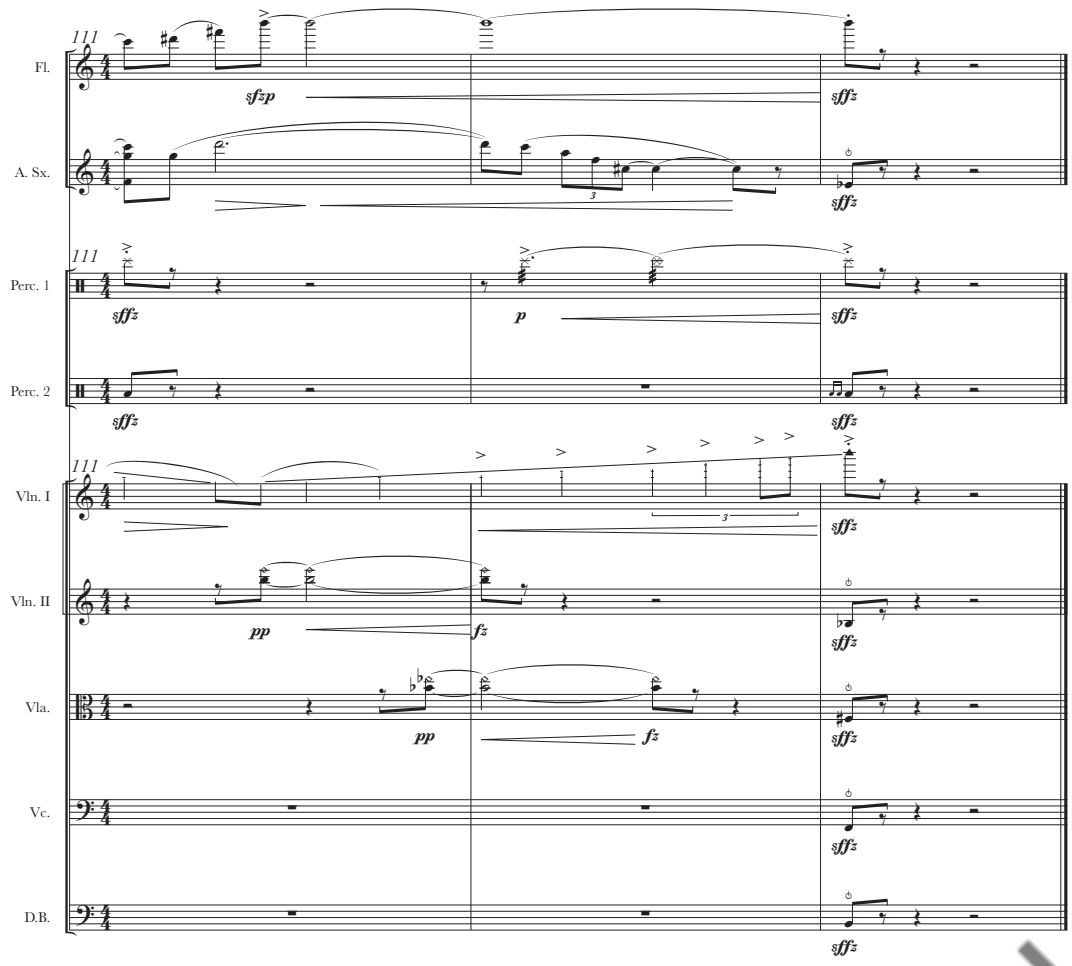
FOR REHEARSAL ONLY

G **Howling; Slightly Faster** (♩ = 132)

Fl.
A. Sx.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

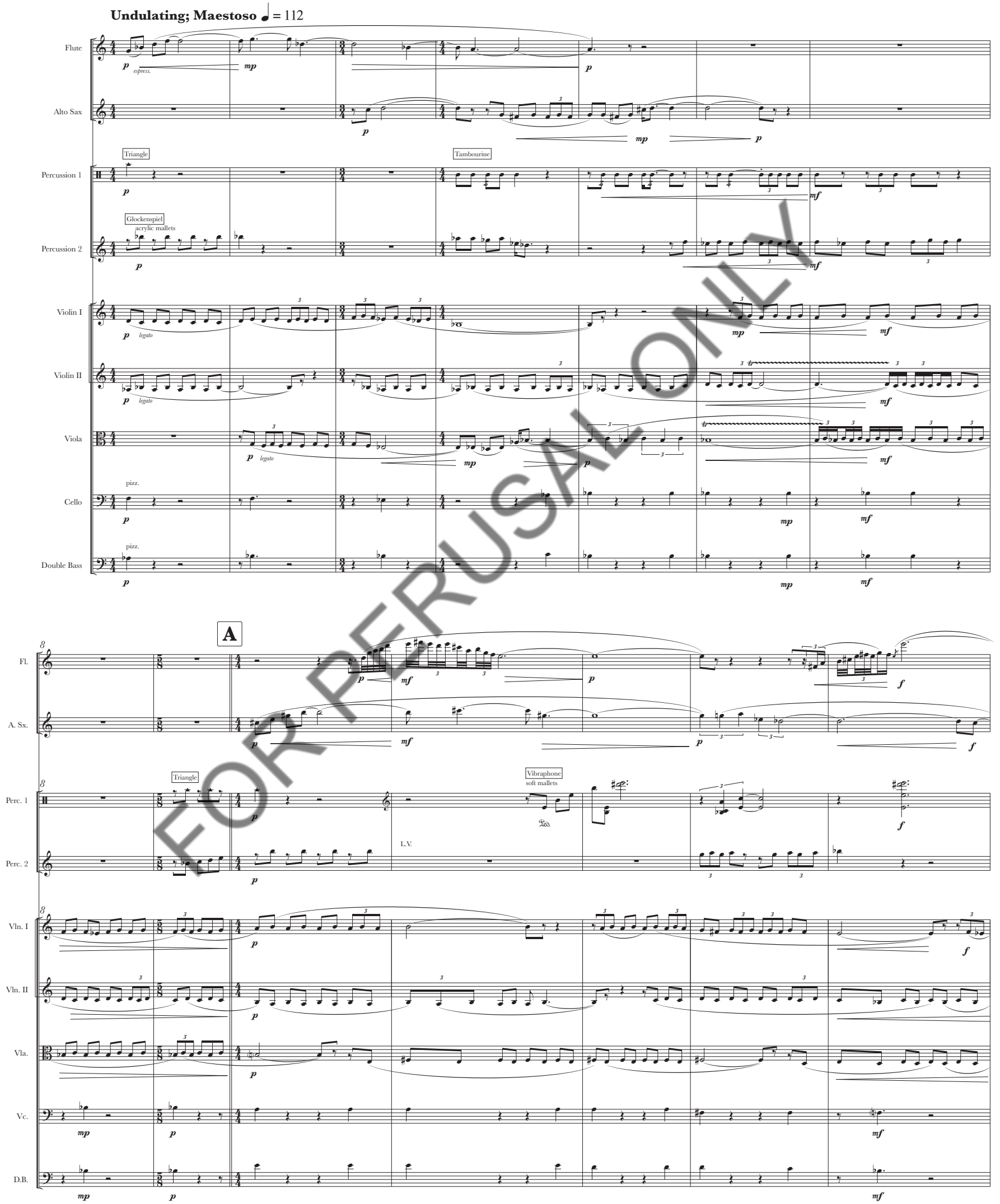
FOR PERUSAL ONLY

China Cymbal

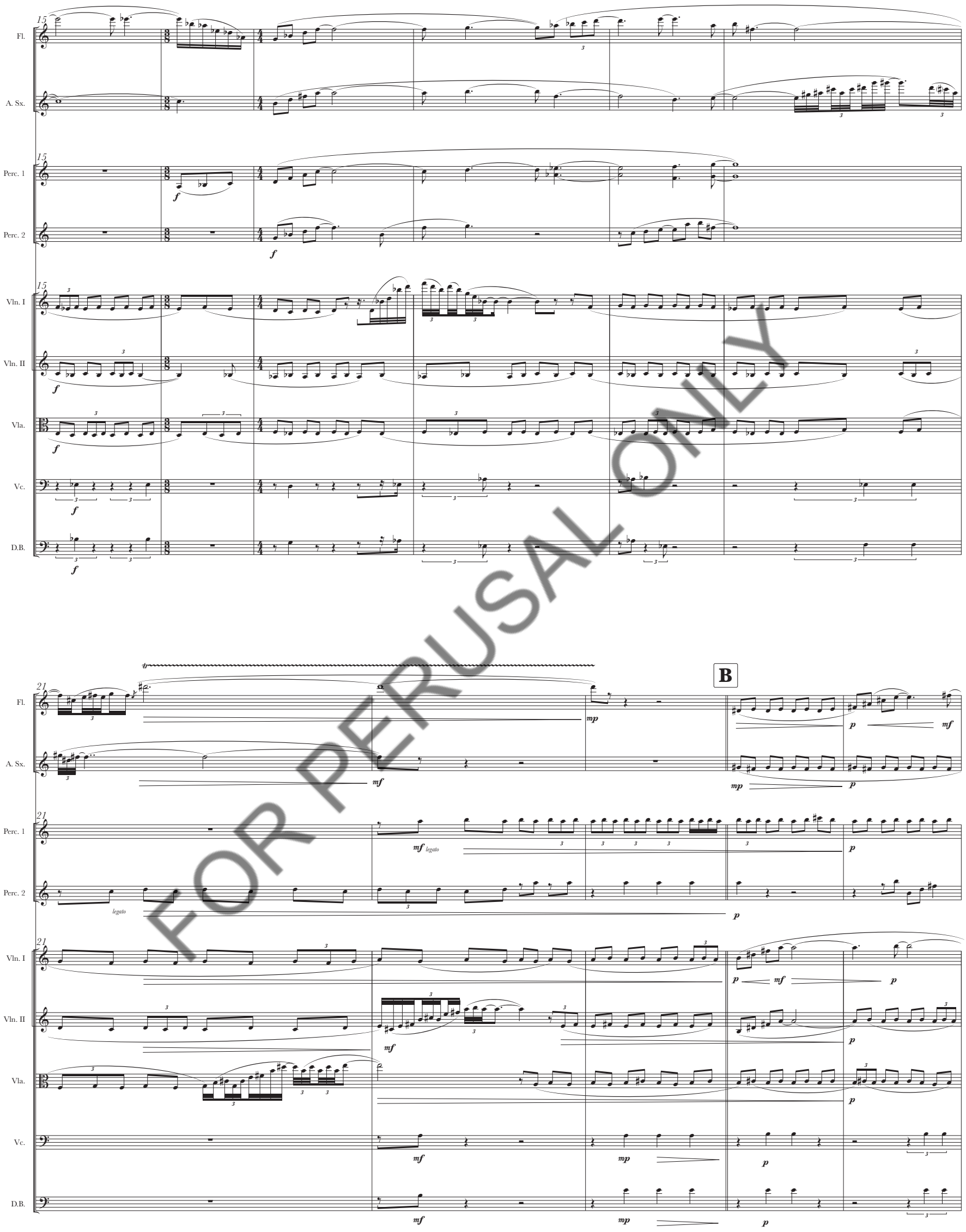


FOR PERUSAL ONLY

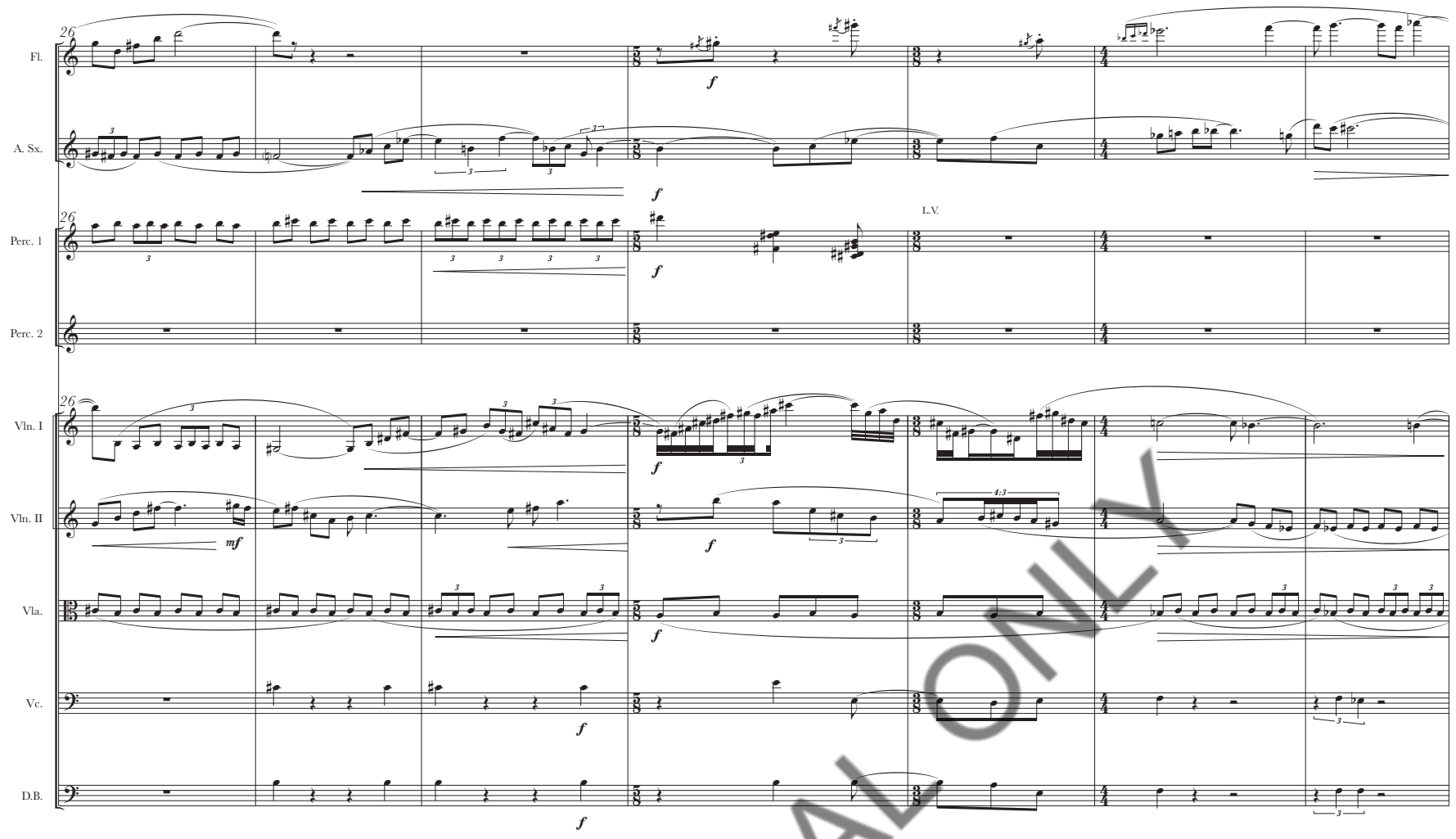
II. ...à la mer...

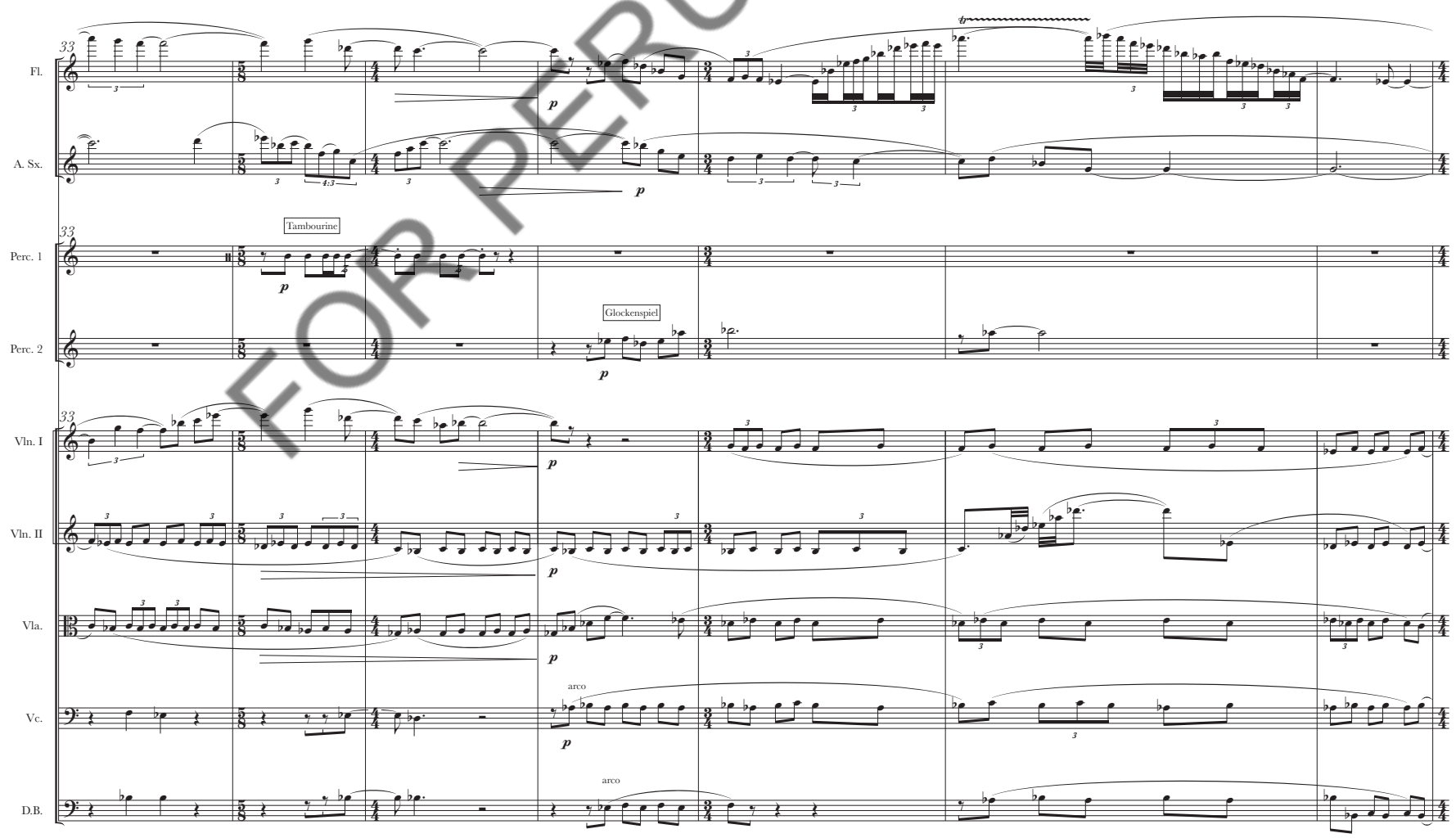


FOR PERUSAL ONLY

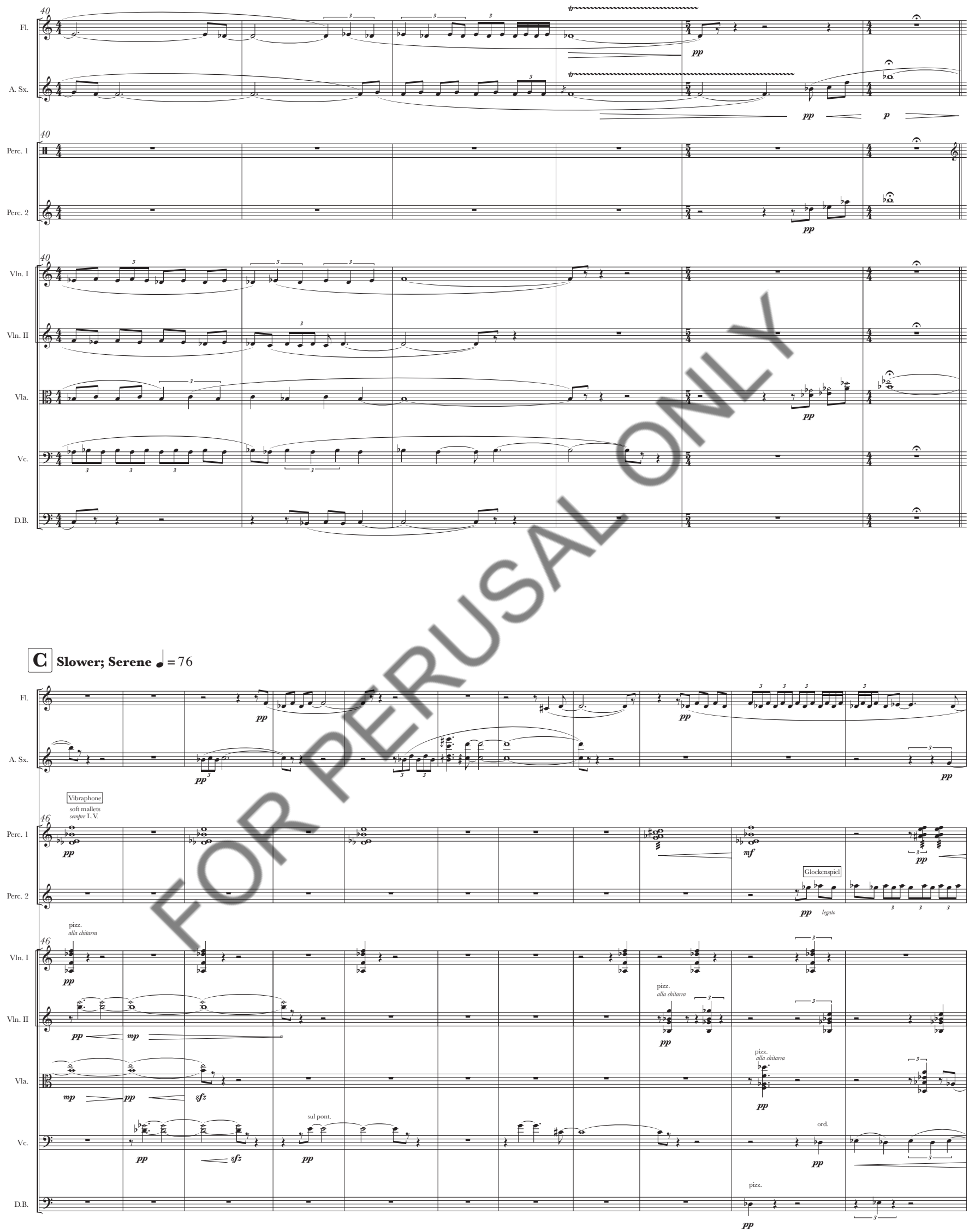


FOR PERUSAL ONLY

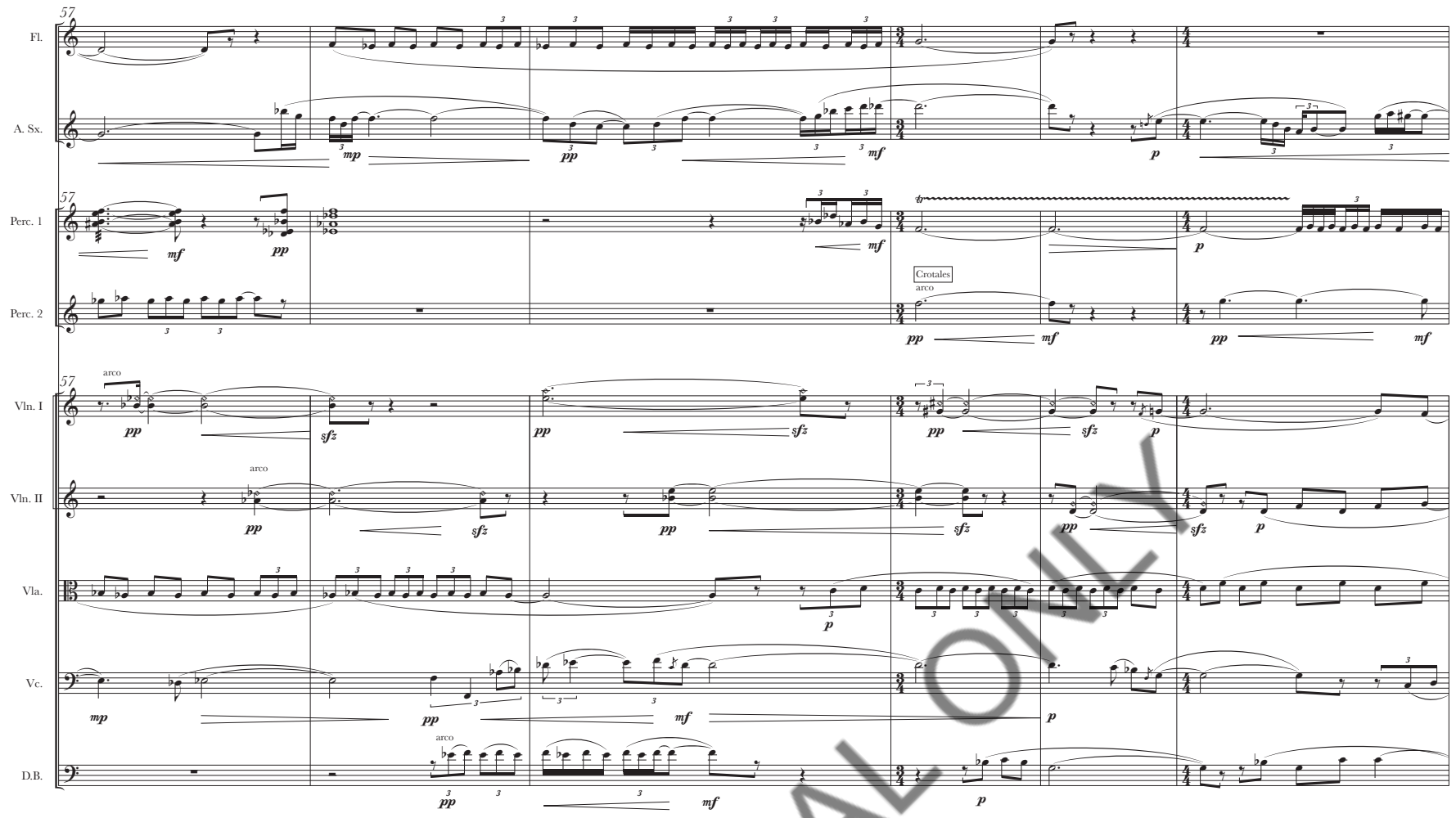


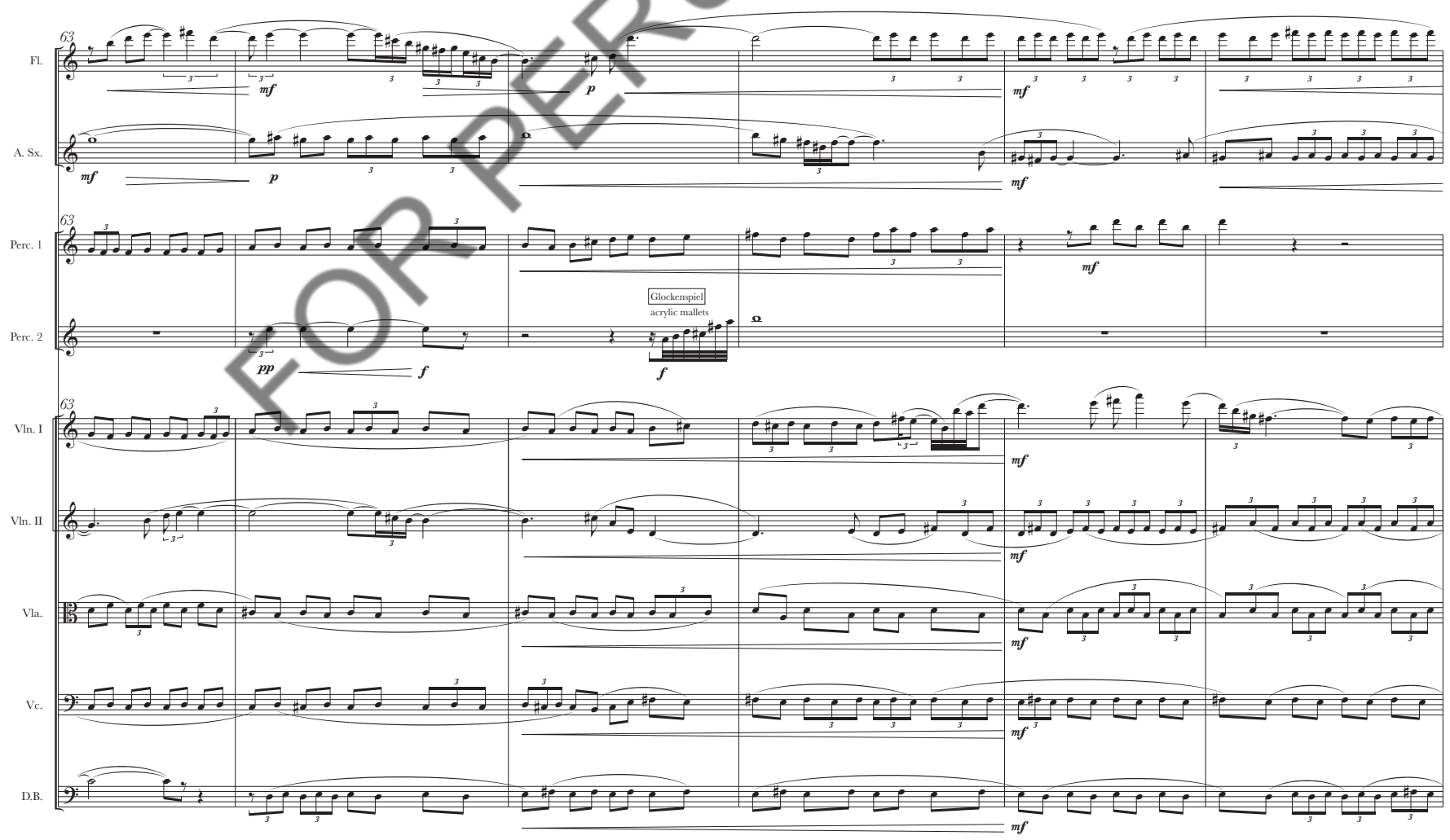


FOR PERUSAL ONLY

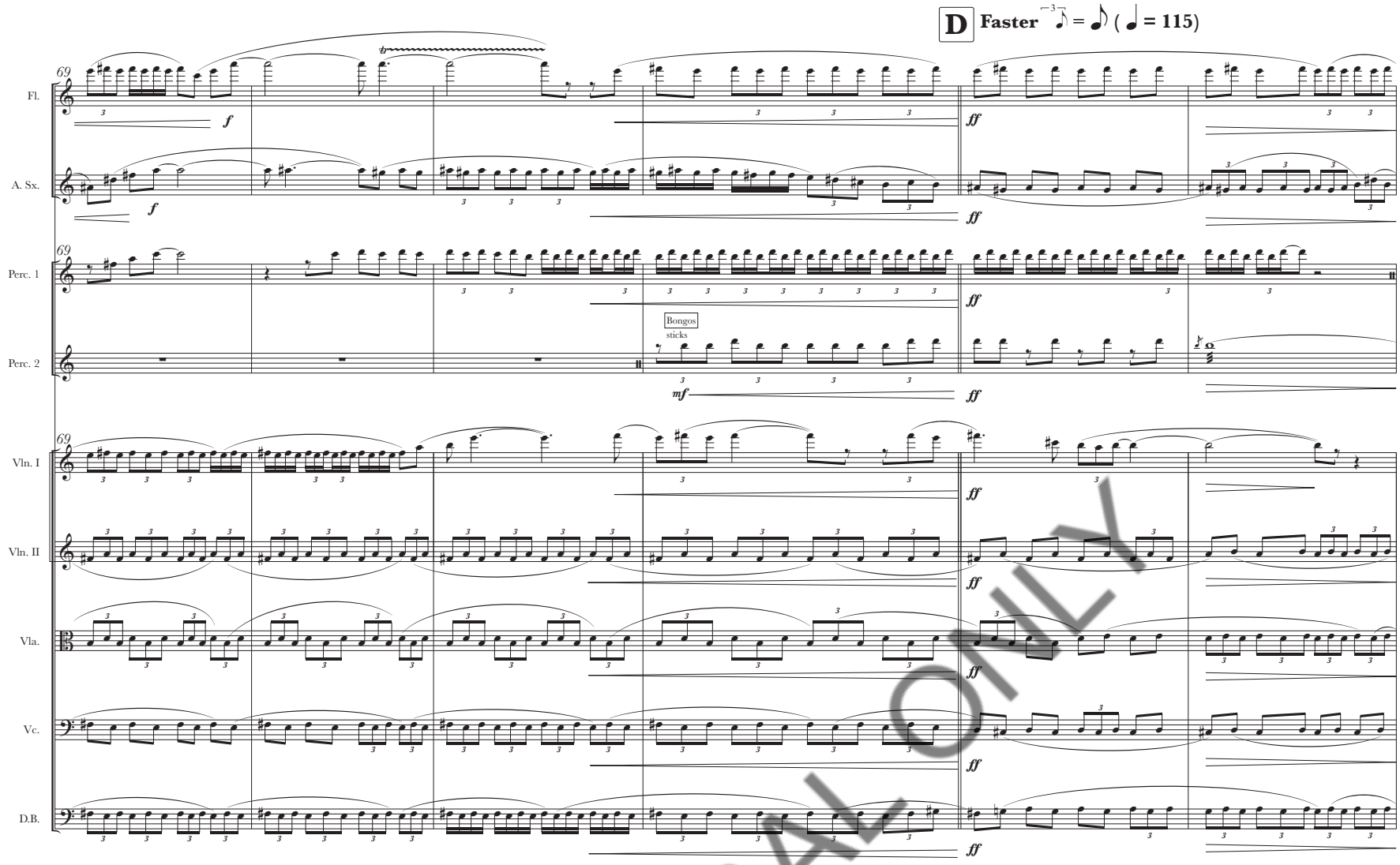


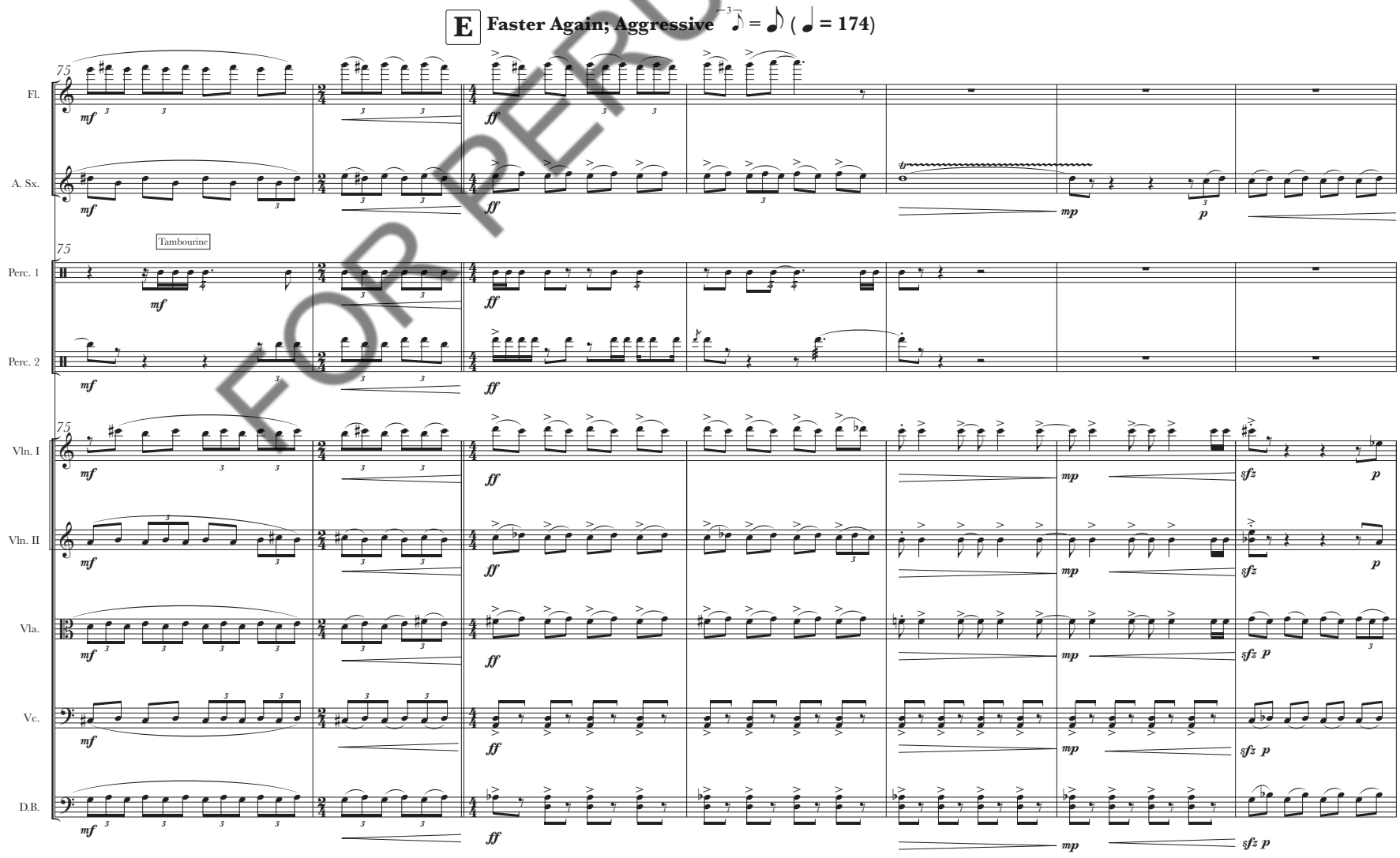
FOR PERUSAL ONLY





FOR PERUSAL ONLY





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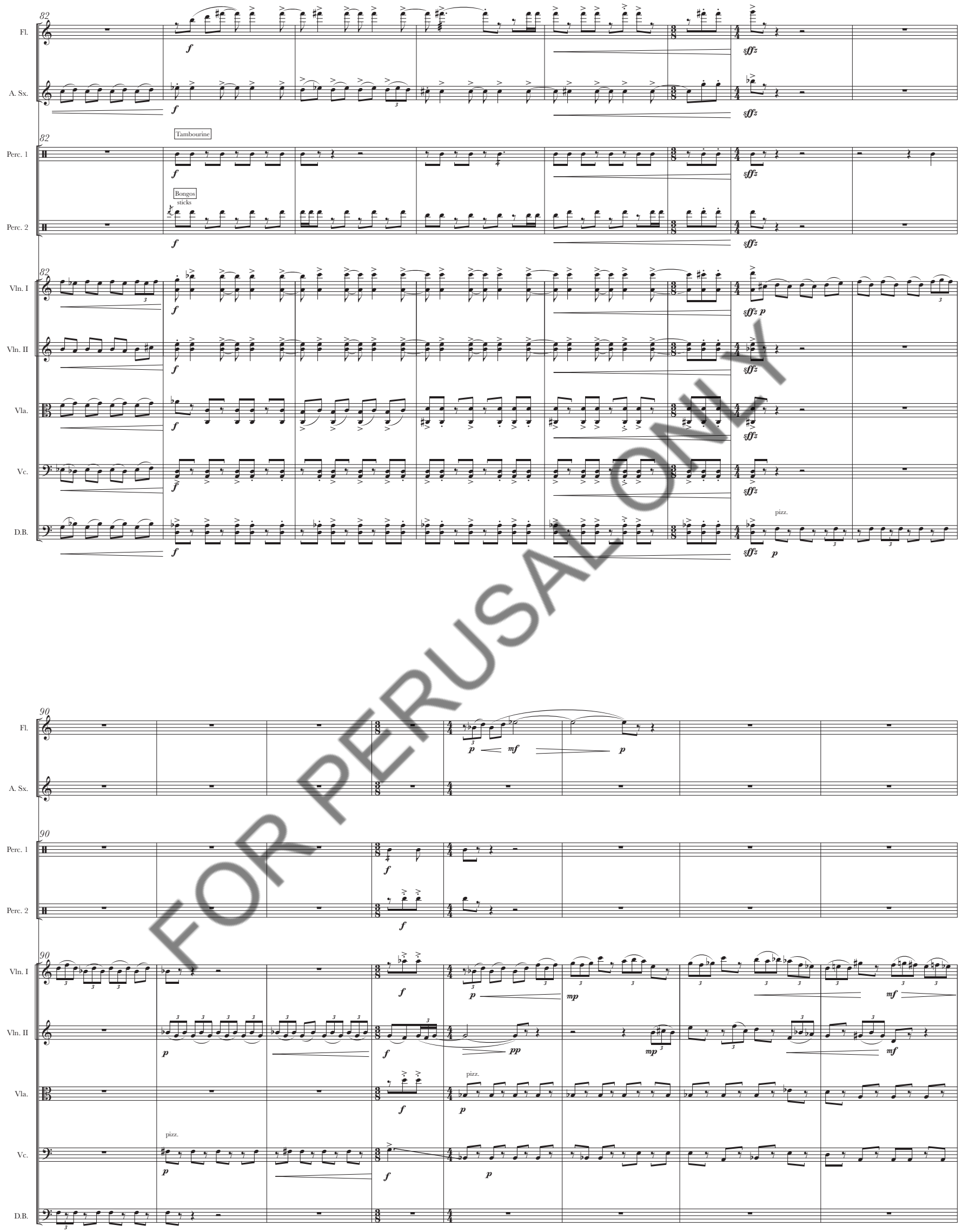
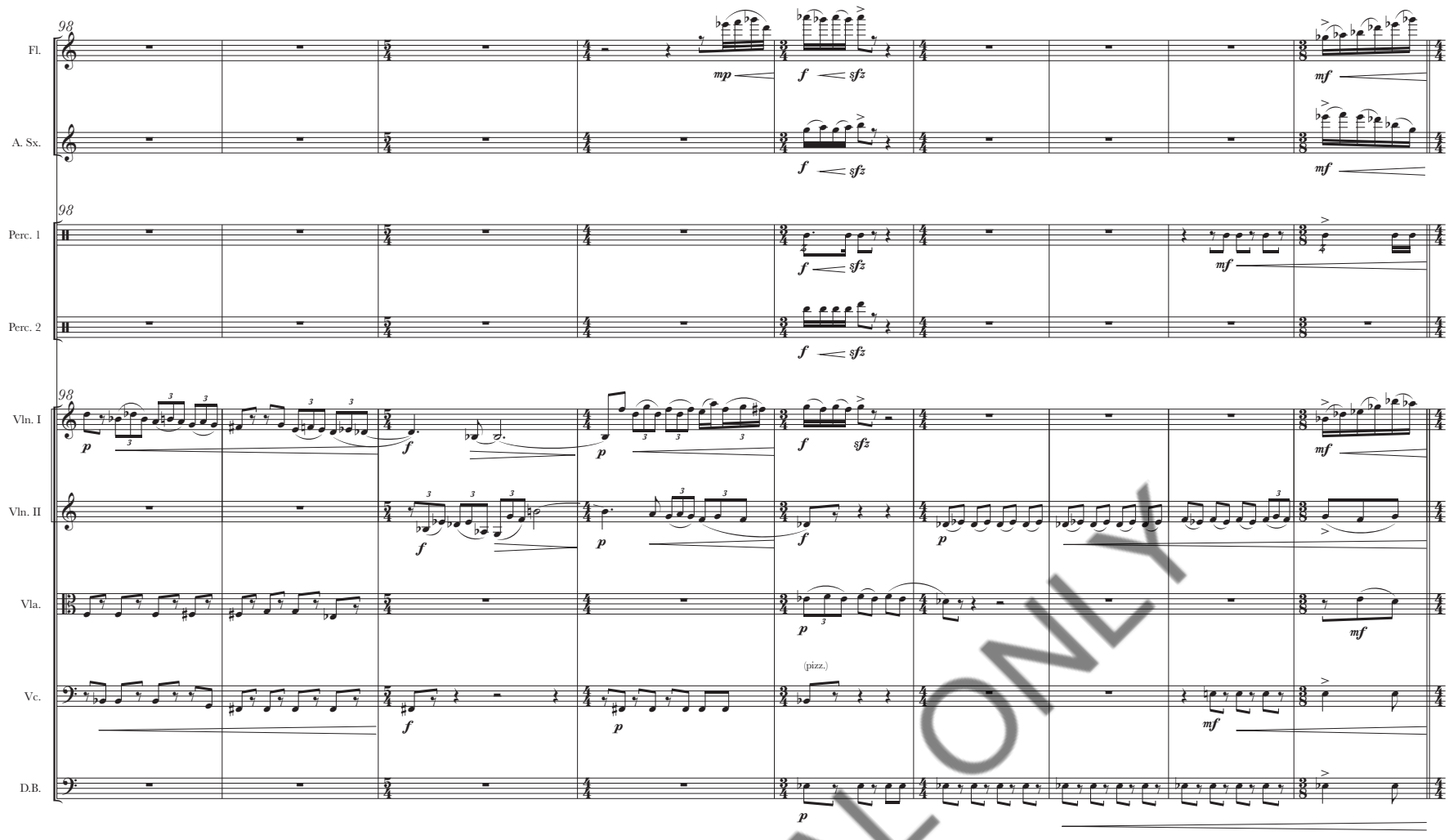
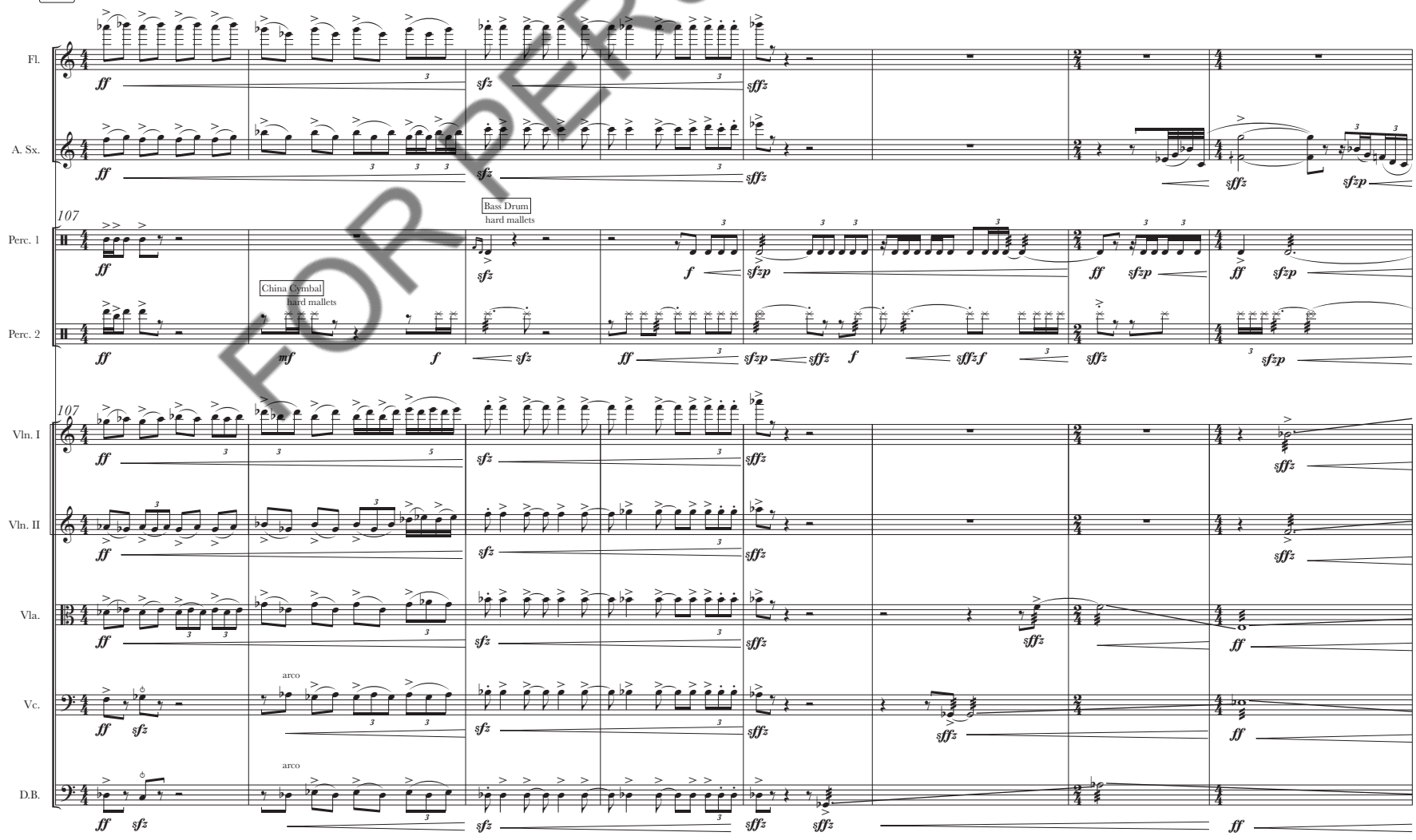


FOR PERUSAL ONLY



F **Swelling and Crashing**



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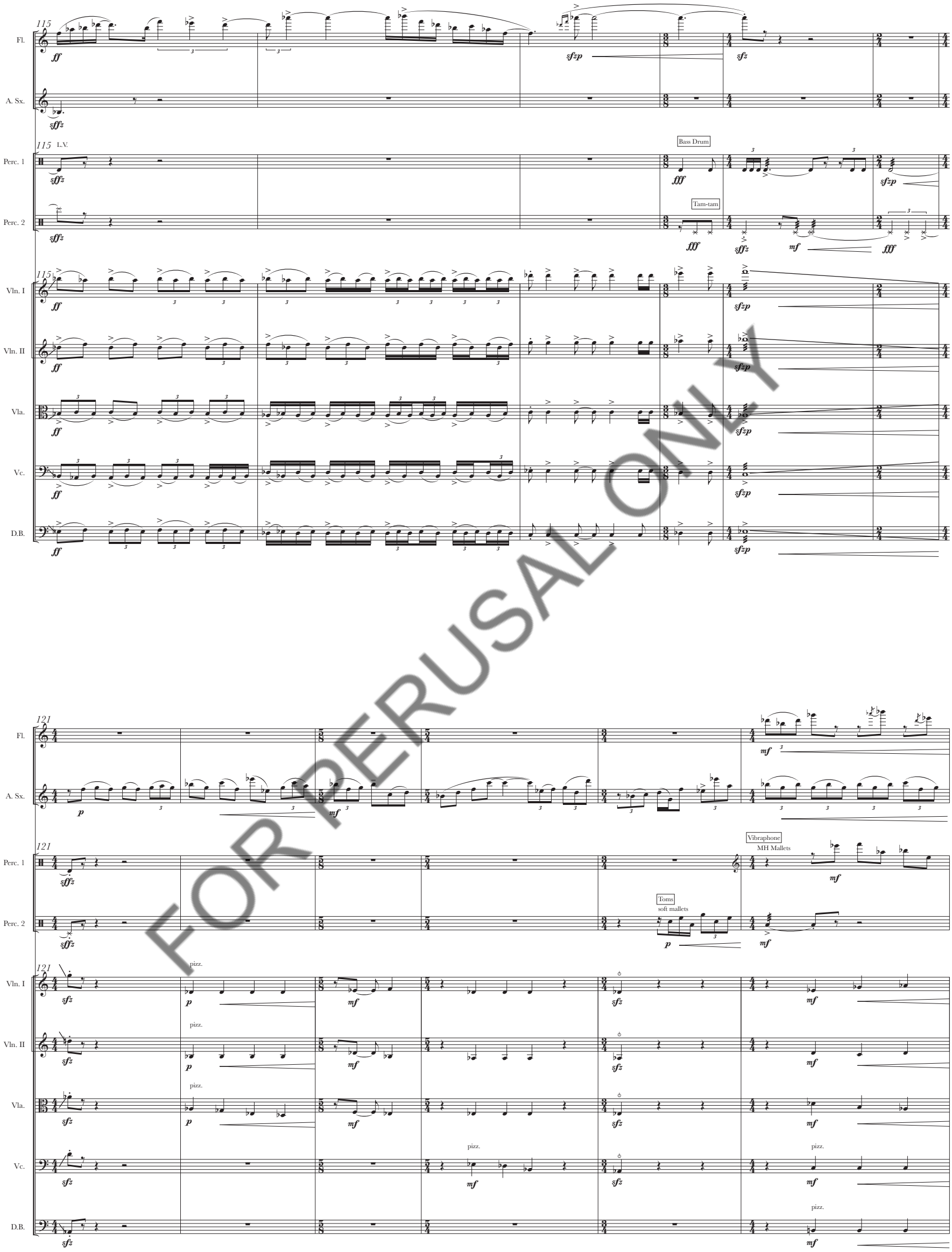
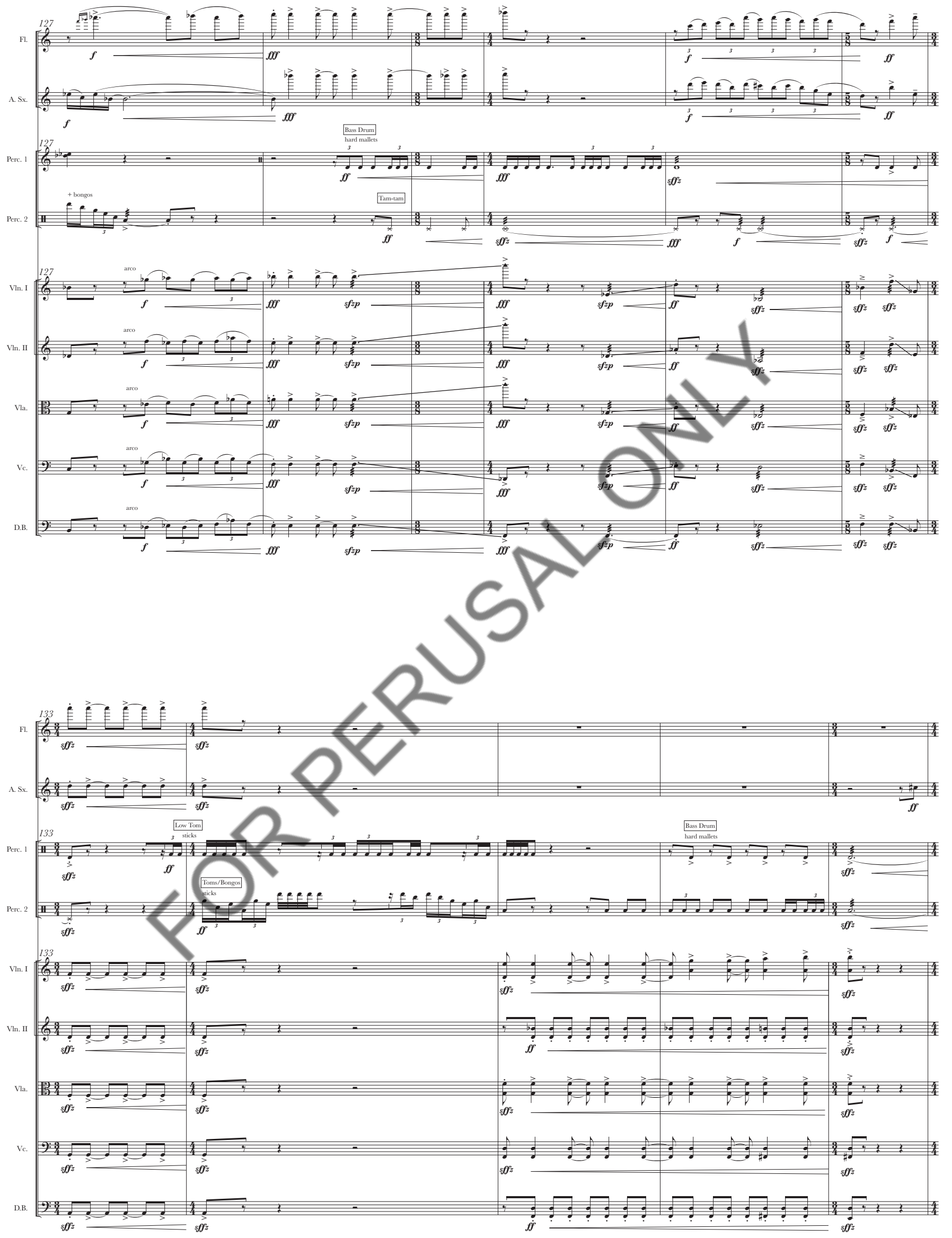


FOR PERUSAL ONLY



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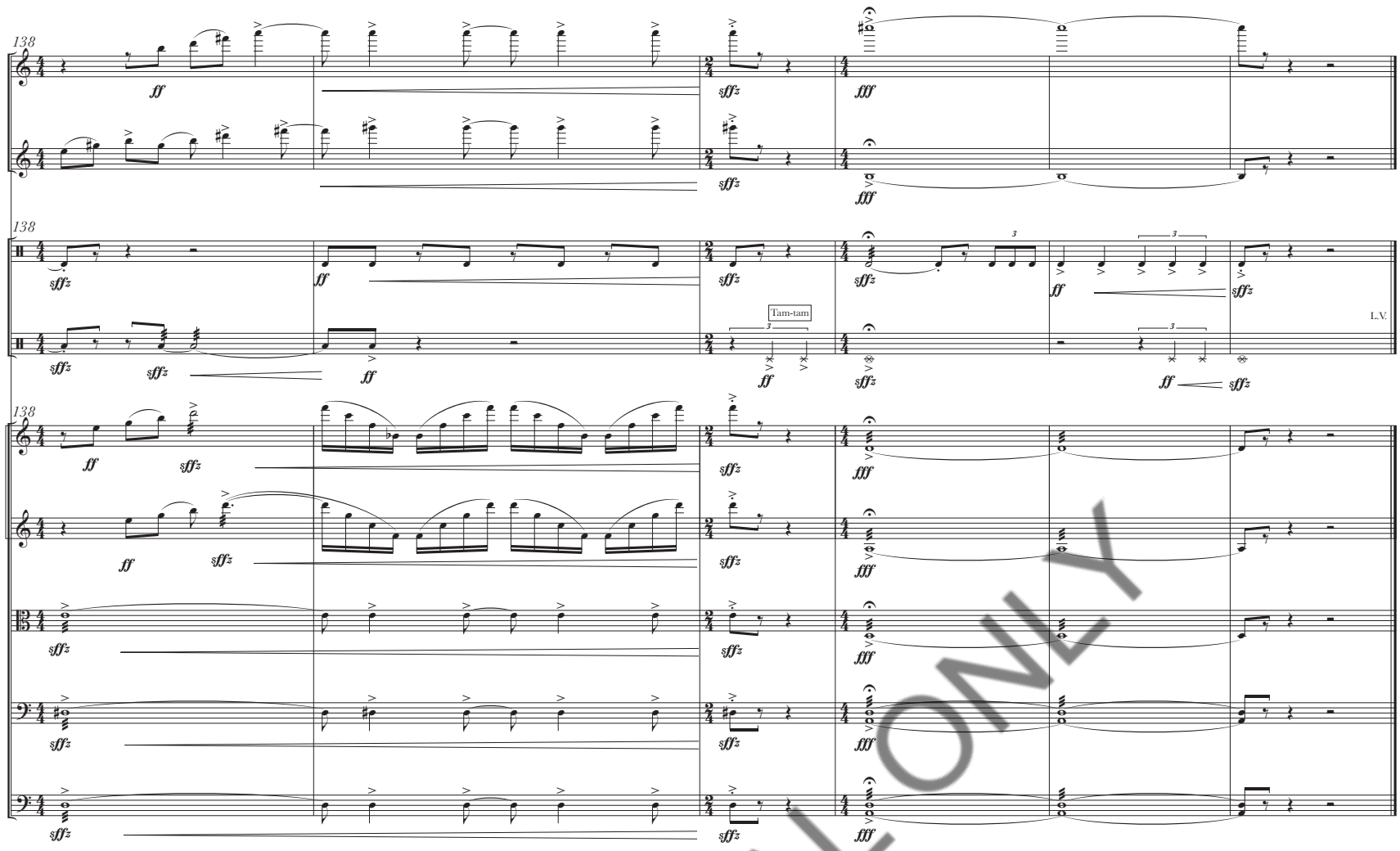
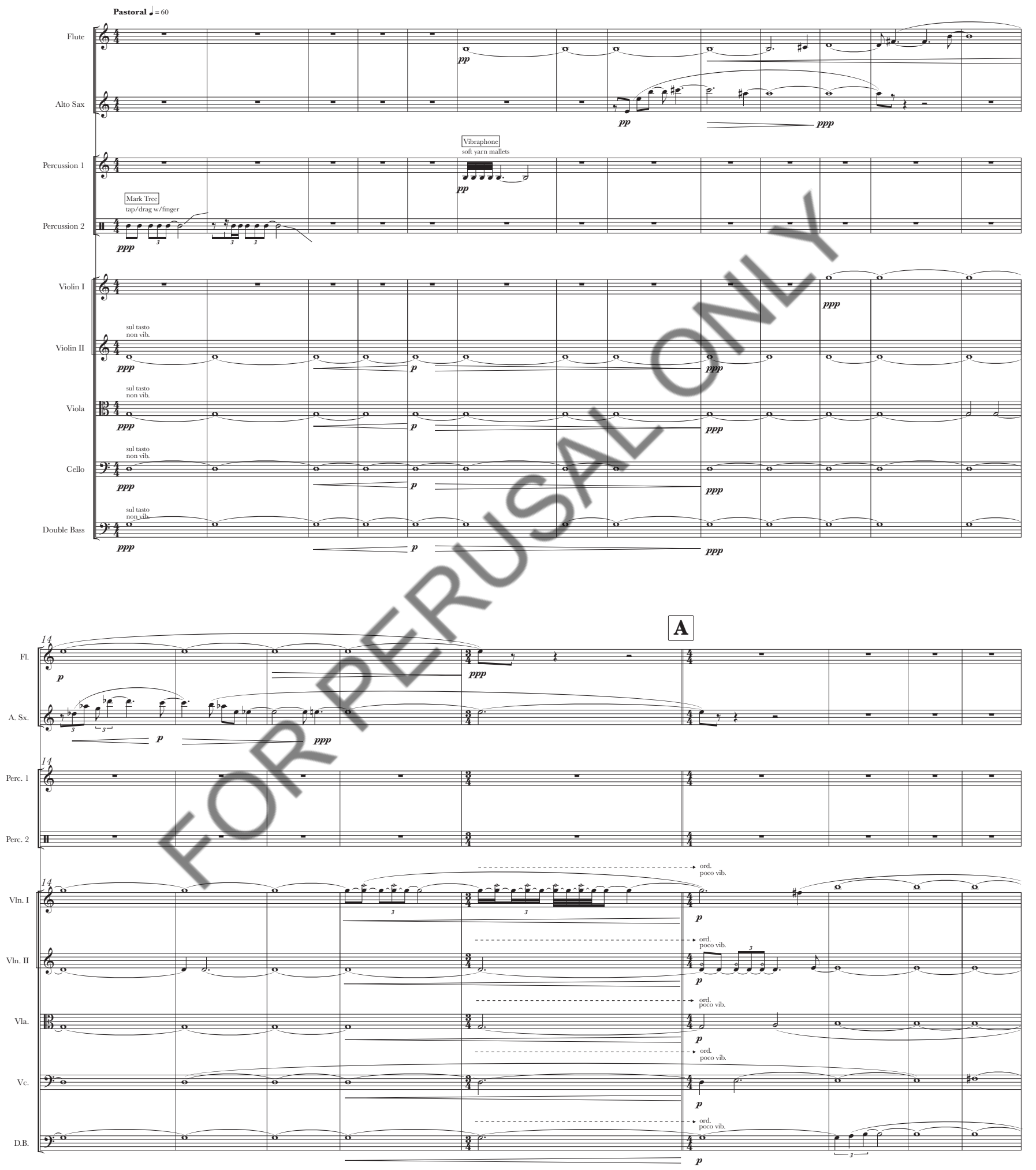
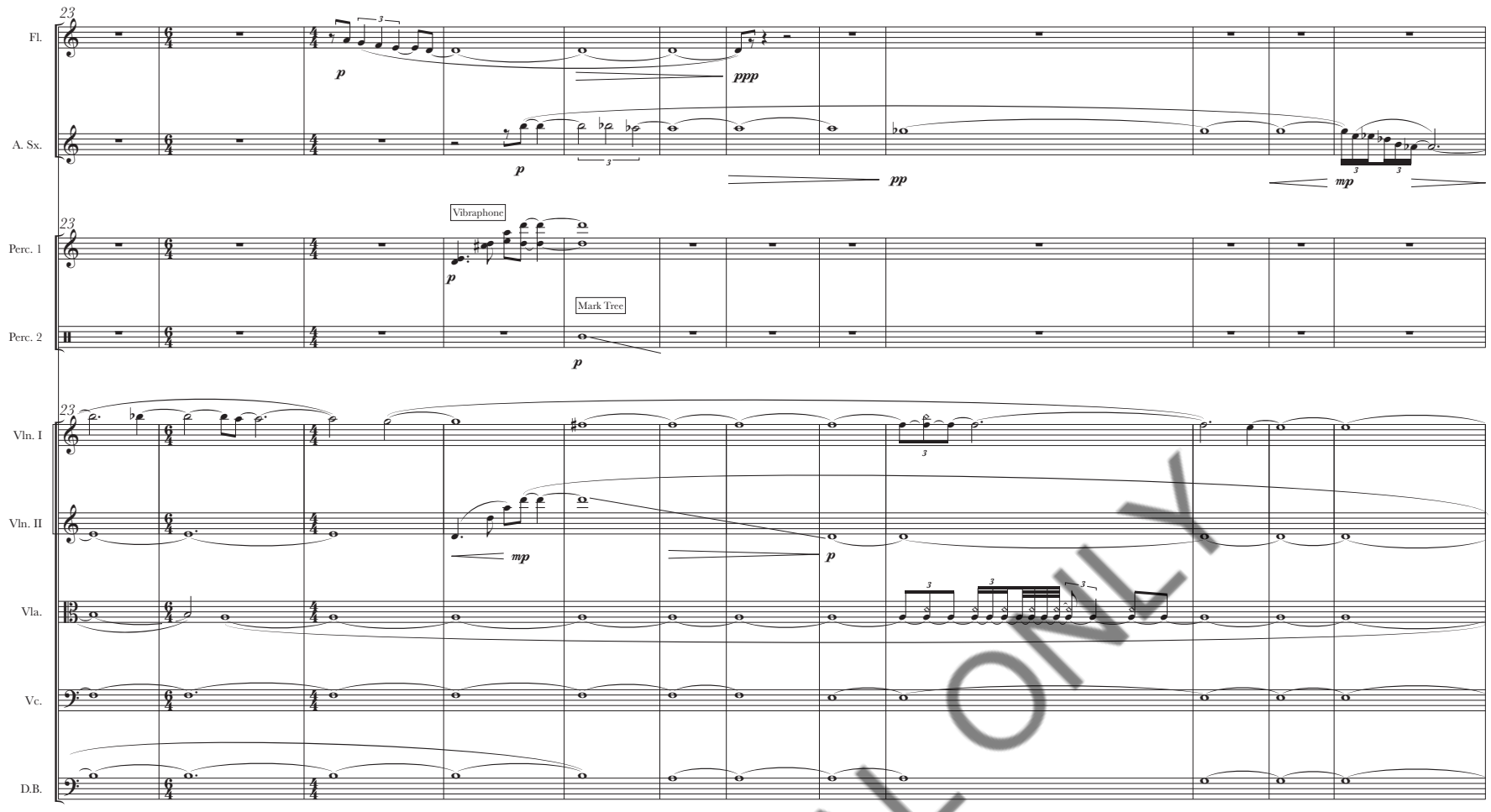


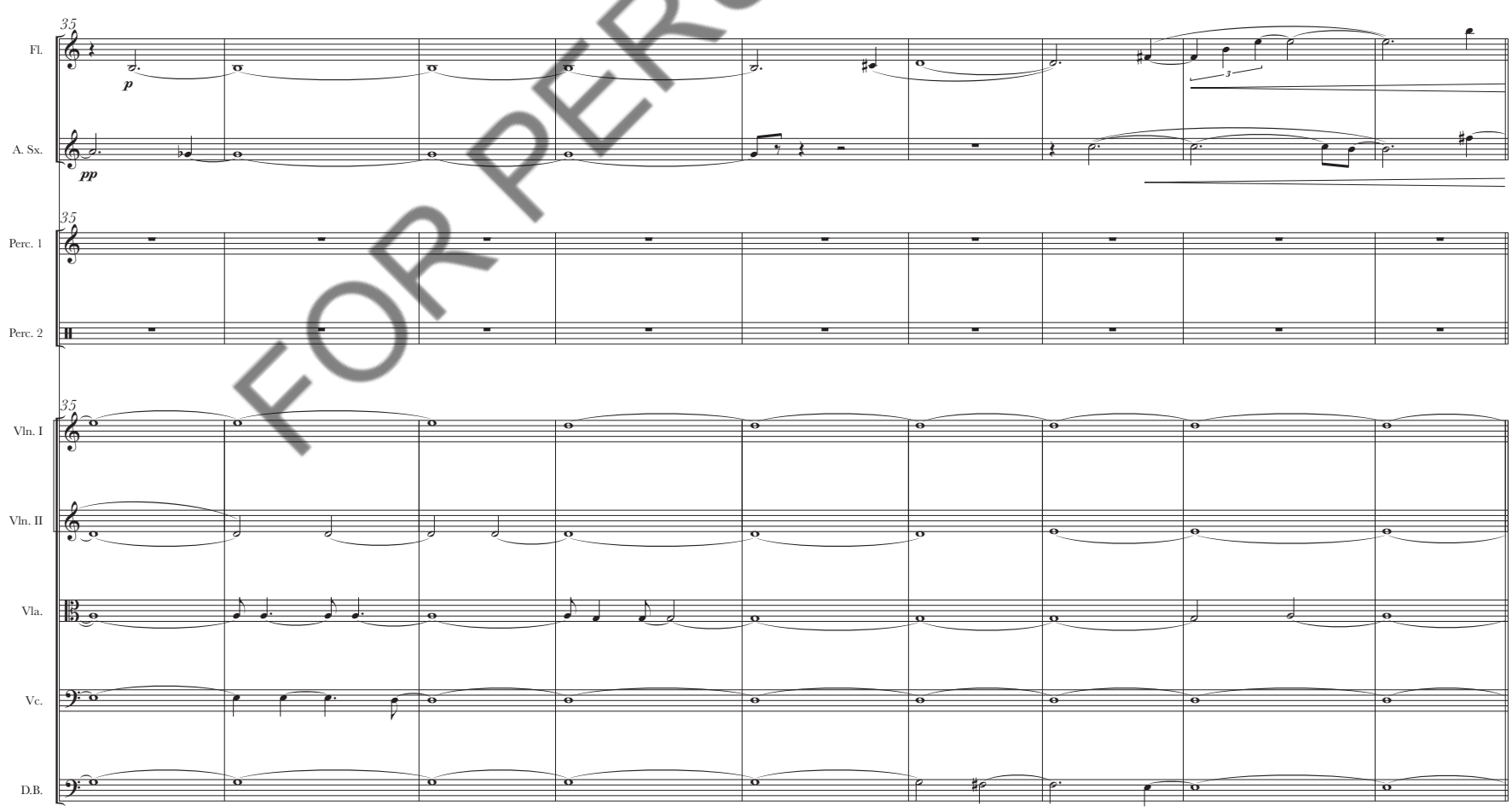
FOR PERUSAL ONLY

III. ...sentant la lavande, l'ail, le Pastis, et le bon vin...



FOR PERUSAL ONLY





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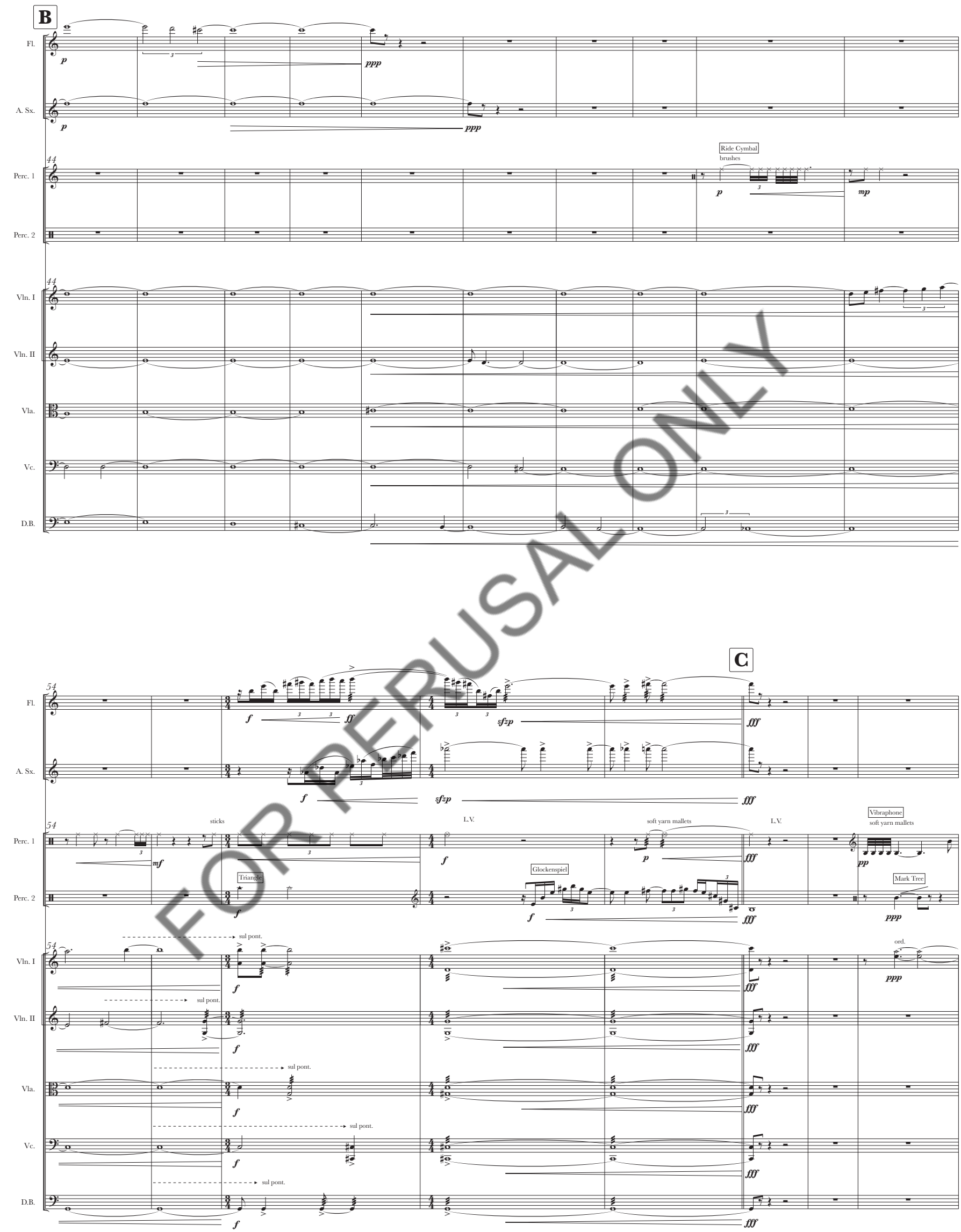

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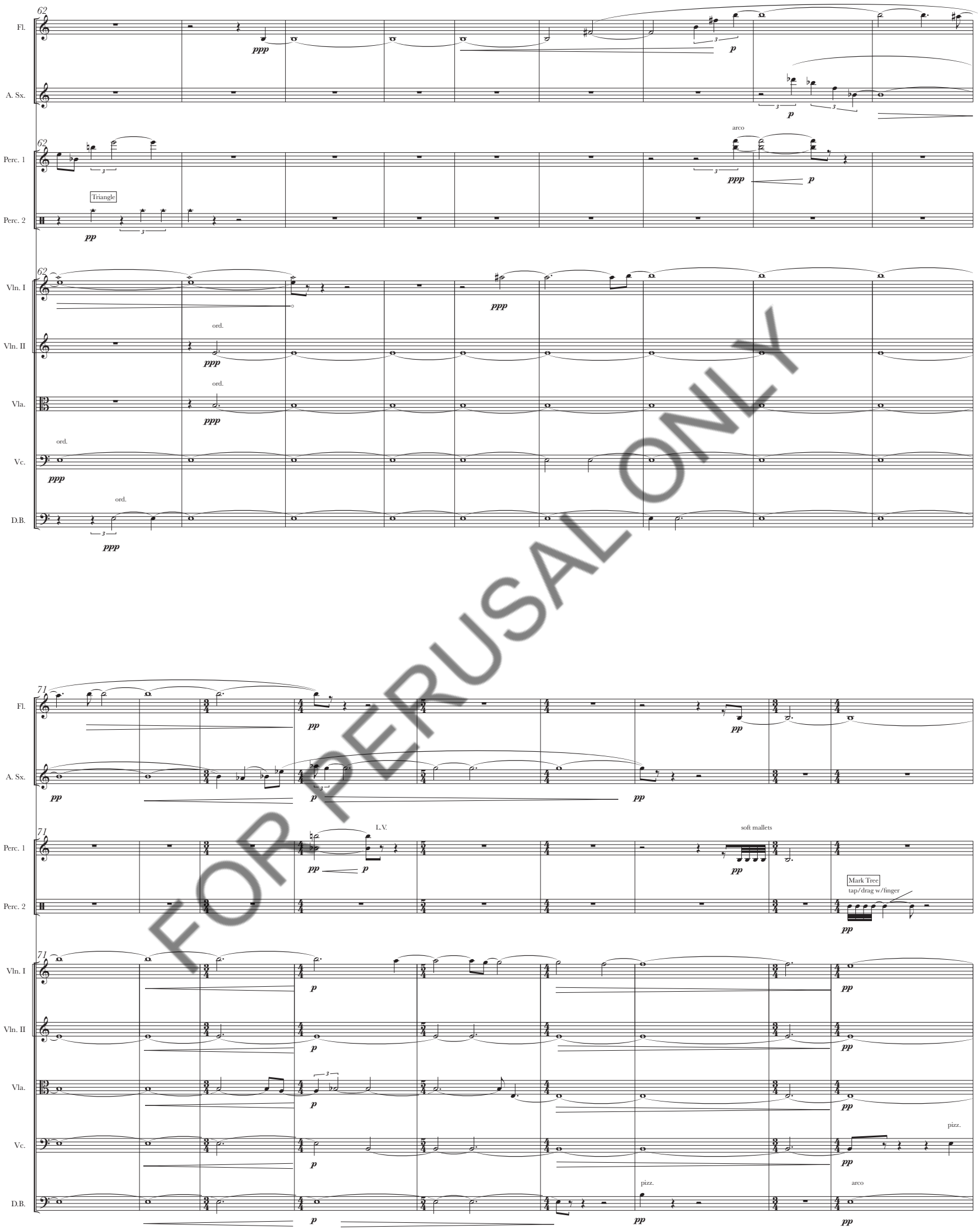

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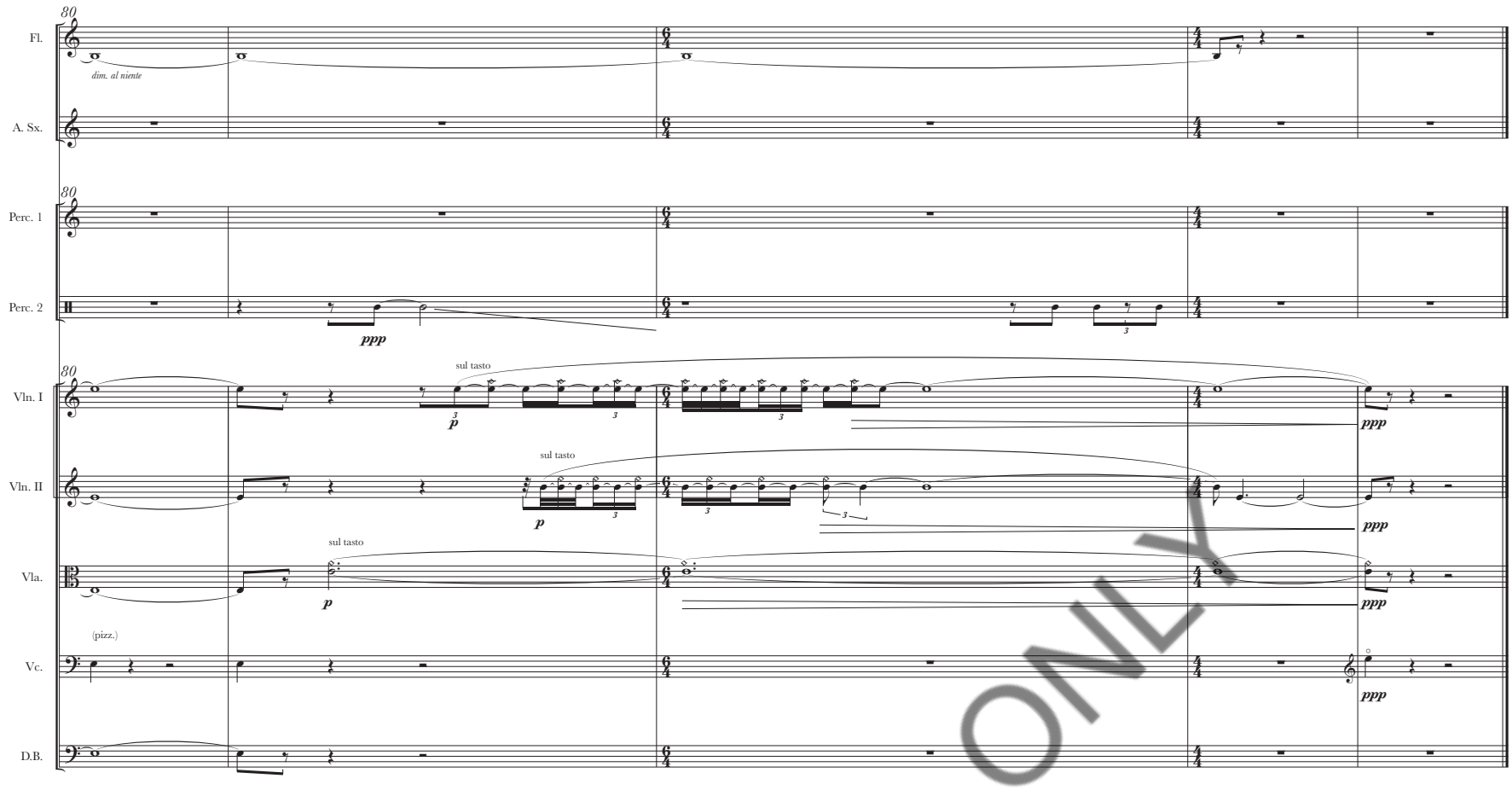
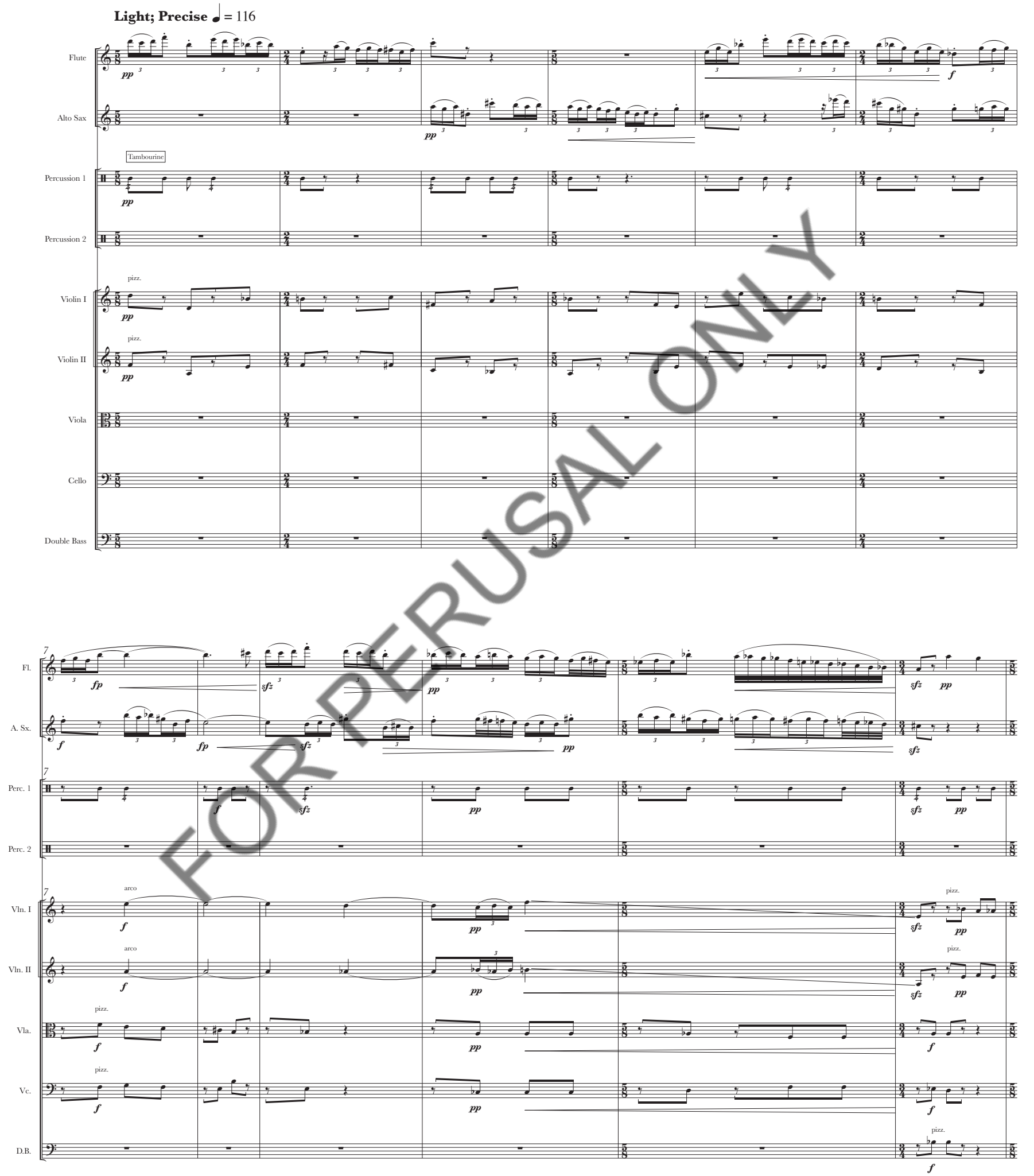
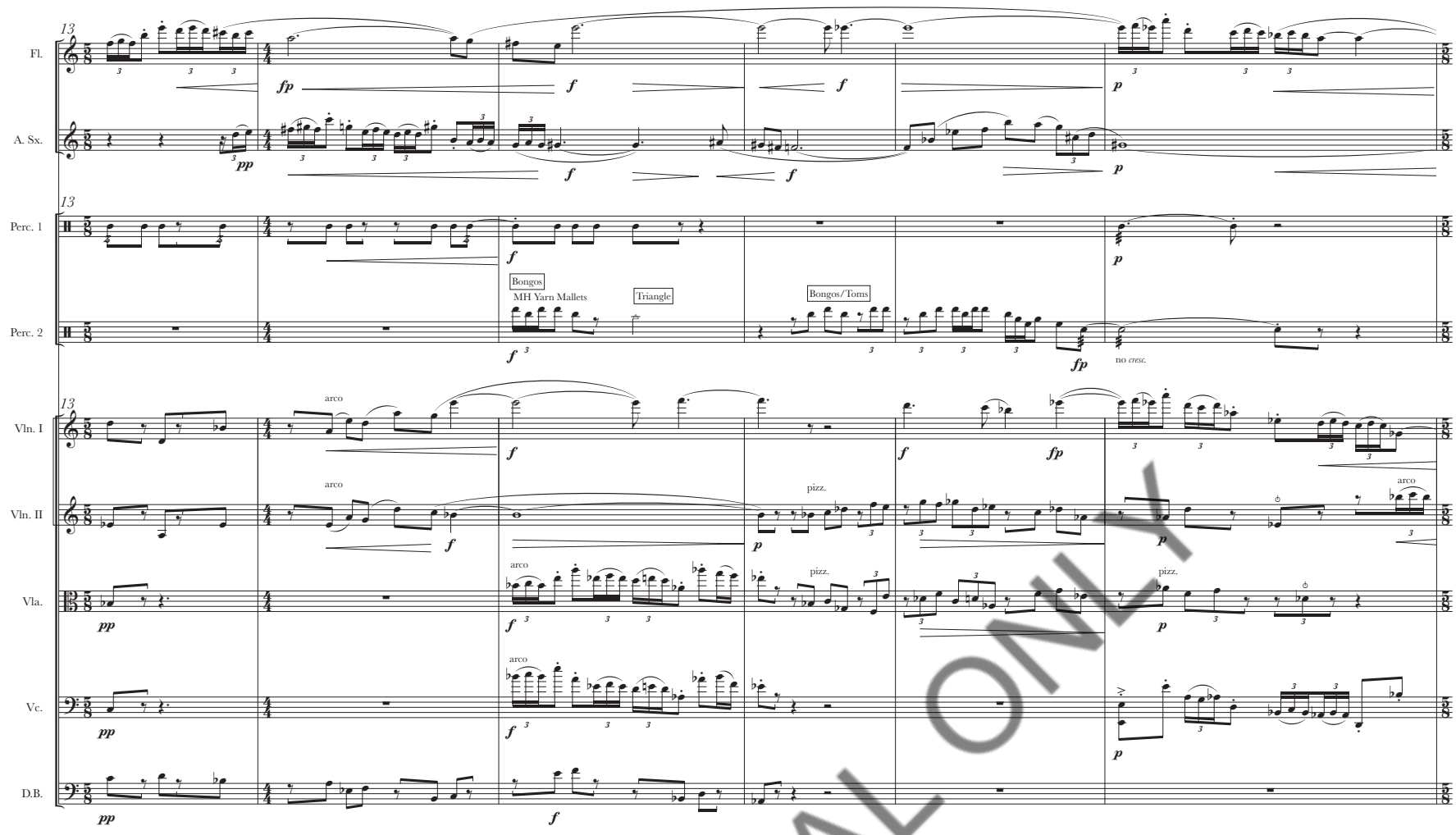


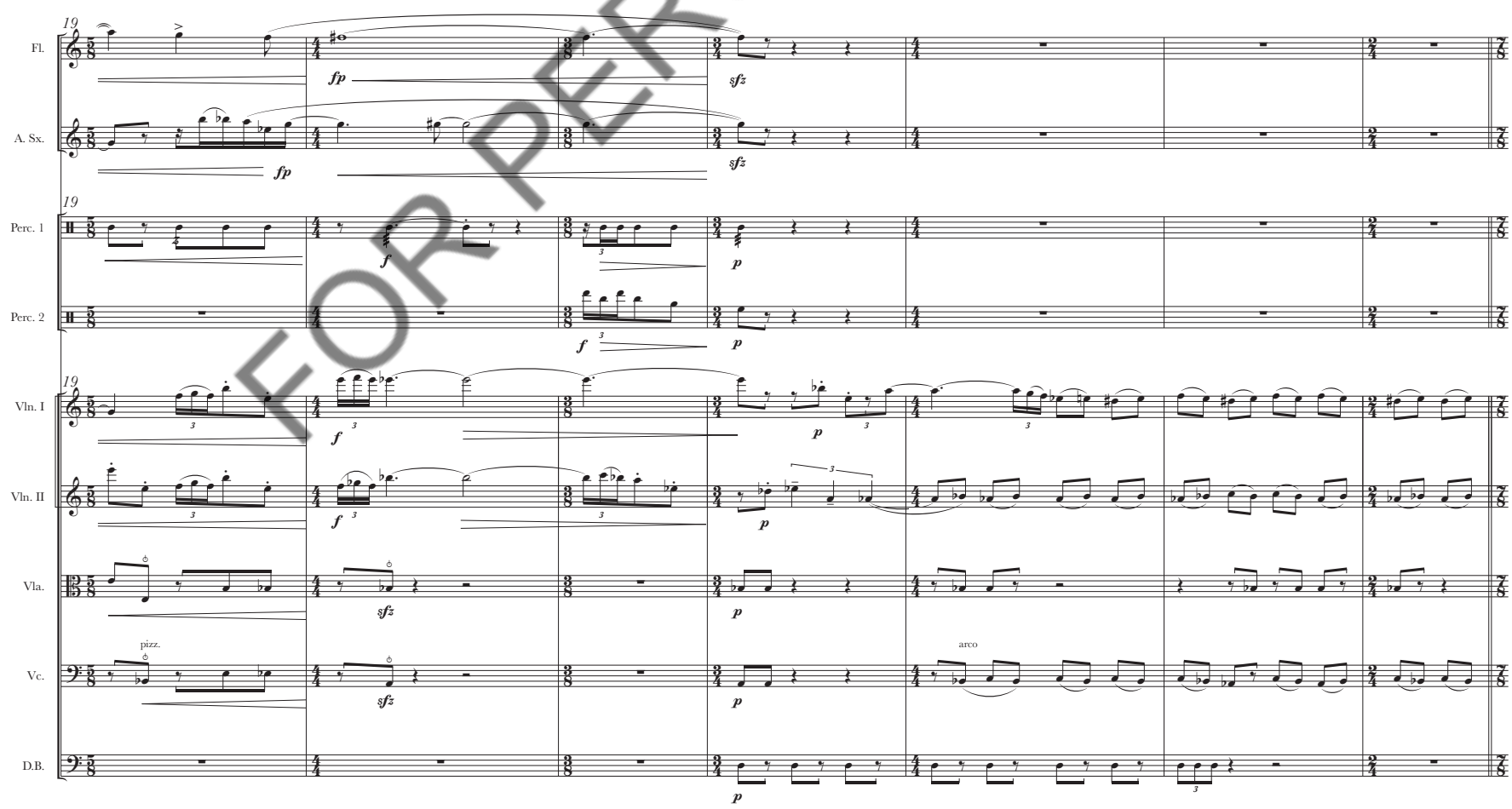
FOR PERUSAL ONLY

IV. ...et soufflant les oreilles des ânes



FOR PERUSAL ONLY





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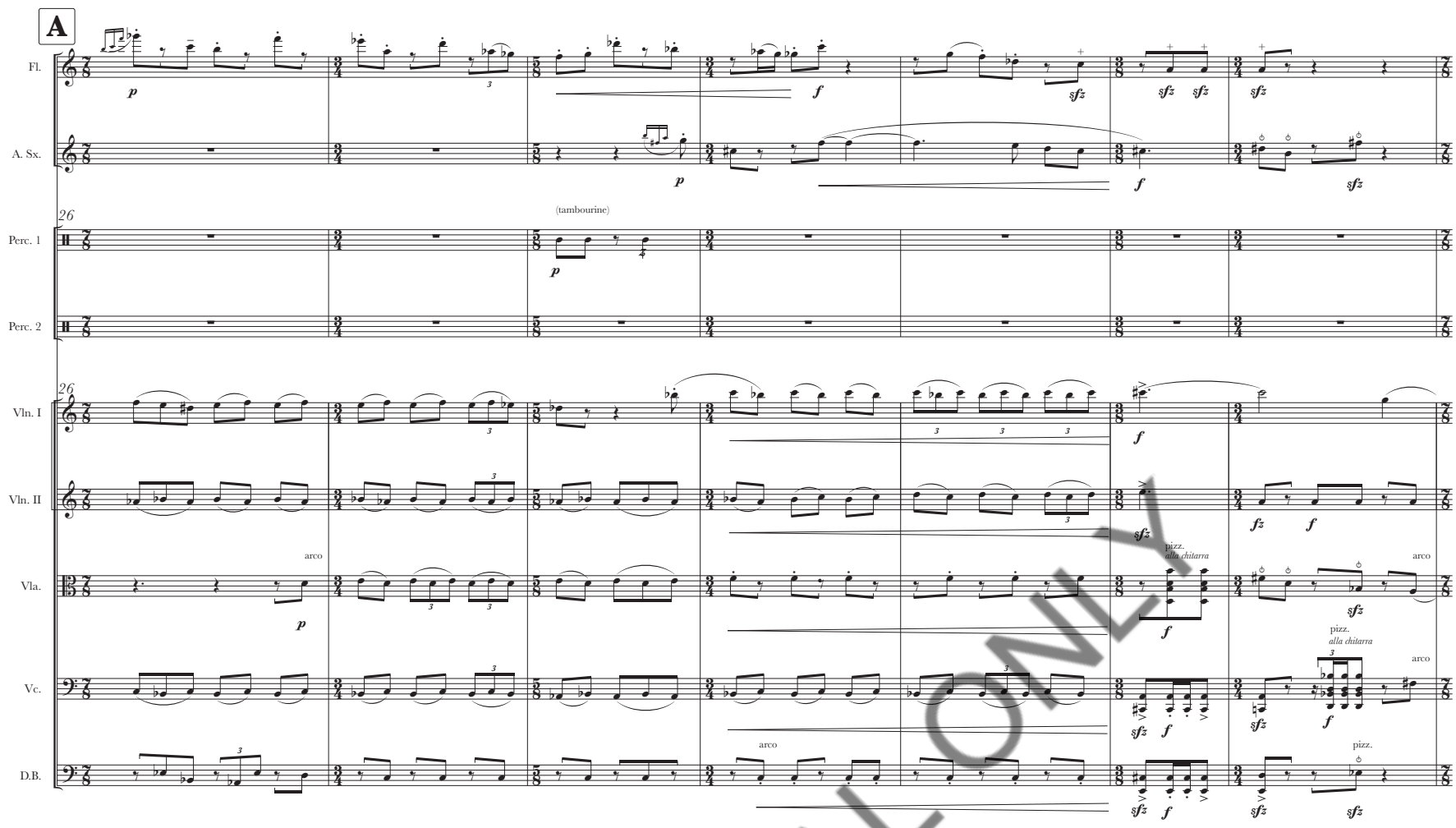
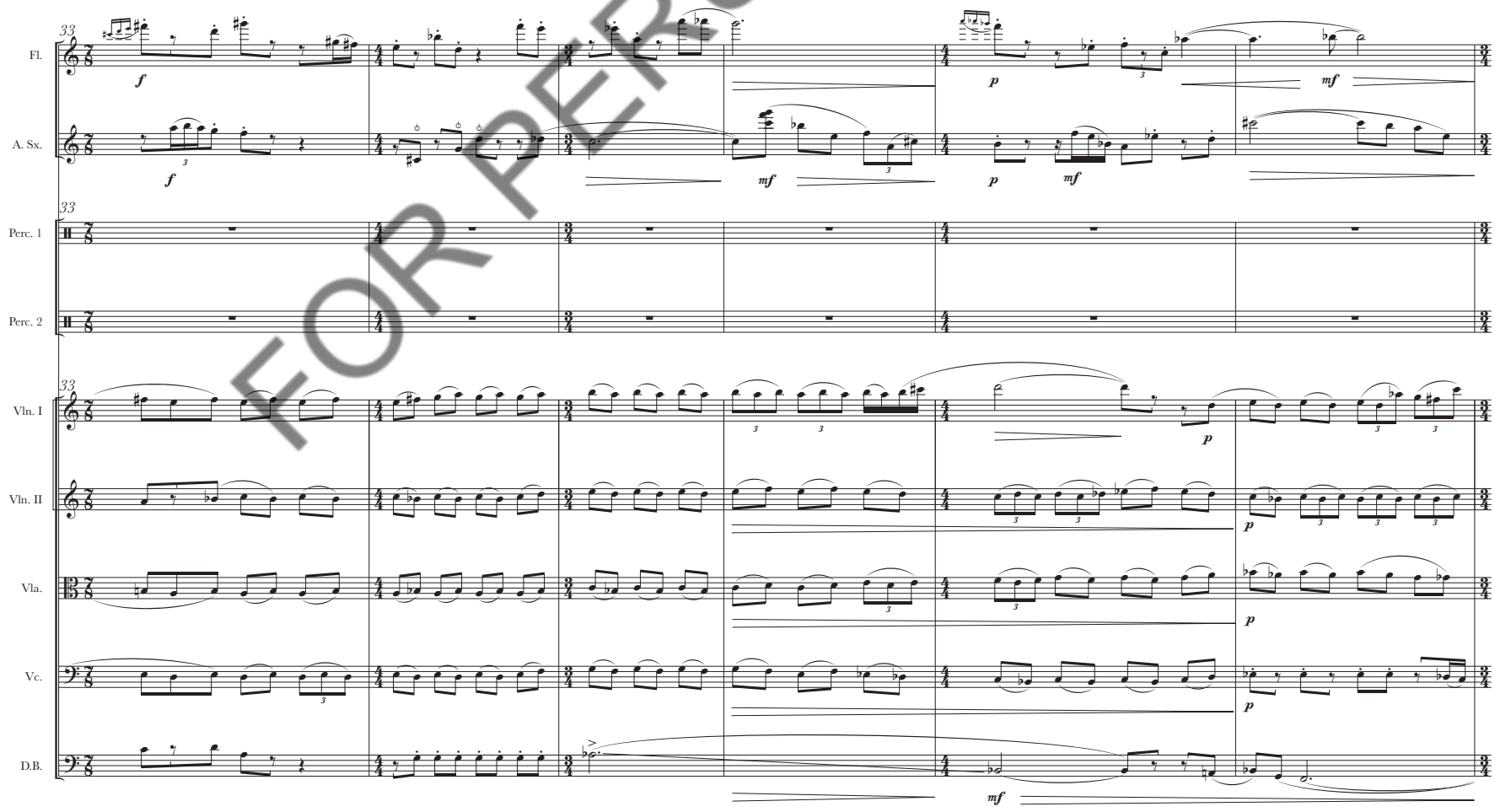




FOR PERUSAL ONLY

39

Fl.

A. Sx.

Tambourine

Perc. 1

Perc. 2

Bongos/Toms

sticks

Vln. I

Vln. II

arco

sul pont.

Vla.

pizz.

Vc.

D.B.

B **Heavy Groove**

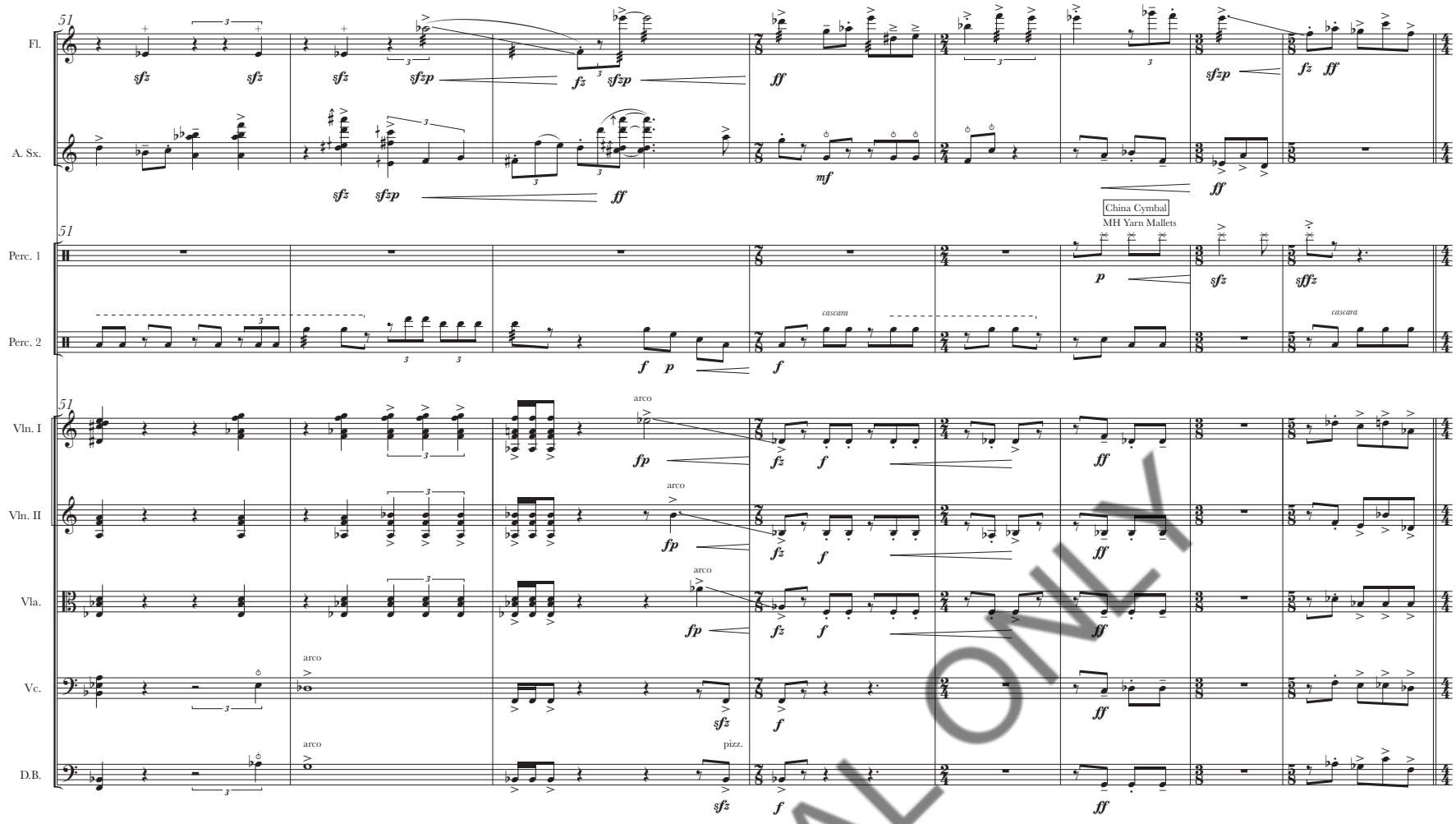
45

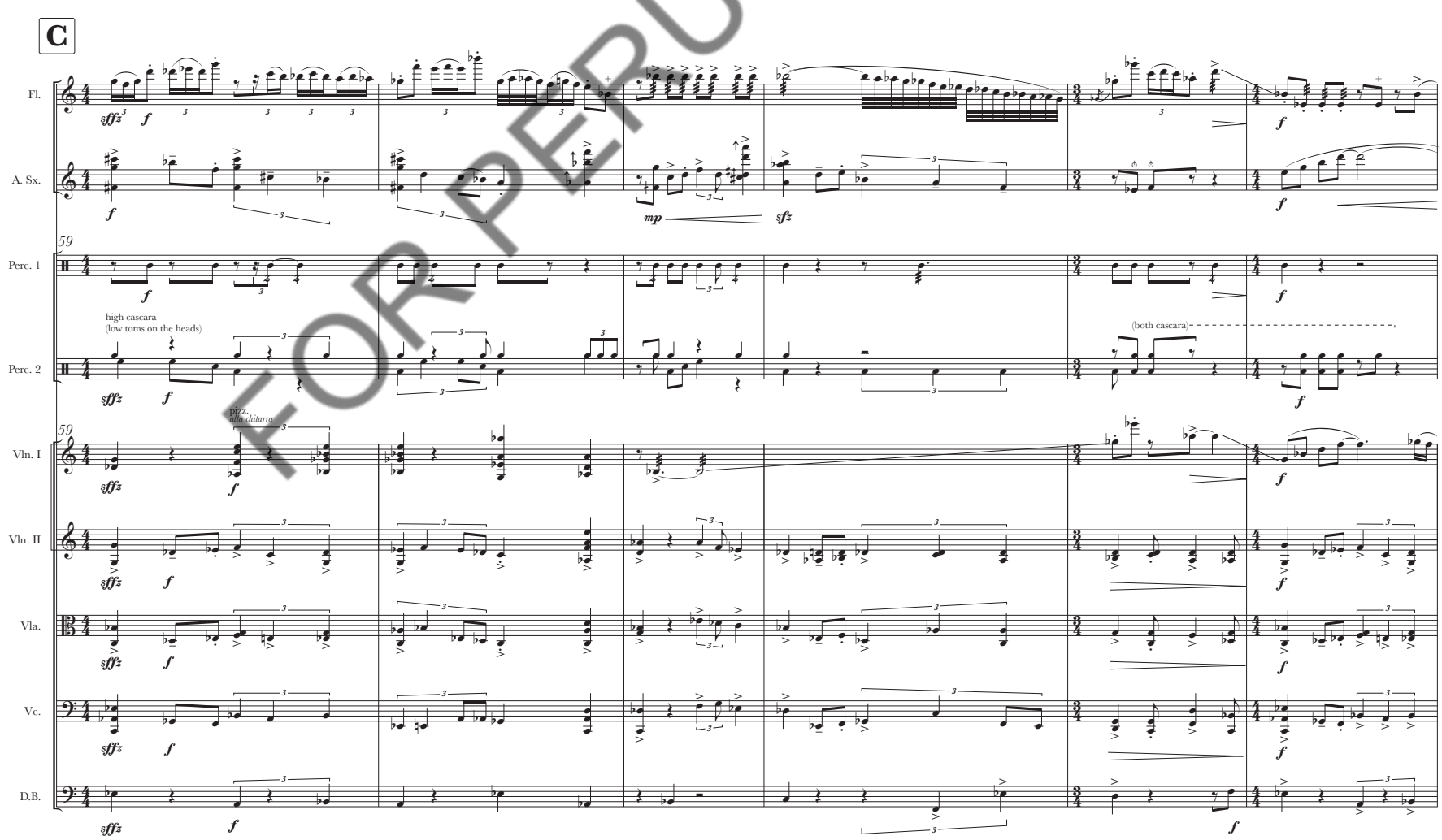
cascara

pizz.

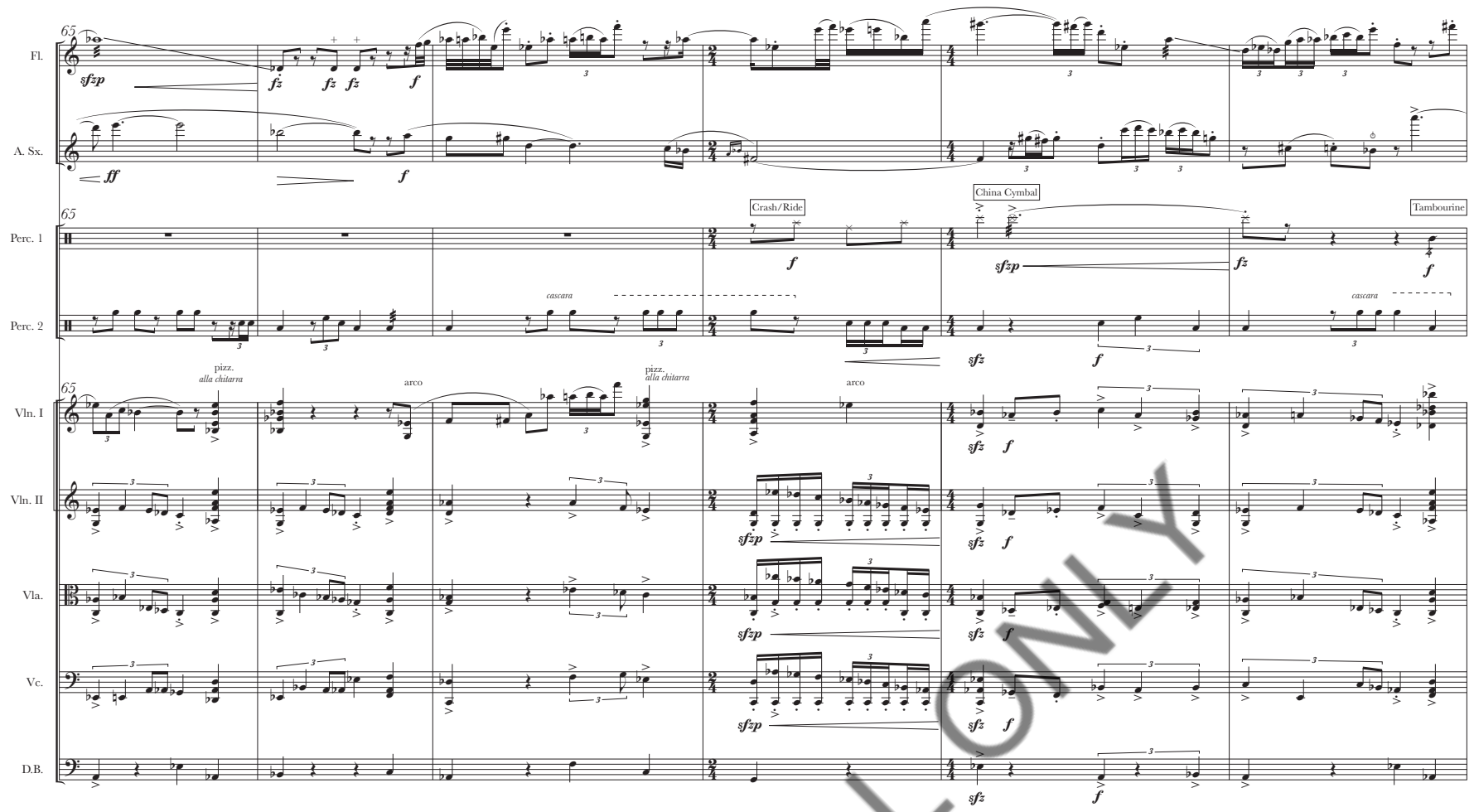
alla chitarra

FOR PERUSAL ONLY

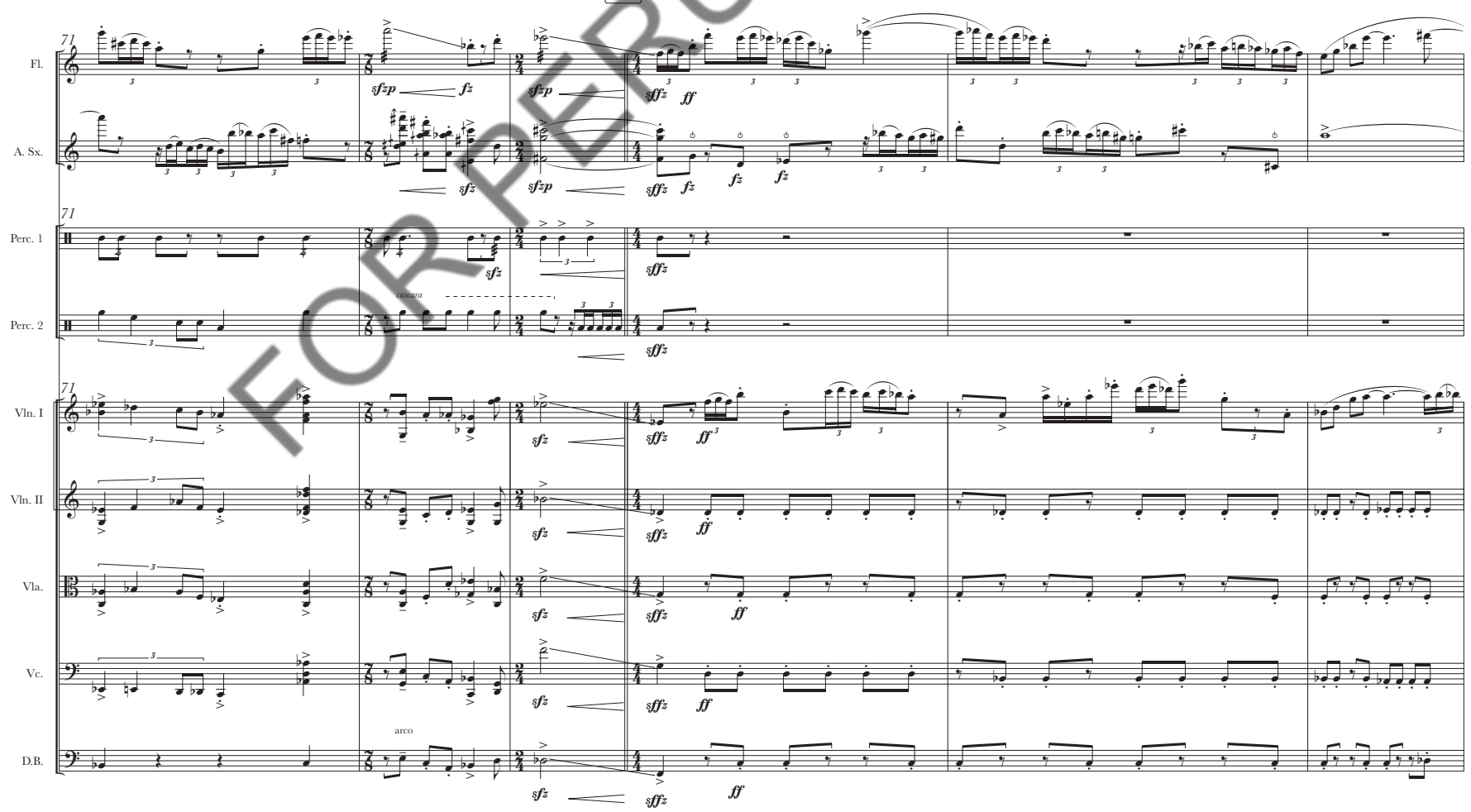




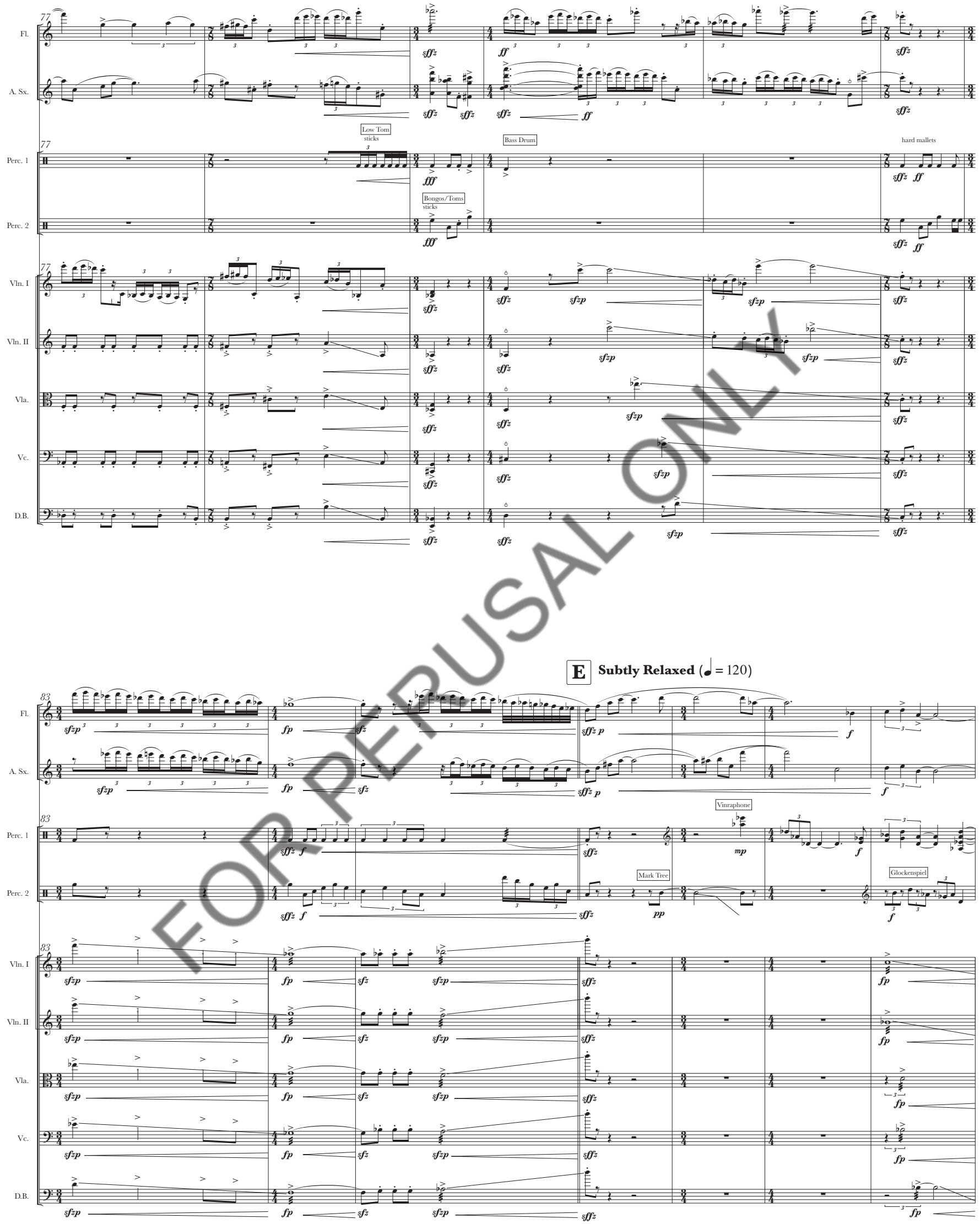
FOR PERUSAL ONLY



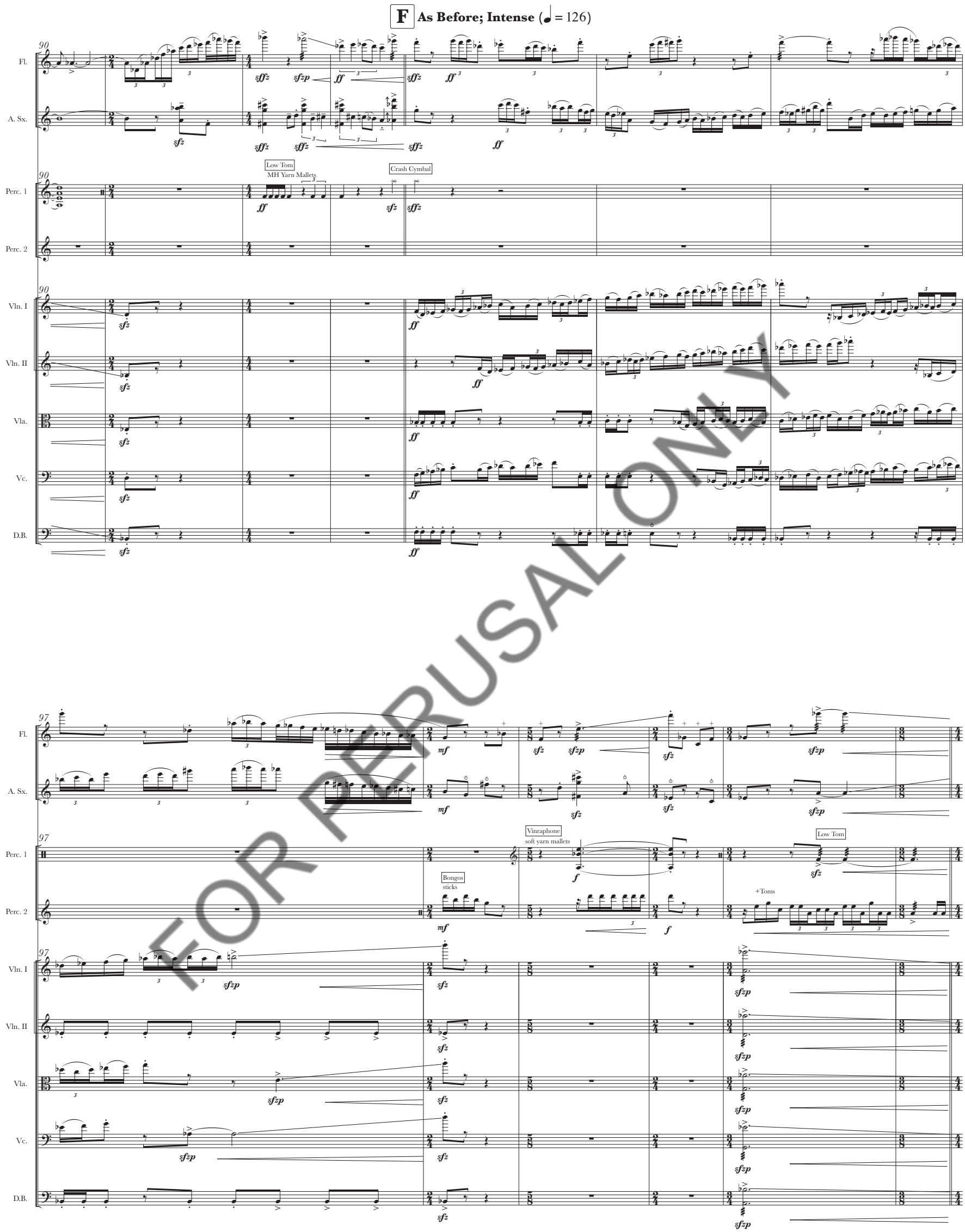
D **Faster** ♩ = 126



FOR PERUSAL ONLY



FOR PERUSAL ONLY



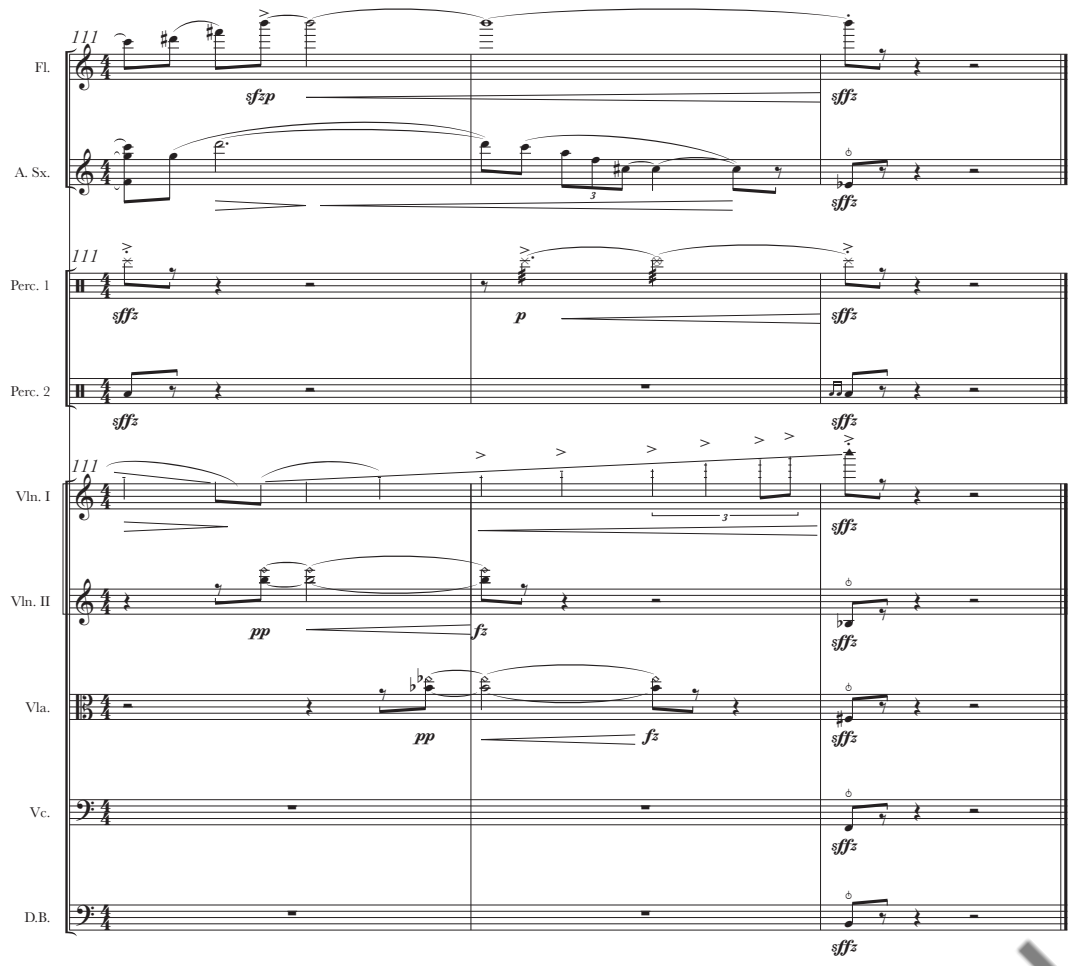
FOR REHEARSAL ONLY

G **Howling; Slightly Faster** (♩ = 132)

Fl.
A. Sx.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

FOR PERUSAL ONLY

China Cymbal



FOR PERUSAL ONLY