Durham E-Theses

Four Compositions and supporting Commentary

MITCHELL, IAN,LEE

How to cite:
MITCHELL, IAN,LEE (2015) Four Compositions and supporting Commentary, Durham theses, Durham University. Available at Durham E-Theses Online: http://etheses.dur.ac.uk/11045/

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

• a full bibliographic reference is made to the original source
• a link is made to the metadata record in Durham E-Theses
• the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the full Durham E-Theses policy for further details.
Dance Suite

for

Solo Piano

by

Ian L Mitchell
Dance Suite

for
Solo Piano

front cover art:
'Dance Suite'

by

Polly Bagnall

© Copyright – Ian Mitchell 2010
Dance Suite

(2010)

for

Solo Piano

Dur: approx 8 mins

1. Toccata
2. quasi Allemande
3. quasi Menuet
4. quasi Sarabande
5. quasi Aria
6. Finale

© Copyright – Ian Mitchell 2010
To the performer:

I have inserted pedalling marks at points I consider to be essential.
These indications are by no means the only circumstances you should use pedalling.
My assumption is that intelligent pedalling will be used as the performer deems it necessary.

Programme notes

*Dance Suite for Solo Piano* was composed in 2010. In true 'retro' fashion, the first movement of the Dance Suite to be composed was the Finale. After which quickly followed the quasi Allemande, the Toccata, the quasi Menuet, the quasi Sarabande and the quasi Aria.

My intention was not to create a strict Baroque Dance Suite, neither was it to re-invent the musical wheel in any way; it was to try and capture something of the mood and feeling of the Instrumental Suites of J.S. Bach, without copying their structure or style; so to try and create a piece which had its own integrity as a 21st Century piece, but showing clear influence – with respect.

The Toccata and the Finale illustrate their point without requiring explanation. The four internal movements however may require comment: these movements are influenced by blues music, Russian Romantic pieces, the New Viennese School, Hungarian and Romanian Nationalism, suffice to mention certain movements from the generic Baroque dance suite. However I feel that they mainly owe loyalty to their Baroque relatives, and a performer will get closest to the musical essence of these movements if s/he approaches them from a Baroque point of view.
Dance Suite

Allegro Vivo (\( \text{\textit{j}} = 108 \))

I - Toccata

Dur. approx 9 mins

Dance Suite

Ian L Mitchell
 Allegro delicato \( \frac{d}{=} 112 \)

II (quasi Allemande)
L'istesso, come prima
Grave ($\frac{d}{e} = 74$)

IV - (quasi Sarabande)

A
Moderato, ma tempo rubato
dynamics ad lib
The idea behind this movement's tempo rubato and the dynamics ad lib markings is to give the performer the latitude to explore the shape of the phrases and to make musical sense of the piece in his or her own way.

The music is essentially blues based and is therefore open to a degree of improvisation. The performer should allow the dynamics of the music to expand and contract as required; s/he should follow the phrasing and manage the articulation of the wider intervals allowing use of as much or as little expression as the performer deems appropriate.

Attaining a musically satisfying performance of the movement is – as always – the priority, and in the case of this movement, the performer may or may not have much more say in this than in a composition with a greater degree of dynamic specification.

From an experimental point of view, my aim was to create a piece which had sufficient phraseological shape and flow to allow the player the scope to shape the music as they see fit. This might prove to be open to creative opportunity, or it may well be highly restrictive as the options may be less than anticipated.
Allegro Vivace ($q = 112$)