

LURED BY THE HORIZON
for Orchestra

by

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Notes

Lured by the Horizon for symphony orchestra is in five movements or "snapshots" of the Pacific Northwest: *Growth*, *Rust*, *Currents*, *Cut*, and *Return*. The first movement, *Growth*, examines the adaptability, hopeful nature, and adventurous spirit of the people who lived in the region during the late nineteenth- and early twentieth-centuries. Since the 1840s and into the present, people have moved west with the hope of building a better life. This led to boomtowns throughout the region during the gold rush period (1848-56) and logging camps during the Depression-era (1929-41). *Rust* is based on a set of photographs taken by the composer in 2004 that examine the contrasts between the rich natural beauty of the region with evidence of the dire economic depression that follows the collapse of an exploitative industry. Musically, this movement is constructed of a six-note motive, accompanied by dissonant chords, which repeats throughout the movement.

In *Currents* I consider the Columbia River Basin that extends from Oregon to Canada, and from the Pacific Ocean to Idaho; it provides food, commerce, hydroelectric power, and recreational entertainment for the region. The river's magnificent beauty and surprisingly treacherous under-currents inspire two musical motives: one played by the bassoon and bass clarinet the other for glockenspiel and celesta. *Cut* focuses on the dual nature of the logging industry as both an employer of thousands of people and the catalyst for severe environmental changes in the region. This drama is underscored by juxtaposing a dissonant harmonic language with stark woodwind interjections and string pizzicati. *Return* is inspired by my emotional reactions to photographs that I took in 2004 of abandoned barns being re-absorbed by nature. Framed in a tonal harmonic musical language, I combine musical materials from the previous four movements to evoke how the end of one entity can foster and enrich that which follows.

Instrumentation

1 Piccolo
1 Flute
2 Oboes
2 B^b Clarinets (2nd doubles Bass Clarinet)
2 Bassoons (2nd doubles Contrabassoon)

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani: 5 drums, 1 Inverted Cymbal (to be used on the head)

3 Percussion:

1. Marimba, Vibraphone, 5 Temple Blocks
2. Glockenspiel, Crotales, Xylophone, Mark Tree, Claves, Bongos, Bass Drum
3. Chimes, Slap Stick, Ratchet, Tambourine, Congas, Vibraslap, Suspended Cymbal, China Cymbal, Tam-tam

Piano (doubles Celesta)

Strings

Score in C

Duration: 15:20

Percussion Key

5 drums w/ CYM.

Timpani
Roll with one mallet on the head of the drum, the other on the inverted cymbal

tuning keys:
* = this symbol designates the drum that will need to change its pitch to accommodate the passage

Percussion 1
Marimba, Vibraphone = MAR. VIB. TEMPLE-B

5 Temple Blocks (high to low)
Woodblocks may be substituted

Percussion 2
Glockenspiel, Crotales, Xylophone = GLOCK. CROT. XYL. MARK T. CLAVES BONGOS B.D.

Mark Tree Claves Bongo Low Bongo High Bass Drum

Percussion 3
CHIMES SLAP-ST SUS. RATCHET TAMB. CHINA CONGAS TAM-T VIBRA-SL

Chimes Slapstick Suspended Cymbal Ratchet Large Tambourine Chinese Cymbal Conga Low Conga High Slaps Tam-tam Vibraslap

Mallets:

- b = brass
- bd = soft, medium-hard rolling (Bass Drum)
- bow = with bow
- fingers = with fingers
- g = gong beater
- hands = with hands
- hr = hard rubber
- mhy = medium-hard yarn
- r = rubber
- rhh = rawhide hammer
- s = sticks
- scrape = scrape with metal or the handle of a wire brush
- sy = soft yarn
- t = thin metal beater (crotales)
- thumb = thumb roll (Tambourine)
- w = wood (Timpani)
- wf = wood with felt (Timpani)
- wire = wire brushes

Abbreviations:

- L.H. = Left Hand (Piano)
- l.v. = Let Vibrate/Ring
- R.H. = Right Hand (Piano)

Instrument names that appear in boxes indicate an instrument change for the performer.

Instrument names that appear in parentheses () act as a reminder of the current instrument in use.