

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

Program Notes

Lagniappe was composed for my longtime friend and colleague, Timothy Hester, for a premiere on his faculty recital at the University of Houston Moores School of Music on November 23, 2014. Following the great success of a similar program he presented several years earlier, Tim's recital comprised performances on a variety of keyboard instruments: a modern concert grand Steinway; a fortepiano built in Belgium in 2000 by the Chris Maene Workshop, a replica of a 1795 Walther instrument that was known to Haydn and Mozart; an early 18th century Florentine-style harpsichord made by John Phillips in 2012; an original 1832 Bösendorfer piano; a Schoenhut toy piano; and a gorgeous five-and-a-half octave Schiedmayer celesta, a superb instrument that had only recently been acquired by the school.

In planning *Lagniappe*, which was premiered on the celesta, I had two main purposes in mind: first, to take full advantage of the celesta, easily capable of producing a range of dynamic and expressive nuances. And second, to compose a work that would also be well suited for the modern piano. I intended for the contrast between the lyrical first movement and the more athletic—and sometimes percussive—second movement to provide some necessary variety, and I can imagine *Lagniappe* as an effective encore piece for a recital.

Lagniappe is a Cajun word meaning “extra gift,” and it is commonly used in some restaurants to describe a small food offering presented on behalf of the chef. Taking this connection with food one step further, I discovered that Kent Kennan, my mentor at The University of Texas, mentioned in his book, *The Technique of Orchestration*, that Gordon Jacob, the English composer, picturesquely remarked that the tone of the celesta always reminded him of the taste of a ripe plum.

The Moores School's purchase of the celesta was made possible thanks to an imaginative grant application made on behalf of the school by our percussion professor, Blake Wilkins. He well deserves this mention!

—David Ashley White

for Timothy Hester

Lagniappe

for Piano or Celesta

David Ashley White

I. Lyricaly

$\text{♩} = 66$

p *mf*

5 *mp*

9 *f*

13 *mp* *p*

II. Lively

♩ = 108

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system (measures 1-3) starts in 4/4 time, marked *f*, and changes to 2/4 time in measure 2. The second system (measures 4-6) is in 3/4 time, marked *mf*. The third system (measures 7-9) is in 2/4 time, marked *f*, and includes an *8va* marking above measure 7. The fourth system (measures 10-12) is in 4/4 time, marked *mp*, and includes the instruction *lyrically, but not slower* above measure 10. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'Copyrighted material' is overlaid diagonally across the page.