

Guitar Concerto

commissioned by the Baltimore Symphony Orchestra, Marin Alsop, Music Director,
co-commissioned by the Orquesta Sinfónica del Principado de Asturias,
Rossen Milanov, Music Director, the Nashville Symphony, Giancarlo Guerrero,
Music Director and the Reno Philharmonic, Laura Jackson, Music Director

3 Flutes
3rd Flute doubles on Piccolo
2 Oboes
3 Clarinets
3rd Clarinet doubles on Bass Clarinet
2 Bassoons
4 Horns
3 Trumpets
2 Trombones
1 Bass Trombone
2 Percussion
Percussion 1: 5 Woodblocks, Vibraphone
Percussion 2: 5 Woodblocks, Vibraphone, Crotales
Harp
Solo Guitar
Strings

Note: The Solo Guitar needs modest amplification

Though he has composed concertos for a variety of string and wind instruments (this Concerto will be his seventh), Leshnoff never imagined he would write something for the guitar. However, after the success at the BSO in 2010, Marin Alsop and the Orchestra commissioned him to write a concerto for the renowned guitar virtuoso Manuel Barrueco, who, like Leshnoff, is based in Baltimore. Three other orchestras signed on as co-commissioners: Spain's Orquesta Sinfónica del Principado de Asturias and its music director Rossen Milanov; the Nashville Symphony and music director Giancarlo Guerrero; and the Reno Philharmonic and music director Laura Jackson.

"Every instrument has its own soul or essence," comments Leshnoff. He admits that the guitar, with its idiosyncratic fingerings, posed special challenges for him. His Concerto was the product of "a close collaboration" with Barrueco, whom Leshnoff reports "was remarkably generous and patient working through ideas with me. It really helped that we lived in the same city – this Concerto was really made in Baltimore."

With its delicate sonority, the guitar is a notoriously difficult instrument to balance against a modern symphony orchestra. Leshnoff opted to have the instrument slightly amplified, but he also took extreme care with the orchestration. Rarely does the full ensemble play together with the guitar.

The Concerto is structured in the traditional three movements. Angular, unsettled, and using irregular rhythms, **movement one** (*Maestoso, Allegro*) is fast, witty, and very virtuosic for the soloist. The opening motive for the guitar – an upward leap to a sustained note, followed by a gentle stepwise descent – comes back at climactic moments in all three movements.

Only strings, harp, and two bowed vibraphones/crotales accompany the soloist in the **Adagio second movement**, which bears the title of the sixth letter of the Hebrew alphabet, "vav," associated with "humility" or, in Hebrew, "Hod." It is a movement designed to allow the guitar to realize its special capacity to be quiet and expressive, and indeed, the soloist here is a poignant, lyrical singer against a haze of slow-moving string chords.

Marked "lively," the **finale** provides a counterbalance to the gravitas of the second movement. Filled with irregular rhythms and a sense of fun, it has the feeling of a Spanish dance, a particularly idiomatic choice for this solo instrument.

Janet E. Bedell for the Baltimore Symphony Orchestra

The composer wishes to acknowledge James Leitch and Daniel Gerlowski.

© 2013 - 2019 by Leshnoff Publishing

Composed by Jonathan Leshnoff for Leshnoff Publishing, administered by Theodore Presser Company (ASCAP)

commissioned by the Baltimore Symphony Orchestra, Marin Alsop, Music Director,
co-commissioned by the Orquesta Sinfónica del Principado de Asturias,
Rossen Milanov, Music Director, the Nashville Symphony, Giancarlo Guerrero,
Music Director and the Reno Philharmonic, Laura Jackson, Music Director

Movement 1:

Maestoso $\text{♩} = 46$

Colla Guitar

2

3

4

5

6

7

Flute 1

Flute 2

Flute 3

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bassoon 1

Bassoon 2

Movement 1:

Maestoso $\text{♩} = 46$

Colla Guitar

2

3

4

5

6

7

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Percussion 1

Percussion 2

Harp

Movement 1:

Maestoso $\text{♩} = 46$

Colla Guitar

2

3

4

5

6

7

Guitar

Violin I

Violin II

Viola

Violoncello

Contrabass

8

9

10

11

A

13

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

B♭ CL 1

B♭ CL 2

B♭ CL 3

Bsn. 1

Bsn. 2

8

9

10

11

A

13

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. harmon mute

Perc. 1

Perc. 2

Hp.

8

9

10

11

A

13

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

15

16

B Allegro (♩ :)

20

21

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, Ban. 1, Ban. 2

mp, mf, subit. p

bass clarinet
p, mp, mf

14

15

16

B Allegro (♩ = 110)

19

20

21

Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Perc. 1, Perc. 2, Hp

pp, mp, mf, f, sfzpp, p

14

15

16

B Allegro (♩ = 110)

19

20

21

Grp., Vln. I, Vln. II, Vla., Vc., Cb.

div. a 4, div. a 3, arco, pizz., subit. p, mf, f, sfzpp, p

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
B♭-Cl. 3
Bsn. 1
Bsn. 2

Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C. Tpt. 1
C. Tpt. 2
C. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1
Perc. 2
Hp.

Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FL 1
FL 2
FL 3
Ob. 1
Ob. 2
B♭-Cl. 1
B♭-Cl. 2
B♭-Cl. 3
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1
Perc. 2
Hp.

Gtr.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.

46 47 48 49 50 52

C

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Bn. Cl. 1
Bn. Cl. 2
Bn. Cl. 3
Bsn. 1
Bsn. 2

mp

46 47 48 49 50 52

C

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1
Perc. 2

46 47 48 49 50 52

C

Gtr.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff *f*

tutti, div
p

p

p

2 soli
p

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Hp.

Gr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

div.

div. a 3

div. a 2

div. a 3

div. arco

pp

tutti

p

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Ban. 1
Ban. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1
Perc. 2
Hp

Gtr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

top part first two stands (arco) p mp
first two stands p mp
tutti (all stands) piaz
top part first two stands (arco) p mp
bottom part all other stands p mp

