## **Unfinished Business**

Concerto for processed orchestral recording and live orchestra Composed by Alex Ness for the Contra Costa Chamber Orchestra, on the occasion of its <u>2018/19 call for scores</u>

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#### Instrumentation

The same as for Schubert's "Unfinished Symphony" (2222 – 2230 – timp – str), plus tape

#### **Duration**

Approx. 14'30"

#### Performance notes

#### Sound setup

The tape part should be played through a single conspicuous speaker placed next to the conductor and aimed at the audience, as if it were an instrumental soloist. A high-quality MP3 of the tape part is available online <a href="here">here</a>, and a higher-quality WAV is available on request.

#### Synchronization

Throughout the piece, the orchestra plays along with a synchronized orchestral recording: please refer to <a href="this mockup">this mockup</a> for an approximation of the intended effect. The live orchestra's tempo is exactly J= 60 throughout; therefore, the conductor should use a watch, click track or video timer to keep time and to maintain a precise relationship between the live and prerecorded music.

### Program notes

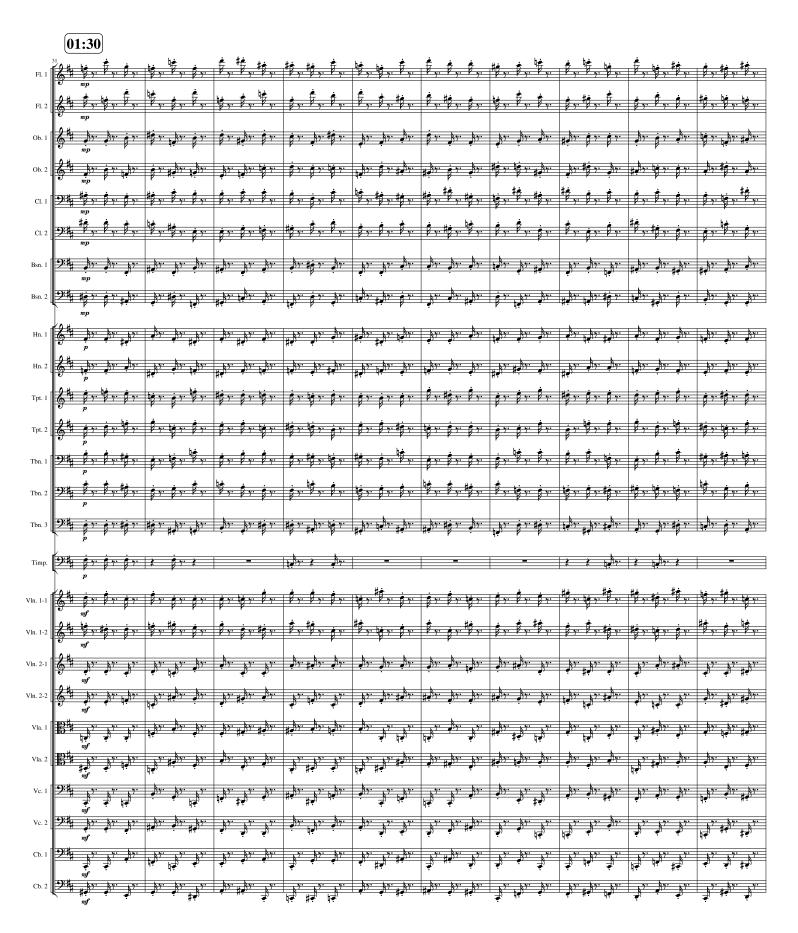
When I saw the CCCO's call for scores, I was inspired by the "Voices of the Past, Present, and Future" theme, and especially by the opportunity to reframe Schubert's *Unfinished Symphony* in a novel way. I composed *Unfinished Business* around an audio recording of an excerpt from the *Unfinished*'s first movement, as performed by the Berlin Philharmonic under the baton of Wilhelm Furtwängler in 1953. The recording is played first as-is, *solo*, and then time-stretched (that is, slowed down while preserving pitch) to roughly a tenth of its original speed. The time-stretching allows the ear to peel apart the complex aggregate sonority into its underlying frequencies. Meanwhile, the live orchestra overlays dense, slowly-shifting chords designed to support this microscopic listening experience. I hope this "concerto" casts a fresh perspective on Schubert's work and gives some surprising insight into our perception of orchestral sound.

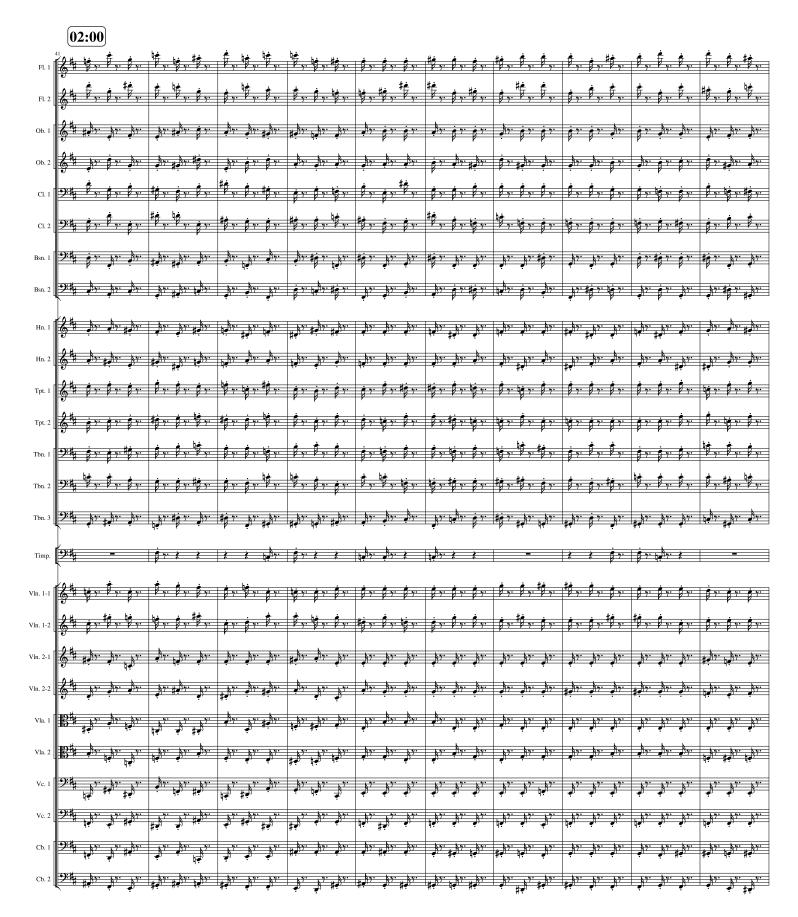
# **Unfinished Business**

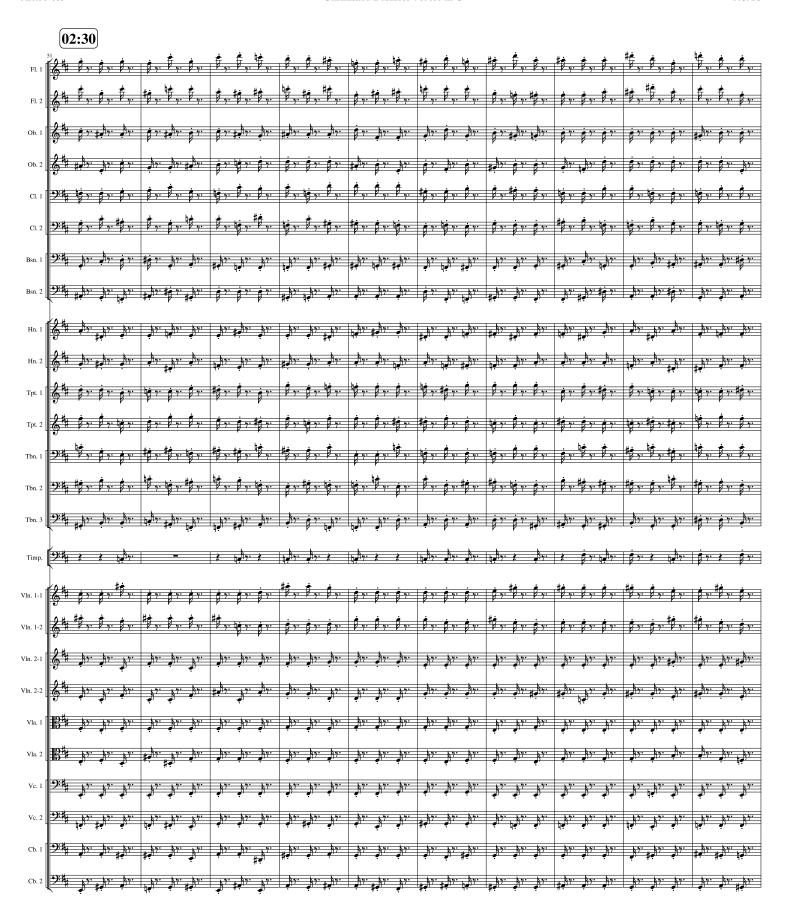
J = 60 exactly

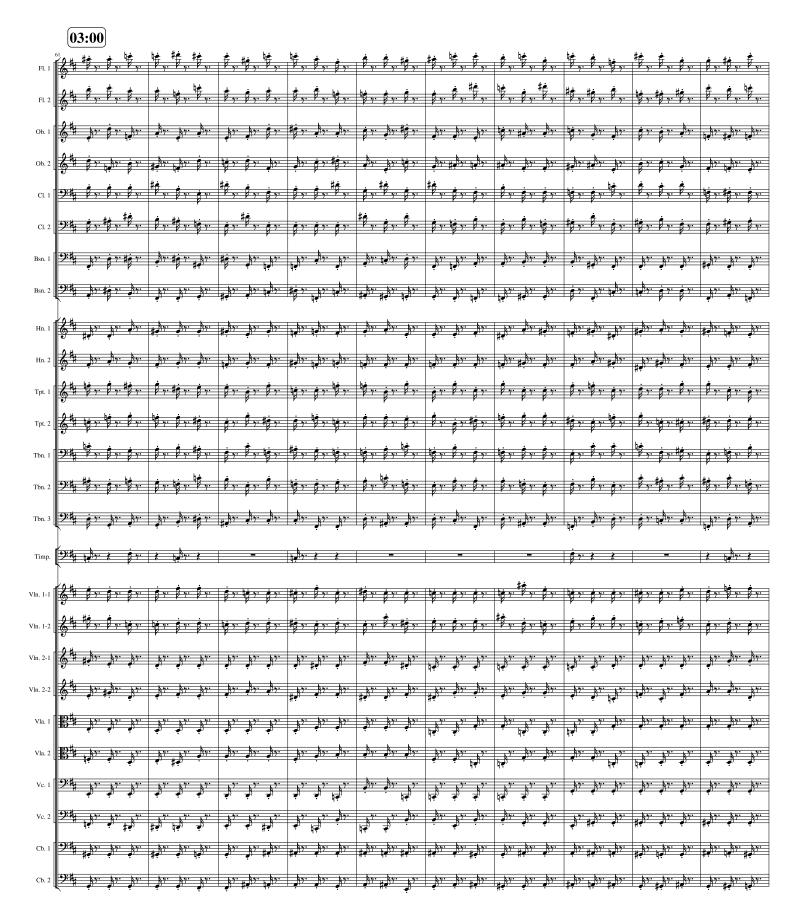
Score in C

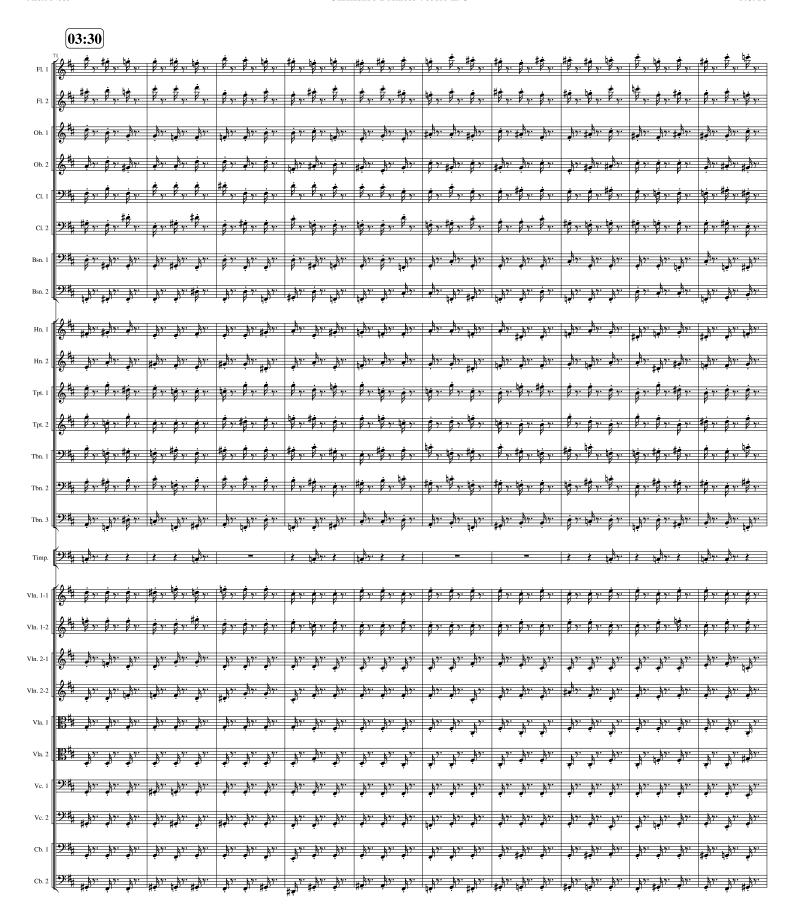
00:	00 (start tape)	Score in C	
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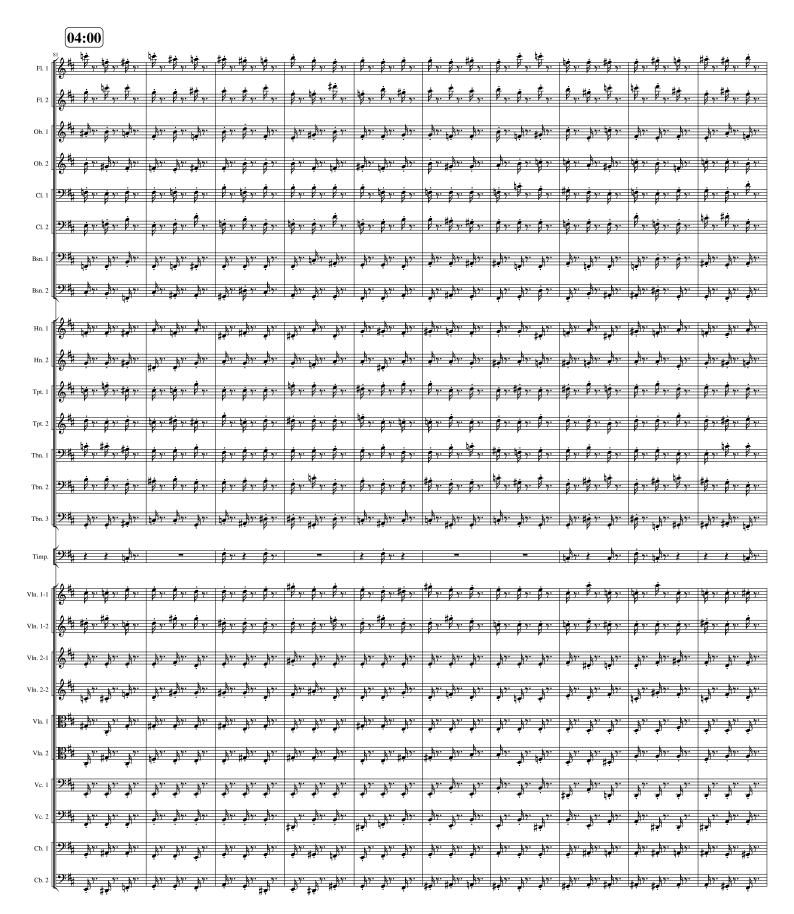


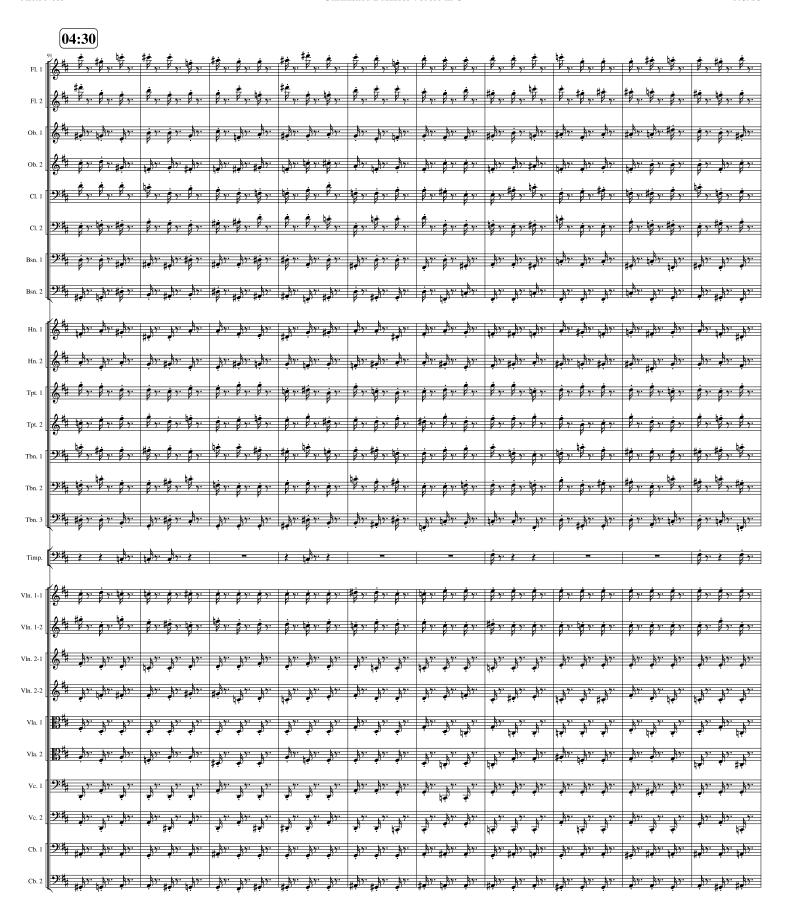


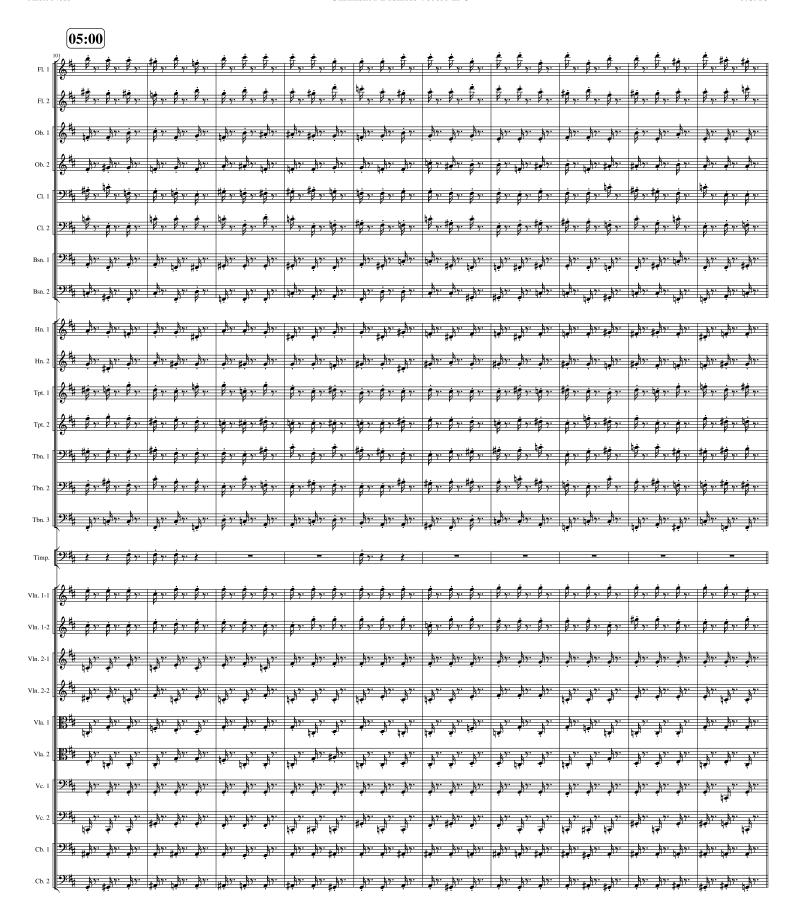




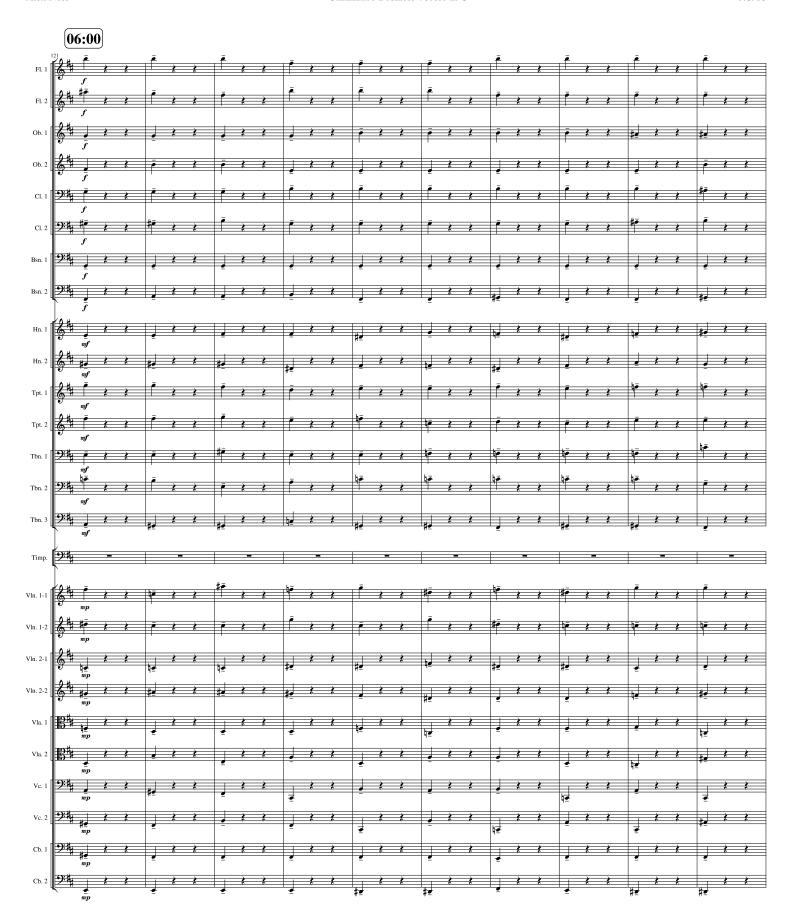


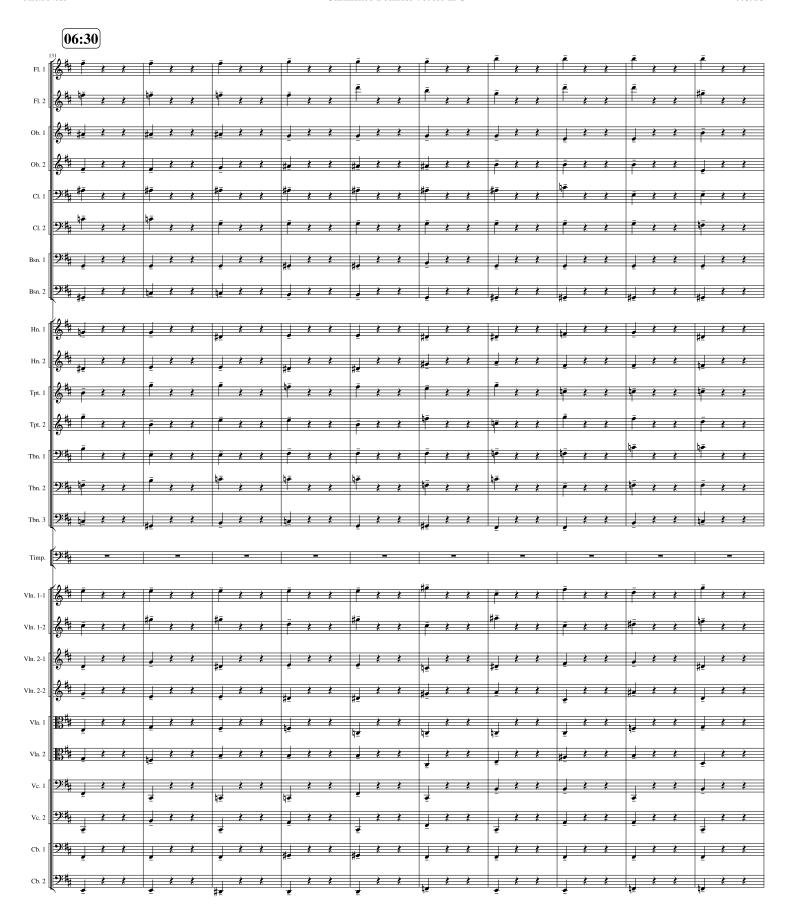


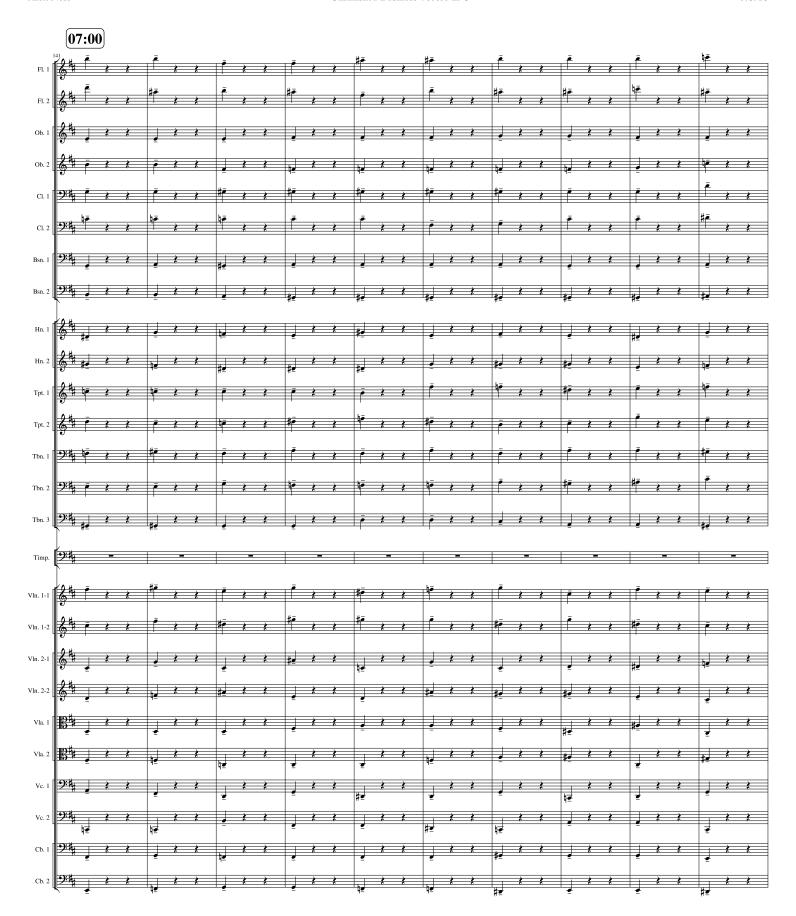


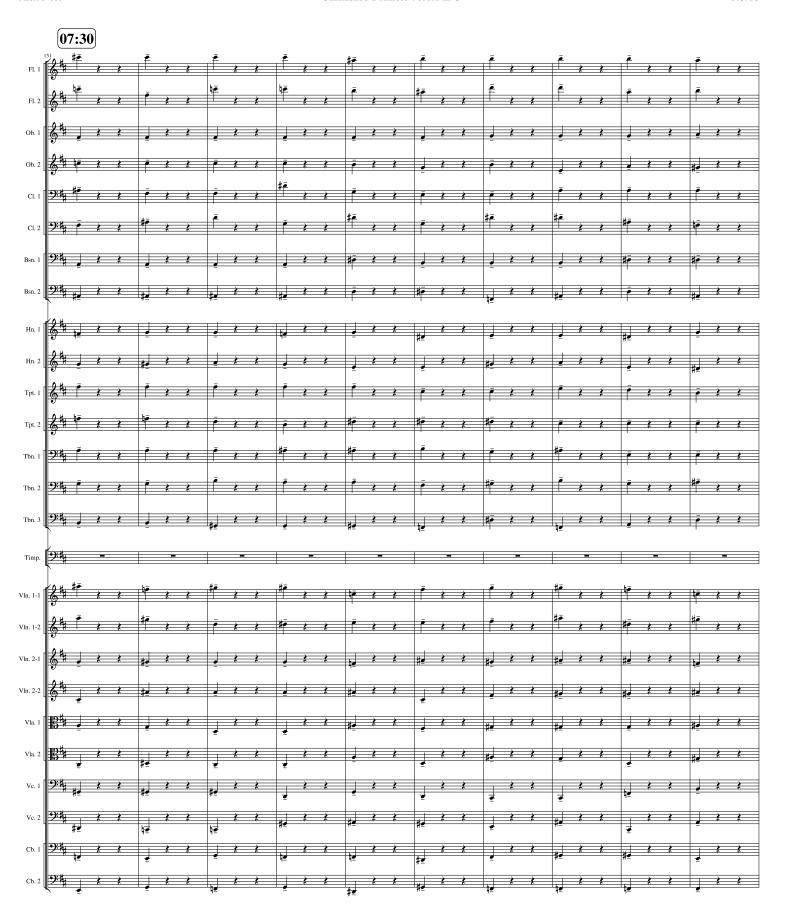


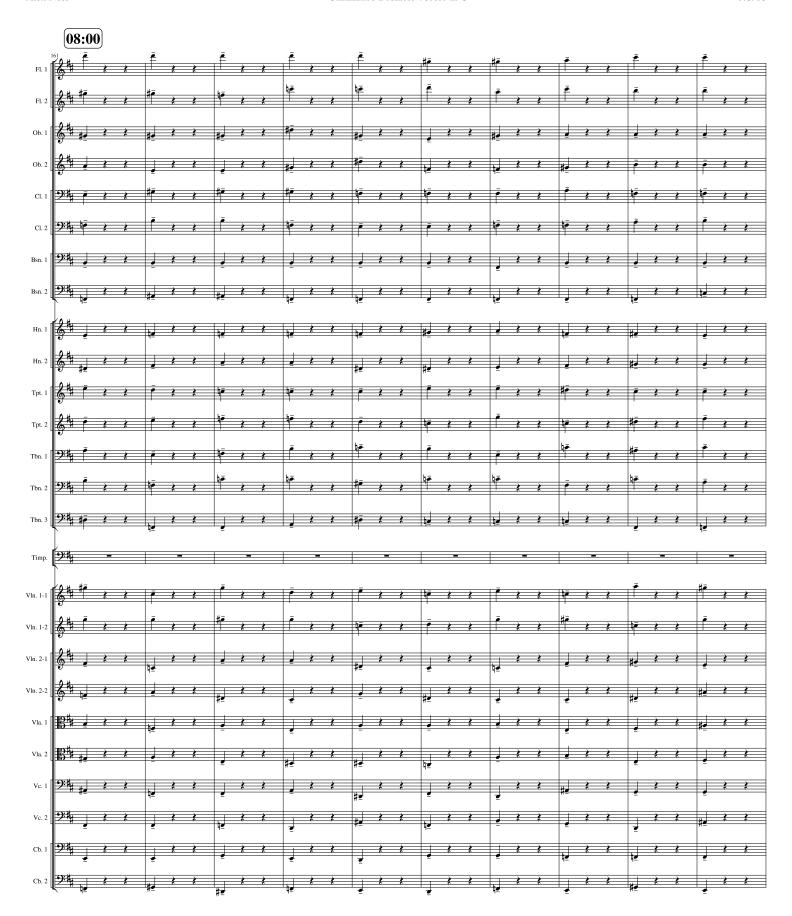


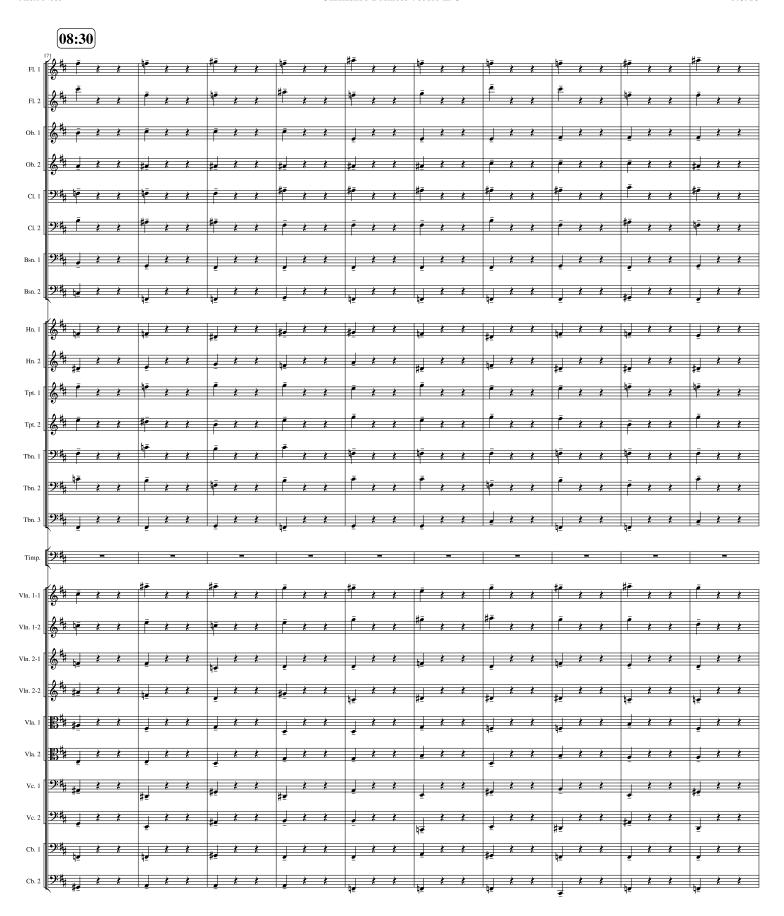


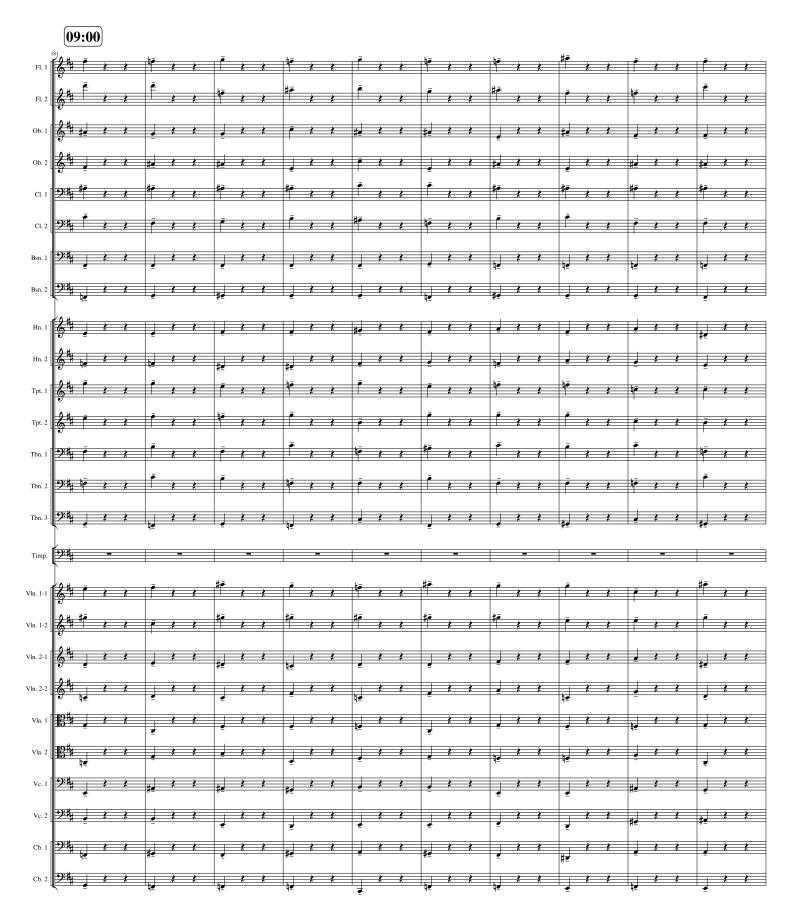


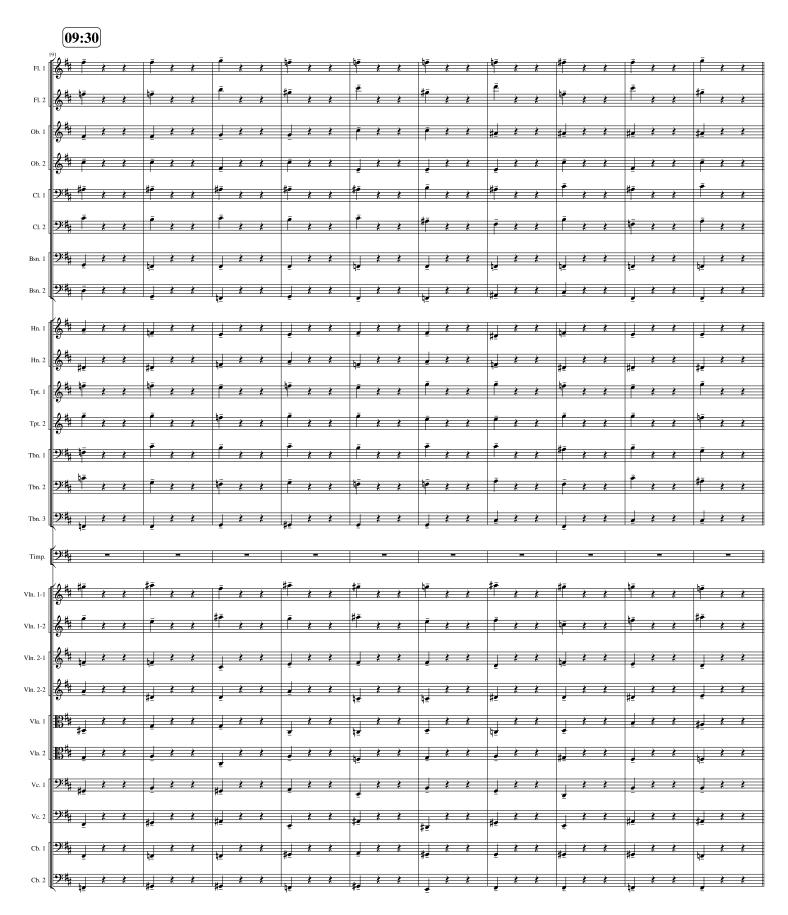




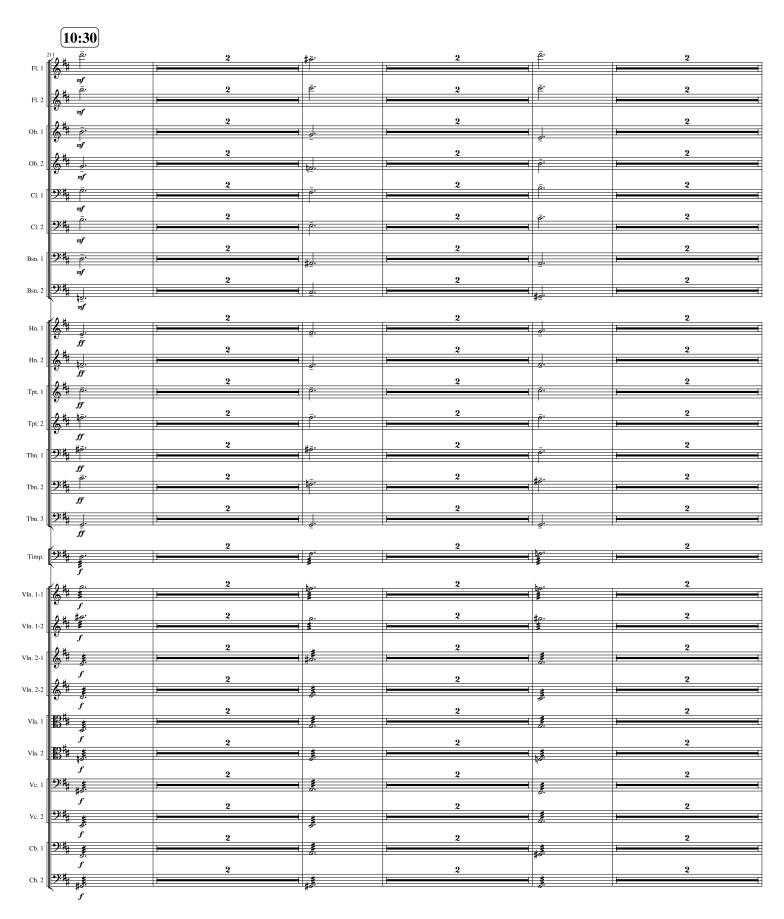


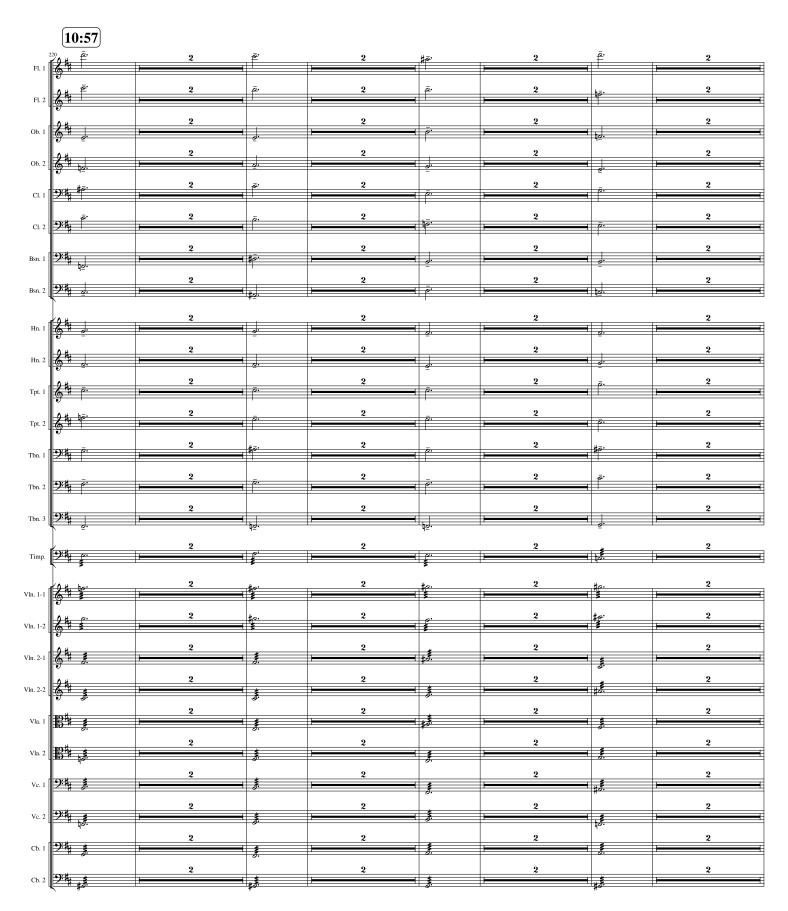


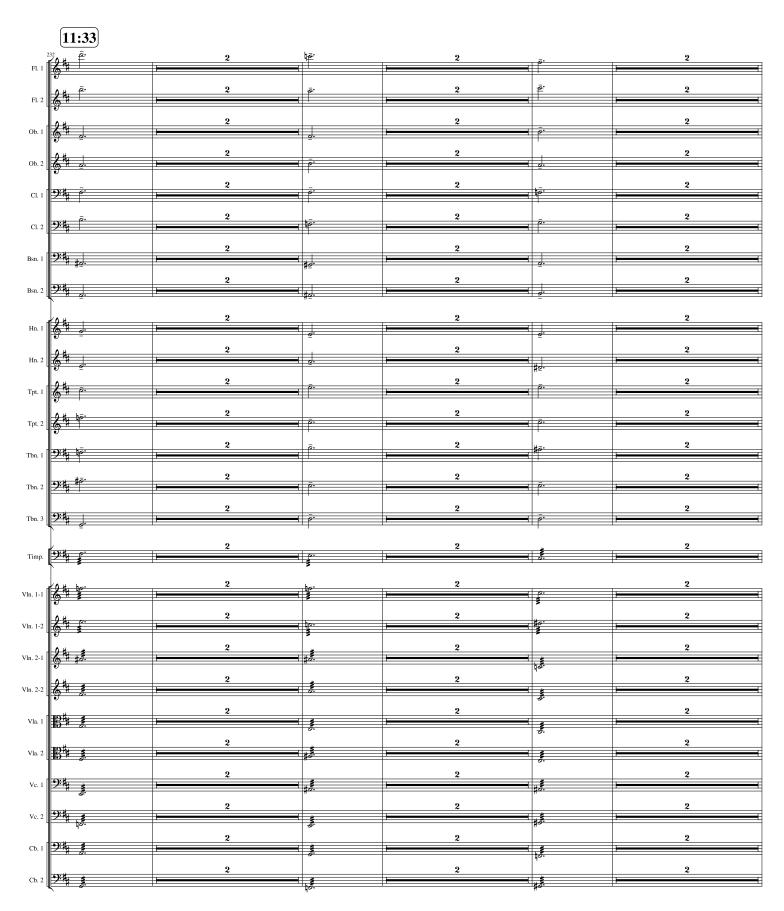


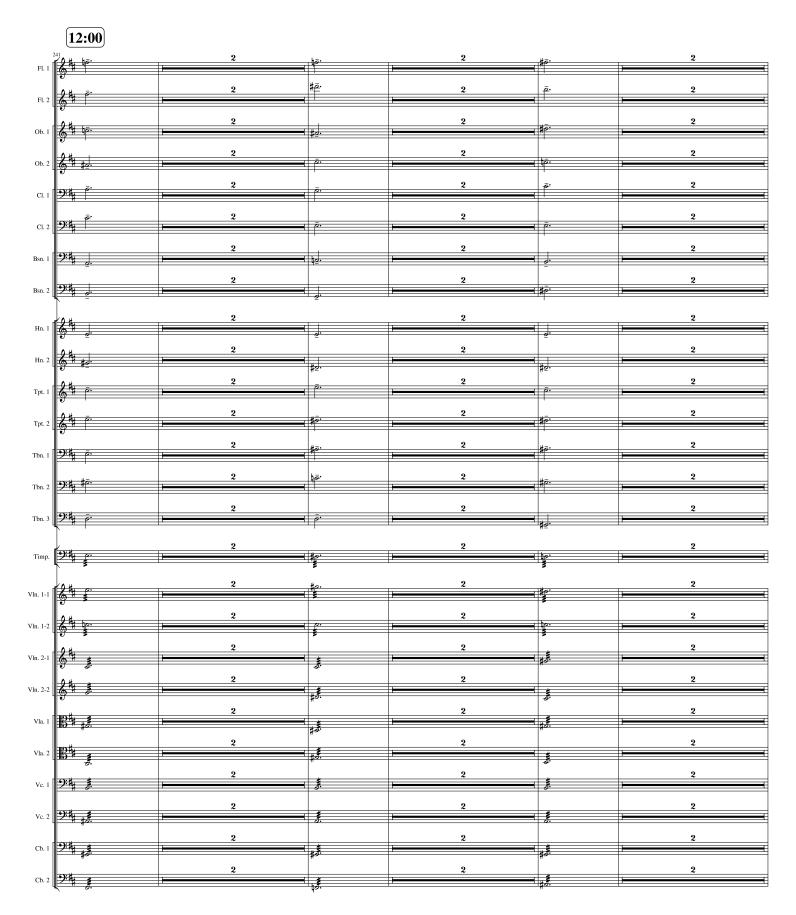


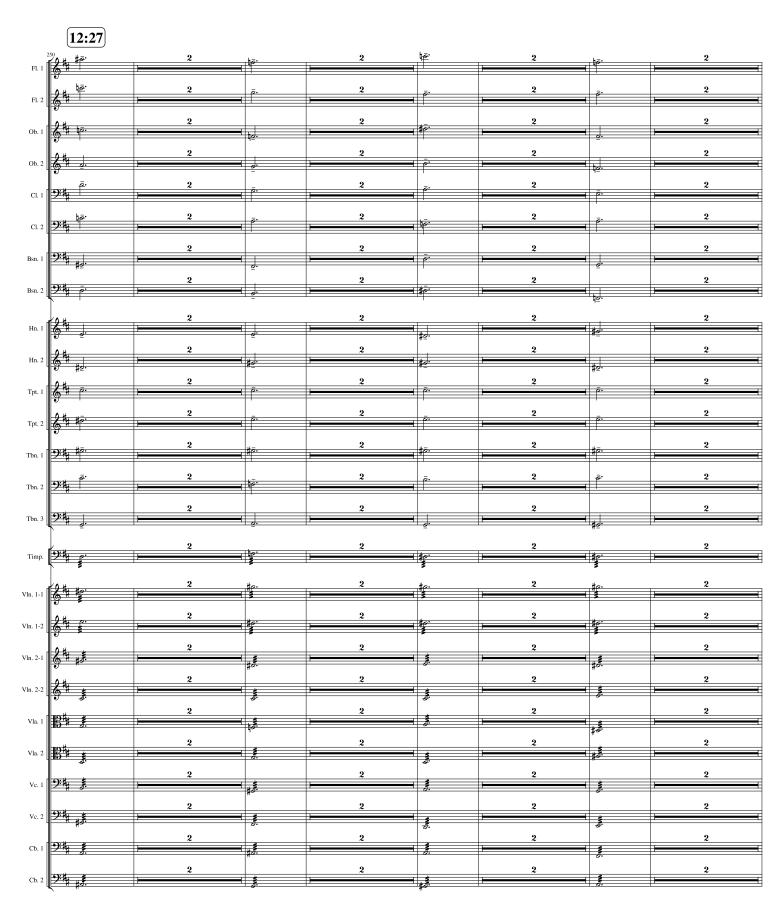


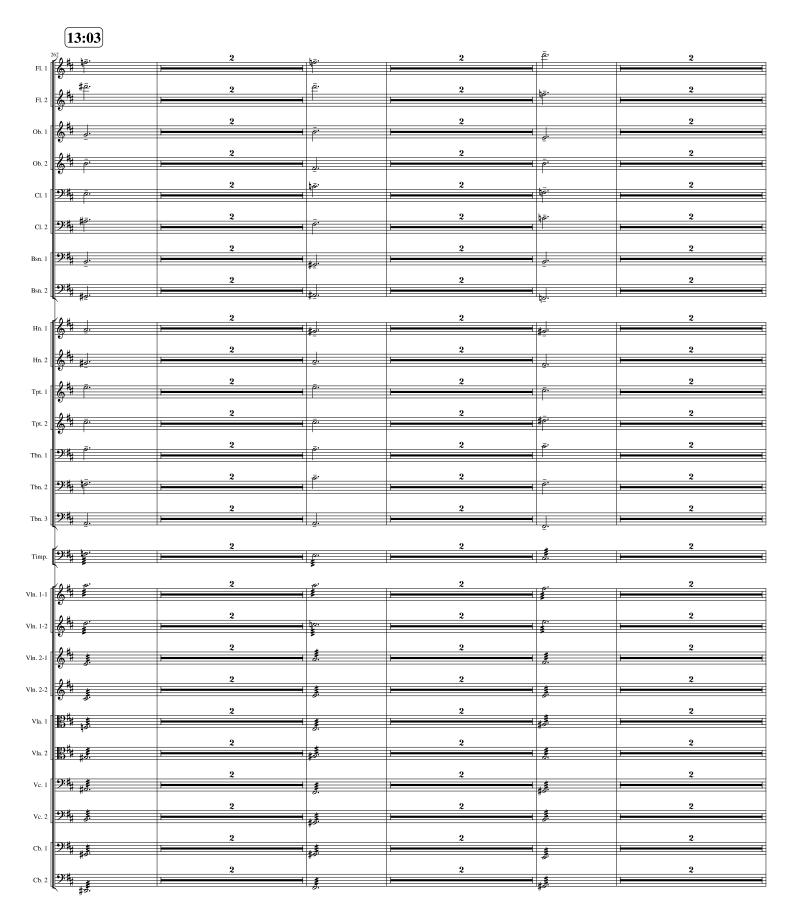


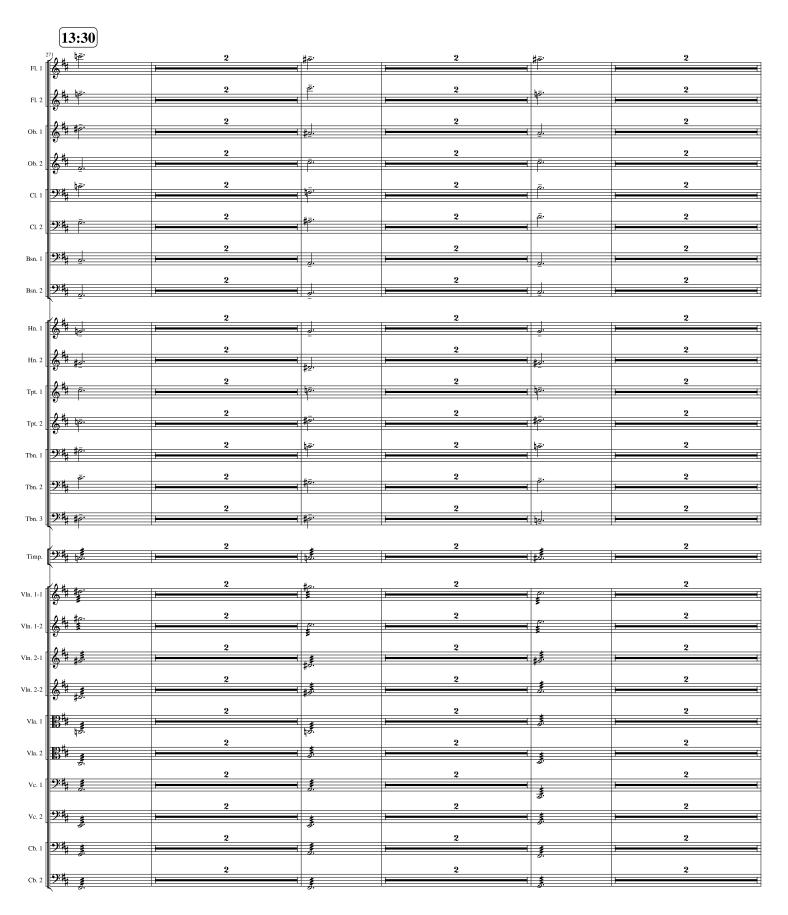


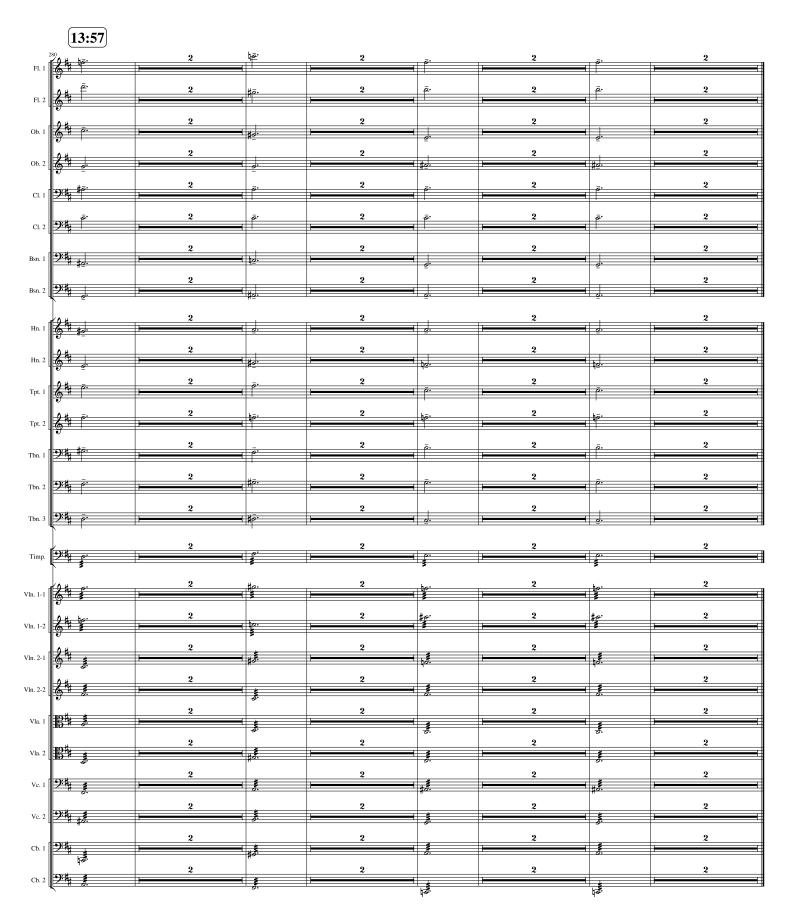








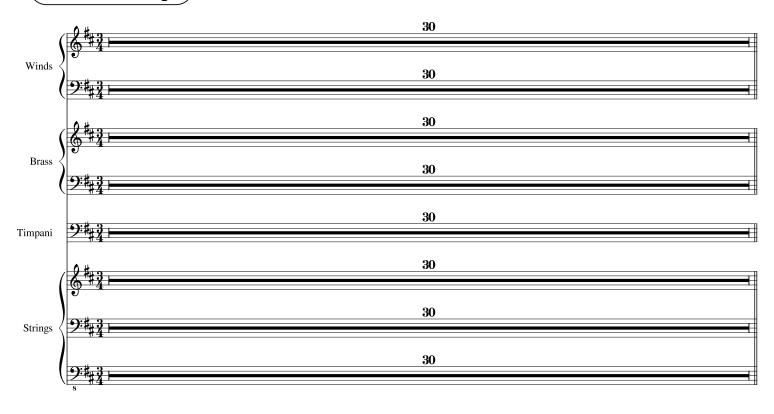




### J = 60 exactly

Short score

## **(00:00** (start tape))





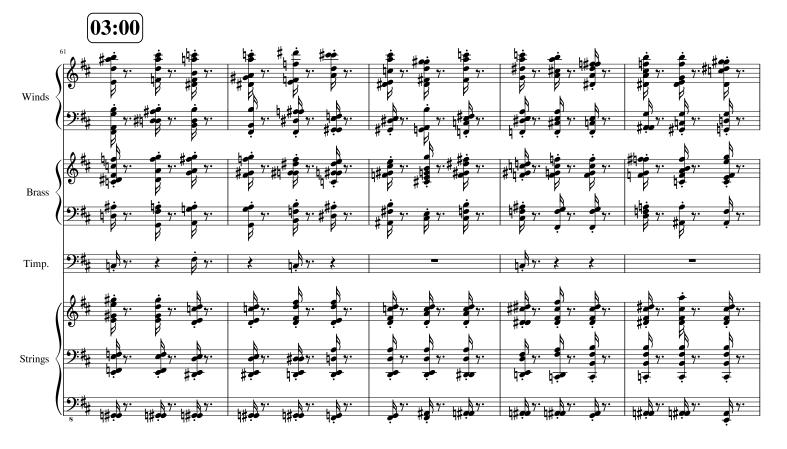


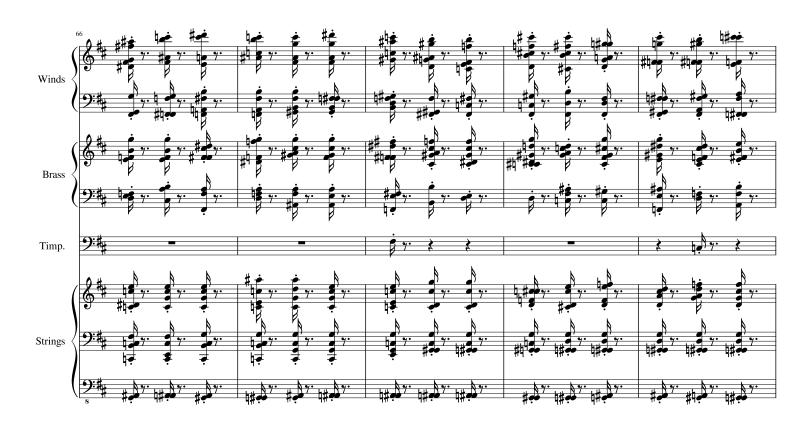




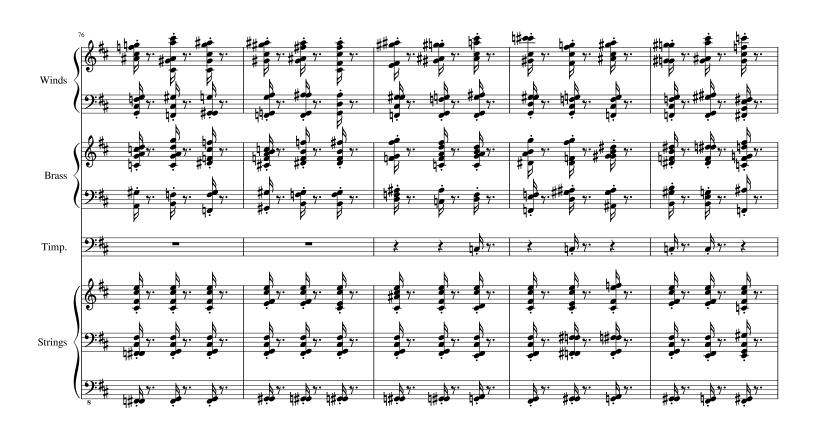




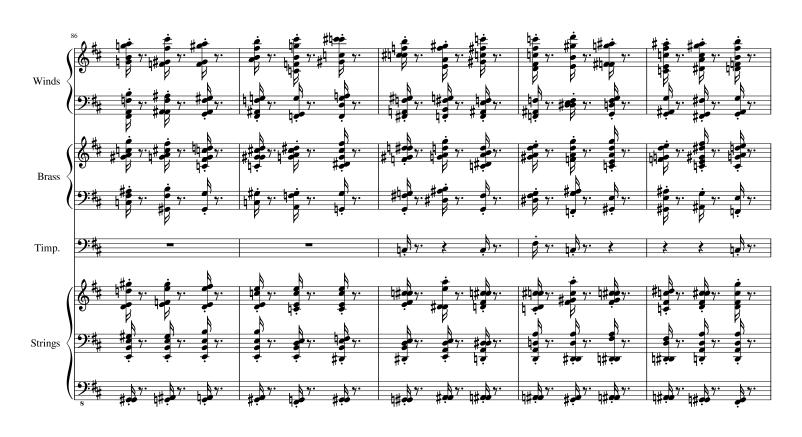




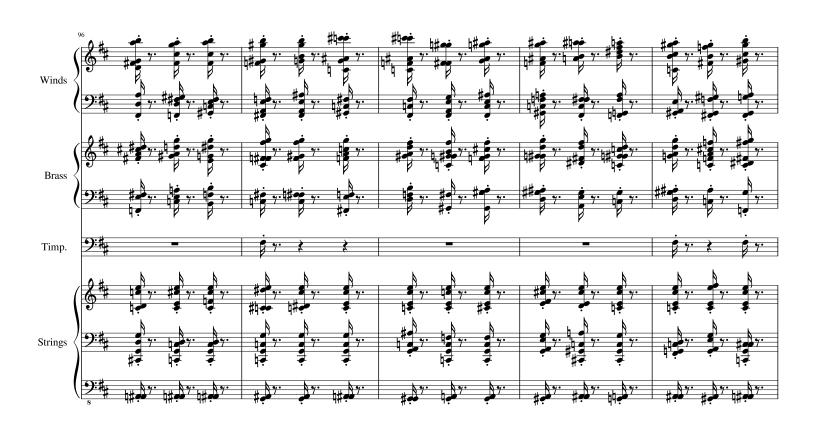




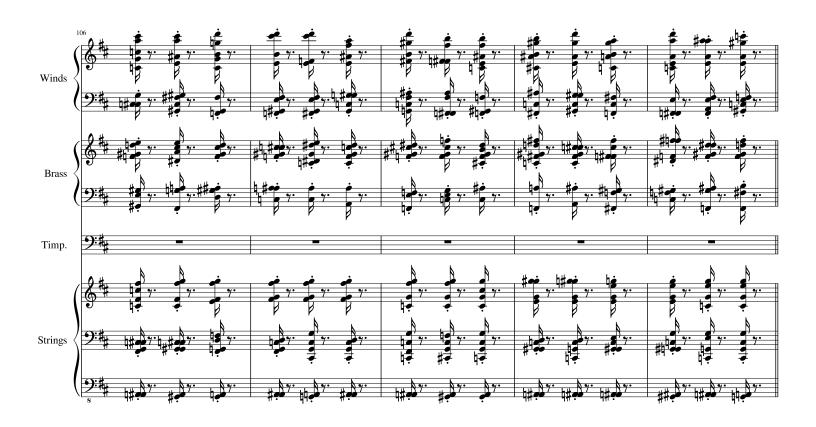


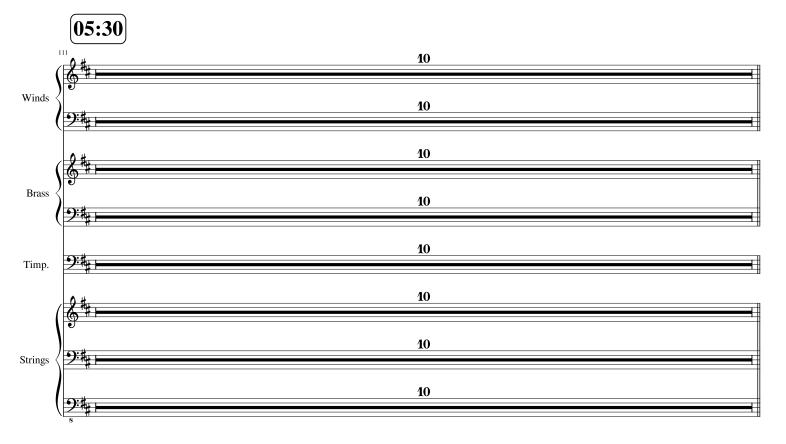












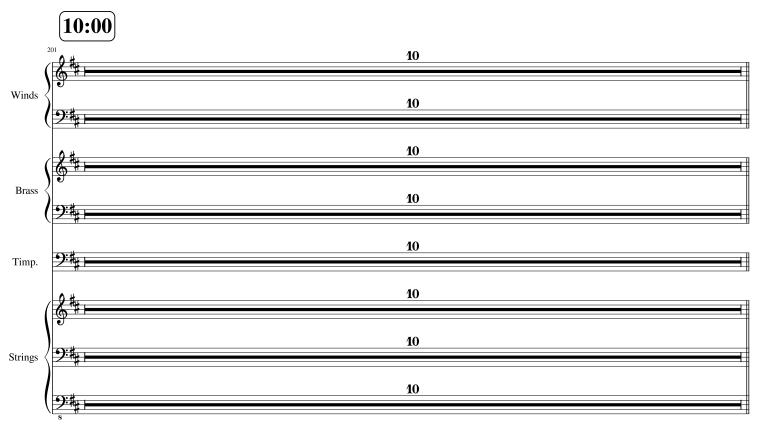


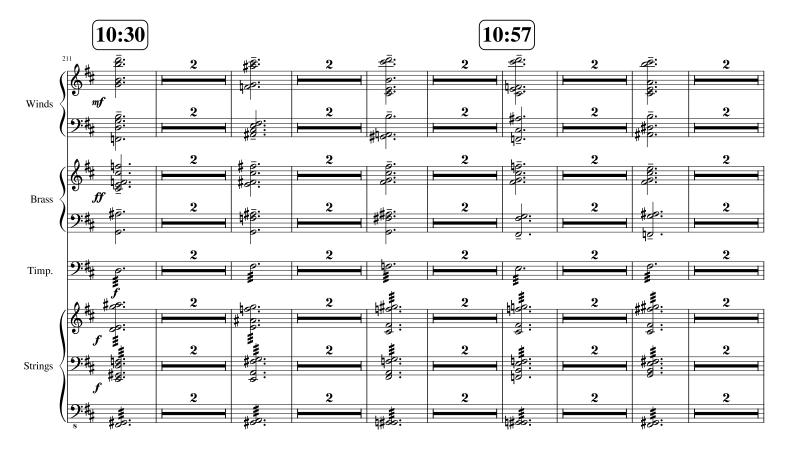
Strings

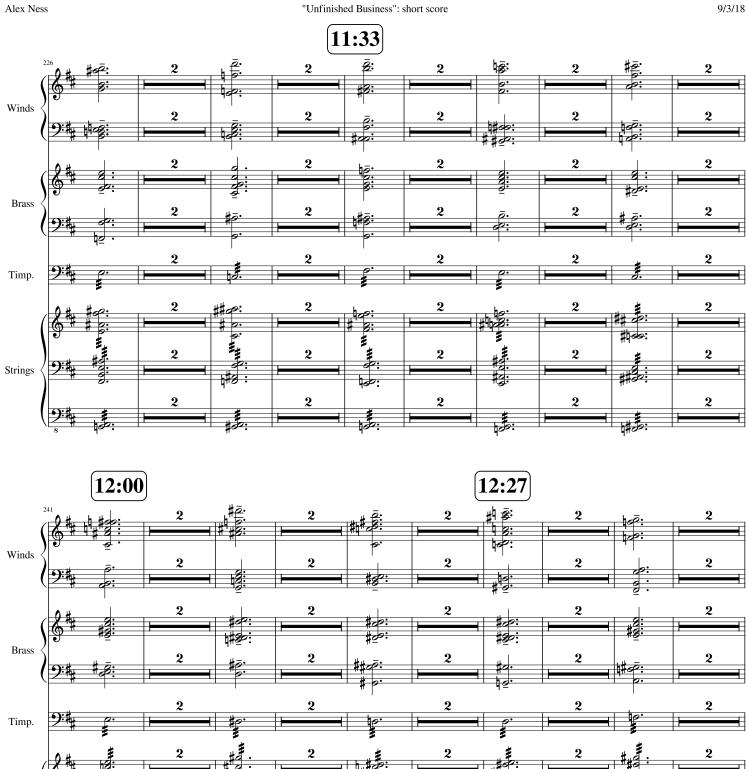












Strings

