

SOOJAN LOLAVAR

CONCERTO FOR ORGAN AND STRINGS

ZANG-E RANGI (2014)



For organ and string ensemble

Duration: c. 10 minutes



This work was commissioned by Reading Borough Council to mark the 150<sup>th</sup> anniversary of the Father Willis organ.

It was premiered at Reading Town Hall on 4<sup>th</sup> October 2014 and performed by organist William Whitehead alongside strings from Berkshire Maestros youth music service and members of Royal Philharmonic Orchestra.



## Instructions

*Zang-e Rangi* requires the string orchestra to make a number of unconventional sounds using their instruments, voices and additional hand-held percussion. These sounds were workshopped with Berkshire Maestros on 13<sup>th</sup> September 2014 during which time the children gave each technique a unique name.

### Tapology

This is marked in the score with a grey diamond and indicates two distinct techniques, both of which should increase in volume and speed as the shape increases in height and then decrease similarly as the shape decreases. It requires outside players to play col legno battuto on the lowest string and inside players to tap the body of their instrument; violins and violas should use the underside.

### Humphrey

This technique refers to members of the ensemble using their voices. Every time it appears, players should move from a closed humming sound to a more open and louder aah sound. They should sing the notes marked in the score with diamond-headed notes from b.68 and can sing at either of the octaves indicated.

### Percussioning

This refers to the use of handheld percussion by members of the ensemble. Violins should each be equipped with a metallic percussion instrument (for e.g. triangles, tambourines, cabassas, finger cymbals, jingle bells etc.) while violas, cellos and double basses should each have a wooden instrument (for e.g. wood blocks, claves, rain sticks, maracas, guiros). They should play these instruments where the slash-headed notes appear from b. 129. Dynamic markings refer to both the volume and speed at which the instruments should be played.

In order to ensure that violins can access their metallic percussion instruments as quietly as possible, it may be advised to position them at the back of the chairs (behind the players) so they can pick them up without making too much sound.

## Programme Note

Meaning 'coloured beat' in Farsi, *Zang-e Rangi* captures the essence of this piece in both its meaning and onomatopoeia. That is, the work is characterised by a gradual investigation of tone colour through gently pulsating rhythmic movement.

The piece uses little harmonic variety and rejects melody in favour of slowly layering blocks of rhythmic material to produce an increasingly dense textural environment. Throughout this process, the string ensemble is encouraged to think of itself as a single organism that gradually mutates, and in so doing explores new sonic environments. Thus, *Zang-e Rangi* encourages an ensemble of young players to truly listen to the sound they make as a group with the aim of stretching them beyond atomistic playing.

## Biography

Soosan Lolavar is a British-Iranian composer, sound artist and educator who works in both electronic and acoustic sound, and across the genres of concert music, contemporary dance, installation, film, animation and theatre.

Her work has been performed at, among others the Royal Festival Hall, V&A, National Maritime Museum, ICA, Chisenhale Gallery, LSE New Academic Building, Blackheath Concert Halls, Jacqueline Du Pré Music Centre, Bonnie Bird Theatre, Circus Space and broadcast on BBC Radio 3, BBC UK online and BBC Farsi.

In 2013 she was selected as one of two Embedded composers in residence at the Southbank Centre and received funding from Arts Council England, Jerwood Charitable Foundation and Iran Heritage Foundation to pursue *Stay Close*, a ten-month project exploring contemporary classical music as a means of cultural exchange between the UK and Iran. In 2012 she won the John Halford Prize for Composition awarded by Ian Pace and was selected as part of the Adopt a Composer scheme funded by PRS for Music Foundation and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

She holds degrees in Social and Political Sciences (University of Cambridge), Musicology (University of Oxford) and Composition (Trinity Laban Conservatoire of Music and Dance) and her research interests include the politics of gender and sexuality, post-colonialism and the music industry and postmodernism in electronic musics. She has worked as an Assistant Lecturer at Trinity Laban Conservatoire, leading a course on music, gender and sexuality and at City Lit Adult Education College where she teaches classes on music and opera appreciation, film music and music gender and sexuality.





for William Whitehead & Berkshire Maestros

# Zang-e Rangi

Soosan Lolavar  
(b. 1987)

**Largo, gently pulsating** ♩ = 54

**A**

Violin I

Violin II

Viola

Violoncello

Double Bass

Organ

Pedals

Strings 8' solo

*mp*

*p*

12

★ (Tapology)

**B**

(Tapology)

(Tapology)

(Tapology)

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*mf*

*f*

*mp*

**B**

half open Swell box

close Swell box

solo

*p*

(16')

★ Tapology



115

div. part 2 only

The musical score for measures 115-119 is presented in two systems. The first system (measures 115-118) features four staves: Treble, Alto, Tenor, and Bass clefs, all with a key signature of one sharp (F#). The second system (measures 119-122) features two staves: Treble and Bass clefs, both with a key signature of one flat (Bb). The notation includes various rhythmic values, accidentals, and phrasing slurs.

120

**L**  
unis.

mf

**L**

126

(Percussioning)

$p < f > p$

(Percussioning)

$p < f > p$

\*\*\*  
(Percussioning)

$p < f > p$

(Percussioning)

$p < f > p$

(Percussioning)

$p < f > p$

\*\*\* Percussioning