

Hall of Ghosts

for Solo Piccolo

Duration: c. 4'30"

Program Notes are provided on page 4.

AMANDA HARBERG

Molto rubato (♩ = c. 48)

p wistful, expressive *mp* *mf* *mp*

accel. *rit.* *accel.* *rit.*

4 *a tempo* *pp* *p* *mp* *accel.*

7 *rit.* *a tempo* *mf cantabile* *accel.*

10 **Poco più mosso** (♩ = c. 66) *f*

13 *accel.* *molto rit.* **Tempo I** (♩ = c. 48) *p* *mp*

17 *accel.* *rit.* *Start slowly (more like 8ths)* *accel. poco a poco al presto*

19 *fff*

Hesitant (♩ = c. 66) accel. gradually to Tempo II

22 *mp*

25 *f* *mp* *f*

27 *mp* *f*

29 *mp* *f*

31 *ff* *mp* *f* *mp* *f* *mp* *f*

34 *mp* *f* *mp* *f*

37 *mp* *f* *mp*

40 *f* *mp* *molto espress.* *f*

43 *p agitato* *f* *p* *f*

46 *f* 3 15 *f appassionato*

48 *Tempo I* (♩. = c. 48) *ff cantabile*

50 *accel.* *Poco più mosso* (♩. = c. 66)

53 *f* *espress.* *p dolce* *f*

58 *Tempo I* (♩. = c. 48) *rit.* *p* *mp* *mf* *p* *pp*

62 *Hesitant* (♩. = c. 66) *accel. gradually to Tempo II* *mp*

64 *Tempo II* *Allegro* (♩. = c. 120) *driving, rhythmic* *f* *mp* *f* *mp* *f*

67 *mp* *ff*

69 *mp* *ff*

71 *molto accel.* *p* *ff*

74 *a tempo*

PROGRAM NOTES

HALL OF GHOSTS was composed in April 2020 as a “thank you” gift dedicated to the wonderful community of flutists who participated in my *Prayer Project* – a virtual flute orchestra project that I produced during the Covid-19 lockdown period.

HALL OF GHOSTS was inspired by piccoloist Gudrun Hinze, who recorded her part for the *Prayer Project* in the empty Gewandhaus Chamber Music Hall. This hall would normally be full of musicians rehearsing and performing, but now, due to Covid-19, the hall lay empty and filled only with echoes and memories. The image of Gudrun’s solitary piccolo inspired in me a musical invocation, imploring the spirits to let the music return.

In the first section, the silence of rests and pauses creates an expressive background for the searching and plaintive phrases of the solo piccolo. The lively middle section is a contrapuntal dialogue between the ticking of time and an instrument striving to make itself heard. These materials trade off throughout the piece. You can decide through your interpretation on who wins. The music? Or the ghosts?

— Amanda Harberg