



Olana

for solo vibraphone

by Kyle Gann
2007

Olana (2007)

I've been going through a phase of naming pieces after the places I conceived them in, and percussionist Kerry O'Brien convinced me to write a vibraphone piece for her friend Andy Bliss on the day we visited Olana, the estate of the Hudson Valley Painter Frederic Church. The piece does little more than try to capture and sustain a mood. If I were to add a rather dry technical note, I could say that I arrived at its particular tonality by looking at the vibraphone key layout and thinking about the problem of trying to change interval size with the two mallets in one hand. I tried to turn that challenge into an advantage by arranging the tonality over each changing drone note to maximize the unchanging position of parallel intervals - resulting, I hope, in a piece that lends itself to an expressive performance.

Thanks to Andrew Bliss, who helped edit the score, and who performed the premiere at the University of Kentucky, Lexington, on February 8, 2008.

Duration: 9 minutes

To Kerry O'Brien

Olana

$\downarrow = 108$ at most

Flowing, with freedom - mellow

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Vibraphone (motor off)

Lea.

Led.

Ped.

Ped.

Ped.

Ped.

Ped.

X

Ped.

Ped.

yarn mallet on drone notes

mellow, mellow

yarn mallet on drone notes

A musical score page showing measures 11 and 12 of Beethoven's Violin Concerto. The top staff is for the Violin I and the bottom staff is for the Violin II/Bassoon. The key signature changes from D major to E major at the start of measure 12. Measures 11 and 12 feature eighth-note patterns and sustained notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a measure of common time (indicated by a '4') containing a sixteenth-note figure in the treble and eighth notes in the bass. The music continues with eighth-note pairs in both staves.

* Accidentals remain in effect until the next bar line

3

Ped.

Ped.

Ped.

slightly intensifying but still very mellow

Ped.

Ped.

Olana

Ped.

Ped.

Ped.

tenuto at tempo X Ped.

Ped.

Ped.

Ped.

keep the pedal down through chord changes and let the new chords emerge

very gradually crescendo

Olana

gradually decrescendo

mp
 mellissimo
Leo.
Olana

1
2
3
4
5
6
7
8
9
10

P
F
M
ff
ff
ff

Olana

Ped.

Ped.

Ped.

ever so slight ritard

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