Elena Langer

L'armoire de Couperin

for harpsichord

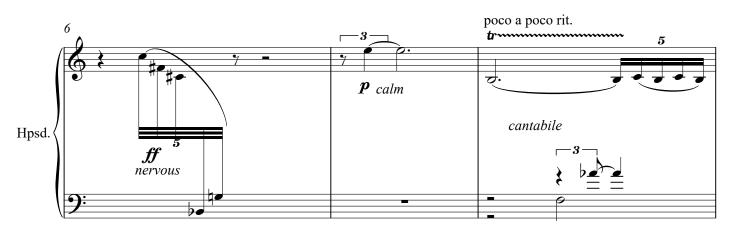
L'armoire de Couperin



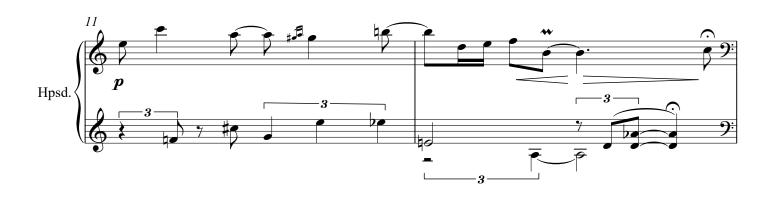




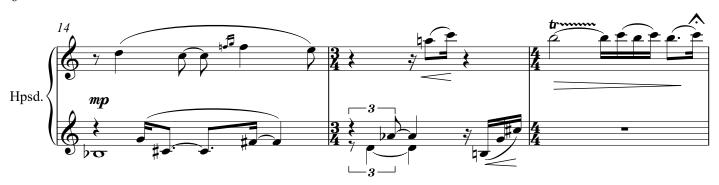


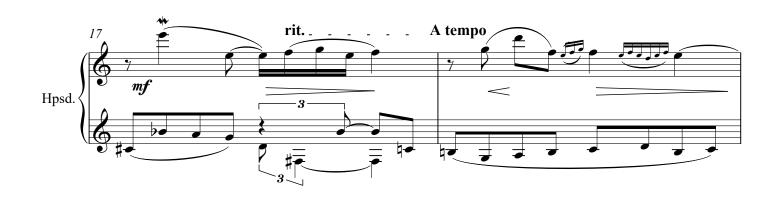


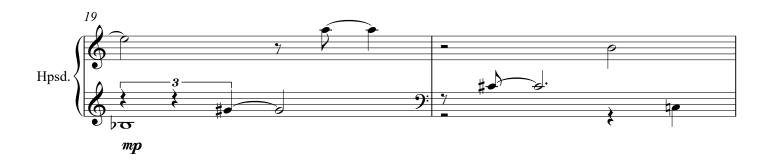








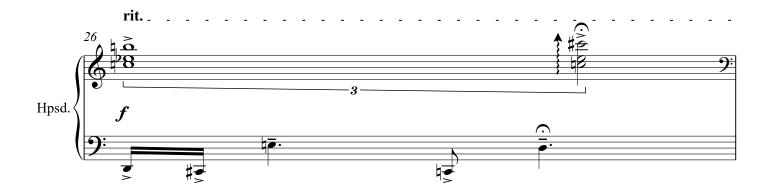




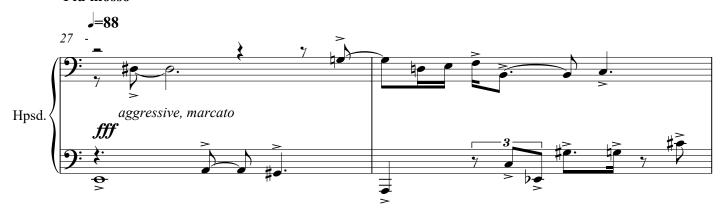


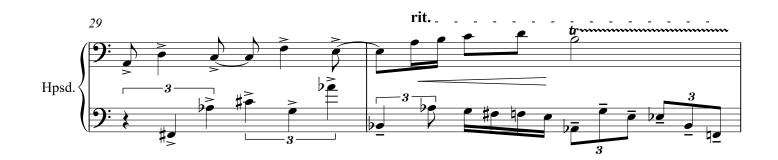


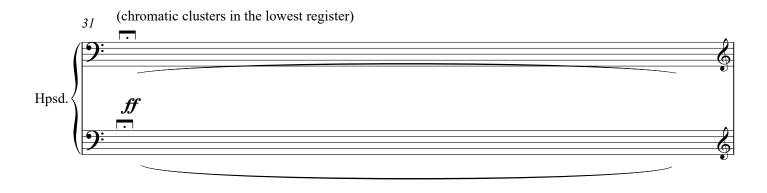




Più mosso

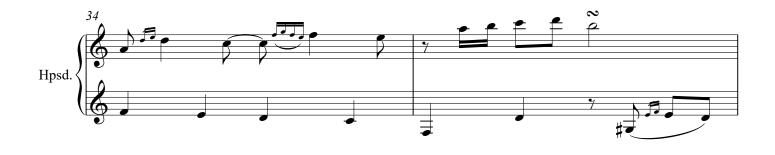






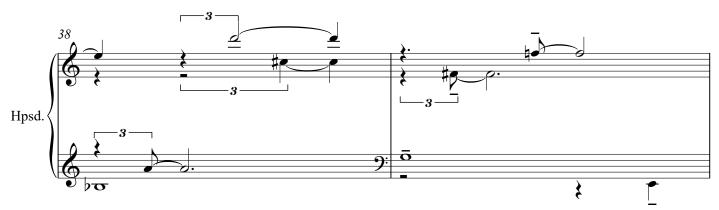
Tempo primo

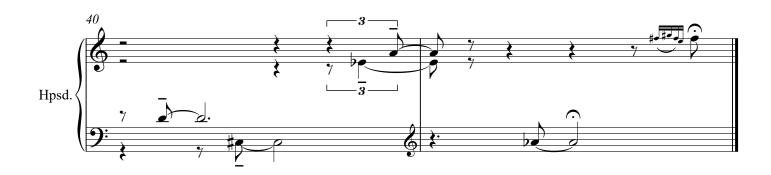






Meno mosso





Composer's Note

This harpsichord piece was written as a present to the Royal Academy of Music, where I spent a happy few years writing music and my PhD thesis and listening to concerts, and making many friends.

The piece is in two movements, both of which play with the idea of the Baroque idiom, or being part of an imaginary Baroque suite. The first one is delicate and dancing. As the second progresses, a Baroque tune gradually takes shape out of a twelve-tone row. Once the Baroque tune is complete, it dissolves again and disappears back into chromaticism.

While my piece hasn't got much in common with Ravel's Le tombeau de Couperin, the title reflects a similar idea of looking back on the Baroque, and paying homage to it, from a modern perspective.