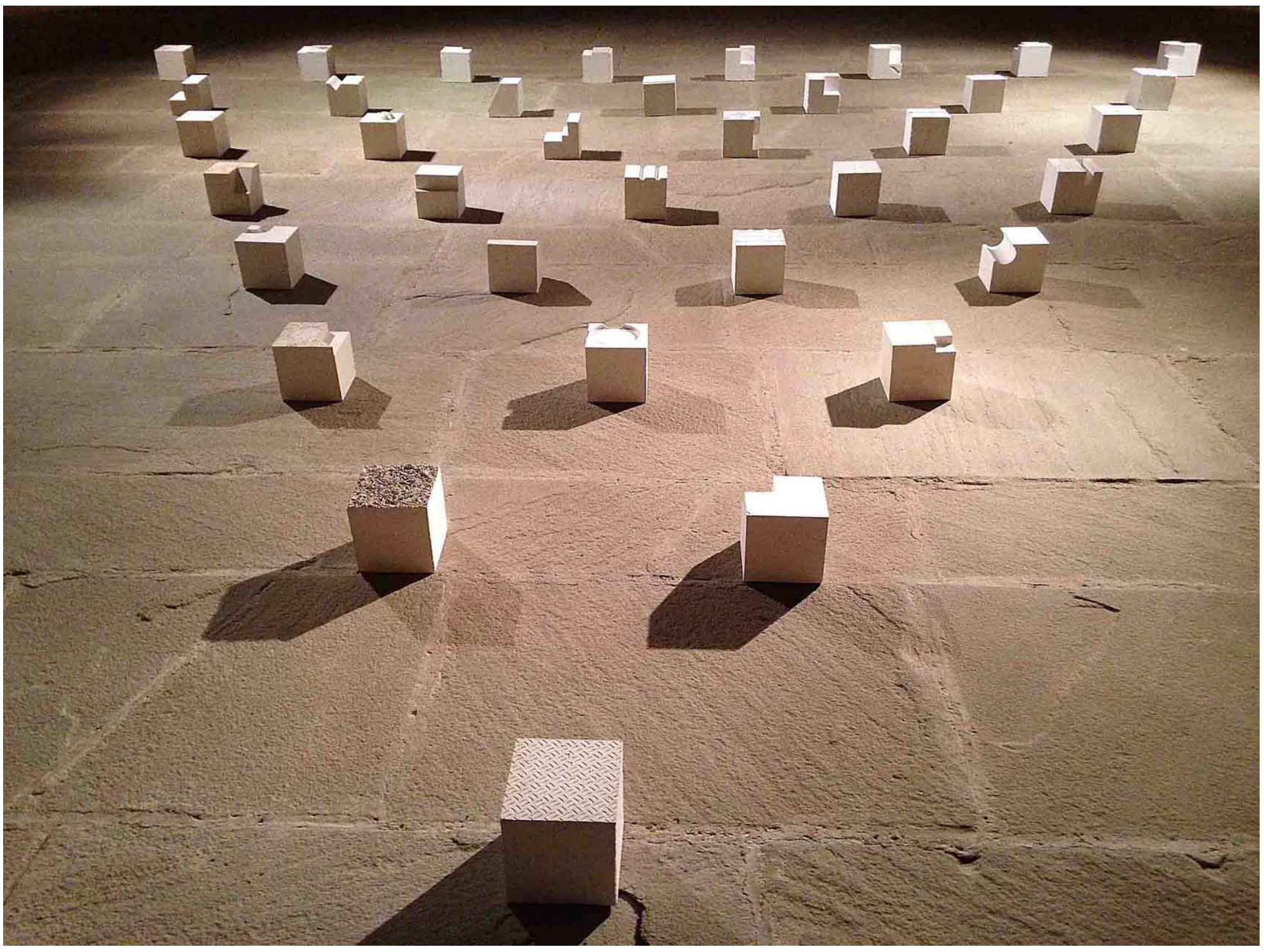
Vacuum Spazio Puro

By Kilian O'Kelly



This score was written for submission in the 1st Peter Rosser Composition Award 2016 and for the Hard Rain SoloistEnsemble.

Duration: 7'33"

Artist's Note

"In my work coexists, the common elements and recurring that every time re-emerge in different ways and in different times, such as "constants of survey" that are, indispensable part, compass, of my trip. Double, crossing border, limit, elsewhere, vacuum, these are some of the fundamental concepts that feed, day after day, my restlessness. A daily oscillation between a mental component (as an artist) and a physical one (as a human), a " double look " addressed at the same time back and forth which creates a mismatch, a disconnection, and is in this fracture, in this "space of nobody", in this "middle ground", here are placed my artworks. Images as filters, membranes or thresholds that invites you to go beyond the contingent reality".
(M. La Rosa)

Composer's Note

Vacuum Spazio Puro is dedicated to the installation of the same name by Marco La Rosa. The work inspired me because I felt the aesthetics of the piece tied nicely with the characteristics of my own music. As La Rosa mentions above, in his work there "*coexists the common elements that every time re-emerge in different ways in different times* (...)". I believe this quote echoes the aesthetics of minimal music. For instance, Steve Reich's music focusses largely on the repetition of material whilst gradually developing it over the course of time. As a composer who is influenced by the school of minimalism, I felt there was a mutual artistic interest between La Rosa and myself which was too strong to ignore, and it was for that reason I chose to compose a piece for one of his works.

The structure of *Vacuum Spazio Puro* is based around the layout of the installation in the picture seen on the title page. The development of the time signatures from one bar of 1/4 to two bars of 2/4 to three bars of 3/4 and so on, is a direct representation of how the installation is laid out numerically. These gradual changes in time signature also mirror the "different times" La Rosa speaks of.

As the music progresses across this given structure, our audible perception of the 'C' harmonic series (which the opening music is based on) becomes gradually blurred. This is managed by slowly introducing the higher partials of the spectrum, offering the re-emergence of common elements but once again, also taking into consideration the different ways in which they can be repeated.

Vacuum Spazio Puro is also based around a technique from the French school of spectralism, which is to move from harmonicity to inharmonicity and vice versa. The move takes place for the first time at the 'Spacious' tempo marking on page 9, and reoccurs throughout the piece. This audible change from the 'C' harmonic series (harmonicity) to a spectrum taking from Johnathan Harvey's analysis of a Winchester Cathedral bell (inharmonicity), plays a significant role in describing La Rosa's work. The surprising change pays homage to the fundamental "crossing border" aspect to La Rosa's work. This crossing of borders idea takes place at numerous stages in the piece.

Performance Directions

Mood and atmosphere to convey:

The piece does not set out in conventionally depicting a pure vacuum space. Instead, the listeners are provided with the complete opposite, a piece which takes little breaks and one which leaves little space. Bars 36-37 and bars 108-109 mark the 'crossing of a border' that La Rosa speaks of. Between bars 36 and 37 please notice that there is no caesura and the sudden change in colour and texture is done on purpose. On the other hand, between bars 108 and 109, please take note of the pause, if done correctly this caesura should hopefully last for a maximum of 5"seconds.

Use of Spectra:

Since there is a strong use of spectra throughout the piece, performers are asked to follow the temperament of the piece as strictly as possible. The majority of the spectra's partials have been either slightly rounded up or down to quarter-tone temperament. The woodwind lines have some downward arrows preceding notes as the piece progresses. These passages leave the quartertone temparement and the performer is asked to deviate slightly flatter than the natural.

Tempi:

'Andante Moderato ♩ = 102': The violin and cello lines tie the section together and so should not be drowned out dynamically by woodwind and piano. The best way to achieve this is dynamic balance between woodwind and strings, and piano works as an individual force.

'Spacious ♩. = 51': Johnathan Harvey Spectrum: Piano should resonate like 'bells' in foreground over other instruments. Vertical relationship imperative at natural harmonic passage.

'Slow ♩. = 32': This passage can be played a little faster (bpm 35) if the cellist and violinist are comfortable playing the natural harmonics at that speed

Duration of Piece: +/- 7':33"

Vacuum
Spazio
Puro

"In my work coexists, the common elements and recurring that every time re-emerge in different ways and in different times (...)" - **Marco La Rosa**

Andante Moderato ♩ = 102

Flute

Bass Clarinet in B♭ (sounding score)

Violin

Violoncello

Piano

7

Fl.

B. Cl.

Vln.

Vc.

Pno.

11

Fl.

B. Cl.

Vln.

arco

Vc.

arco

gliss.

gliss.

Pno.

14

Fl.

B. Cl.

Vln.

Vc.

nat. (n.v.)

nat. (n.v.)

Pno.

7:4

17

Fl.

B. Cl.

Vln.

Vc.

Pno.

m.v.

8va

19

nat. (n.v.)

s.t.

s.p

21

Fl.

B. Cl.

Vln.

Vc.

Pno.

mp

f

5:4

7:4

gliss.

arco

mf

23

m.v.

sub p

25

Fl.

B. Cl.

Vln.

m.v. . . . . nat

Vc.

Pno.

27

Fl.

B. Cl.

5:4

Vln.

s.t. . . . . nat.

6:4

Vc.

Pno.

f

7:4

7:4

3

29

Fl.
B. Cl.
Vln.
Vc.
Pno.

Flz
Flz

mf
mp
ff
5
7:4

31

Fl.
B. Cl.
Vln.
Vc.
Pno.

Flz
Flz

33

Flz

Fl.

B. Cl.

Vln.

Vc.

Pno.

35

Flz

Fl.

B. Cl.

Vln.

Vc.

Pno.

Spacious ♩. = 51

37

Fl. *sub* ***p***

B. Cl. *sub* ***pp*** ***p*** 3

nat

Vln. *sub* ***p***

Vc. *sub* ***mp***

Pno. ***f*** ***pp*** ***mp*** *sub* ***ppp*** ***mp***

Ped.

44

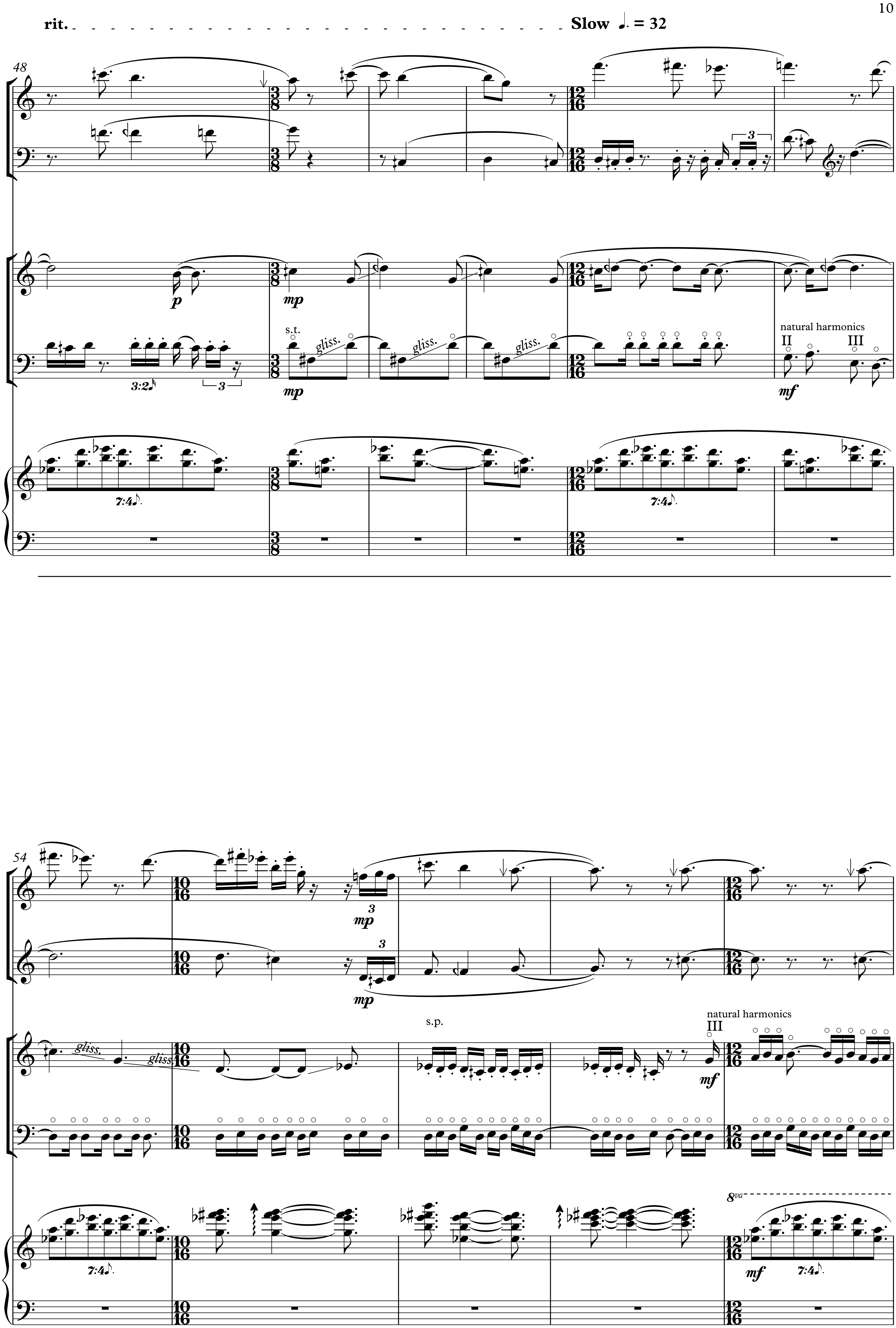
Fl.

B. Cl.

Vln. ***mp***

Vc. ***pp***

Pno. 7:4


rit.
Slow ♩. = 32
48
Fl.
B. Cl.
Vln.
Vc.
Pno.
p
mp
s.t.
gliss.
3:2
3
7:4
natural harmonics
II
III
mf
54
s.p.
8va
Ped.

59

Fl.

B. Cl.

Vln.

Vc.

Pno.

II

II

IV

I

5

(8)

7:4

7:4

7:4

64

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

mf

mp

mp

5:4

5

mp

7:4

7:4

7:4

rit.

68

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf p

mf p

3

7:4

7:4

7:4

7:4

Andante Moderato ♩ = 102

73

Fl.

B. Cl.

Vln.

Vc.

Pno.

s.p.

mp

s.p.

mp

f

p

79

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

f mf

nat.

f

nat.

gliss.

f

p

f

7:4

83

Fl.

B. Cl.

Vln.

Vc.

Pno.

p

mf

7:4

mf

8va

f

85

Fl.

B. Cl.

Vln.

Vc.

(8)

Pno.

87

Fl.

f

B. Cl.

Vln.

7:4

Vc.

(8)

Pno.

p

89

Fl.

B. Cl.

Vln.

Vc.

Pno.

91

Fl.

B. Cl.

Vln.

Vc.

Pno.

93

Fl.

mp

f

B. Cl.

5:4

Vln.

Vc.

Pno.

f

f

8va

95

Fl.

B. Cl.

5:4

Vln.

Vc.

Pno.

(8)

p

97

Fl.

B. Cl.

Vln.

Vc.

Pno.

8va

99

Fl.

B. Cl.

Vln.

Vc.

Pno.

p

ppp

101

Fl.

B. Cl.

Vln.

Vc.

Pno.

Ped.

103

Fl.

B. Cl.

Vln.

Vc.

Pno.

Ped.

105

Fl.

B. Cl.

Vln.

Vc.

Pno.

Ped.

Caesura max: 5"

107

Slow ♩. = 25

109

Fl.

B. Cl.

Vln.

Vc.

Pno.

ppp

s.t.

ppp

s.t.

ppp

ff

Ped.

Left-hand plays key whilst Right-hand is inside piano with finger on the string. The more mettalic the sound, the better.

115

Fl.

B. Cl.

Vln.

Vc.

Pno.

ppp

3

121

Fl.

B. Cl.

Vln.

Vc.

Pno.

3

3

Move position of index finger on string
so timbre of note changes.

127

Fl.

B. Cl.

Vln.

Vc.

Pno.

Spacious ♩. = 51

133

Fl.

B. Cl.

Vln.

Vc.

Pno.

nat. (n.v.)

nat

142

Fl.

B. Cl.

Vln.

Vc.

Pno.

nat. (n.v.)

153

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

pp

gliss.

gliss.

gliss.

gliss.

s.t.

ppp

rit.

161

Fl.

B. Cl.

Vln.

Vc.

Pno.

gliss.

ppp

pp

f

pp

mp