

Volker Blumenthaler

riscalda, ricresce, rigonfia

for

erhu,
violoncello
and
kayagûm

edition **blumenthaler**

2002

eb1/03/005



Nürnberg

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2002

The Italian words of the title mean “riscaldare” means “to warm up”, “ricrescere” stands for “to grow again”, and “rigonfiare” means “to expand”. The work is based on a piece for solo kayagûm, which I wrote at the request of Jocelyn Clark. The added instruments totally change the initial sound aura. Floating sounds gingerly enter a quiet space, spinning a fine web of subtle vibrations and connections. They are “sound conversations”, marked by a respectful act of listening, as though through a window, into the space of the others.

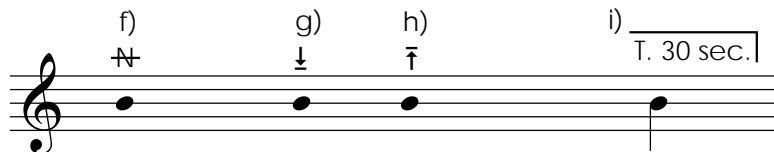
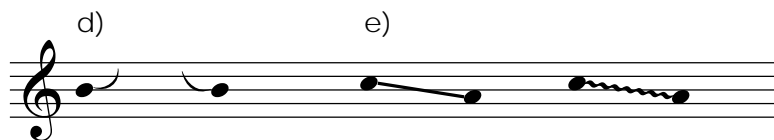
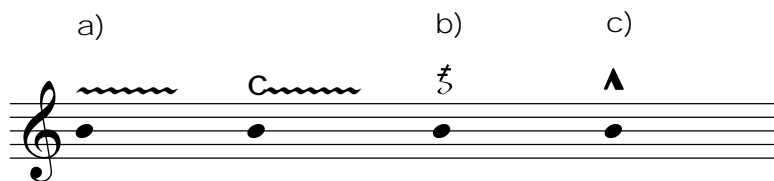
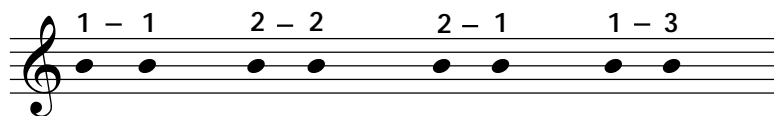
What is so special about the recording of the piece in 2002 is the venue, St. George’s Church in Wendelstein near Nuremberg, as well as the time. During the late-afternoon recording sessions, some birds decided to add their comments to the conversation.”

Die italienischen Worte meinen „Riscaldare“ steht für „sich erwärmen“, „ricrescere“ für „nachwachsen“, „rigonfiare“ für „sich ausweiten“. Das Stück geht auf ein Solo-werk für Kayagûm zurück, das auf Anregung Jocelyn Clarks entstand. Die hinzukomponierten Instrumente verändern die ursprüngliche Klangaura völlig. Schwebende Klänge tasten sich in einen stillen Raum vor und spinnen ein feines Netz subtiler Schwingungen und Beziehungen. Es sind „Klanggespräche“, geprägt von einem respektvollen Lauschen wie durch ein Fenster in den Raum der Anderen.“

Das Besondere an der Aufnahme des Stückes 2002 sind der Ort, die St. Georgskirche in Wendelstein bei Nürnberg, und die Zeit. Während der Aufnahme am späten Nachmittag mischen Vogellaute ihre Kommentare in das Gespräch.

Erklärungen / explanations

Kayagum



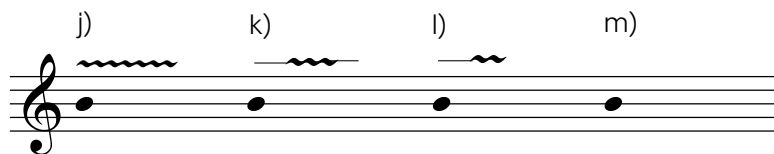
Finger/fingerings (rechte Hand/right hand):

- 1 = Daumen/thumb; 2 = Zeigefinger/pointer finger; 3 = Mittelfinger/middle finger
 1 - 1 Daumen spielt 2 Saiten nacheinander/thumb plays 2 strings successively
 2 - 2 Zeigefinger spielt 2 Saiten nacheinander/pointer finger plays 2 strings successively
 2 - 1 Zeigefinger dann Daumen, die Saite mit dem Mittelfinger dämpfen, während sie gleichzeitig vom Zeigefinger gespielt wird / pointer finger then thumb, damping the string with the middle finger played by the pointer finger at the same time
 3 - 1 s. 2 - 1/ see above

Artikulationen/articulations:

- a) verschiedene Formen des Vibratos/ different kinds of vibrato
 b) mit der I.H. die Saite hinter dem Steg sehr schnell niederdrücken und sofort loslassen/ push down the string on left and release quickly (wie "das Zurückzucken einer Schlange nach dem Biß"/ like "the recoil of a snake after biting")
 c) einen Halbton über der notierten Note spielen und schnell abwärts gleiten/ start a tone above the indicated note and slide down quickly
 d) glissandieren nach oben am Ende eines Tones oder von oben am Anfang eines Tones / descending sound to a lower note or ascending to a higher note
 e) glissando ohne vibrato oder mit vibrato/ glissando without or with vibrato (this applies to all instruments)
 f) non vibrato
 g) die notierte Note von der darunter liegenden Saite spielen/ hit the indicated note from the string below
 h) zur angezeigten Note (leere Saite) zurückkehren/ return to the indicated open string
 i) T.30 sec.: Zeitangabe einer Phrasendauer-hier 30 sec./ duration of a phrase - in this case 30 sec.

Erhu / Cello



- j) starkes vibrato / vibrato with a wide range
- k) change from non vibrato to vibrato and back to non vibrato
- l) change from non vibrato to vibrato
- m) molto vibrato with a changing intensity and range, similar to small glissandos



- n) for all instruments:
acellerando and ritardando

Notice:

The duration of the piece is approximately between 9 and 10 min.
It may be shorter or longer and depends on the intuitive sense of time of the musicians. Their responsibility is part of the concept of the composition.

The Italian words of the title mean "to get warm" (ricalda), "to arise" (ricresce) and "to extend" (rigonfia).

It's an imagination of a creative situation.

riscalda, ricresce, rigonfia for erhu, cello and kayagŭm (2002)

Volker Blumenthaler

Erhu *very calm*

Vcello *sul pont. 8^{va}*
(small sound fluctuations)
quasi niente
loco
8^{va}
loco 8^{va}
III
IV

Kaya-gŭm
p
(notated in F)
mf

E.

Vc. *ord.*
8^{va}
s.pont.
ord.
(exact pitches if possible)
sul pont.
I
III
IV

Kyg. *p*
mp
pp

suddenly small events, but always calm

E.

Vc.

Kyg.

vc: sound

time contracts more and more ----->

T. 70 sec.

E.

Vc.

Kyg.

accel. ----->

stop as though turn off

more animated,
but still calm



senza vibr. (or nv. = no vibrato)

E. *ppp* *sub. pp*

Vc. *mf* *pp* (like a shadow) III IV

Kyg. *p*

T. 40 sec.

E. *ppp*

Vc. *ppp* (like a shadow)

Kyg. *sfp*

poco vibr. — non vibr. — senza vibr.

E.

Vc.

Kyg.

T. 50 sec.

E.

Vc.

Kyg.

dreamy and whispering

15^{ma}

E. *sub. f* *ppp* (the sound is mixed with the noise of the hairs of the bow)

Vc. *sul pont.* *sfp* *q. niente*

Kyg. *mf*

II

collegno batt. (stringholder)

finger tip (knock on the body)

pp (edge of belly)

(15^{ma})

E. *loco* *sub. f*

Vc. *pp* *collegno batt.* *finger tip*

Kyg.

15^{ma}

6

riscalda, ricresce, rigonfia 2002

as fast as possible
shaking the bow

(15^{ma})

E. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Kyg. *pp* *f* *p*

suddenly exited

subsiding

(play on the string holder)

sub. *f* *mf* *pp*

collegno batt.

↑ ↓ *sim.*

(15^{ma})

calm down, tension eases

T. 50 sec.

E. *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp*

Kyg. *pp* *pp* *pp*

play ord.

coll arco tratto

static

loco

15^{ma}

colourfull, calm, full of tension

poco a poco trem.

E. *p* *q. niente*

Vc. *con sord.* *s.tasto* *q. niente*

Kyg. *2 — 1* *(eco)* *calm and tentative*

mp *pp*

E.

Vc. *s.pont.* *p* *pp*

Kyg. *p* *fast and floating* *f* *f (dynamic like a relief)*

1 — 1 *2 — 2*

First system of musical notation for E, Vc., and Kyg. staves. The E staff has a treble clef and a whole note with a fermata. The Vc. staff has a bass clef and contains a sequence of chords and notes with performance markings: *ppp*, a tempo marking "(like a rhythmical pulsation) (♩ ~ 80)", a triplet of eighth notes, *p*, *pp*, and *dolce*. The Kyg. staff has a treble clef and contains a sequence of notes with markings: "1-2" with a wavy line, a fermata, a comma, "suspending colours" with an upward arrow, a downward arrow, and "flag." with a diamond symbol.

Second system of musical notation for E, Vc., and Kyg. staves. The E staff is empty. The Vc. staff has a bass clef and contains a long note with a fermata, marked "[come in imperceptibly]", and a later section marked *pp* and "gleaming". The Kyg. staff has a treble clef and contains a section marked "etouffé" with a dashed line, a section marked "suddenly moving" with a fermata, and a final section marked *f* and *pp*.

First system of musical notation. The E. staff (treble clef) contains a single note with a fermata. The Vc. staff (bass clef) features a melodic line with a large slur and a *ppp* dynamic marking. The Kyg. staff (treble clef) contains a melodic line starting with a *pp* dynamic and a *fast* tempo marking, transitioning to a *f* dynamic later. The word *introspective* is written above the Vc. staff towards the end of the system.

Second system of musical notation. The E. staff (treble clef) contains a single note with a fermata. The Vc. staff (bass clef) features a melodic line with a large slur. The Kyg. staff (treble clef) contains a melodic line with a *p* dynamic and a *static* tempo marking. The word *introspective* is written above the Vc. staff towards the end of the system.

↓ (eco)

quasi niente

(like a rhythmical pulsation)

pp

arco batt.

nv.

calm and rhythmical

impatient

p

f

p

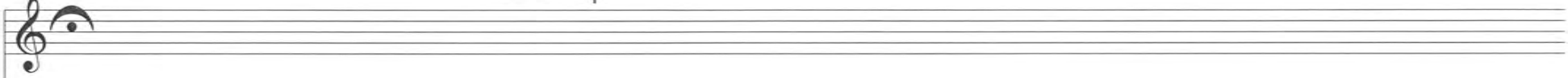
The first system of the musical score consists of three staves: E. (flute), Vc. (violin), and Kyg. (clarinet). The E. staff begins with a tremolo and a dynamic marking of *pp*. The Vc. staff features a series of chords with a *ppp* dynamic marking. The Kyg. staff contains a few notes at the beginning of the system.

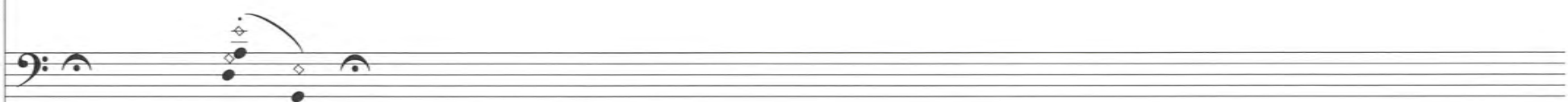
The second system of the musical score continues with the E., Vc., and Kyg. staves. The E. staff has a dynamic marking of *pp* and a performance instruction: "very calm and soft" with a dashed line above it. The Vc. staff has a *ppp* dynamic marking and a long, sweeping line. The Kyg. staff has a *p* dynamic marking and a few notes.

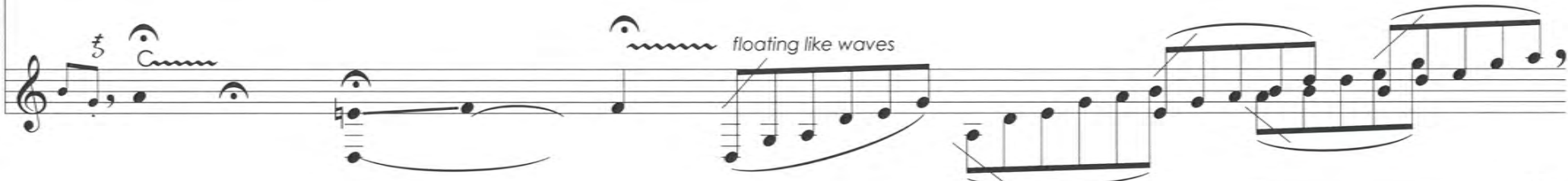
T. 3 min. 30 sec.

The musical score is arranged in three systems, each with three staves. The top staff in each system is for the E. instrument (treble clef), the middle for the Vc. (bass clef), and the bottom for the Kyg. (treble clef).
- **System 1:** E. has a melodic line with a slur. Vc. has a long, thick horizontal line with a slur underneath, and a final note with a slur. Kyg. has three chords, each with a slur, marked *pp*.
- **System 2:** E. has a long horizontal line with a slur, marked *pp*. Vc. has a slur, a note, and a thick horizontal line with a slur, marked *sul pont.*. Kyg. has a slur, a note with a slur, a note with a slur, and a note with a slur, marked *mp*, *mf*, and *pp* respectively. There are also markings for *static* and *espressivo*.
- **System 3:** E. has a note with a slur. Vc. has a thick horizontal line with a slur, marked *pp*. Kyg. has a note with a slur, a note with a slur, and a note with a slur, marked *pp*. There are also markings for *moving* and *espressivo*.

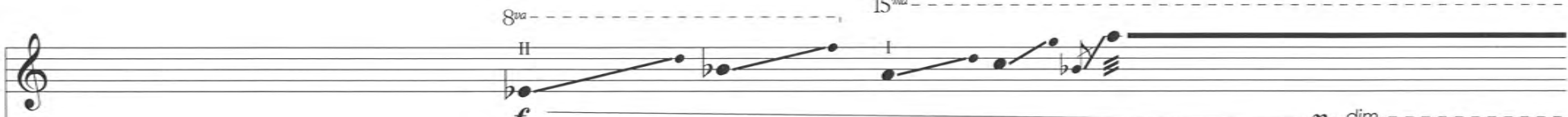
T. 30 sec.


E. 

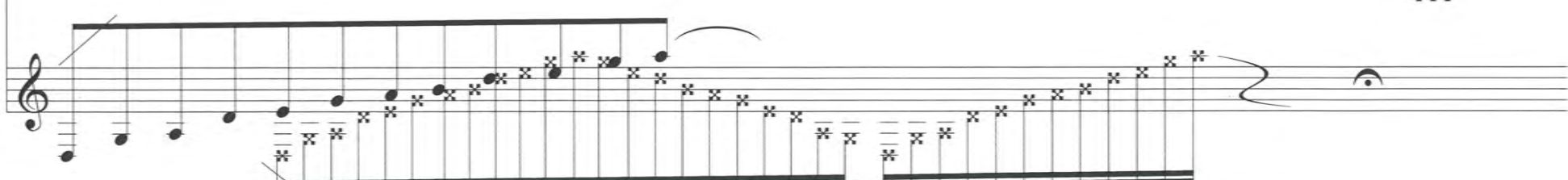
Vc. 

Kyg. 

f

E. 

Vc. 

Kyg. 

f *p* dim. *ppp*

8^{va} 15^{ma}

very calm

(con sord.) sul pont.

play behind the bridges

(15^{ma})

E.

Vc.

Kyg.

p

very calm

quasi niente (more noise of the hairs of the bow than sound)

arco ord.

(little unregular)

sul pont.

ord.

(15^{ma})

E.

Vc.

Kyg.

coll batt.

arco ord.

III (little unregular)

(15^{ma})

E.

Vc. *sul pont.* *molto sul pont.* *quasi niente*

Kyg.

Nuremberg, 18-01-2002

duration approximately 9-10 min.

Notice:

The duration of the piece is approximately between 9 and 10 min. It may be shorter or longer and depends on the intuitive sense of time of the musicians. Their responsibility is part of the concept of the composition.

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It's an imagination of a creative situation.

UA/first performance:
 Darmstadt, 27.05.2002, Akademie für Tonkunst
 Liu Jing (Erhu)
 Jocelyn Clark (kayagum)
 Volker Blumenthaler (Violoncello)

edition blumenthaler

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