Volker Blumenthaler

riscalda, ricresce, rigonfia

for

erhu,
violoncello
and
kayagûm

2002

edition **b**lumenthaler

eb1/03/005

Nürnberg

Volker Blumenthaler

riscalda, ricresce, rigonfia

for

erhu,
violoncello
and
kayagûm

2002

edition **b**lumenthaler

eb1/03/005

Nürnberg

©edition blumenthaler, Nürnberg 2002, Eigentum für alle Länder, printed in Germany

Volker Blumenthaler

riscalda, ricresce, rigonfia
for erhu, violoncello and kayagûm
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.

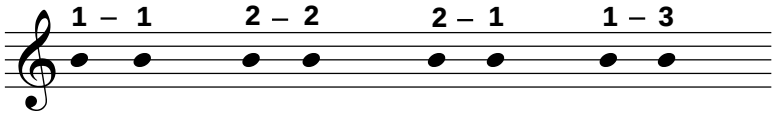
What is so special about the recording of the piece in 2002 is the venue, St. George’s Church in Wendelstein near Nuremberg, as well as the time. During the late-afternoon recording sessions, some birds decided to add their comments to the conversation.”

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.

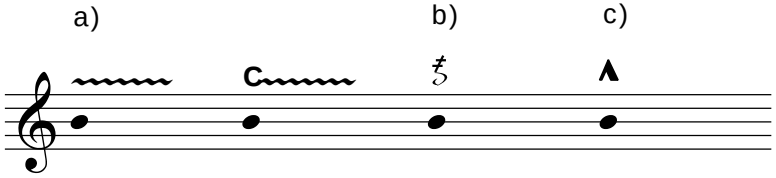
Erklärungen / explanations

Kayagum



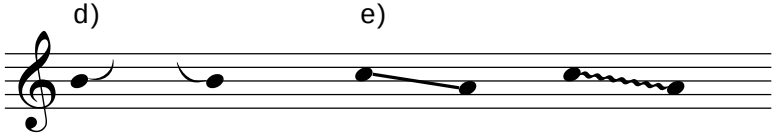
Finger/fingerings (rechte Hand/right hand):

1 = Daumen/thumb; 2 = Zeigefinger/pointer finger; 3 = Mittelfinger/middle finger
1 - 1 Daumen spielt 2 Saiten nacheinander/thumb plays 2 strings succesively
2 - 2 Zeigefinger spielt 2 Saiten nacheinander/pointer finger plays 2 strings succesively
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

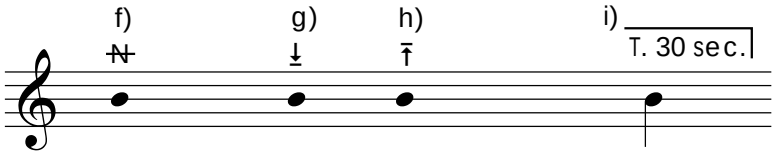


Artikulationen/articulations:

a) verschiedene Formen des Vibratos/ different kinds of vibrato
b) mit der l.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

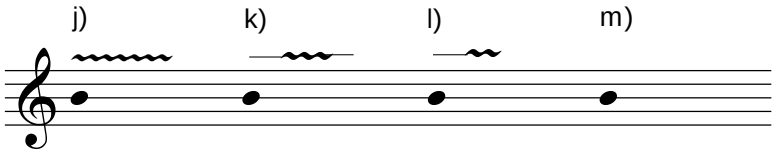


d) glissandieren nach oben am Ende eines Tones oder von oben am Anfang eines Tones /
descending sound to a lower note or ascending to a higher note
e) glissando ohne vibrato oder mit vibrato/ glissando without or with vibrato
(this applies to all instruments)

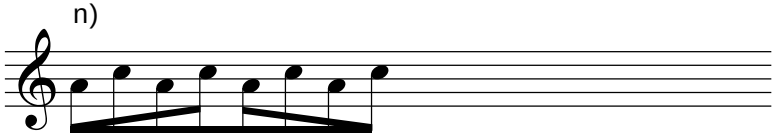


f) non vibrato
g) die notierte Note von der darunter liegenden Saite spielen/
hit the indicated note from the string below
h) zur angezeigten Note (leere Saite) zurückkehren/
return to the indicated open string
i) T.30 sec.: Zeitangabe einer Phrasendauer-hier 30 sec./
duration of a phrase - in this case 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:

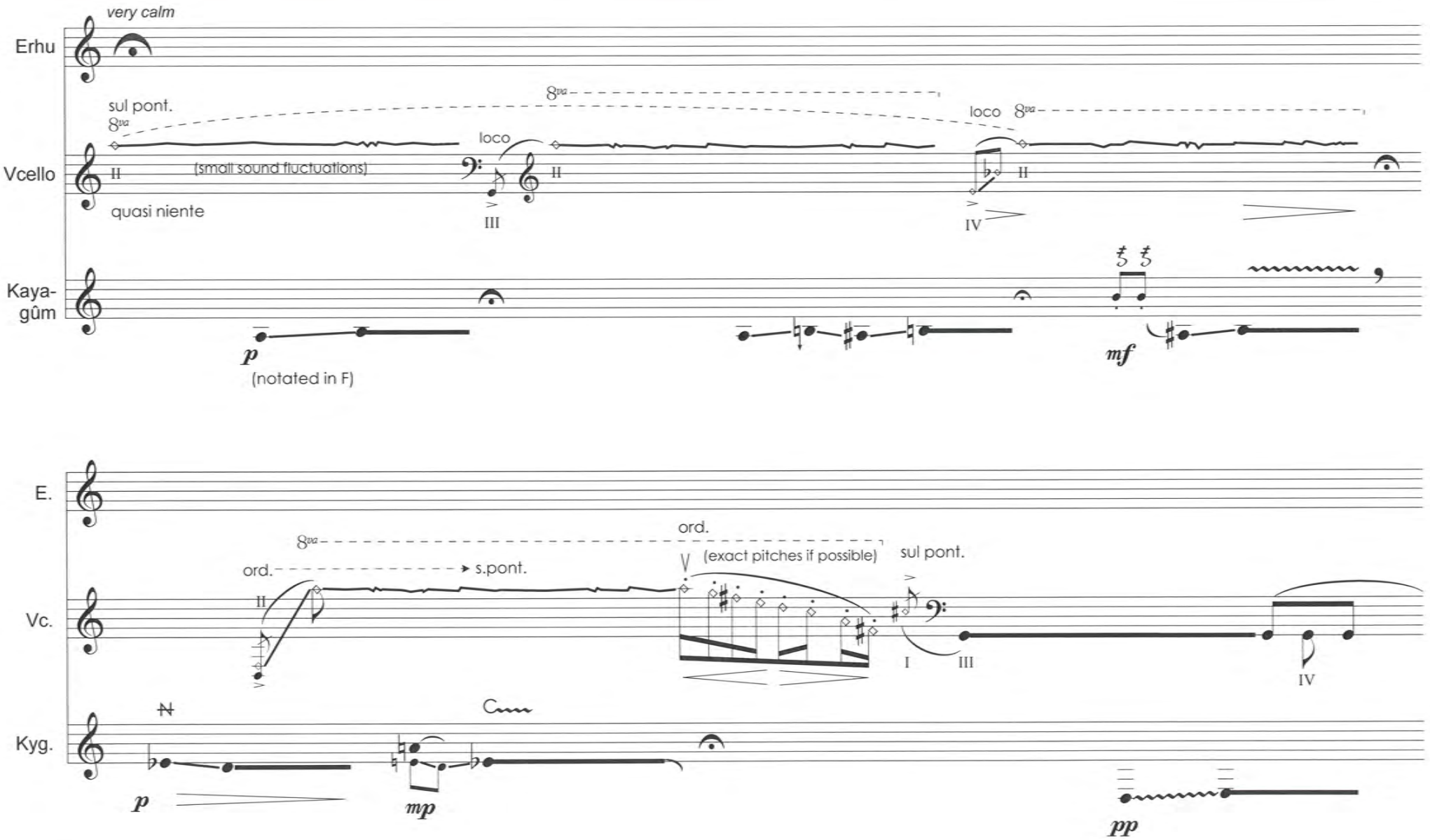
The duration of the piece is approximately between 9 and 10 min.
It may be shorter or longer and depends on the intuitive sense of time
of the musicians. Theirs responsibility is part of the concept of the composition.

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

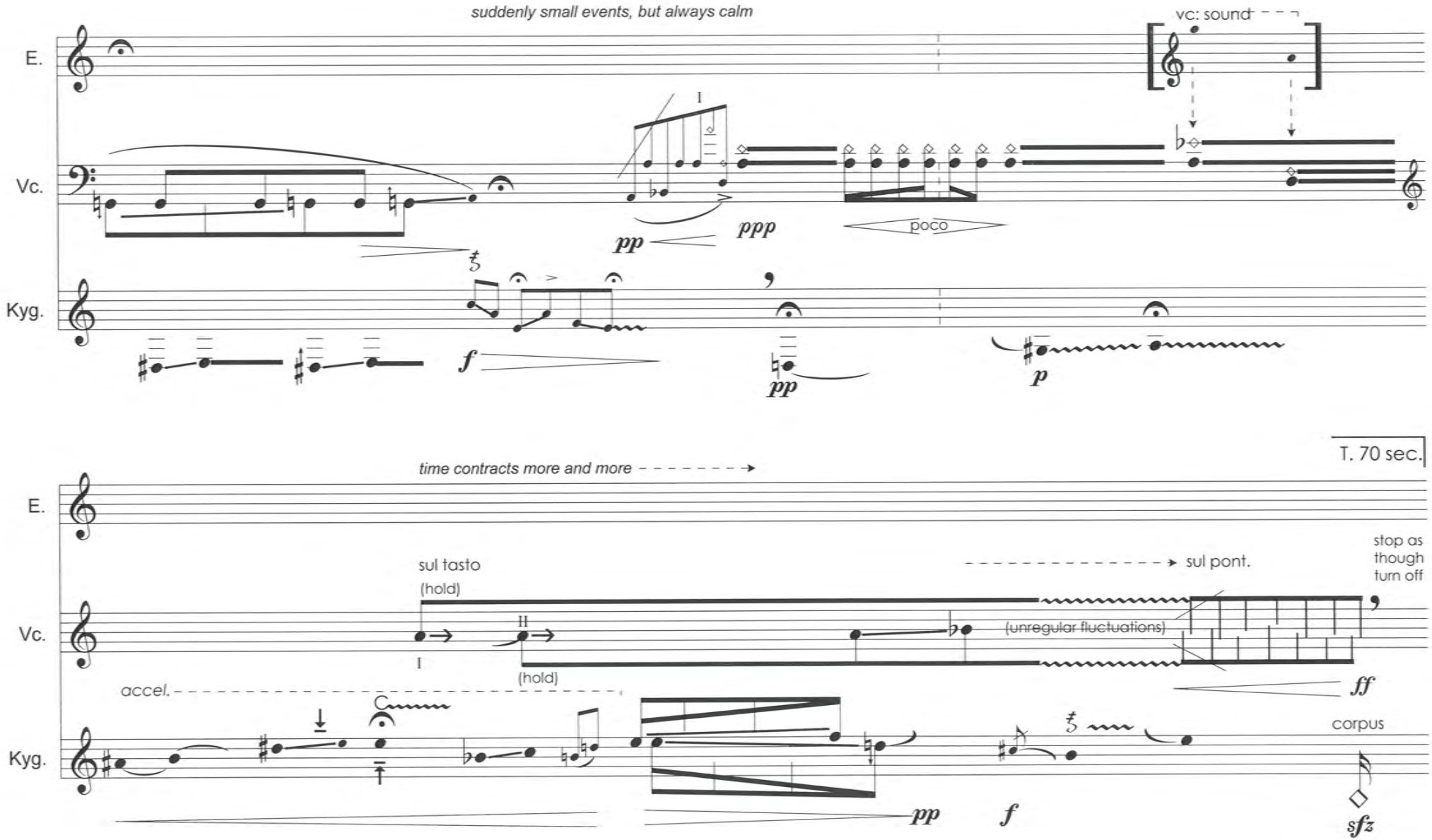
It´s an imagination of a creative situation.

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

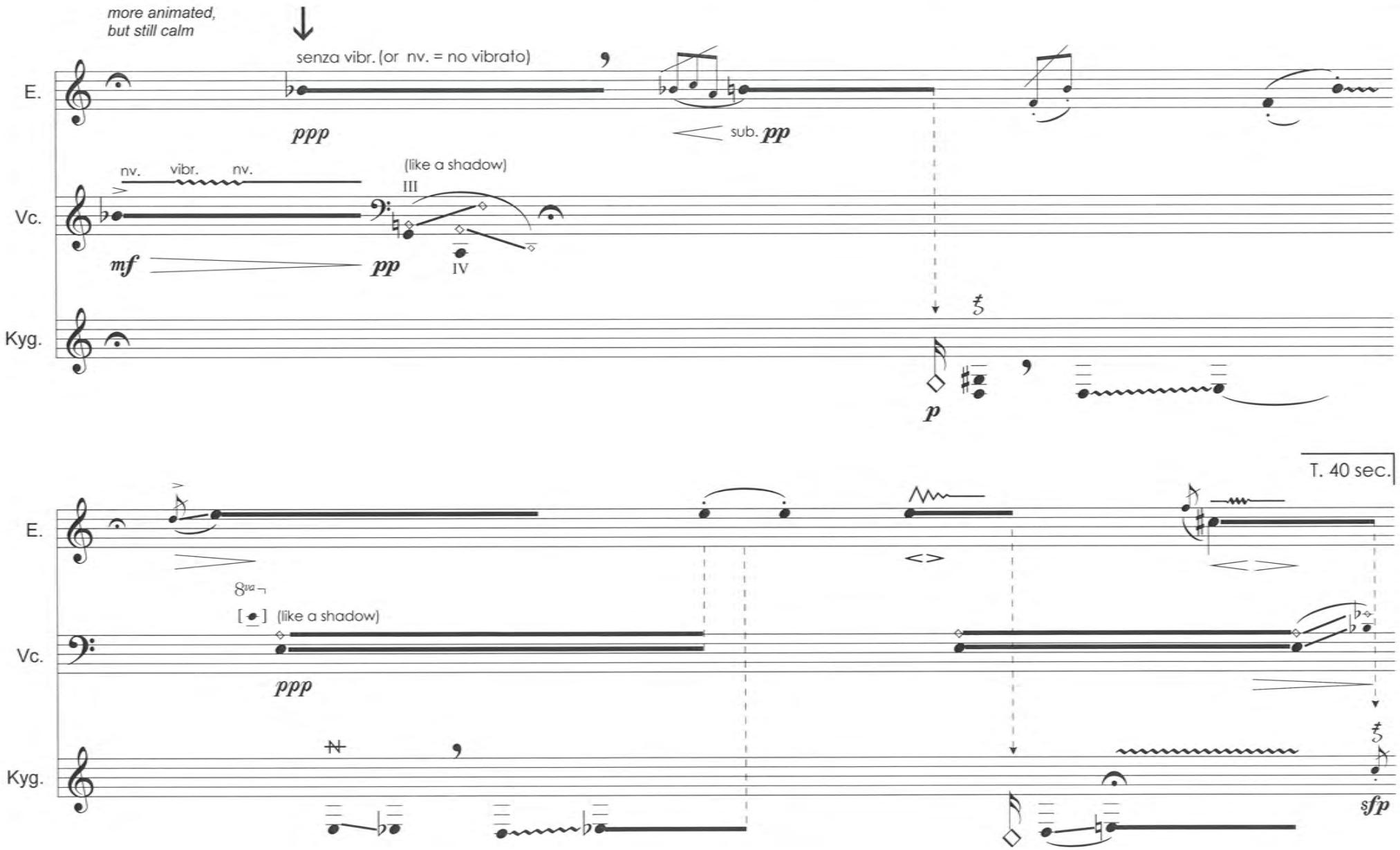
Volker Blumenthaler



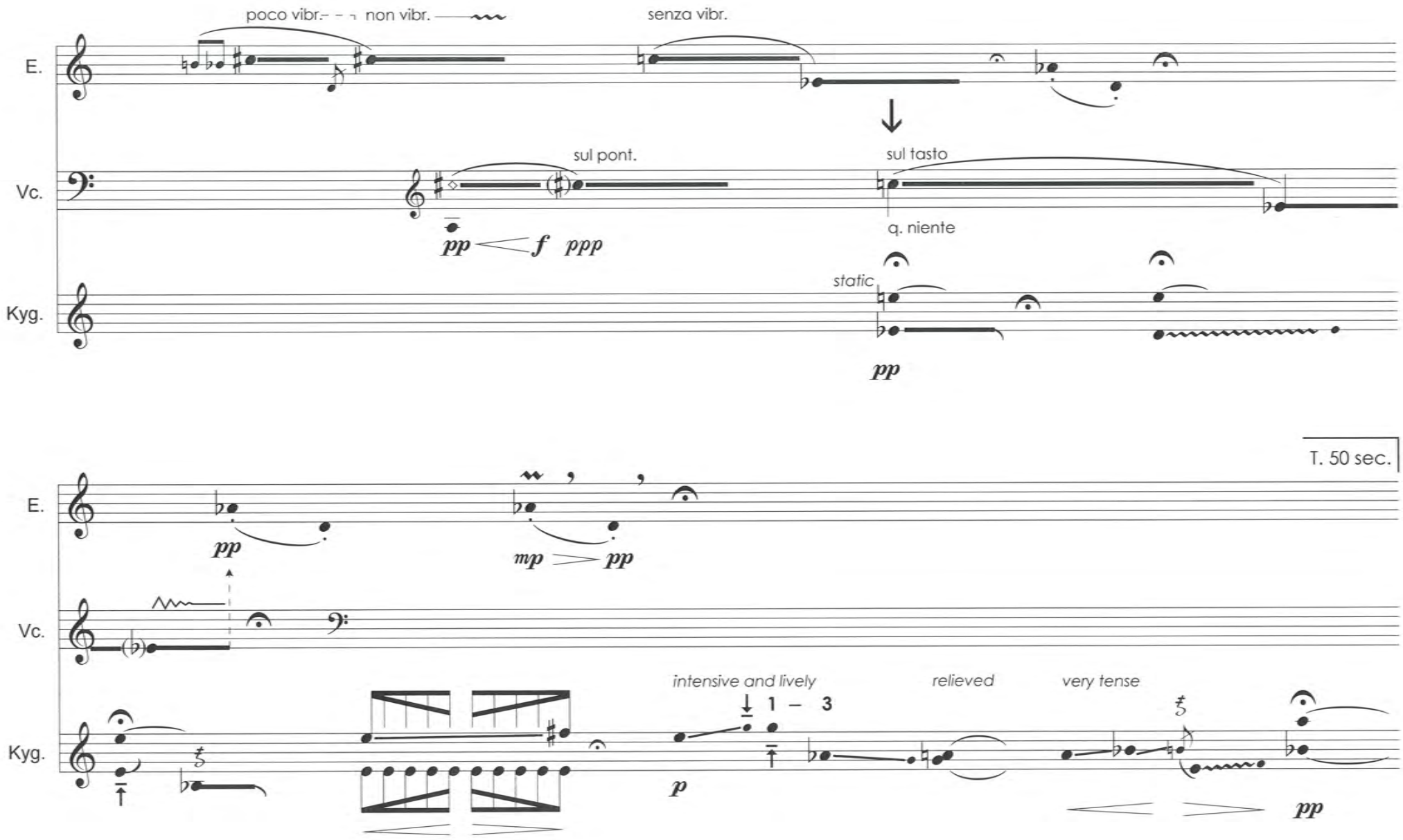
© edition blumenthaler 2002



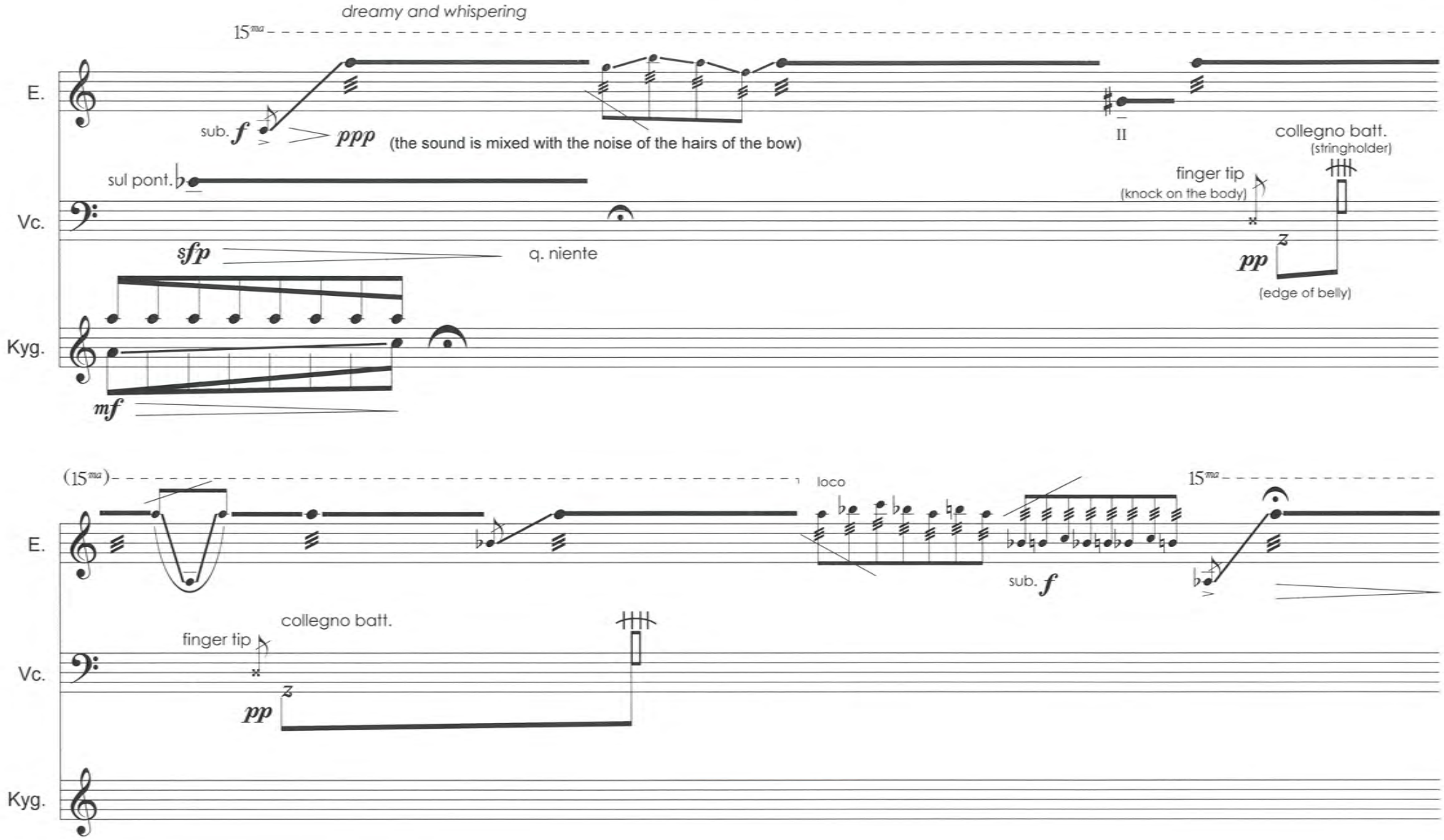
© edition blumenthaler 2002



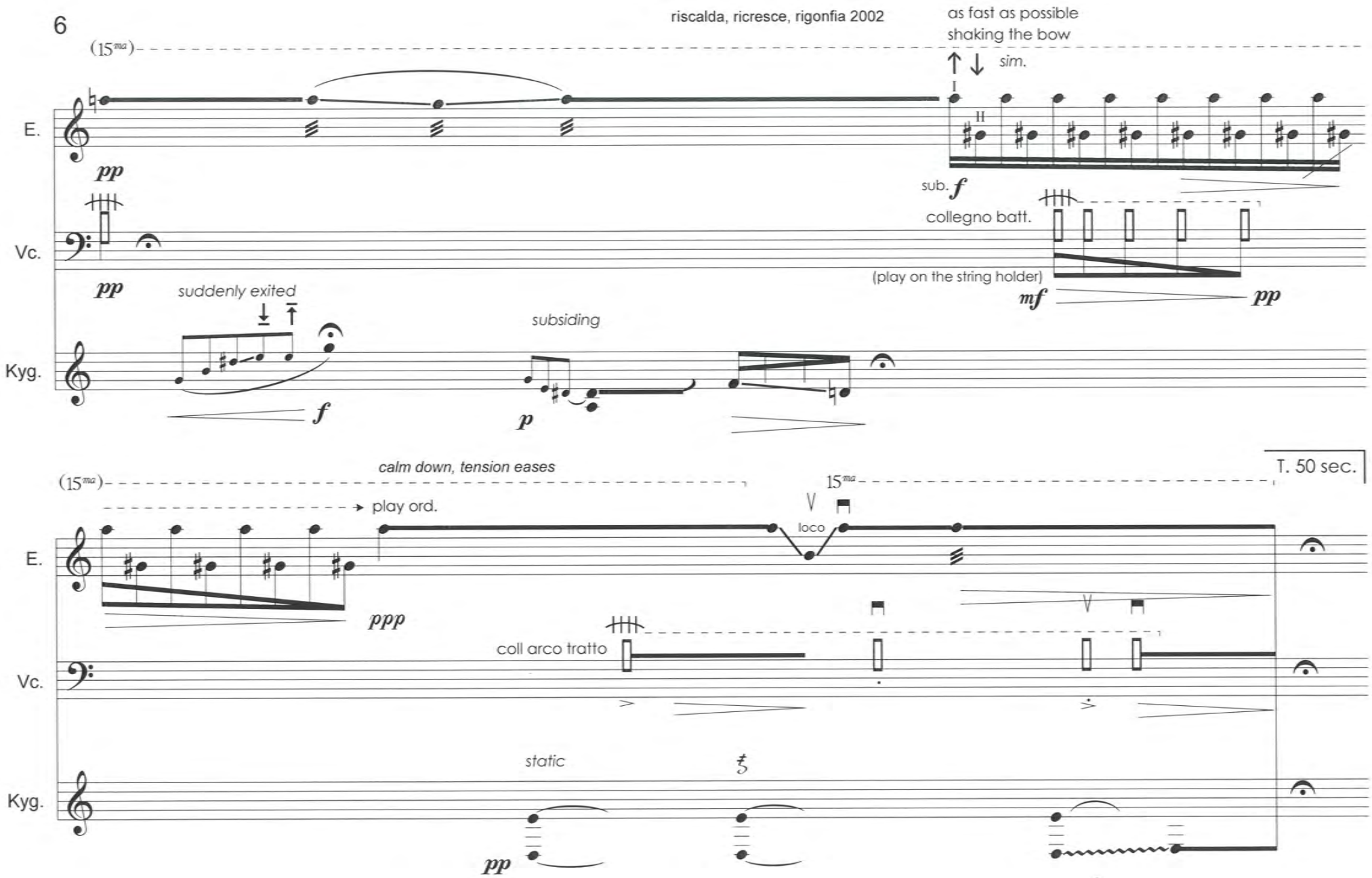
© edition blumenthaler 2002



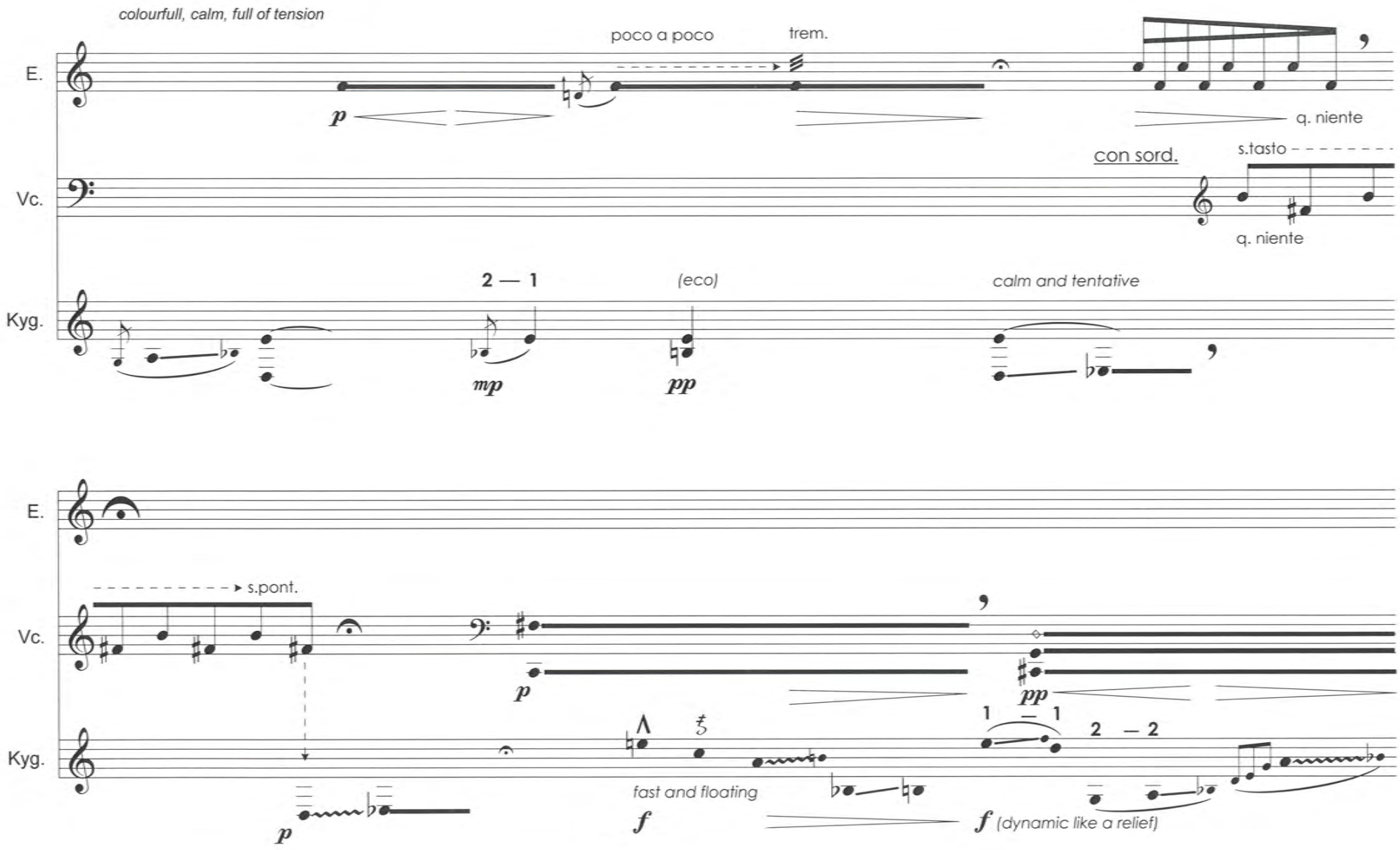
© edition blumenthaler 2002



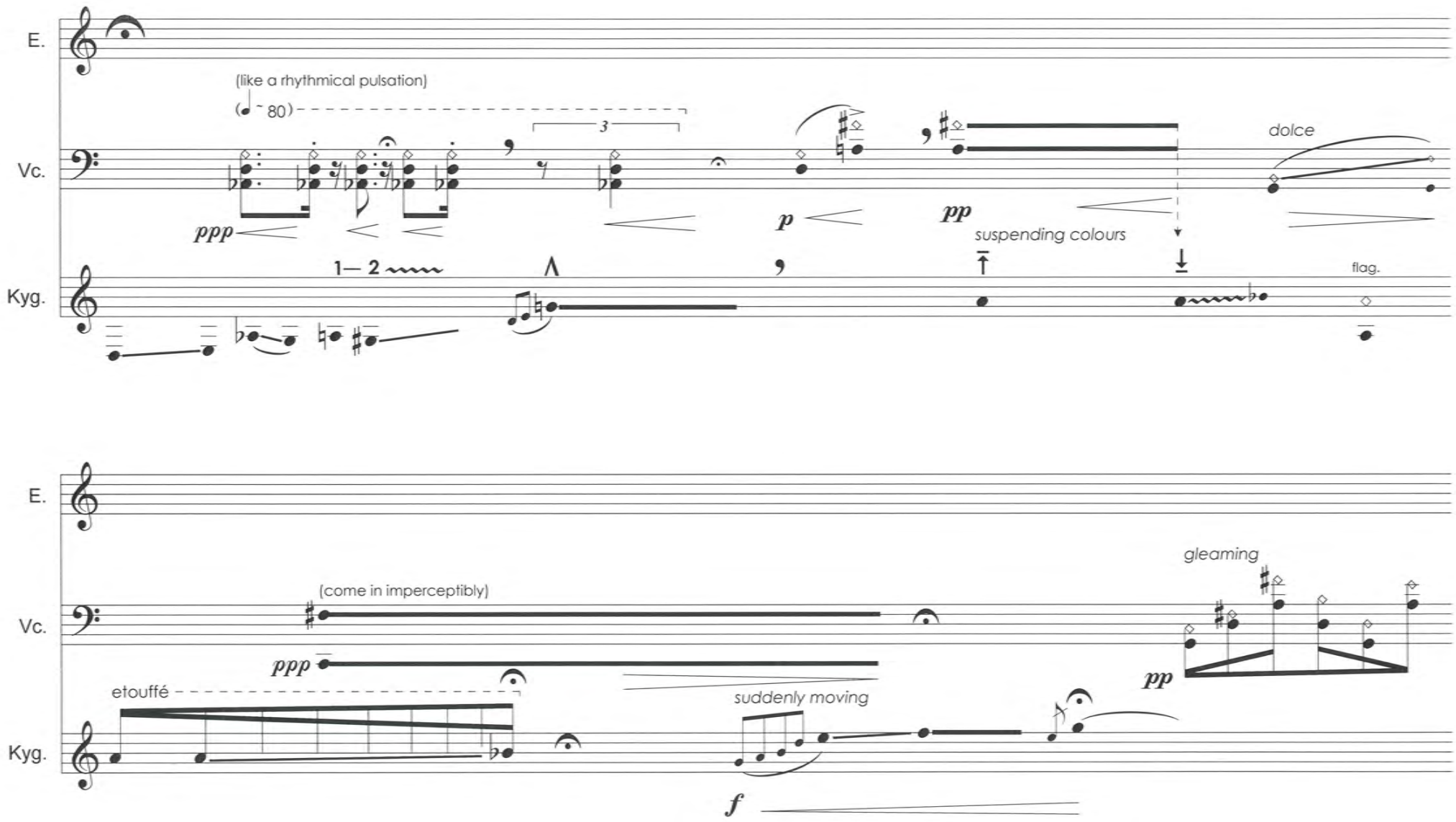
© edition blumenthaler 2002



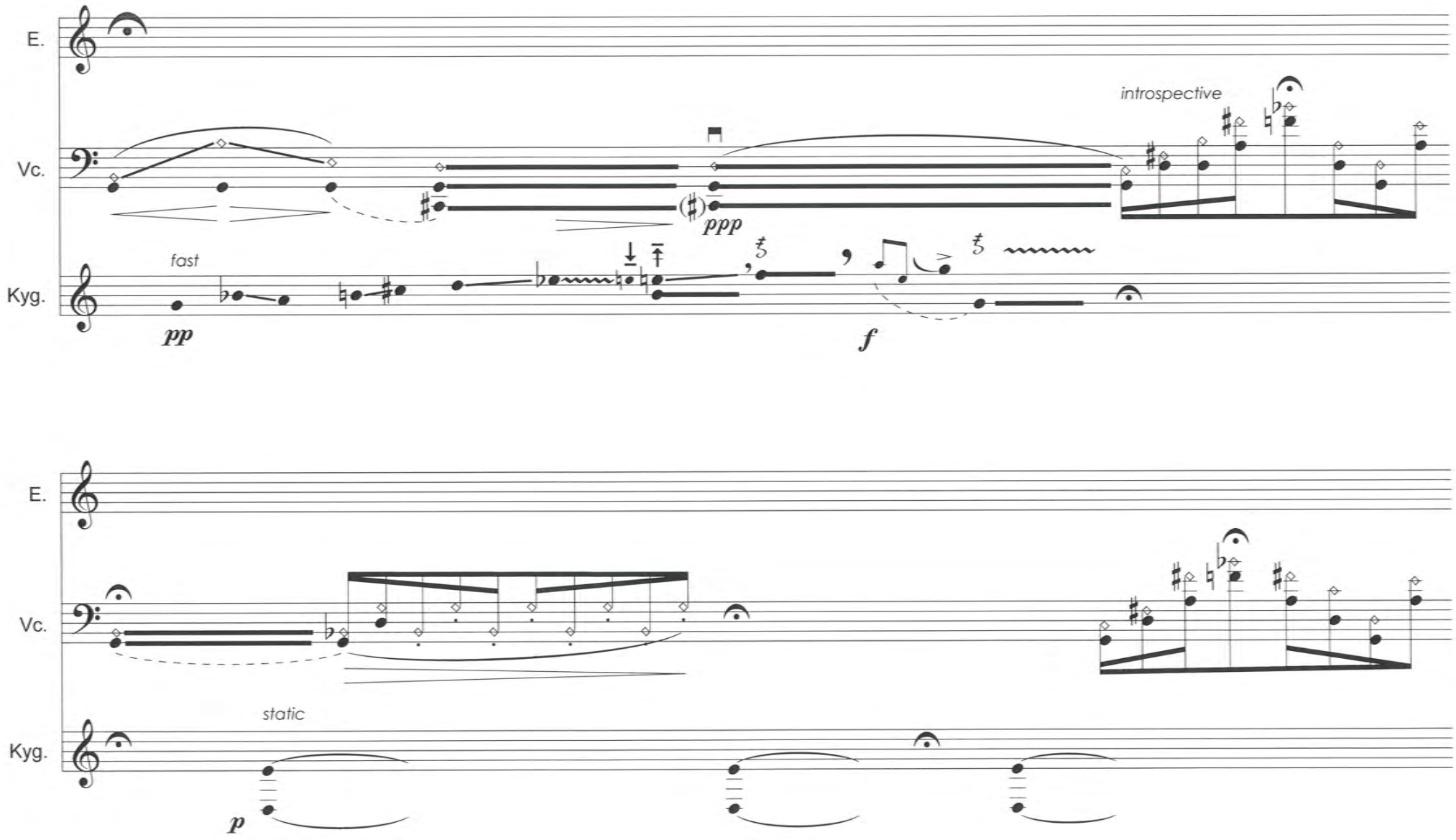
© edition blumenthaler 2002



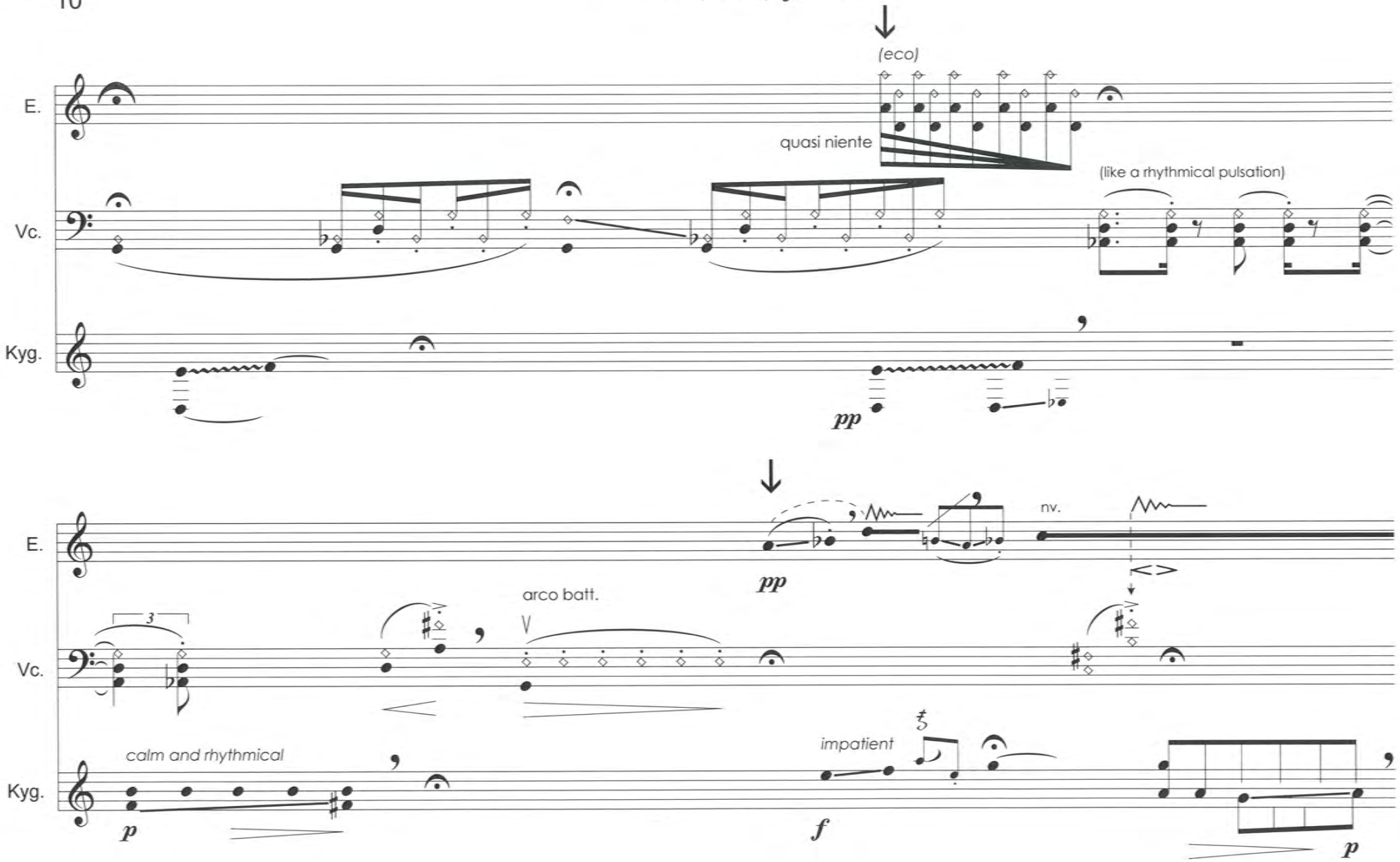
© edition blumenthaler 2002



© edition blumenthaler 2002

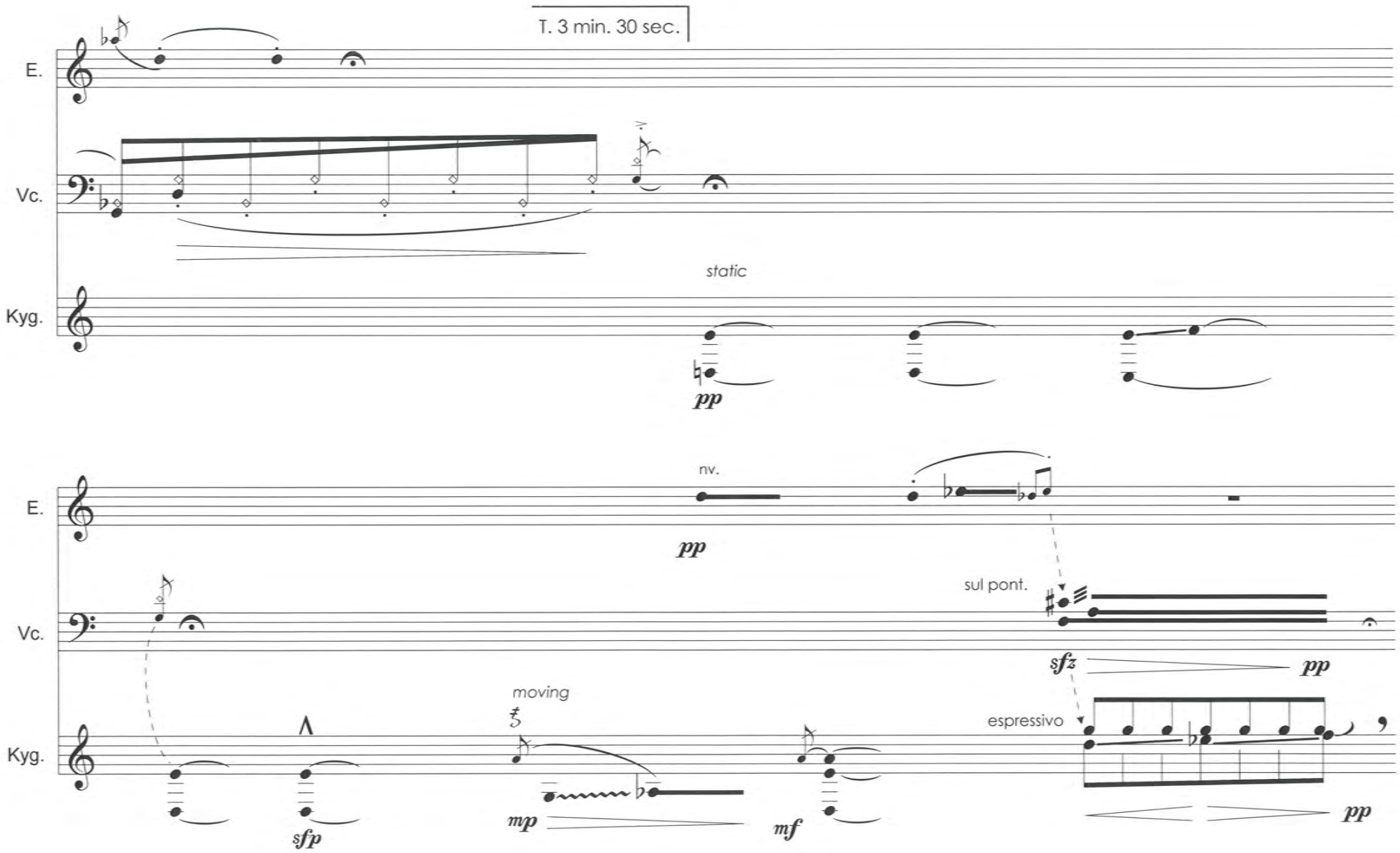


© edition blumenthaler 2002

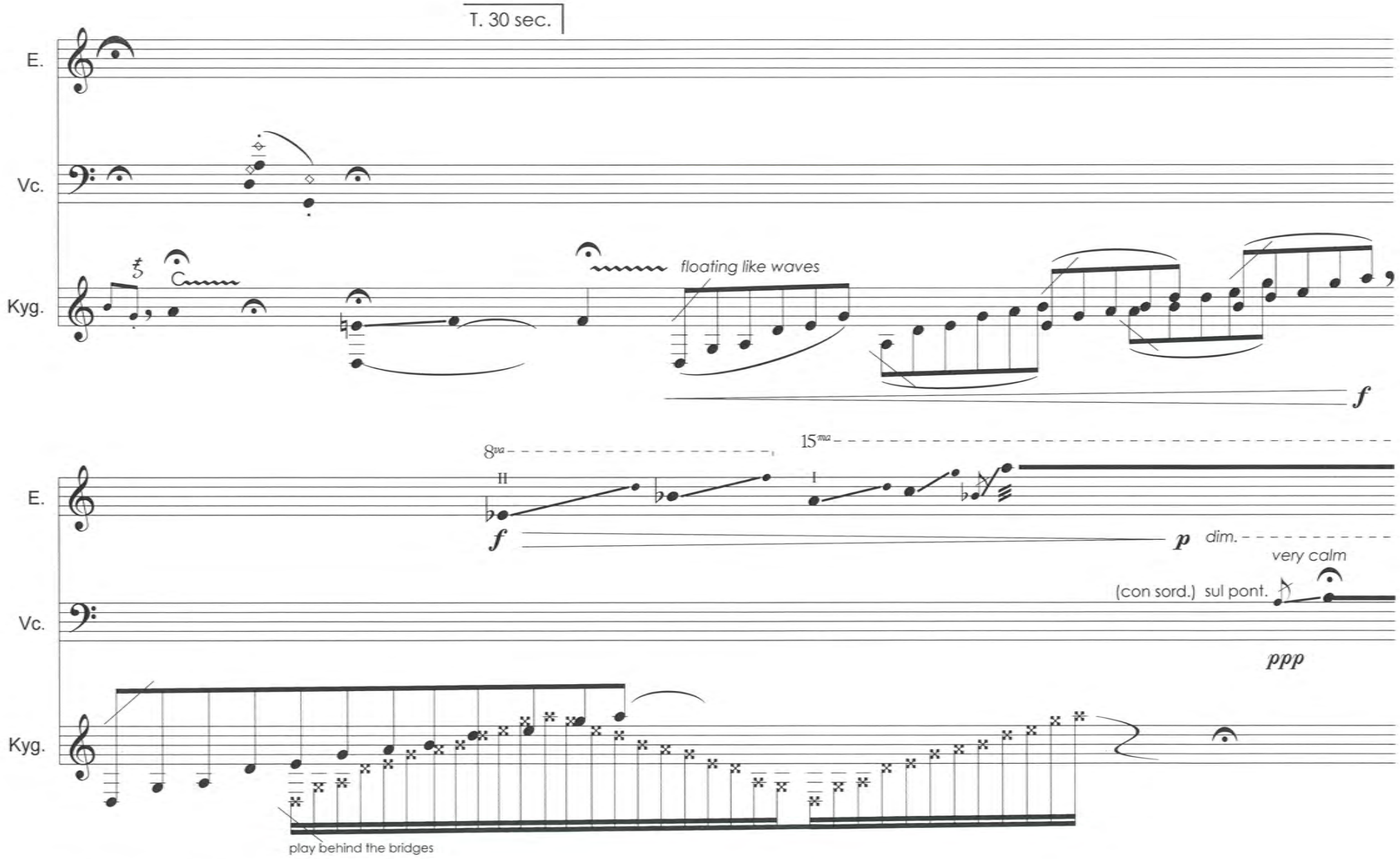


© edition blumenthaler 2002

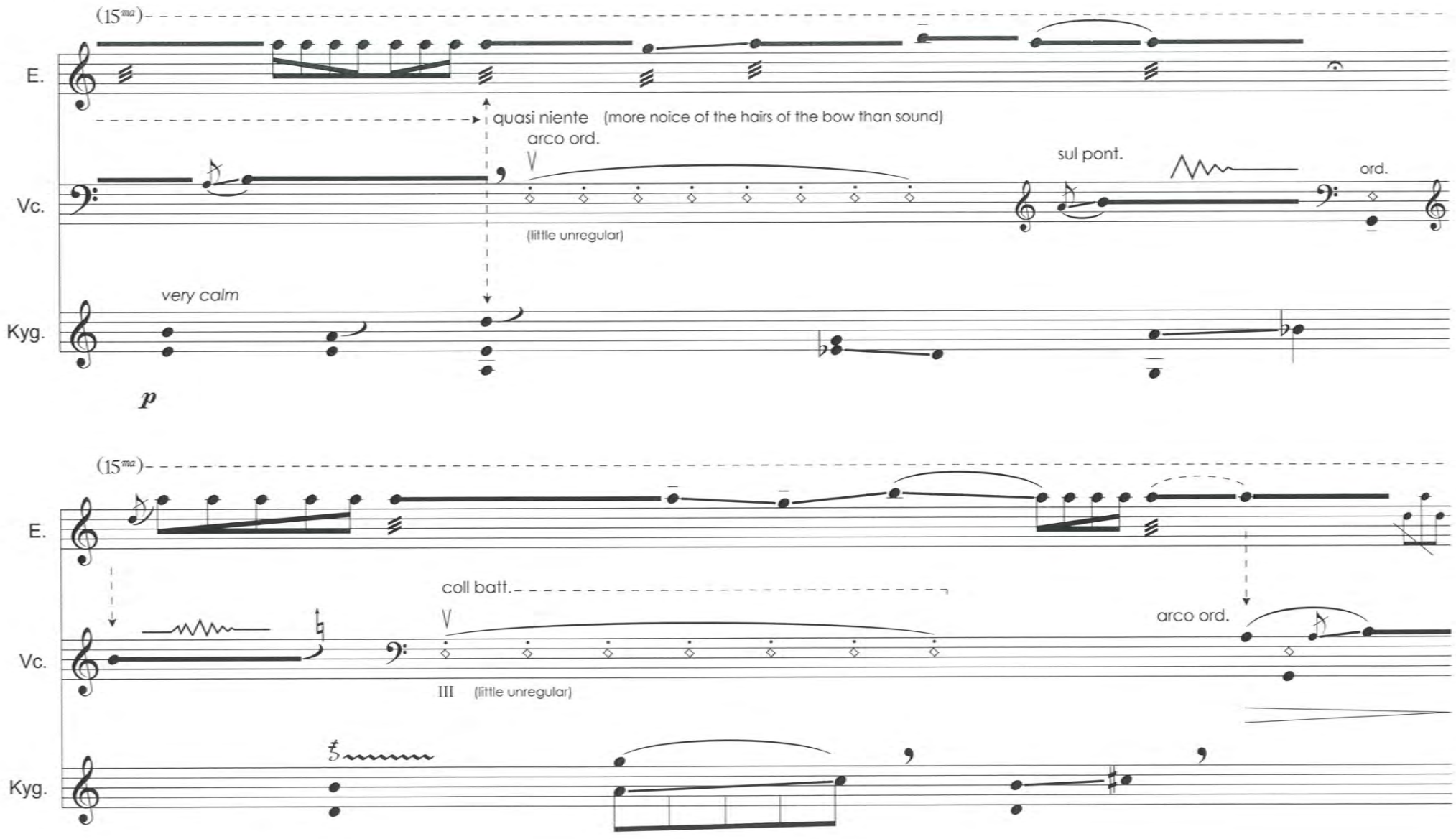
© edition blumenthaler 2002



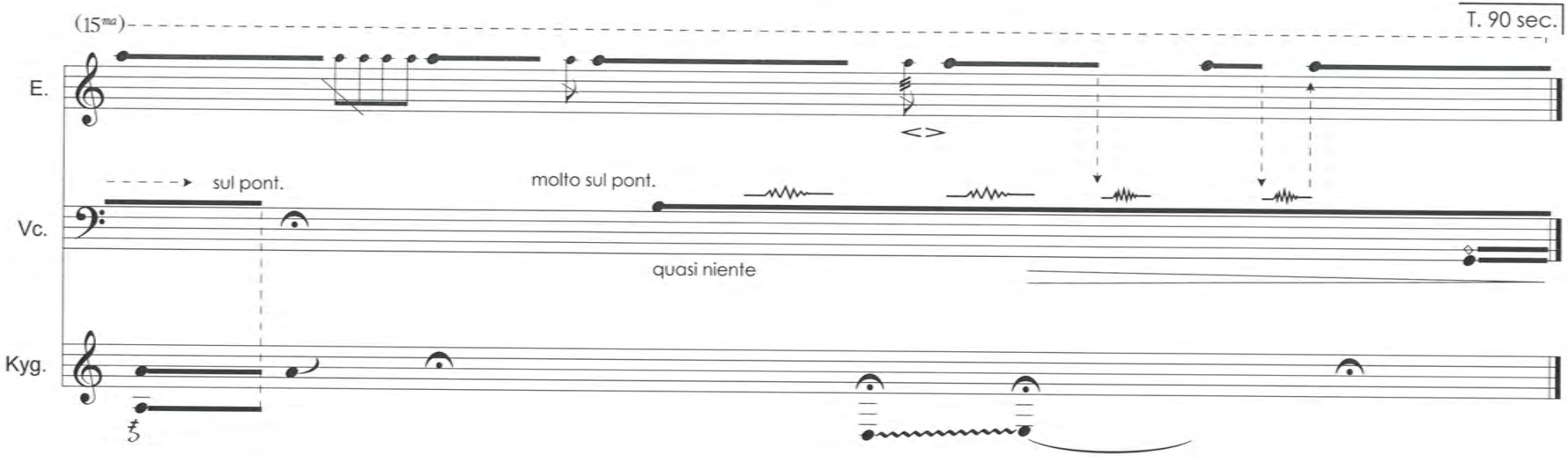
© edition blumenthaler 2002



© edition blumenthaler 2002



© edition blumenthaler 2002



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. Theirs responsibility is part of the concept of the composition.

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

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 2002

edition **b**lumenthaler

Volker Blumenthaler
Hastverstr.25
D-90408 Nürnberg

www.editionblumenthaler.de
info@editionblumenthaler.de