

Martin Loridan

Concerto

Pour Piano et Ensemble

(2019)

Pour Yumi Suehiro et l'ensemble Mise-En

INSTRUMENTATION

Flute (Alto and in C)

Clarinet (Bass and Bb)

Saxophone (Tenor)

French Horn

Trombone

Solo Piano

Percussions

2 Violins

Viola

Cello

Double bass

PERCUSSION LIST

Vibraphone

1 Suspended Cymbal (Ride)

Bass drum – suitable for hand-playing

+

1 Cello/Double bass bow

Drum Brush - Mallets

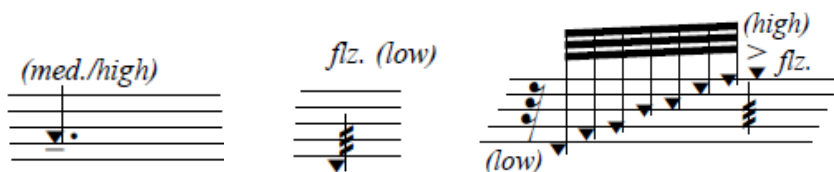
General Notation

Winds

▽ ▼ Air-sounds (“souffle”)

Examples of uses:

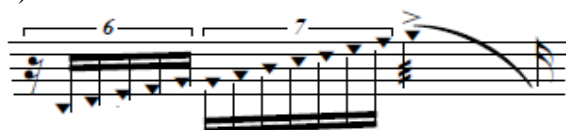
1) Different types of low/high air-sounds colours, articulations, and combinations with flutter-tongue (freely let air escape from reed/mouth/mouthpiece).



2) Glissandi/”waves” (low to high and high to low) using various speed (slow/fast)



3) Combinations



Freely choose the most effective fingering/position and use phonetics - the opening/closing of oral cavity - to create/change the colours, articulations and dynamics.

The written notes refer to the air “colours” (from low to high, i.e. from “dark” to “bright”). They are purely indicative and do not refer to any specific pitch or fingering.

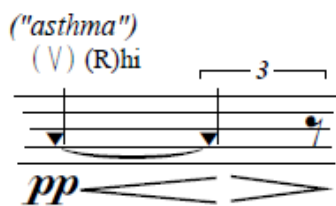
∨ Air, inhaled through the instrument

Ossia: “Normal” med/high “air sound” “mimicking” inhalation (colour: med/high)

Examples of uses and combinations



Asthma: simulate difficulty to inhale (suggested: (R)hi''- French R). Very bright, almost hissing



□ ■ Air + sound

Multiphonics: fingerings are detailed in the score.

Strings

M.S.P Molto sul Ponticello (very near the bridge)

S.P Sul Ponticello (near the bridge)

N. Normal bow position

S.T Sul tasto (high on the fingerboard)

M.S.T Molto sul tasto (very high on the fingerboard)

◇ ◆ Harmonic pressure (the black/white difference is purely rhythmical)

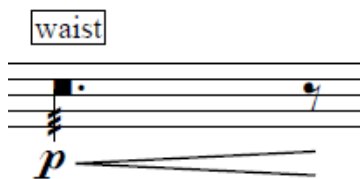
→ Overpressure on the strings

⊖ Mute the strings with the left hand

□ ■ Air-like sounds ("souffle") (the black/white difference is purely rhythmical)

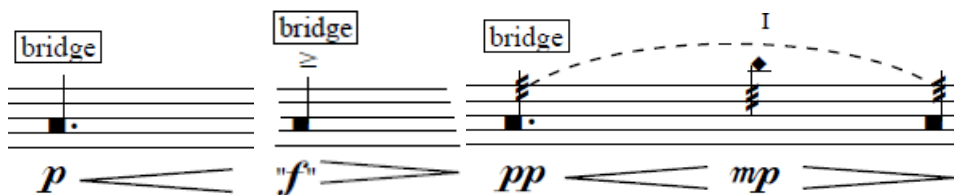
Air-like sounds ("souffle") are produced on the bridge, the strings (muted) and/or using the body of the instrument (waist, f-holes - see below).

Waist Play on the “waist” (or C- bout) part of instrument’s body.
 Ossia: any part of the body producing a similar colour (med/high air-like sound).

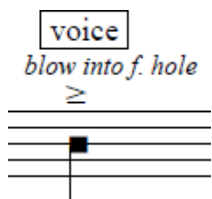


Bridge Play on the bridge (use the bridge angle when possible - mute strings).
 Rich low/med. air-like sound, as sonorous and articulated as possible.

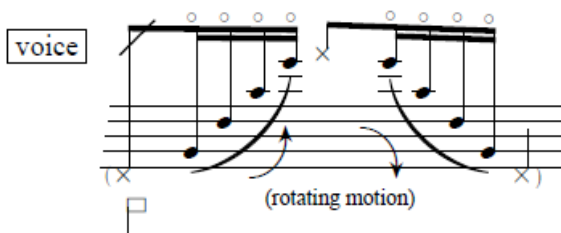
Examples of uses: soft, loud “breath attacks”, “souffle” (air) to sound transition



White noise produced on muted string(s). May include other elements (harmonics, bow noises) and change according to context. Use II/III (freely)



Blow into f-hole: The f hole should “amplify” the voice. Violin and viola: Adjust chin/chinrest position if necessary. Cello: Voice in the direction of the f-hole, requires a brief positioning.



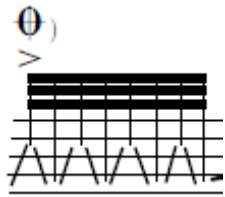
Take the instrument with two hands, Blow on strings and f-hole using a rotation motion. The open strings are slightly vibrating as a result of the breath + rotation (do not mute the strings). Freely.

Brushing techniques:



Vertical “brushing” on string II+III (muted) using bow wood + hair (legno + crini). For this specific technique, the lines represent the bow vertical movements (ponticello/tasto) - no glissando!

Very light bow pressure, rich “souffle” (air-like sound) resulting from the friction of wood and hair on the strings. When used Fast: Ben Marcato and as articulated as possible.



When used slow: rich, using both the wood/hair/string contact



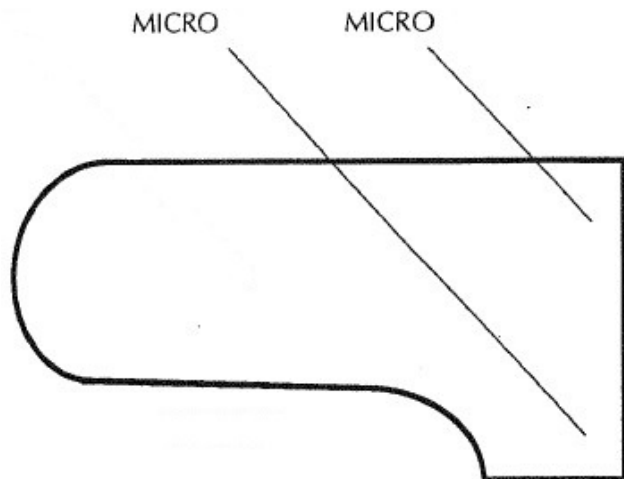
Those two velocities are regally combined

General remarks

Strings: Legno + crini from beginning to letter A (excepted when playing on bridge and waist).

Legno + crini from 53 to letter 61 (excepted when playing on bridge and waist).

The piano should be slightly amplified using two microphones on the sides of the keyboard.



I

Ritmico, nervoso ♩ = 84 - 86 c.

Flute (alto)

Clarinet (bass) (without mouthpiece)

Saxophone (tenor) (without mouthpiece)

F. Horn

Trombone

Ritmico, nervoso ♩ = 84 - 86 c.

Piano

(keyboard cover closed)

wood (rub) (marc.)

"mf" p "mf"

cover (closed)

(tap.)

Percussion

bass drum (edge) (fingers) (nails) (sim.)

(rub) (secco) (dark) mp (bright) mp mp pp (tap.) (shell) pp (sim.)

Violin I

Violin II (String IV: F#)

Viola

Cello

Double Bass

(sempre) (legno + crini) brushed

MST

II + III (sempre) (sim.)

bridge

(rich, full)

"mf" (sim.)

2

5

Fl. (air) (V) (inhaled) *mf*

Cl. (air) (low) (inhaled) (V) *mf* flz. (low) (sim.) *mp* *mf*

Sx. (air) (V) (inhaled) *p* (V) *mf* (low) *mp* (rich, full) *mf*

Hrn. (air) (low) *p* (rich, full) *mp* flz. *mp* flz. (+ growl) *mf*

Tbn. *p* (rich, full) *mp* *mp* *mf*

Pno. 5 **cover** (tap.) (nails) (fingers) (nails) (fingers) (knuckles) (edge) (edge) *mf* (*pp*) *mp* *pp* *mp* (tap.) (rub) (strings) (hand) *pp* *mf* *pp*

8 (sempre) (edge) (edge)

Perc. 5 (shell) *pp* *p* *pp* (shell) *mp* (fingers) (skin tension) *pp* *p* *pp* *mp*

Vln. 1 *f* SP (sim.) *f* *f* *mp*

Vln. 2 voice blow into f. hole bridge voice blow into f. hole bridge (come sopra) SP ST MSP *f* *mp* *mp*

Vla. bridge *f* *f* *f* *p* *f* *mp* ST MSP

Vc. bridge *mf* *f* *f* *p* *f* *mp* jet. ST MSP

Cb. bridge *mf* *f* *f* *p* *f* *mp* ST MSP

Fl. *(air)* tk tk ... (V) tkt k ... (V) (sim.) (high) flz.

Cl. (V) tk tk ... (V) (sim.) 6 (low) 7 (high) flz.

Sx. tkt k ... (secco) (sim.) mp

Hrn.

Tbn. (low) mf (high)

Pno. (hand) (flat) (edge) (knuckles) (edge) strings cover (fingers)

pp mp pp mf

Perc. (rub) (fingers) (nails) (sim.) (fingers) (skin tension)

mp pp mp pp mp p

Vln. 1 (Φ) > "f" poss. p jet. --- → bridge (SP) (pp)

Vln. 2 (Φ) > "f" poss. "f" bridge (SP) (pp)

Vla. voice blow into f. hole bridge "f" p (rich, full) "f" p bridge SP N

Vc. (Φ) > "f" poss. "f" bridge "f" p bridge SP N

Cb. bridge waist bridge waist bridge SP N "f" poss. p "f" p "f" p