RE-IMAGINING

for
flute, violin, cello, percussion, piano

by
Patricia Ann Repar

PERFORMANCE NOTES

"In the pampas, down a tree lined lane, live three people who once saw the names of loved ones and strangers burned out of life, yet they keep those names alive in memory. They give the names of those who vanished to birds so that the sky above their *estancia* is always alive with flying names." Lawrence Thornton

Imagination, memory, and breathing, all tend to be illusive in our lives--that is--until a moment of crisis when they become more real than all the Wheels of Fortune spinning us round about in our oh-so-busy lives. In *Imagining Argentina* Lawrence Thornton describes one of those critical moments and how the power of memory, imagination, and human breath, recreated and transformed it--ultimately dismembering the military dictatorship of Argentina. The performers and myself offer this piece in honor of Thornton--in honor of those many Argentinians who adamantly and courageously refused to forget the names and faces and spirits of the missing persons, who refused to forget their own dreams and desires for beauty--in honor of you, may you hear the birdsong, remember the names, and re-imagine the moments of your lives.

Instrumentation

The labelling of parts will always refer to the players' primary instruments, not necessarily to what they are playing at any given moment.

Percussion: The square notes are for bowed cymbal. Use a bass bow for richest harmonics. Low, medium, and high placement of notes correspond to close, mid, and distant points on the bow hair relative to the frog. Each of these starting positions on the bow should provide a different range of harmonics and slightly different timbre. Pitched notes are for xylophone (and not transposed to account for the octave difference in sound). Vary mallets such that initially the sound blends with the piano (Sections B and D) and provides more contrast in Section E (try beginning with rubber, then change to plastic).

The notated triangles in Section B and leading into Section C indicate the use of percussion instruments by the cellist. There are no prescribed rhythms as these instruments provide an essential background noise and resonance--an environment more than a melody. A combination of bells (handbells and sleighbells in different ranges) and Japanese bowls should be used. The percussionist is requested to assist the cellist in finding the most resonance with the least amount of effort. The instruments should continue sounding until the first double barline is encountered.

Violin: Re: Section B. The sound should be scratchy, pitched, and harmonically rich. Additional unwieldy and dissonant harmonics are desirable. Use a combination of sul ponticello sound, scratch tone sound, and artificial harmonics. Use very little vibrato. When possible play two octaves above the written note (not merely one as indicated by the clef transposition). Try to blend with and enrich the harmonics of the cymbal.

Flute: The flute part in Section B is for alto flute--the part is already transposed on the full score (not in concert pitch). At Section C through the remainder of the piece play concert flute.

Piano: In Section B, pedal such that resonance lasts as long as possible and tones from one chord frequently mix with tones from another. Develop your own phrases and play with the harmonics of the cymbal.

Cello: Read percussion instructions. Note that the cello will not always be in balance with the rest of the ensemble in terms of volume. Sometimes it will predominate and other times it will be heard less.

Voices: All vocal parts are unpitched and notated with an 'x' notehead. No 'x' notehead will appear if the player is asked to play and speak at the same time in which case vocal syllables should follow the rhythm of the instrumental line. The basic timbre of the vocal parts is a shouted, well-projected airy/whisper sound. It is essential that these "sound breaths" be heard, not necessarily for the words, but for the sound and sensation of breathing. At the end of the piece the syllables will make sense and combine to form names which will be spoken aloud and pronunciated as normal English text except for the *AH* syllable in each name which will continue to be a shouted airy sound made on a long exhaled breath.

Notation

Please note that rehearsal letters denote major structural changes in the piece.

Large commas determine phrase endings and pauses, the duration of which should be determined by the performers.

The tremolos in Section D (in both piano and percussion parts) are always between right and left hands which are notated either on different staffs or stems up/stems down on the same staff.

Whole rests are used to indicate either 4 beats of rest or a whole measure of rest depending on what is required at any given point in the notation.

Accidentals are valid for one beat only (unless they are tied) on one staff only. Occasionally cancellation accidentals are entered, e.g., if an F natural immediately (within half a beat) follows an F# in the same hand, in the same octave.

Persist with a given dynamic marking until it changes, e.g., piano remains forte throughout Section D.

In Section B the flute, cello, and eventually the violin, take their entrance points from the piano and percussion but play at a different metronome marking ♩ = 80. Try to avoid simply doubling th slower metronome marking of ♩ = 46. The parts visually coincide in order to make beginning and ending points clear (more or less).

Pronunciation and Choice of Text

All vowels on their own (those that are preceded by nothing or by one consonant only) are pronounced long.

o as in *toe*
u as in the name *Sue*
a as in *ate*
e as in *eat*

All *Ah* sounds are pronounced like the *ah* in *Hah* or the *a* in *awesome.*

Read all other syllables as you would any English text.

The following is a list of names used in this piece spelled correctly on the left side and phonetically on the right side. The first five names were chosen by the musicians in the premier performance as a way of honoring missing persons in their lives (missing for any number of reasons). These names can be exchanged for names chosen by members of new ensembles about to perform the piece. Scan the piece for all syllables in any one or all of the first five names and exchange them with the syllables of your newly chosen names. The only stipulation is that all new names must contain an *Ah* sound.

<u>Can be exchanged</u>

Tante Etelinde	Tah-ntah/Eh-teh-le-ndah
Ioanna Nezis	Yo-ah-nah/Neh-zis
Cornelia Mikula	Cor-ne-le-yah/Me-ku-lah Cor-nel-yah
Mae Isabel Rowley Thomas	Ma/E-sah-bel/Ro-le/Tah-mahs Ma/E-sah-beh-l
Miranda	Mir-ahn-dah

<u>Cannot be exchanged</u>

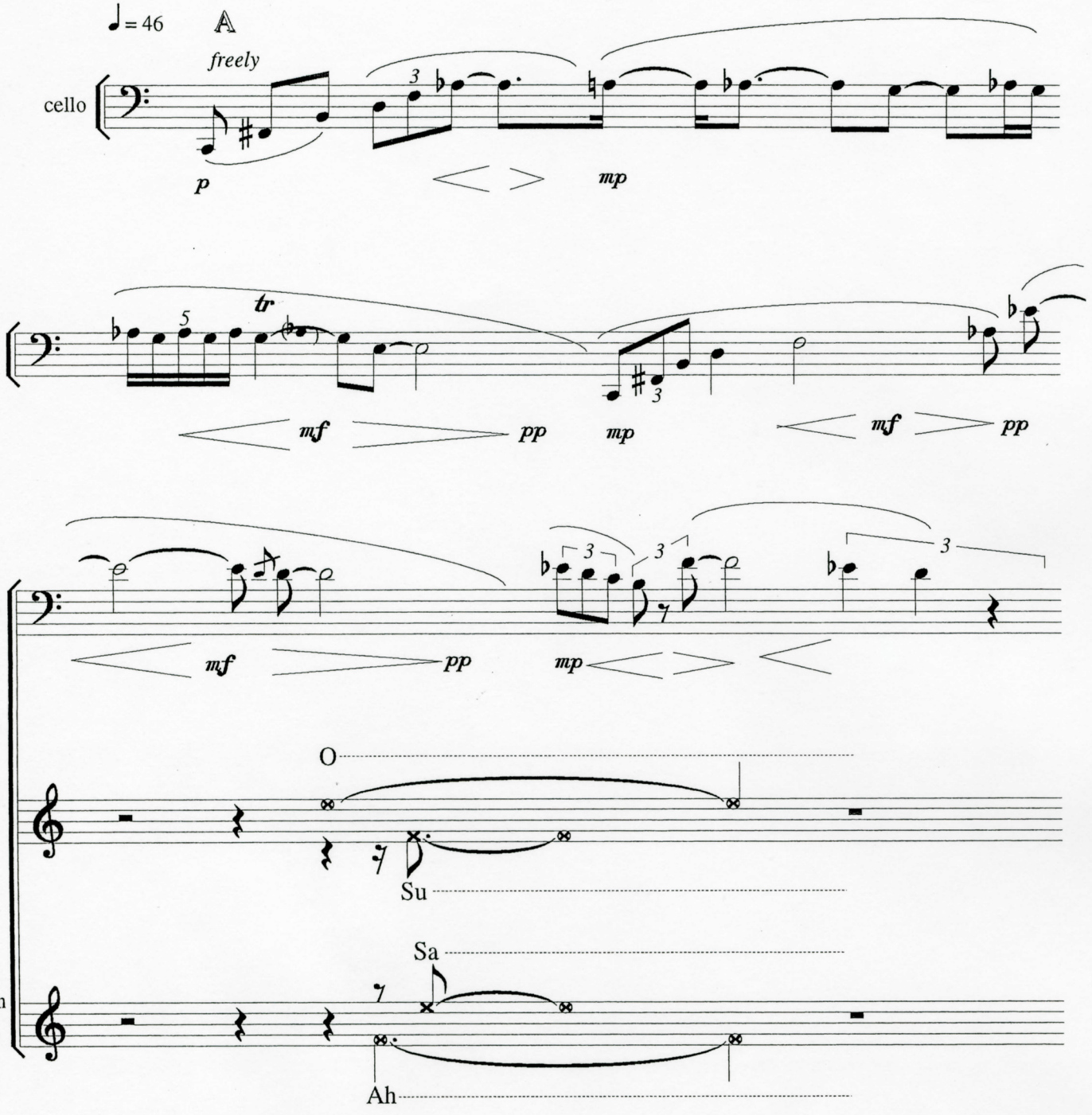
Azucena Cornejo	Ah-su-sa-nah/Cor-na-ho
Giovanni Mera	Ge-o-vah-ne/Mer-ah
Francesca de la Rosa	Fran-ches-cah/da/lah/Ro-sah
Marco Antonio Morales	Mar-co/An-to-ne-o/Mor-ah-les
Amador Jorge Lopez	Ah-mah-dor/Hor-ha/Lo-pez

<u>Spatial Arrangement</u>

Place five lit music stands in an oval shape around a rectangular-shaped room (right front, left front, center of right side, center of left side, center back). Have two extra stands at back for Section A. All five musicians will begin at the back of the room, directly behind the audience, where the cellist will be positioned with various percussion instruments. At Letter B, the violinist on the left, the pianist in the middle, and the percussionist on the right, will walk in a brisk unison toward the front where they will find their stands (violinist halfway up on the left side, pianist front left, and percussionist front right). Pianist will briskly sit down and cue others to start immediately. Deliberately and rudely interrupt the cellist. The flutist will continue at the back of the room until 3 measures before Section C at which point he/she will walk halfway up the right side and continue playing from there.

Positions will remain constant until the final page of the piece when each performer will begin the *AH* sound, stand up, and face the audience. The group should encircle the audience, <u>look at them</u>, and immerse them in breathing sounds and names.

RE-IMAGINING



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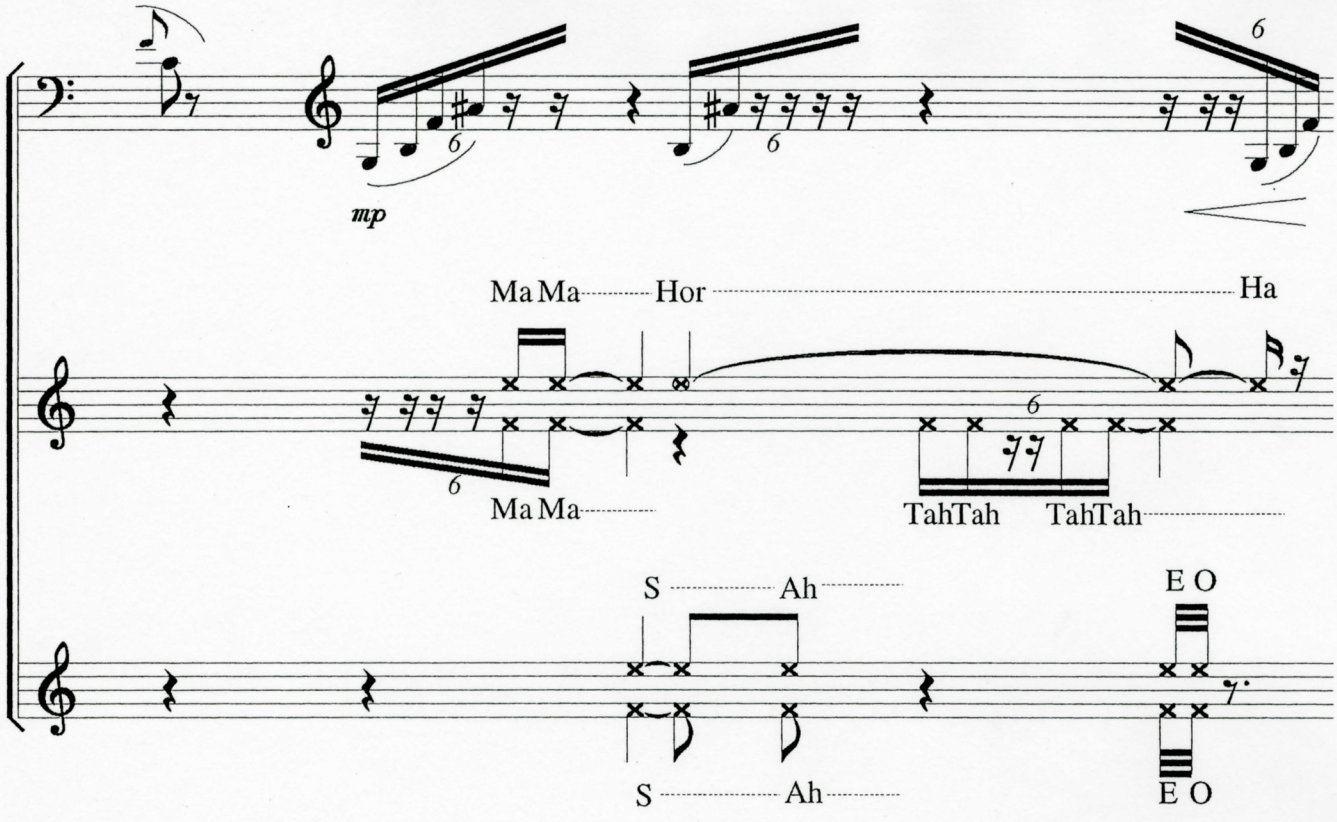
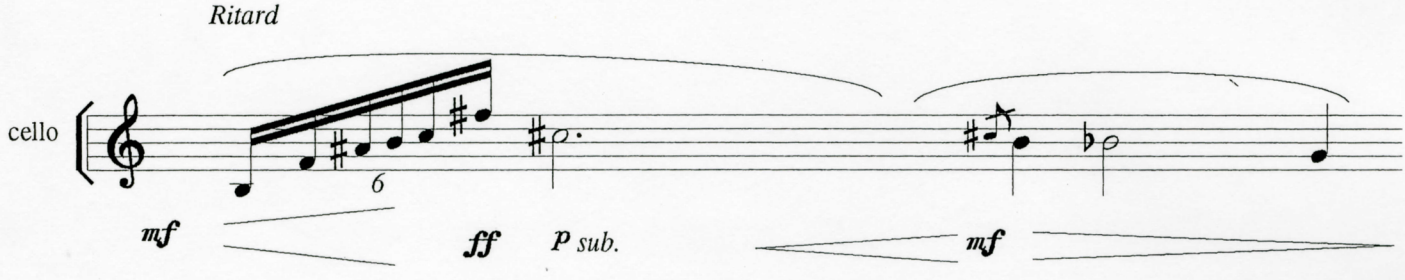
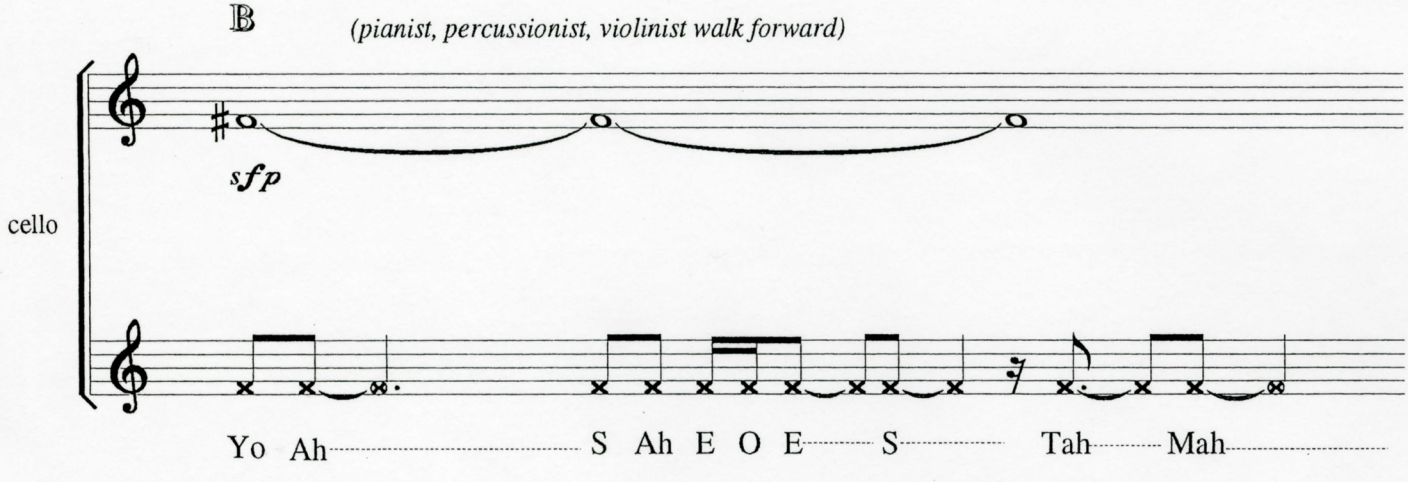
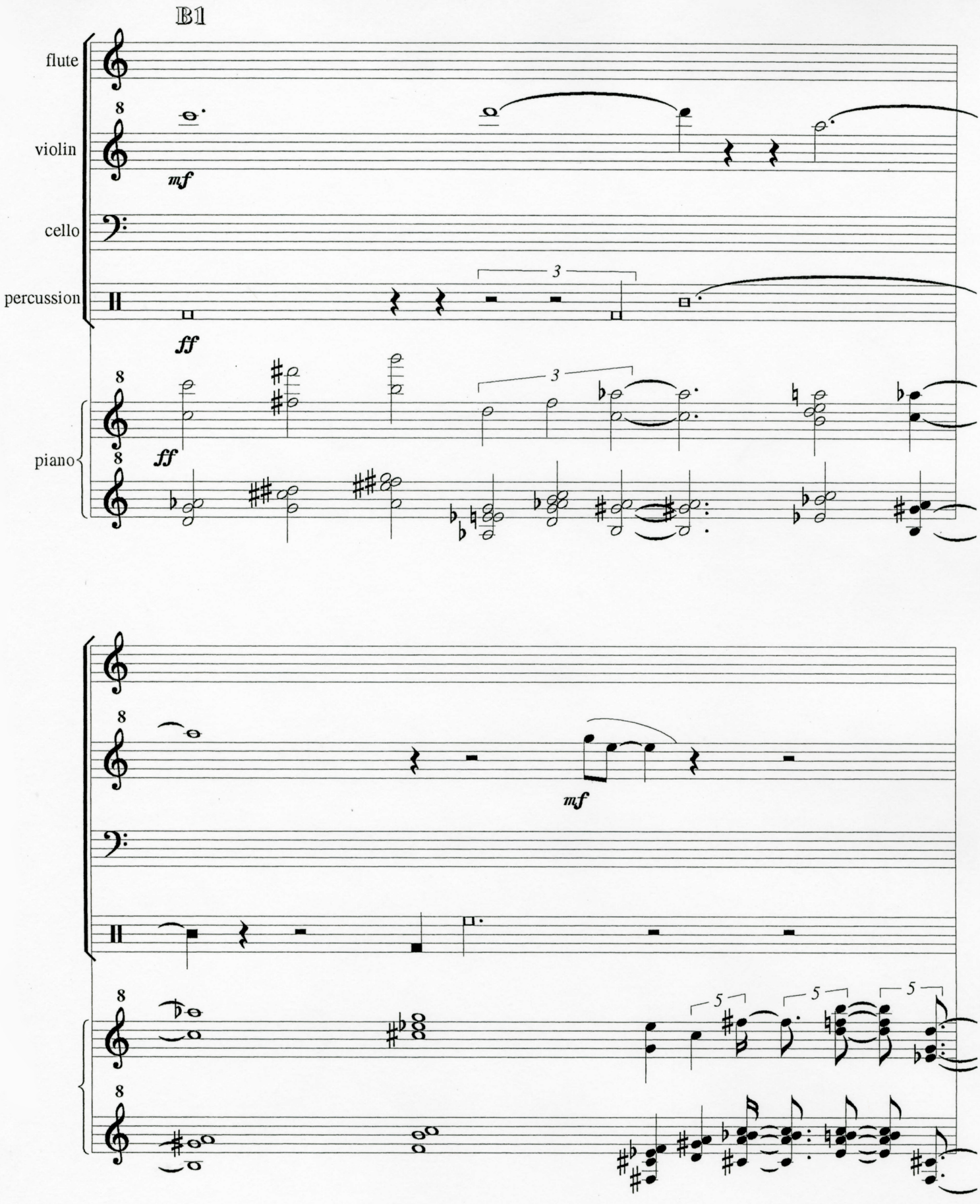
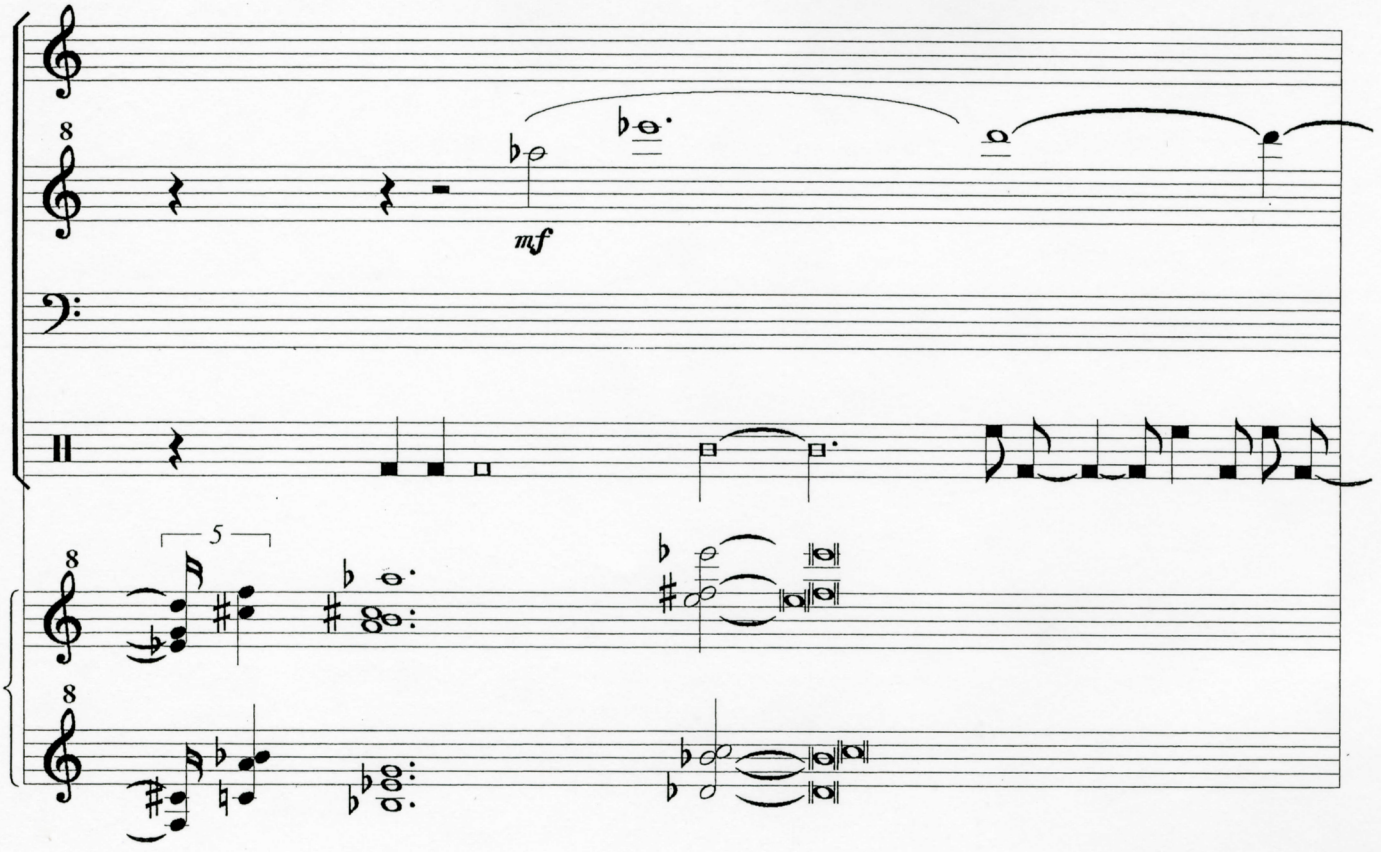
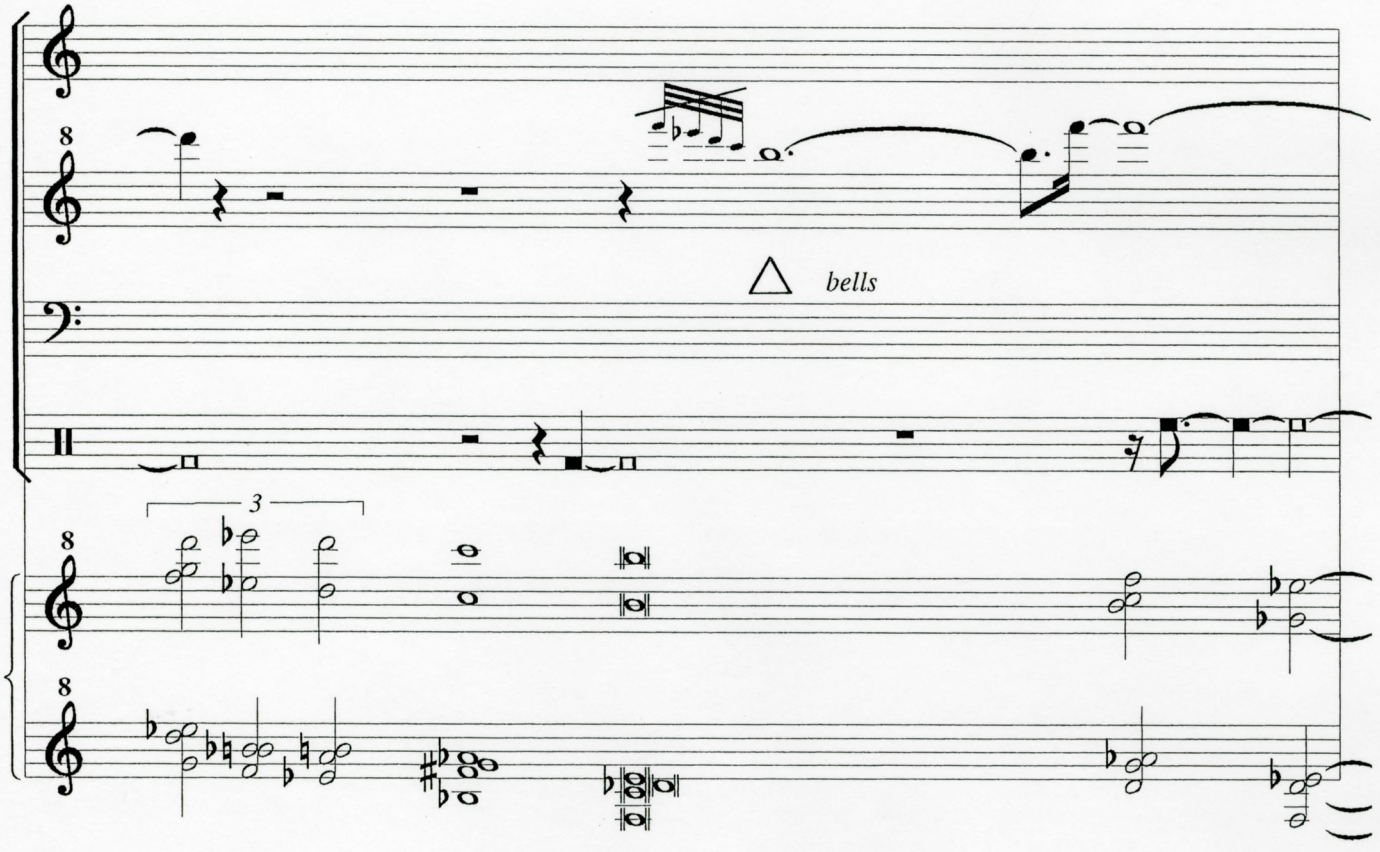

mp
Ma Ma Hor Ha
Ma Ma
TahTah TahTah
S Ah
E O
S Ah
E O

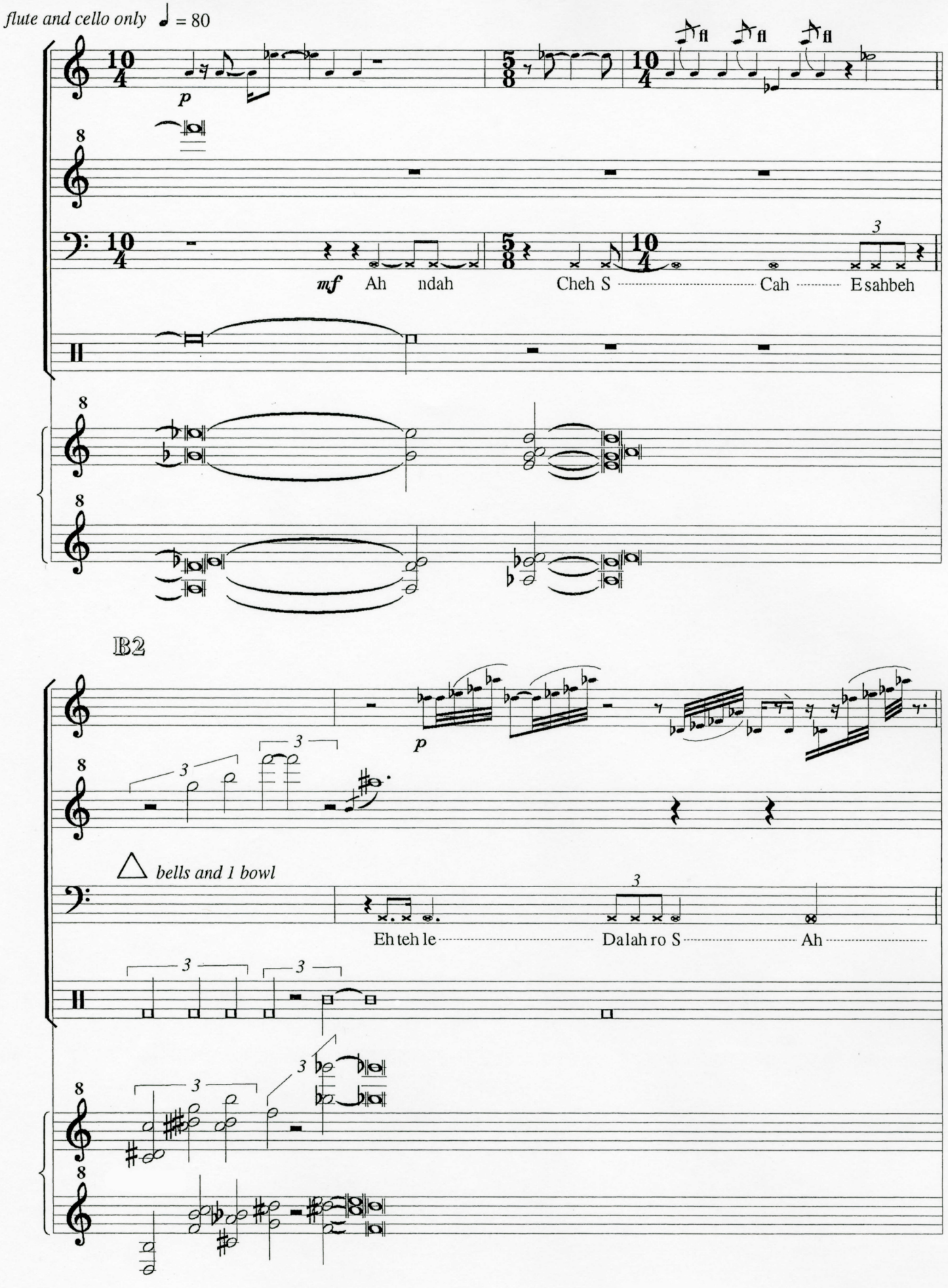

Ritard
cello
mf
ff
p sub.
mf

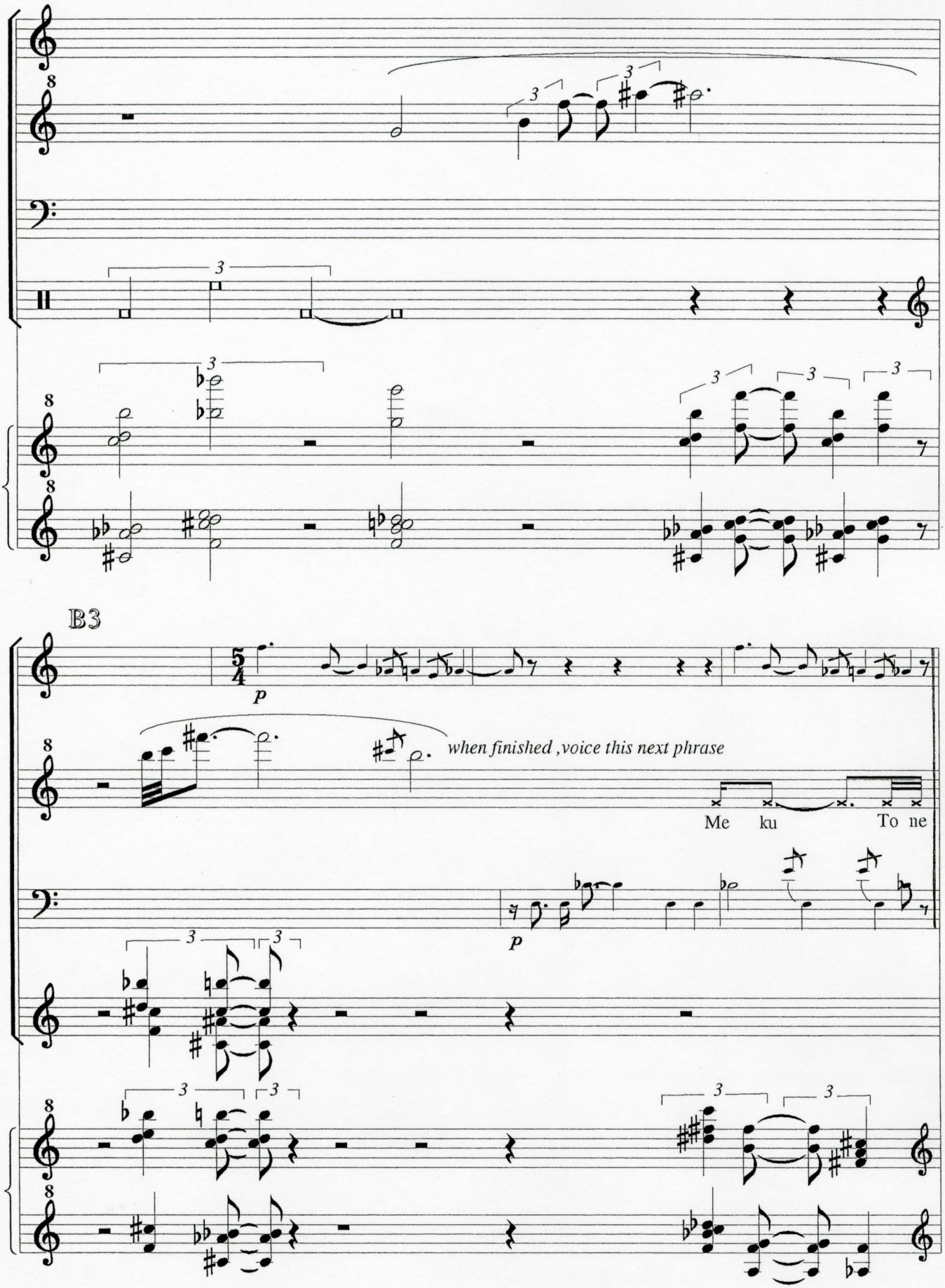

B
(pianist, percussionist, violinist walk forward)
cello
sfp
Yo Ah S Ah E O E S Tah Mah

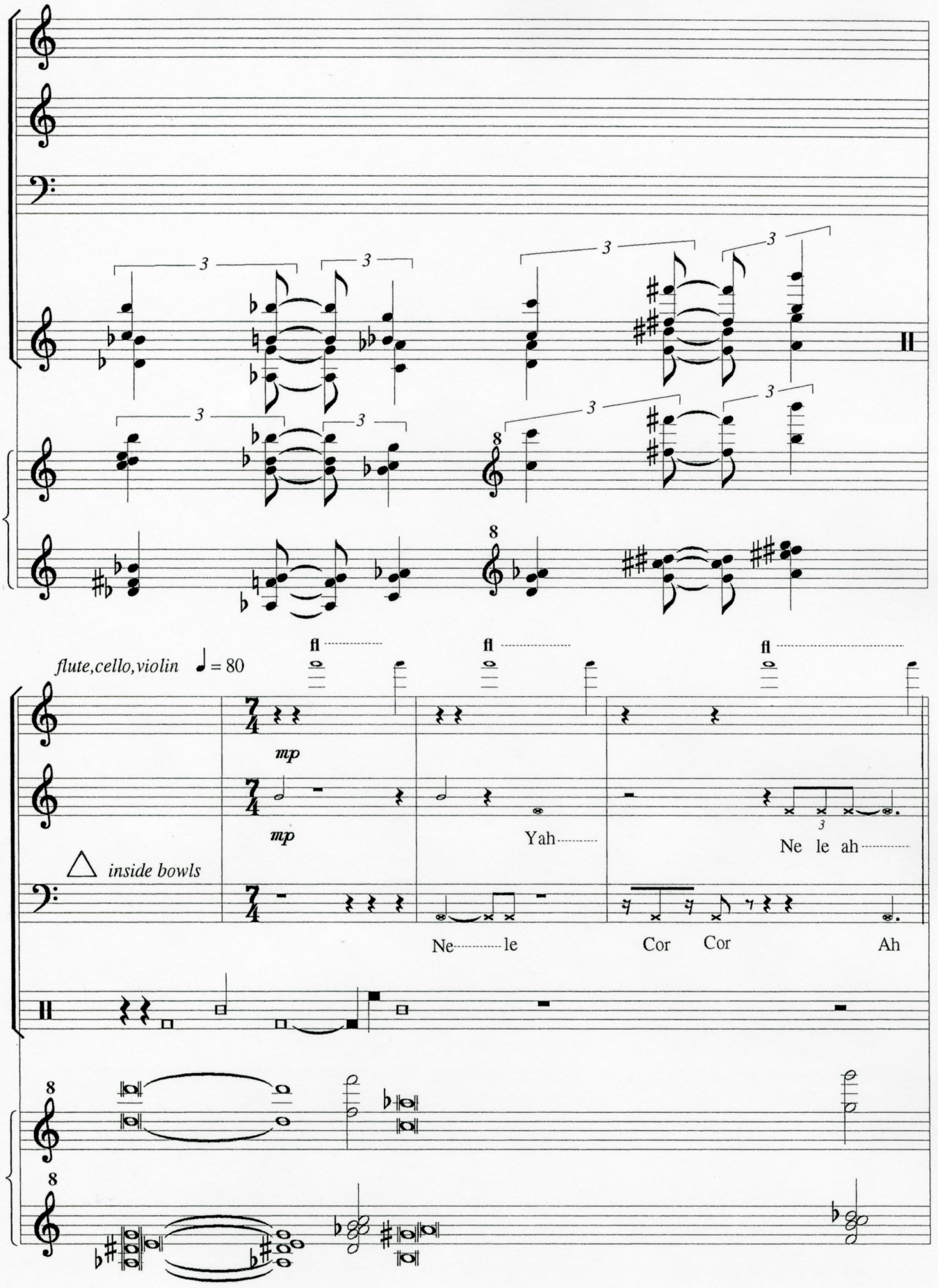

B1
flute
violin
cello
percussion
piano
mf
ff
3
5

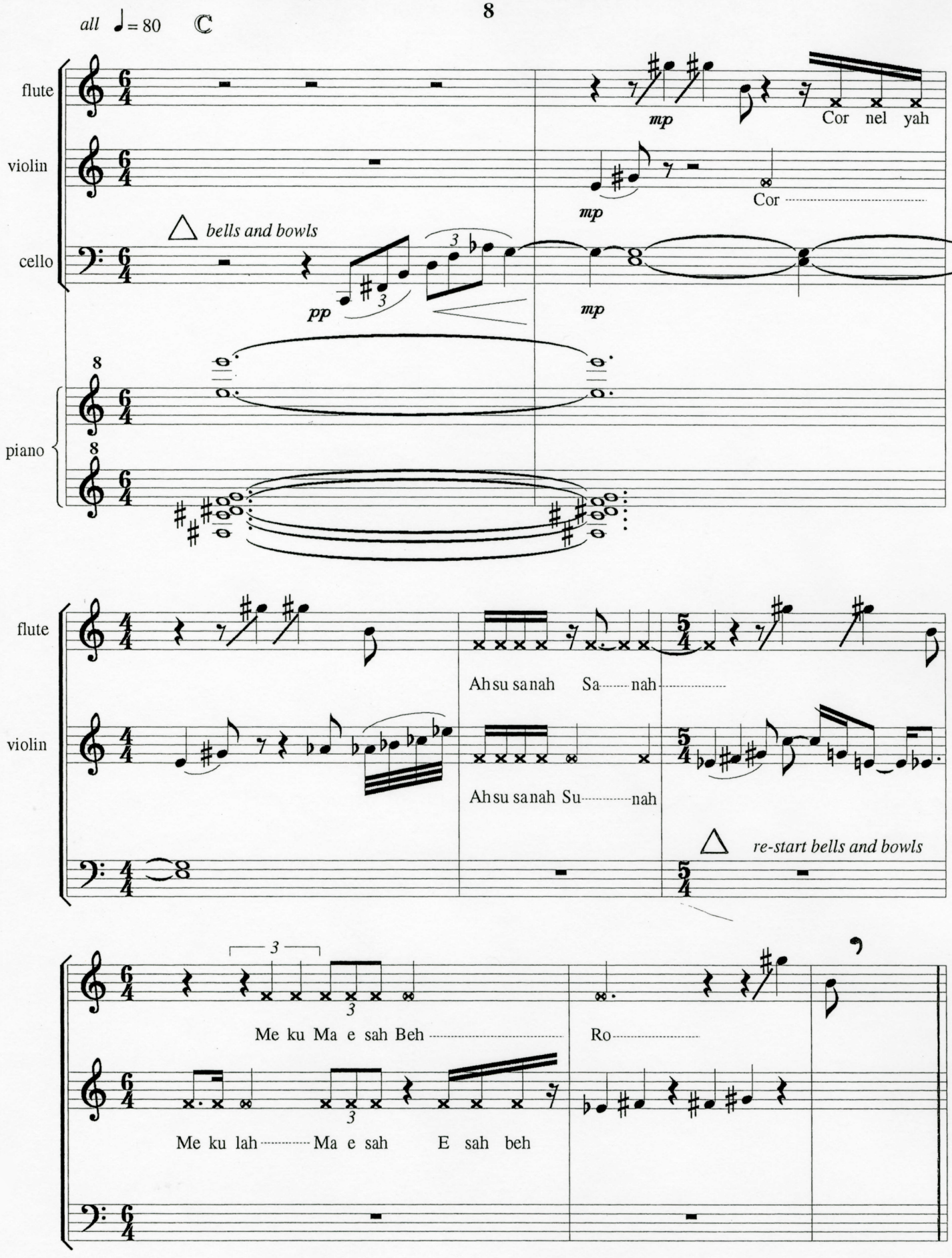

mf
5

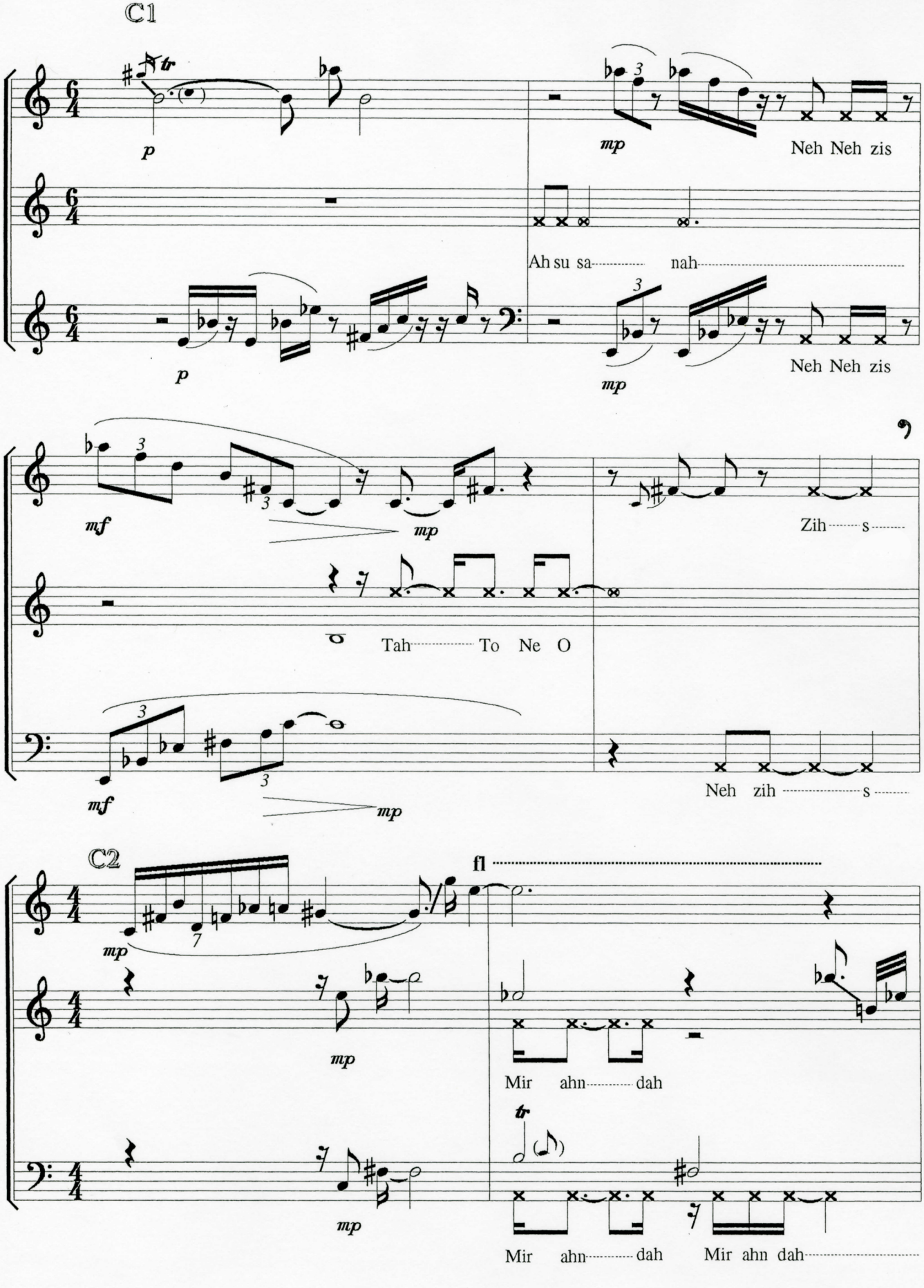

bells
3

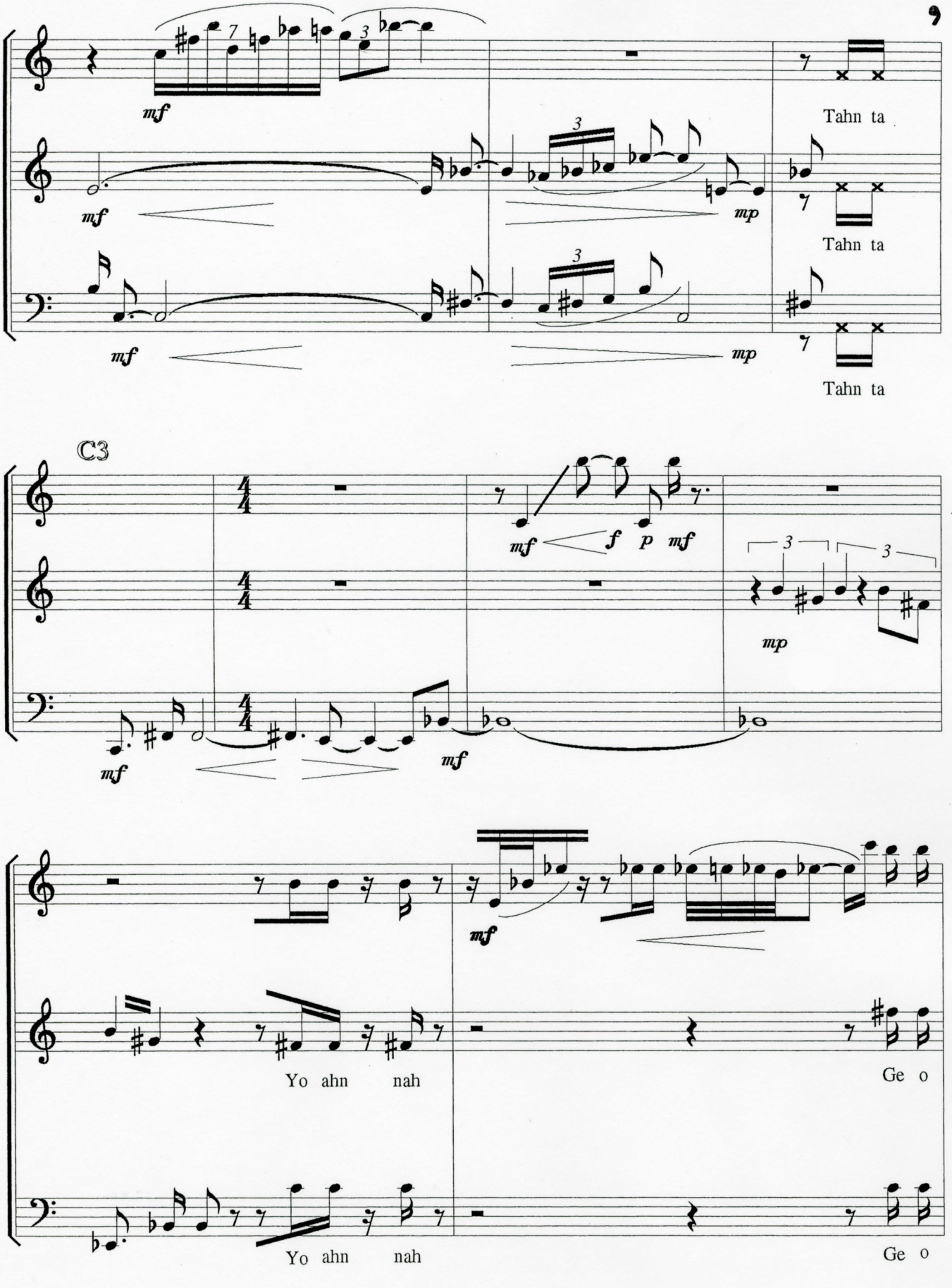

flute and cello only ♩ = 80
p
mf
Ah ndah
Cheh S
Cah
Esahbeh
B2
p
bells and 1 bowl
Eh teh le
Dalah ro S
Ah

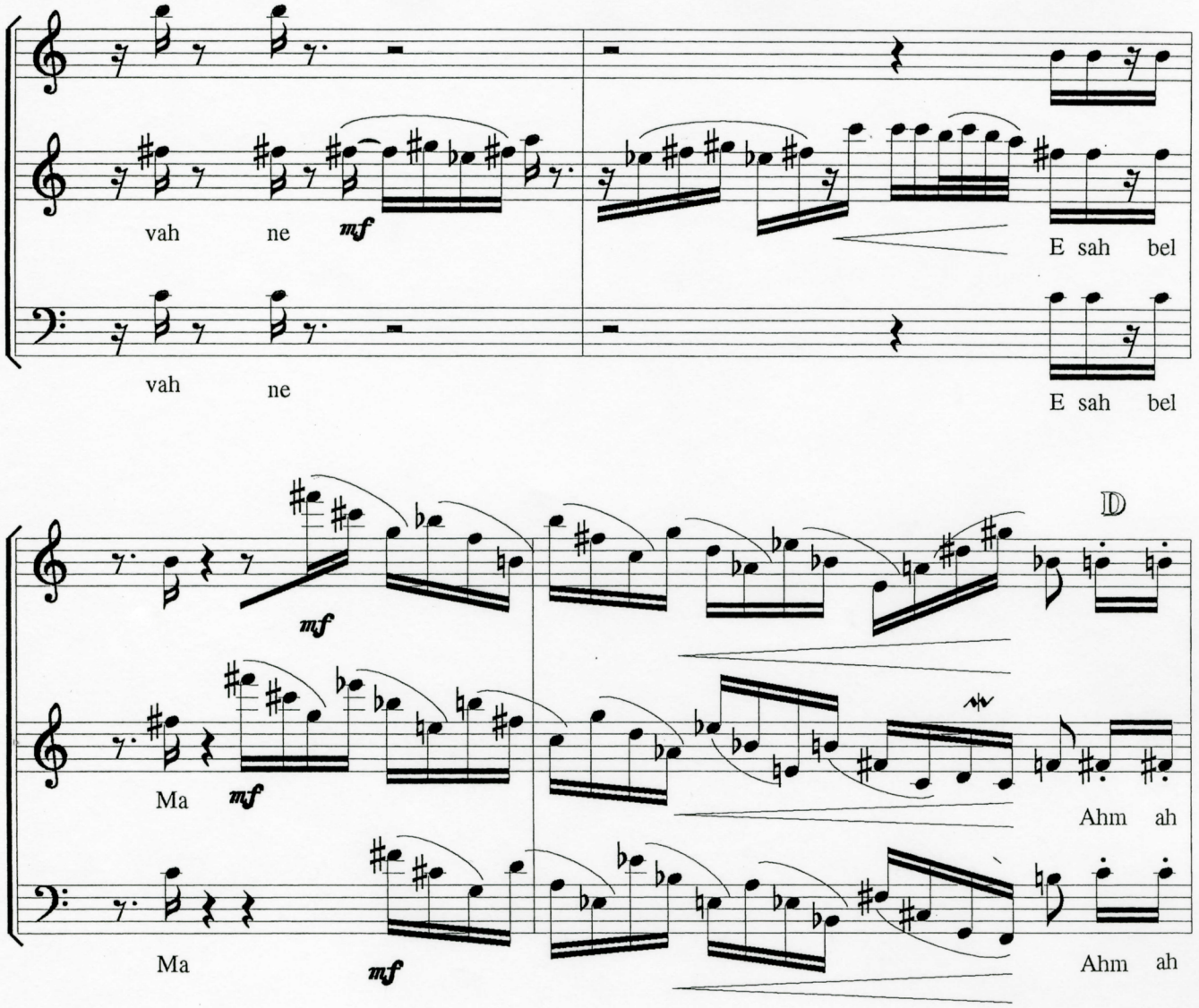

B3
5/4
p
when finished ,voice this next phrase
Me ku To ne
p

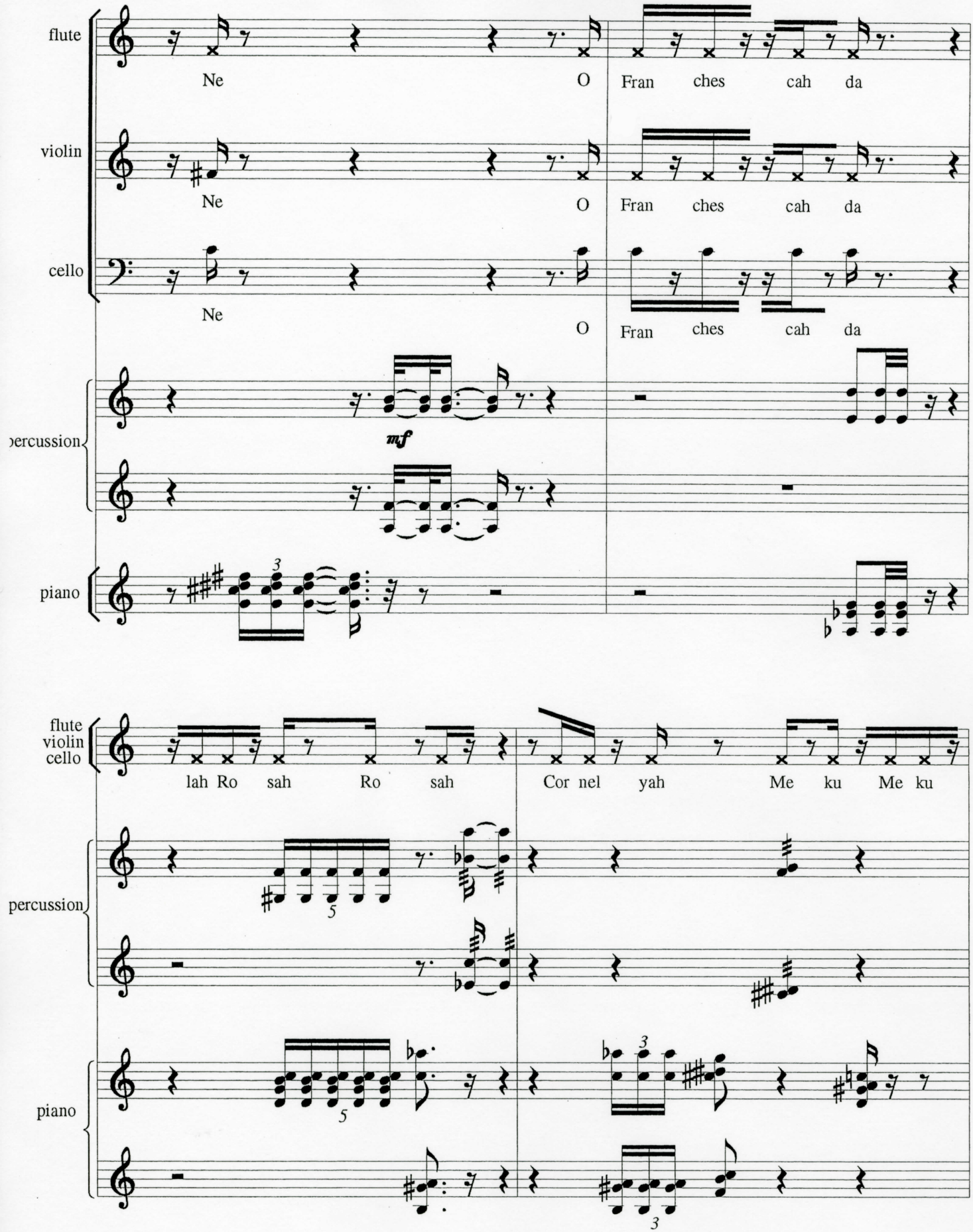

flute,cello,violin
♩ = 80
fl
fl
fl
mp
mp
inside bowls
Yah
Ne le ah
Ne le
Cor Cor
Ah

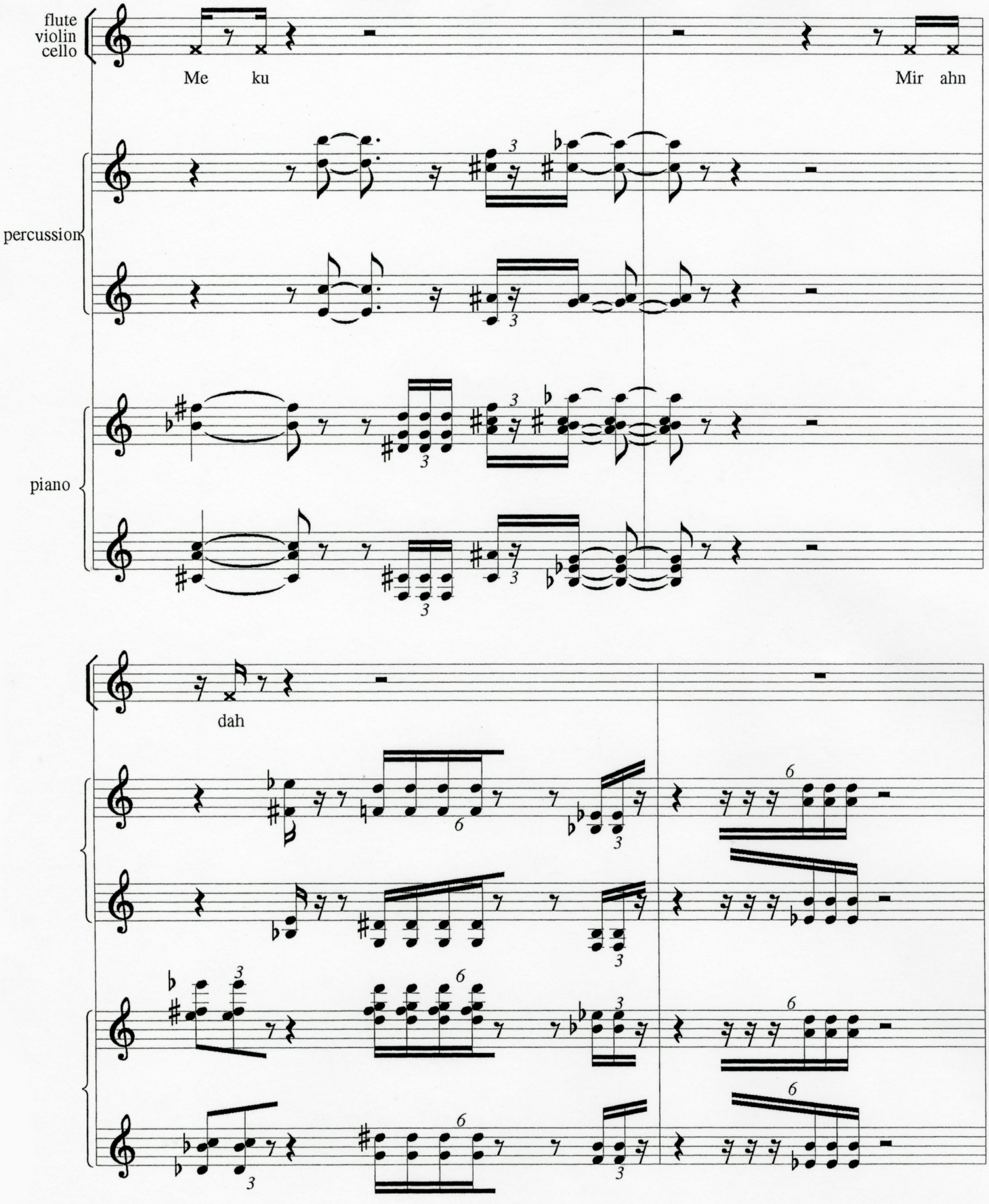

all ♩= 80
flute
violin
cello
piano
bells and bowls
pp
mp
Cor nel yah
Cor
Ahsu sanah Sa nah
Ahsu sanah Su nah
re-start bells and bowls
Me ku Ma e sah Beh
Ro
Me ku lah Ma e sah E sah beh

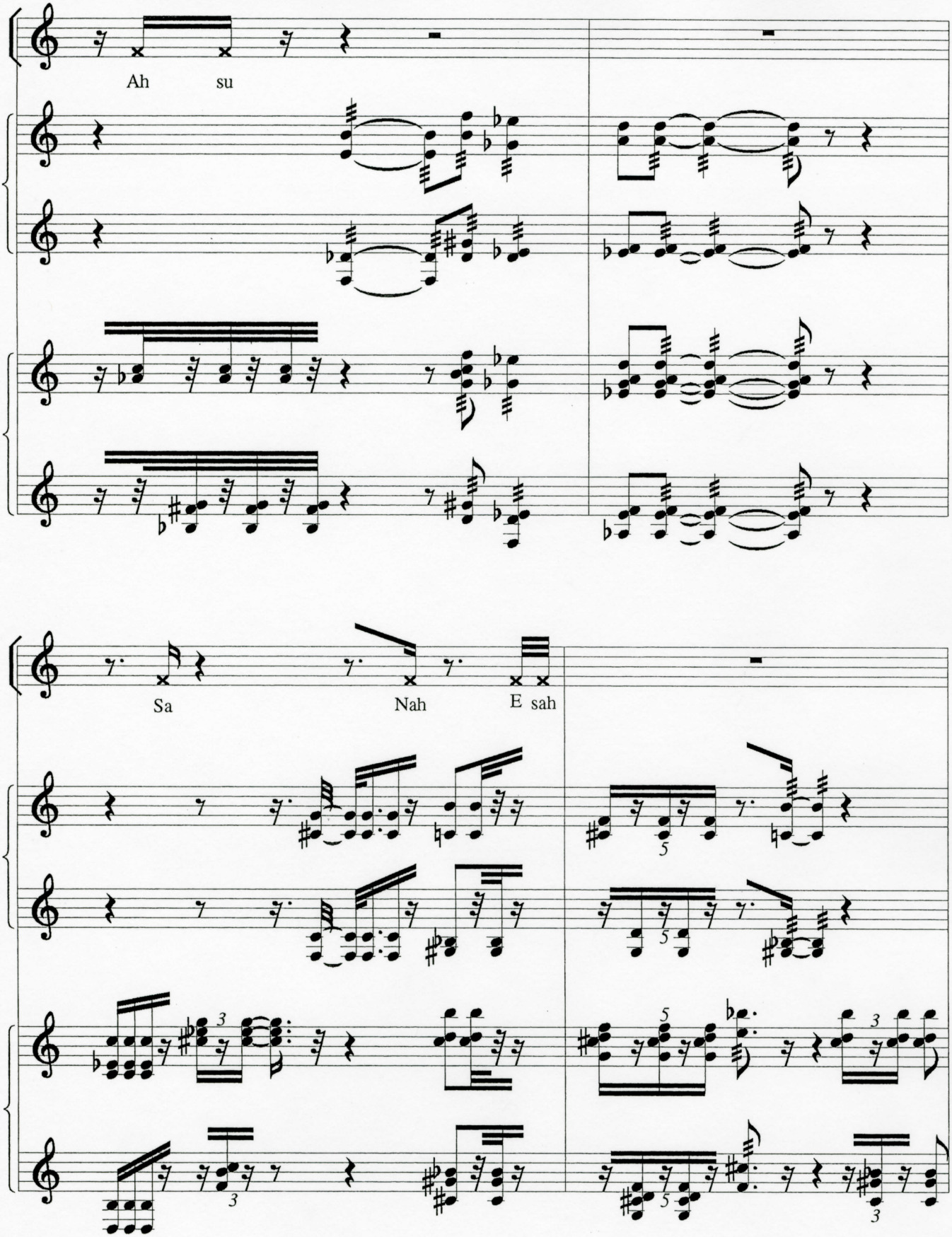

C1
tr
p
mp
Neh Neh zis
Ah su sa nah
p
mp
Neh Neh zis
mf
mp
Zih s
Tah To Ne O
mf
mp
Neh zih s
C2
fl
mp
mp
Mir ahn dah
tr
mp
Mir ahn dah
Mir ahn dah

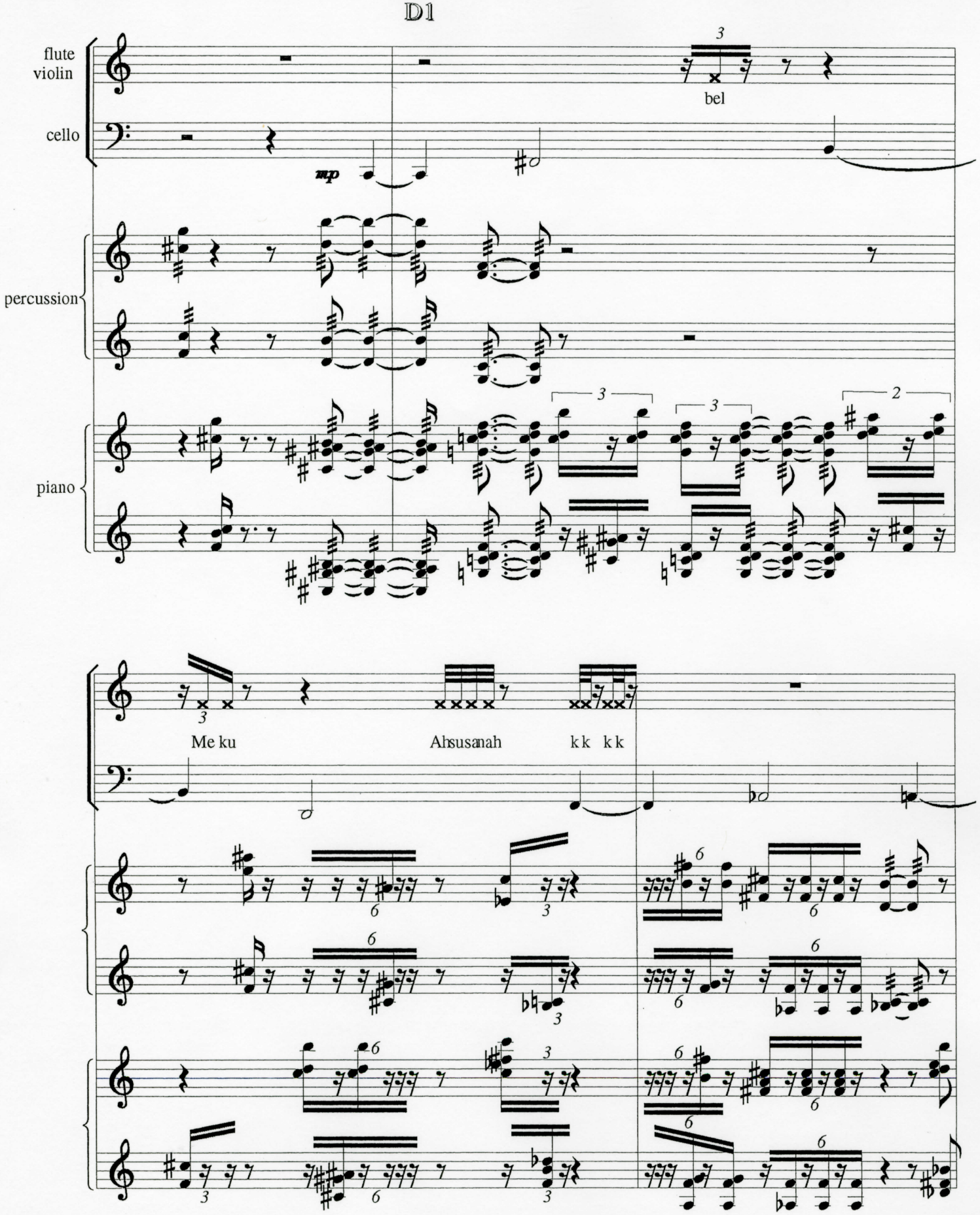

9
mf
mf
mp
Tahn ta
Tahn ta
Tahn ta
C3
mf
mf
f
p
mf
mp
mf
mf
Yo ahn nah
Ge o
Yo ahn nah
Ge o

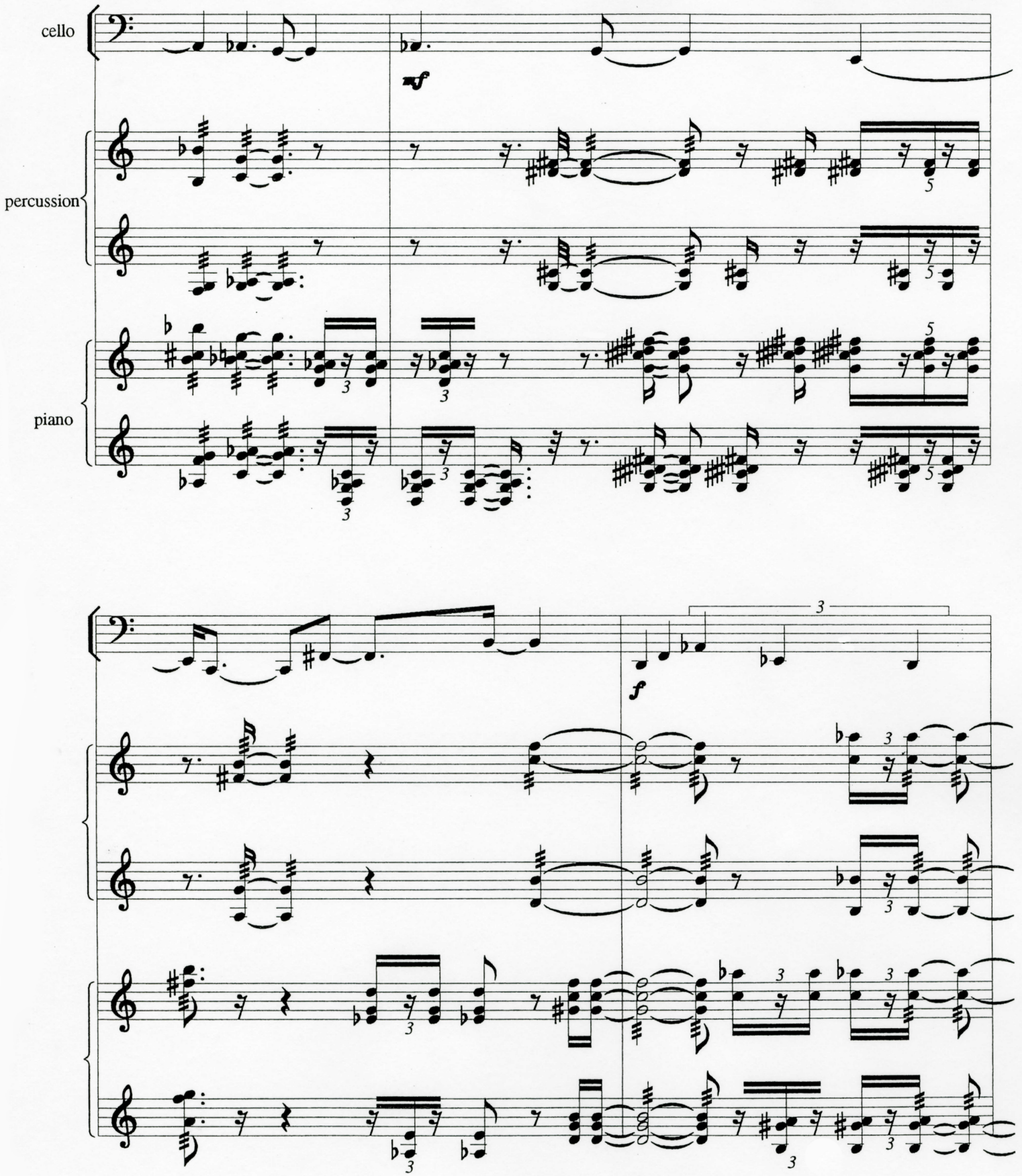

vah ne
mf
E sah bel
vah ne
E sah bel
D
mf
Ma
mf
Ahm ah
Ma
mf
Ahm ah
flute
violin
cello
piano
Mar co An to
dor Hor ha
Mar co An to
dor Hor ha
Mar co An to
f (throughout Section D)

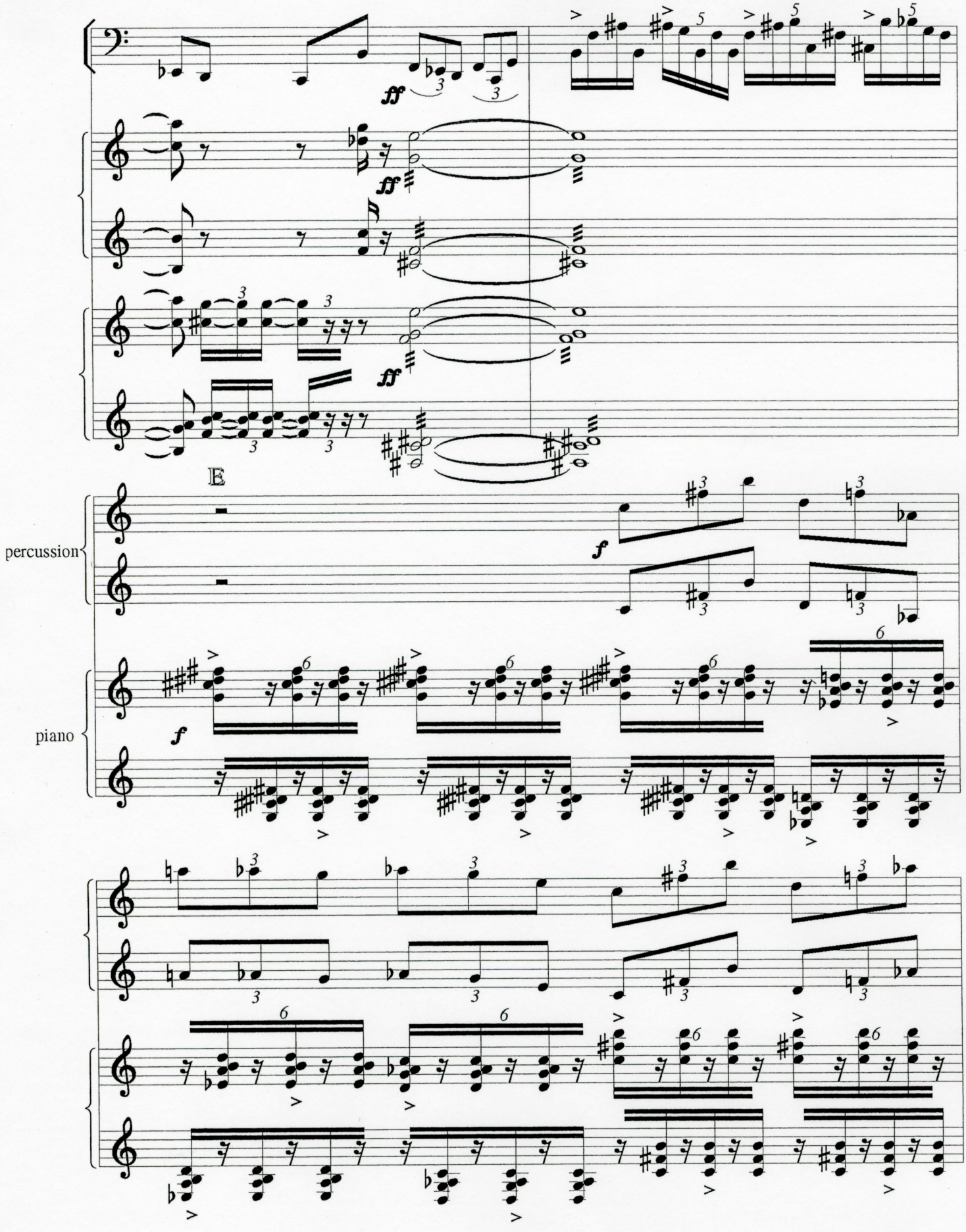

flute
violin
cello
percussion
piano
Ne O Fran ches cah da
mf
lah Ro sah Ro sah
Cor nel yah Me ku Me ku

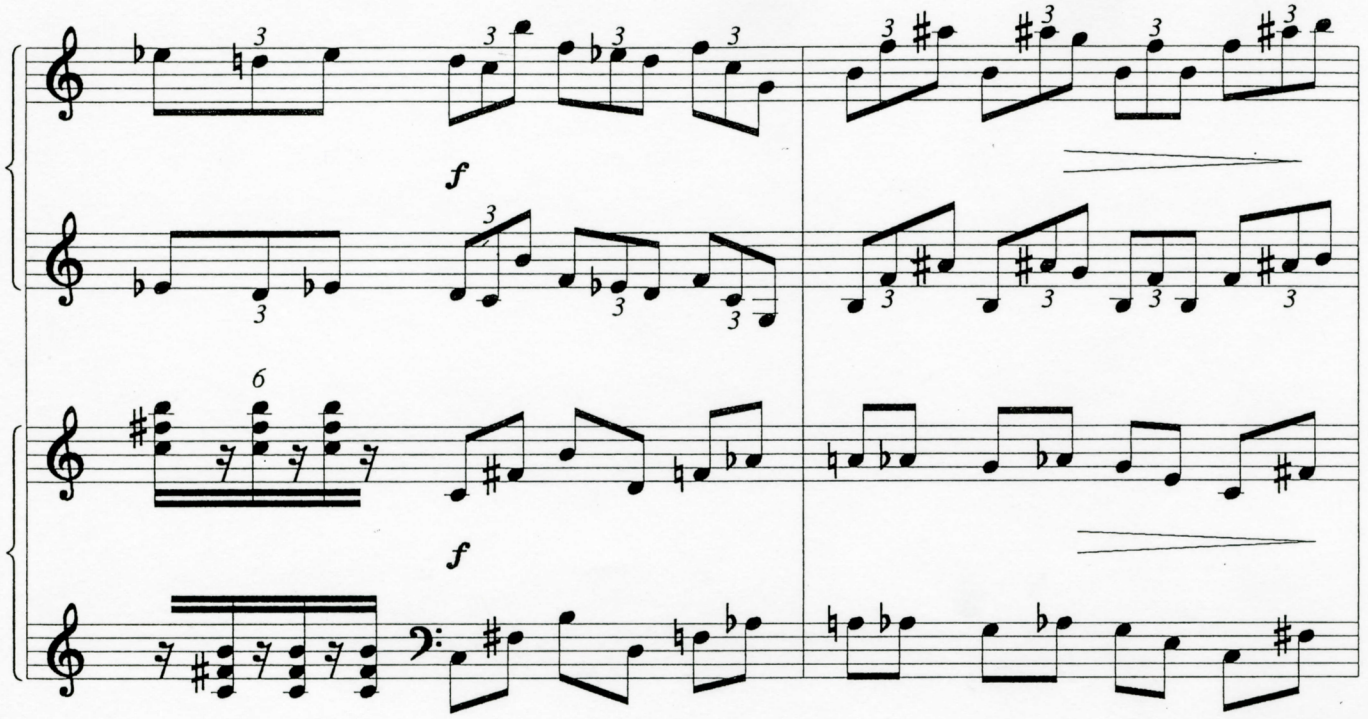

flute
violin
cello
Me ku
Mir ahn
percussion
piano
dah


Ah su
Sa Nah E sah


D1
flute
violin
cello
percussion
piano
bel
mp
Me ku
Ahsusanah
kk kk


cello
percussion
piano
mf
f


E
percussion
piano

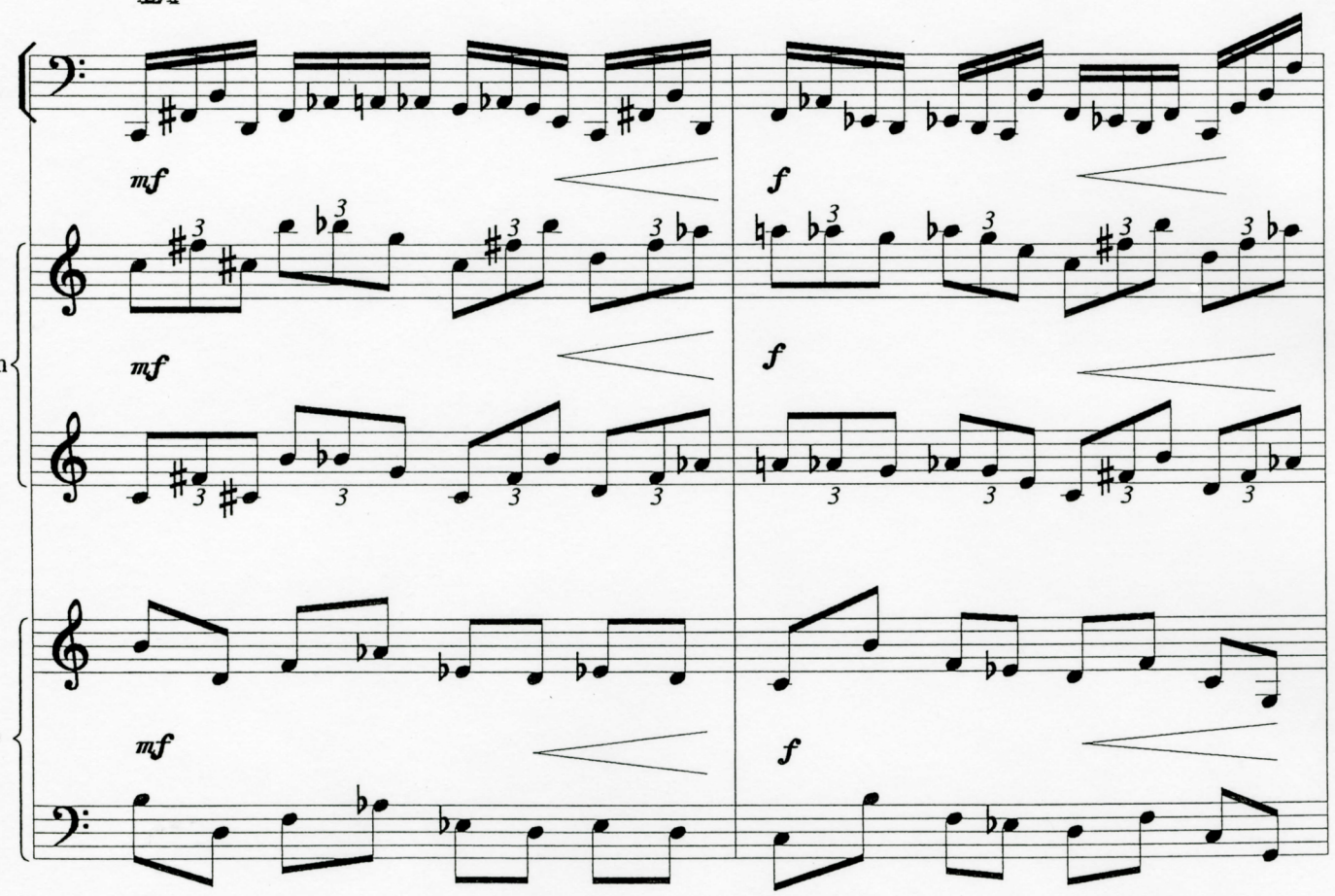


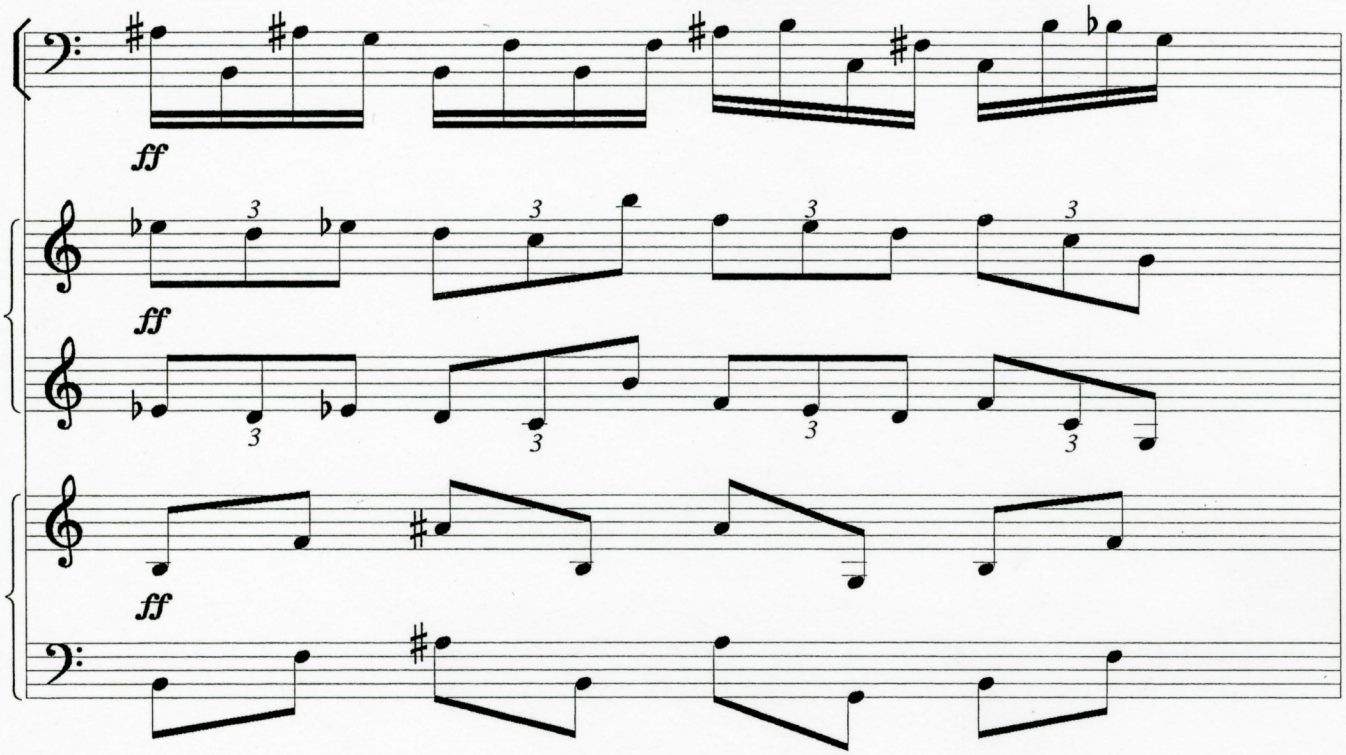
E1

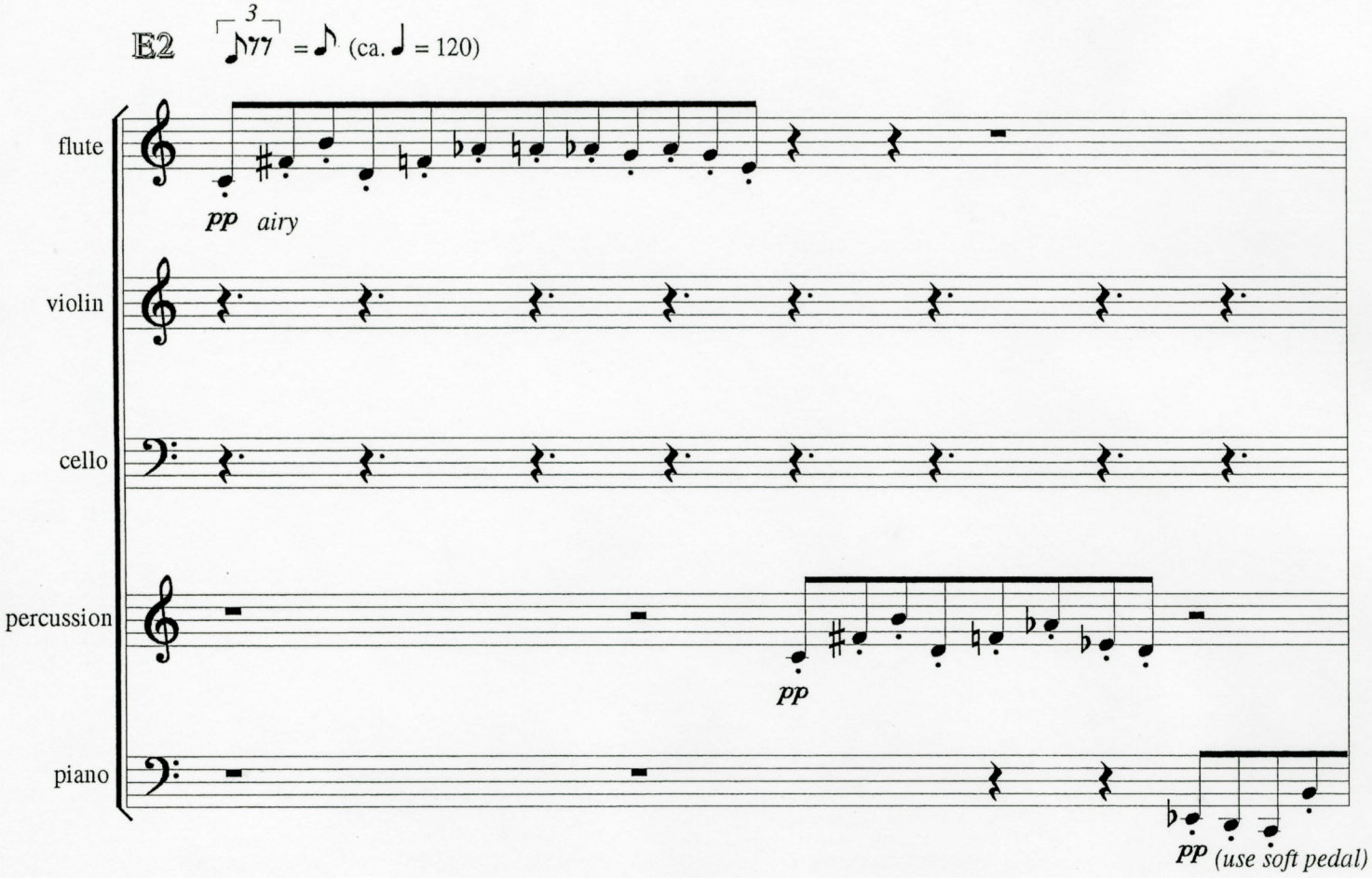
cello

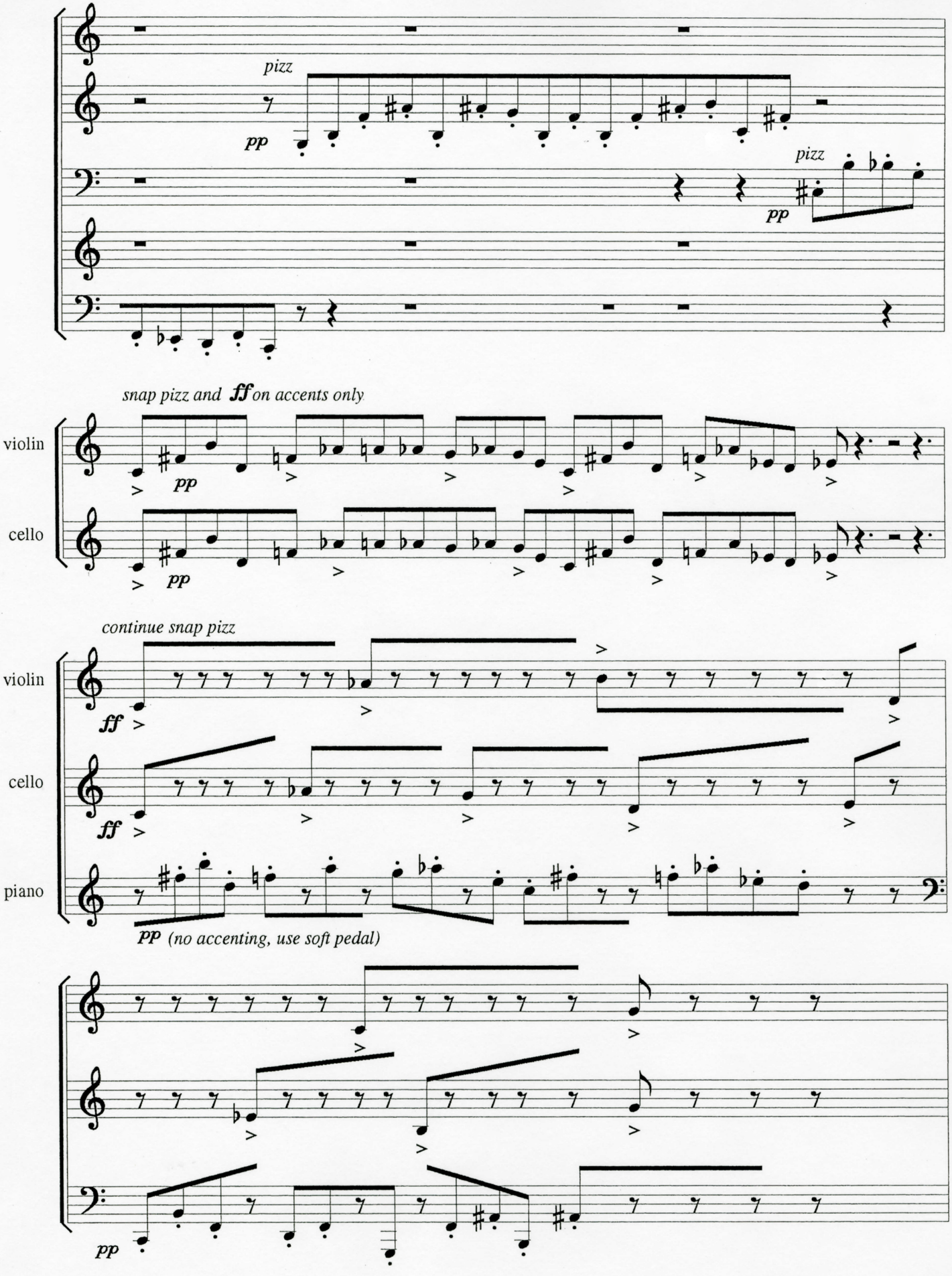
percussion

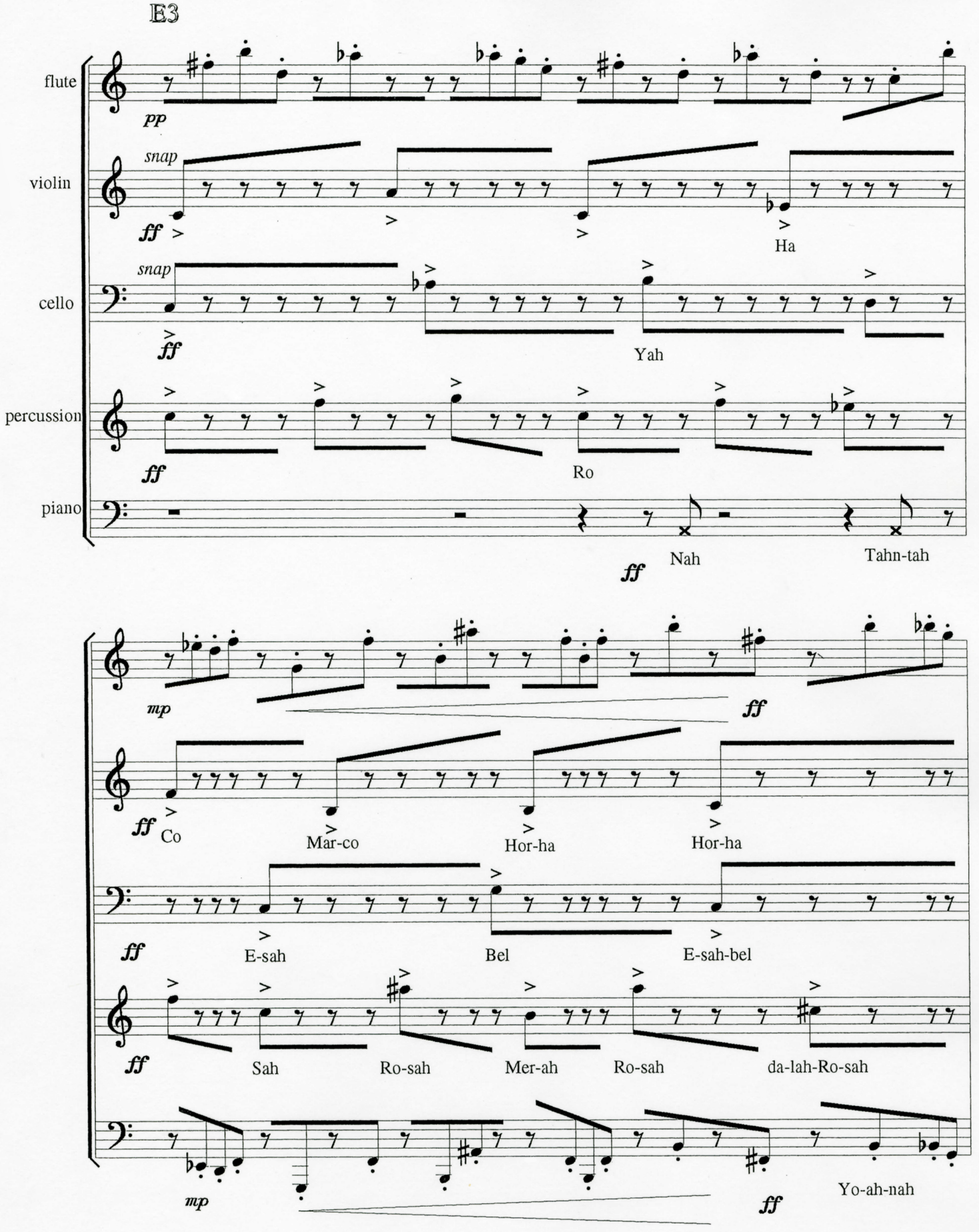
piano



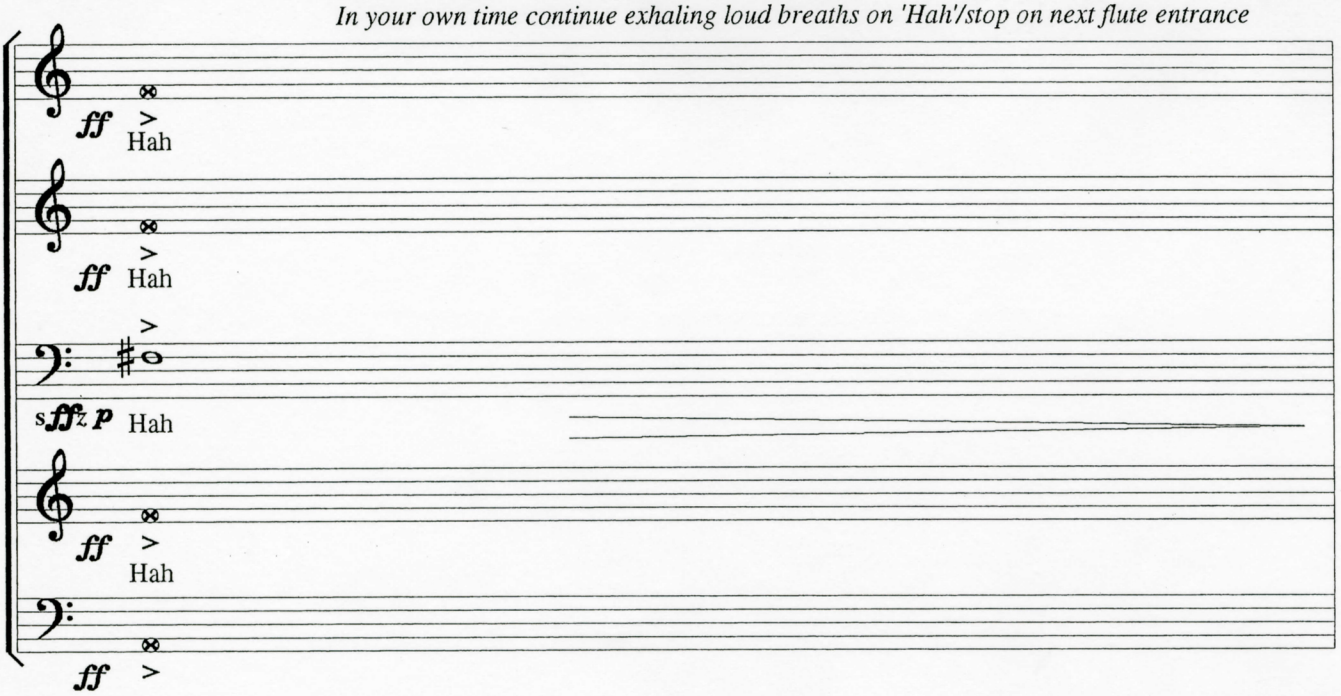

ff
ff
ff
ff


E2
3
= (ca. = 120)
flute
pp airy
violin
cello
percussion
pp
piano
pp (use soft pedal)


pizz
pp
pizz
pp
snap pizz and ff on accents only
violin
pp
cello
pp
continue snap pizz
violin
ff
cello
ff
piano
pp (no accenting, use soft pedal)
pp


E3
flute
violin
cello
percussion
piano
pp
snap
ff
Ha
Yah
Ro
Nah
Tahn-tah
mp
Co
Mar-co
Hor-ha
Hor-ha
E-sah
Bel
E-sah-bel
Sah
Ro-sah
Mer-ah
Ro-sah
da-lah-Ro-sah
Yo-ah-nah

In your own time continue exhaling loud breaths on 'Hah'/stop on next flute entrance



Stand and face audience, 'AH' syllable continues as shouted whisper on long exhale, other syllables in normal speaking voice

Ah-su-sa-NAH----------Cor-na-ho

AH----------mah--dor-Hor-ha-Lo-pez

Ma-E-sah-bel-Ro-le-THA----------mahs

Ge-o-vah-ne-Mer-AH----------

TAH----------ntah Eh-teh-le-ndah

fine

Mir-AH----------ndah

Mar-co-An-to-ne-o-Mor-AH----------les

Cor-nel-YAH----------Me-ku-LAH---

Fran-ches-CAH----------da-lah-Ro-sah

Yo-AH----------nah-Neh-zis