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Del gesto al silencio

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Sergio Blardony

Del gesto al silencio

For clarinet, cello, piano & 5 mobile phones or laptops



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*Dedicated to
Luis Fernández Castelló, David and Carlos Apellániz*

Comentario

Esta es una obra que trabaja sobre el *Trio Op. 114 para clarinete, violonchelo y piano* de Johannes Brahms, planteando dos espacios de indagación: por un lado, el gesto, la gestualidad romántica. Es decir, cómo un gesto puede evolucionar hacia un contexto totalmente diferente. Del mismo modo que si se tratara de una resonancia que va proliferando y transformando el objeto musical primario en otra cosa. Por otro, me interesa trabajar la veladura, la materia en disolución, lo que queda al margen del proceso. O si se quiere, el objeto del pasado detenido en el tiempo, observado a través de un velo translúcido que nos deja ver sólo una parte de su relieve, casi únicamente sus contornos y, por tanto, se percibe aislado y convertido en nueva e inaprensible materia. Ambos espacios de indagación se presentan en alternancia aunque en ningún caso como elementos de contraste sino como materia que va componiendo un espacio formal específico y cohesionado.

Un apunte, a modo de reflexión

¿Por qué este interés por el contexto romántico ahora, precisamente ahora? Lo que puedo responder es que vivimos en un tiempo (o al menos así me lo parece a mí) en el que resulta interesante y, sobre todo, posible visitar una época que en el pasado más cercano –me refiero al de las vanguardias de mediados del siglo XX- era situado, desde una perspectiva estética, en un plano de confrontación con lo que se denominó “música avanzada”. Esto suponía que cualquier afloramiento de este periodo esencial –incluso si se planteaba en un plano dialéctico- se percibiera como regresivo, como una negación de un carácter progresivo que no podía contener ningún elemento del pasado, y menos al testigo esencial de la ruptura que había supuesto la consolidación de los presupuestos de las vanguardias seriales. Después, la posmodernidad musical borró (en muchos casos de una manera un

Commentary

This is a work that focuses on the Johannes Brahms *Trio for clarinet, cello and piano Op. 114*, raising two areas of inquiry: on the one hand, the gesture, the romantic movement. That is, how a movement can evolve into a totally different context. In the same way as if it were a resonance that proliferates and transforms the primary musical object into something else. On the other hand, I am interested in working the glaze, the dissolved subject, which is outside the process. Or if desired, the object of the past stopped in time, observed through a translucent veil that lets us see only a part of its importance, just its slight contours and, therefore, is perceived isolated and turned into a new and unreadable matter. Both areas of inquiry are presented in alternation, though never as contrasting elements but as subject that composes a specific and cohesive formal space..

A note, as a reflection

Why this romantic interest now, just now? What I can answer is that we live in a time (or at least it seems that way to me) in which it is interesting and, above all, possible, to revisit an era that in the recent past –I mean the twentieth century mid-avant-garde- it was located, aesthetically in a plane of confrontation with what was called “advanced music”. This meant that any outcropping of this essential period - even if it was considered in a dialectical plane - was perceived as regressive, as a denial of a progressive character that could not contain any element of the past, and less to the essential witness of the rupture that had occurred. Of course, the consolidation of the budgets of the serial avant-garde. Later, the musical postmodernity erased (in many cases in a somewhat crude manner) any possibility of dialectic or dialogue with the past, taking it as a mere object that could be presented out of context, avoiding any teleological or referential sense. With this perspective behind (although with all the uncertainty

tanto burda) cualquier posibilidad de dialéctica o diálogo con el pasado, tomando éste como mero objeto susceptible de ser presentado fuera de contexto, evitando cualquier sentido teleológico o referencial. Con esta perspectiva a la espalda (aunque con toda la incertidumbre al frente), pienso que es ahora cuando el diálogo puede ser más fructífero y enriquecedor. Evidentemente, no me refiero a reivindicar una escritura próxima a ese pasado decimonónico ni a ningún tipo de propuesta “neo-”, sino a observar –ya sin los prejuicios que impone la necesidad del enfrentamiento- cómo se puede dialogar con una época que, queramos o no, todavía nos conforma en algunos aspectos. Poner en diálogo significa poner en juego, es decir, colocar en otro lugar (descontextualizar) el objeto observado para darle otra naturaleza. Esa alteración supondrá hacerlo nuestro y de nuestro tiempo.

Una última aclaración: es cierto que Brahms se puede calificar como un compositor clásico dentro del romanticismo. Sin embargo, en él creo que existe una evidente estilización del gesto. Brahms huye del patetismo para sumergirse en una forma romántica que quiere pervivir, que apela a crear bases perdurables. Por eso, para esta indagación concreta en el gesto romántico, me interesa más esta perspectiva que la de compositores cuyas ideas exploraban otros lugares, a veces atisbando ya nuevos lenguajes, sin pretender echar raíces.

Sergio Blardony
Madrid, julio de 2019

ahead), I think it is now when the dialogue can be more fruitful and enriching. Obviously, I am not referring to claiming a deed close to that nineteenth-century past or to any kind of “neo-” proposal, but to observe –already without the prejudices imposed by the need for confrontation- how can we dialogue with an era that or not, it still conforms us in some aspects. Putting into dialogue means putting into play, that is, placing the observed object in another place (decontextualizing) to give it another nature. That alteration will mean doing ours and our time.

One last clarification: it is true that Brahms can qualify as a classical composer within romanticism. However, in him I think there is an obvious stylisation of the gesture. Brahms flees from pathos to immerse himself in a romantic way that he wants to survive, which appeals to create lasting foundations. That is why, for this concrete inquiry into the romantic gesture, I am more interested in this perspective than that of composers whose ideas explored other places, sometimes looking at new languages, without trying to take root.

Sergio Blardony
Madrid, July, 2019

Notas sobre la interpretación

La obra está escrita pensando en generar una tensión continuada, que se formula, sobre todo, a través, de la dinámica. Una dinámica extremadamente exigente, que debe producir un tipo específico de tensión expresiva, lejana a cualquier expresión de herencia romántica. En el mismo sentido, deberá utilizarse con cierta prudencia el *vibrato* (no quiere decir esto que no exista), aunque también debe evitarse una interpretación fría. El diálogo con la época romántica debe conllevar el encuentro de una sonoridad concreta, que esté apelando a ésta pero desde una posición crítica.

Pistas de audio

Al final de la obra los intérpretes deben lanzar una serie de pistas de audio desde diferentes dispositivos, como teléfonos móviles, laptops o altavoces portátiles con memoria.

Los dispositivos deben situarse dispersos por la escena, aunque cerca de los intérpretes y, en la medida de lo posible, escondidos de la vista del público (a uno y otro lado del piano, en los atriles, etc.).

Es muy importante que el gesto para poner en marcha las pistas de audio se realice de forma natural y, si es posible, disimulada a la vista del público, ya que se busca un efecto mágico y de sorpresa, que se puede romper si se evidencia la puesta en marcha de los dispositivos.

Sección final

En el nº de sección 13 ya sólo se indican alturas aproximadas para que el intérprete escoja aquellas que más se adapten a un sentido musical que pretende dejar flotando una especie de “rumor rítmico”, donde se mezcla en un contrapunto entre los instrumentos, lo percusivo con el ruido. Cada cuadro debe ser repetido x veces, hasta que termina la flecha.

Performance notes

The work is written thinking of generating a continuous tension, which is formulated, above all, through the dynamics. An extremely demanding dynamic, which must produce a specific type of expressive tension, far from any expression of romantic heritage. In the same sense, *vibrato* should be used with some prudence (it does not mean that it does not exist), although a cold interpretation should also be avoided. The dialogue with the Romantic Era must entail the meeting of a specific sonority, which is appealing to it but from a critical position.

Audio tracks

At the end of the work, the performers must start several audio tracks from different devices, such as mobile phones, laptops or portable speakers with memory.

The devices should be scattered throughout the scene, although close to the performers and, as far as possible, hidden from public view (on either side of the piano, in the stands, etc.).

It is very important that the gesture to play the audio tracks is carried out naturally and, if possible, concealed from public view, since a magical and surprising effect is sought, which can be broken if it is evident the start-up of the devices.


Final section

At section 13, only approximate heights are indicated so that the performer chooses those that best adapt to a musical sense that he intends to leave floating a kind of “rhythmic murmur”, a counterpoint with a mixture of percussive and noise sounds. Each square must be repeated x times, until the arrow ends.


Signografía

General:

Crescendi:
Normal
Con incremento de la intensidad al final




Transición de una técnica/estado a otra



Calderón muy largo




Microintervalos:
1/4 de tono descendente / ascendente
3/4 de tono ascendente
ligera elevación sobre el tono
ligero descenso sobre el tono




Clarinete en Sib:

Bisbigliando (trino tímbrico)




Frullato (flatterzunge)



Aire solo con frullato (expirado)



Sonido de llaves (alturas sugeridas)

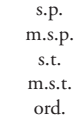


Slap tongue



Violoncello:


Sul ponticello
Mezzo sul ponticello
Sul tasto
Mezzo sul tasto
Modo ordinario



Flautato




Sonido sordo (apagando la vibración de la cuerda con la mano izquierda)




Pizzicato tonlos



Pizzicato con progresión de yema de los dedos a uña



Pizzicato con púa




Sobrepresión de arco




Signography

General:


Crescendi:
Normal
With increased intensity at the end



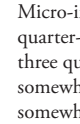
Transition from one technique/state to another



Very long fermata




Micro-intervals:
quarter-tone half-flat / half-sharp
three quarter-tones sharp
somewhat higher
somewhat lower




Bb Clarinet:


Bisbigliando (timbral trill)




Frullato (flatterzunge)




Solo air with frullato (expire)



Sonido de llaves (suggested pitch sounds)

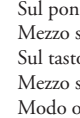


Slap tongue



Violoncello:


Sul ponticello
Mezzo sul ponticello
Sul tasto
Mezzo sul tasto
Modo ordinario



Flautato



Mute sound (silencing the vibration of the string with the left hand)




Pizzicato tonlos




Pizzicato with progression of fingertips to nail



Pizzicato with plectrum



Bowed with very much pressure



Signografía

Piano:

Apagar con los dedos directamente sobre la cuerda,
en el interior del piano (usando el pedal)

Deslizar la uña sobre las teclas sin producir sonido directo en las cuerdas
(sólo resonancia, al mantener presionado el pedal):

Sobre el frontal del teclado

Sobre la superficie de las teclas blancas

Sobre la superficie de las teclas negras



Signography

Piano:

Mute directly on the bottom end of the string with the finger,
inside the piano (using the pedal)

Gliding the nail over the keys without cause direct sound in the strings
(only resonance, by pressing the pedal):

Over the front surface of the white keys

Upper surface of the white keys

Upper surface of the black keys.

Del gesto al silencio

Para clarinete, cello, piano y 5 teléfonos móviles o laptops
For clarinet, cello, piano & 5 mobile phones or laptops

SCORE

Escrito en sonidos reales / *Written in concert pitch*

Duración / *Duration*: ca. 10'

Sergio Blardony

April-July 2019

1 ♩ = 60

Clarinet in B \flat

tutta forza, molto violento *delicatiss., lontano, accarezzando il suono*

Cello

tutta forza, molto violento → *s.p.* II *delicatiss., lontano, accarezzando il suono* III (p.s.t.)

Piano

tutta forza, molto violento *delicatiss., lontano*

8

sempre pppp

s.p. → ord. III → s.p.

sempre pppp

14 2 *tutta forza, molto violento*

con impeto, appassionato

bisb.

6:4 *7:4*

fff *mf* *fp* *fmp* *fff*

tutta forza, molto violento
ord.

con impeto, appassionato

5:4

delicatiss.
s.p.

gliss.

fff *mp* *sf* *fff* *pppp*

tutta forza, molto violento

8va *fff*

con impeto, appassionato

5:4

mp *fff* *mp*

ritmico, preciso
8va

7:4

8va
ped.

delicatiss., lontano, accarezzando il suono

17

pppp

pp *gliss.* *p.s.t.* *(b₂)*

pppp *delicatiss., lontano, accarezzando il suono* *s.p.* *ord. II* *ord. III*

(8^{va})

pp delicatiss. *8^{va}* *3:2* *3:2*

20

sempre pppp

3

slp./molto stacc.

mf \rightarrow *pp*

delicatiss.
s.t. \rightarrow s.p.

gliss.

pp

pizz. (s.p.)
pp \leftarrow *mf*

delicatiss., lontano

pppp

8^{va}
Ped.

sf *pp* *profondo e ritmico*

8^{va}
Sost. Ped. \wedge

The image displays a musical score for piano, starting at measure 20. The score is divided into several systems. The top system features a treble clef staff with a melodic line marked 'sempre pppp' and a box containing the number '3'. Below it, a bass clef staff has notes marked 's.t.' and 's.p.'. The middle system shows a grand staff (treble and bass clefs) with 'delicatiss., lontano' and 'pppp' markings. The bottom system includes a grand staff with 'sf' and 'pp profondo e ritmico' markings, and a 'Sost. Ped.' instruction. Various performance techniques like 'gliss.', 'pizz.', and 'slp./molto stacc.' are indicated throughout the score.

30

slp./molto stacc.

legatiss.

mf *pp* *pp* *f*

(pizz.) (s.p.) (pizz.) ord.

pp *mf* *p* *sf*

3:2

8va

(loco)

f *pp* *p* *sf* *p*

8va

3:2 5:4

33 *con impeto*

ppp *fz*

con impeto
bisb.

fz

con impeto
arco
molto vib.

f

ritmico, preciso
(8^{va})

sf *pp delicatiss.*

8^{va} 8^{va}

3:2 3:2

4

36 *tutta forza, molto violento*

delicatiss., lontano, accarezzando il suono

sempre pppp

delicatiss., lontano, accarezzando il suono

tutta forza, molto violento → s.p. → II (s.p.) → ord. → s.p. → s.t. → s.p.

pppp

ppp

ppp

f

tutta forza, molto violento

delicatiss., lontano

pppp

pp → *mf*

46

5

3:2

con impeto, appassionato

dolce

con impeto

f *ff* *p* *f* *p* *fz*

arco (s.p.) → s.t. → s.p.

II (p.) I (p.)

con impeto, appassionato

ord.

profondo → s.t.

sempre pppp

ff *f* *pp* *mf*

con impeto, appassionato

p *ff* *mf* *f* *mp pesante*

7:4

5:4

3:2

3:2

ped.

53

pp

mfpp

mfpp

III
IV

tonlos

p

mf

ppp

p

mp

pp

Cello

55

legatiss., dolce

bisb.

p *pp* *mp* *f*

pp *mp*

s.t. *gliss.* *s.p.* *ord.* *s.p.* *ord.*

I (*b*) (*♯*) (*♯*)

mf *mp* *mp*

ritmico, preciso

8va

legatiss., dolce

(pp) *p* *pp* *mp* *pp*

(pp) delicatiss.

8va *8va*

3:2

Leg.

58 bisb.

6

delicattiss., lontano, accarezzando il suono

tutta forza, molto violento

sfff *pppp*

s.t. (2.) → s.p.

delicattiss., lontano, accarezzando il suono

tutta forza, molto violento

ord. → s.p. II → ord. III

sfff *pppp*

(8^{va})

delicattiss., lontano

tutta forza, molto violento

8^{va} 3:2

sfff *ppp* *p*

8^{va}

8^{va}

8^{va}

8^{va}

63

7

slp./molto stacc.

con impeto

mf *pp* *f*

s.t.

pizz. s.p.

con impeto

II arco ord.

pp *mf* *f*

sf *pp* *profondo e ritmico*

8^{va}

8^{va}

(~~8^{va}~~)

68 *con impeto* *slp./molto stacc.* *legatiss.*

f *mf* *pp* *pp* *f*

(pizz.) (s.p.) *pp* *mf* (pizz.) ord. *p* *sf*

(loco) *f* *pp* *mp* *pp* *p* *sf* *p* *f*

ritmico, preciso *8^{va}* *8^{va}*

3:2 5:4 3:2

70

con impeto

pp *ffz*

con impeto

ffz

8

f

*delicatiss., lontano,
accarezzando il suono
flaut.*

ppp

(8^{va})

pp delicatiss.

8^{va}

3:2

3:2

73 *delicatiss., lontano, accarezzando il suono*

ppp

(più contenuto possibile)

ppp

ritmico, preciso ord.

pp

p *pp* *ritmico, preciso*

ped.

Sost. Ped. ^

76 *ritmico, preciso*

pp

legatiss.

p \triangleright *pp*

mp \triangleright *pp* \triangleright *f*

s.t. $\xrightarrow{3:2}$ *ord.*

sf

ritmico, preciso
8va

legatiss.

pp *delicatiss.*

mf \triangleright *pp* \triangleright *f*

Red.

78

R
C#

con impeto

delicato

pp *fz* *p* *mf* *p* *mfp*

I
II s.p. *con impeto* → *ord. staccatiss.*

fz *pp*

(8^{va})

sempre pp *3:2* *sempre pp*

8^{va} *sf* 8^{va} *sf* 8^{va}

83

mp *pp* *f* *ff* *ppp* *mp* *delicato, legatiss.*

profondo *s.t.* *ord.* *s.p.*

gliss. *pp* *ff* *ppp* *p* *flaut.* *gliss.* *p*

mf *f* *mp pesante* *ppp* *p* *mp* *pp*

(*sc.*)

87 *delicatiss., lontano*
6:4 12:8

delicatiss., lontano, accarezzando il suono
pppp

ord. *gliss.* *delicatiss., lontano* *s.t.* *p.s.p.* *II* *III* *ord.*
pppp **pp** **pppp**

legatiss., dolce
(pp) **p** **pp** **mp** **pp** **pppp** **pp** **pppp**

molto stacc. ma delicato
pppp **pp** **pppp**

8^{va} 8^{va} 8^{va}

Red. Red.

11

A diagram showing the key signature with G# and C# notes.

98 *con impeto*

Musical staff with treble clef, key signature of one sharp (F#), and a fermata with a forte (*f*) dynamic marking.

s.p. —————> ord.

I
II

con impeto

Musical staff with bass clef, key signature of one sharp (F#), and a fermata with a forte (*f*) dynamic marking.

ritmico, preciso

8^{va}

pp ————— *f* ————— *pp delicatiss.*

8^{va}

Piano accompaniment with two staves. The upper staff has a rhythmic pattern of eighth notes. The lower staff has a melodic line with dynamics *pp*, *f*, and *pp delicatiss.* and an 8^{va} marking.

100

sf \rightarrow *pp*

sf \rightarrow *ppsf*

8^{va}

102

con impeto

f

s.p. \rightarrow ord.

I

II

con impeto

f

G#

C#

103

pp

sf \rightarrow *ppsf* \rightarrow *ppsf* \rightarrow *pp*

8^{va}

104

(8^{va})

(b)

8^{va}

8^{va}

ff

pp

106

G# (C#)

con molta intensità

fff

I s.p.

II

con molta intensità

fff

ord.

(8^{va})

(sempre *pp*)

8^{va}

8^{va}

ff

con molta intensità

12:8

6:4

12:8

(loco)

ff

ff

ff

[senza misura] *liberamente*

10" ca.

12

8" ca.

The score consists of three staves. The top staff is for Flute (flatt.), the middle for Bassoon (tonlos), and the bottom for Piano (8^{va} and 8^{va}-1). The score is divided into three sections by bar lines. The first section starts at measure 108 and ends at measure 12. The second section starts at measure 12 and ends at measure 18. The third section starts at measure 18 and ends at measure 24. Dynamics include *sf*, *mf*, *ffz*, *f*, *mf*, *fff*, and *ffff*. Performance instructions include *gliss.*, *s.p.*, *s.t.*, *rallentando*, and *al fine*. The piano part features a *rallentando* section and ends with *al fine*.

24"

(♩ = 60)

110

Play track 2 → al fine

pppp delicatiss., lontano

Play track 4 → al fine

sord. flaut.

pppp delicatiss., lontano

Play track 5 → al fine

Play track 1 → al fine

Play track 3 → al fine

(~~ff~~) al fine →

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features two phrases of music, each under a slur. The first phrase starts with a piano (*pp*) dynamic and ends with a fermata. The second phrase starts with a piano (*p*) dynamic and also ends with a fermata. The second staff is a bass clef with a key signature of one flat and a common time signature. It features a single phrase of music under a slur, starting with a piano (*p*) dynamic and ending with a fermata. Above this staff, there are performance instructions: "flaut. (sord.)" with an arrow pointing to the start of the phrase, "ord." with an arrow pointing to the end of the phrase, and "s.p." with an arrow pointing to the end of the phrase. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The upper staff of the grand staff features a phrase of music under a slur, starting with a piano (*pp*) dynamic and ending with a fermata. Below this staff, the instruction "*pp* delicatiss., lontano" is written. The lower staff of the grand staff features a phrase of music under a slur, starting with a piano (*p*) dynamic and ending with a fermata. A dashed arrow labeled "(Fl.)" points to the beginning of this phrase.

27"

13"

(9)

→ solo air

Musical staff (Treble clef) with dynamics *p*, *mp*, and *mp*. Includes a fermata over the final note.

ord. (sord.) → s.t. → s.p.

(s.p.) senza sord. → ord. → s.p.

(s.p.) → s.t. → tonlos → s.p.

Musical staff (Bass clef) with dynamics *p*, *mp*, and *mf*. Includes various performance markings like *ord.*, *sord.*, *s.t.*, *tonlos*, and *s.p.*

Piano accompaniment (Grand staff) with dynamics *pp* and *sempre pp*. Includes markings like *pp delicatiss., lontano* and *8va*.

13

Rumor rítmico: mezcla en contrapunto de lo percusivo con el ruido
Rhythmic murmur: counterpoint with a mixture of percussive and noise sounds

1'03"

The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Each staff has a box containing specific performance instructions and dynamics.

Top Staff (Treble Clef):
 - Box 1: "slp. (without pitch)" with a graphic of a piano key being struck. Dynamics: *mf* > *p*.
 - Box 2: "solo air + flatt." with a graphic of a piano key being struck. Dynamics: *p* > *mp* > *pp*.
 - Box 3: "keysounds" with a graphic of a piano key being struck. Dynamics: *pp*.

Middle Staff (Bass Clef):
 - Box 1: "tonlos s.p." with a graphic of a piano key being struck. Dynamics: *mfpp* < *mf*.
 - Box 2: "ord." with a graphic of a piano key being struck. Dynamics: *pp delicatiss.*.
 - Box 3: "pizz. (tonlos) (9)" with a graphic of a piano key being struck. Dynamics: *pp delicatiss.*.
 - Box 4: "gliss." with a graphic of a piano key being struck. Dynamics: *pp delicatiss.*.

Bottom Staff (Bass Clef):
 - Box 1: "mfpp" with a graphic of a piano key being struck. Dynamics: *mfpp*.