Lars Graugaard

STATES AND SHAPES

FOR FIVE CLARINETS AND TWO HARPS composed 2019

duration 19 minutes

commissioned by the Caput Ensemble commission supported by the Danish Arts Foundation

Instrumentation

2 harps; with bass bows and metal triangle beaters 5 clarinets

1st: Ab piccolo clarinet, Bb soprano clarinet 2nd: Bb soprano clarinet, basset horn in F 3rd: Bb soprano clarinet, Bb contrabass clarinet 4th: Bb soprano clarinet, Bb bass clarinet 5th: Bb soprano clarinet, Bb bass clarinet

Seating

----- A u d i e n c e -----

Hp1 Cl4 Cl5 Hp2 Cl2 Cl3 Cl1

Performance Instructions

General

Score transposed. Quarter-tones are indicated by accidental with an arrow; the arrow indicated one quarter-tone off-set in the arrow's direction from the accidental to which it is attached. Grace notes are performed as fast as possible and as close as possible to the main (target) note.

Harps

Harp1: string 're' in 7th octave tuned to D flat. Performance instructions are found in the corresponding places inside the score.

Clarinets

Quarter-tone glisses at the very low end should be done by a combinaton of lip gliss. and slightly uncovering the finger holes, and should be done as precisely as possible, both in terms of timing of the glissando, the dynamics and the target pitch.

There are a number of multiphonics, timbral sweeps, dyads and other effects, and the fingering is stipulated at each occurence.

Further performance instructions are found in the corresponding places inside the score.

Program Note

The composition treats the notion that musicality as our appreciation of a sound's meaning has a biological as well as an evolutionary aspect. This implies an eternal manner of general listening on the one side, and a strictly contemporary manner of culturally bound music appreciation on the other. Such a timeless and self-standing, pre-instrumental sonic make-up is an absolute quality that does not depend on customs and personal aesthetics. In musical terms, it functions outside of personalised musical features as it takes on those wider features that are infinite, innate and unlearned.

To abridge these two fundamentally different listening modes, the instrumentation is set up as two self-similar groups of clarinets and harps that each have an internal micro-cosmos of voices. This constitutes two meta-instruments as the voices move in closely connected dynamics, registers and articulation. The instrumental anonymity in performance blurs the presence of each player, but gains in espressive richness. This meta-identity is complementary between the two groups, where the harps that have matching roles to add short-term and less critical sound features such as transients and spectral features etc. Performance discrepancies do happen, but are specified so that a common, overarching instrument-mass singularity always will prevails.

Musical form is set in four sections in terms of material, albeit in three sections in terms of instrumentation as the clarinets all double, employing a total of five different clarinet types that range from the Ab piccolo clarinet to the Bb contrabass clarinet. The composition was commissioned by the CAPUT Ensmble as part of a composer residency supported by the Danish Arts Foundation, and the composition is dedicated to Gudni Franzson.

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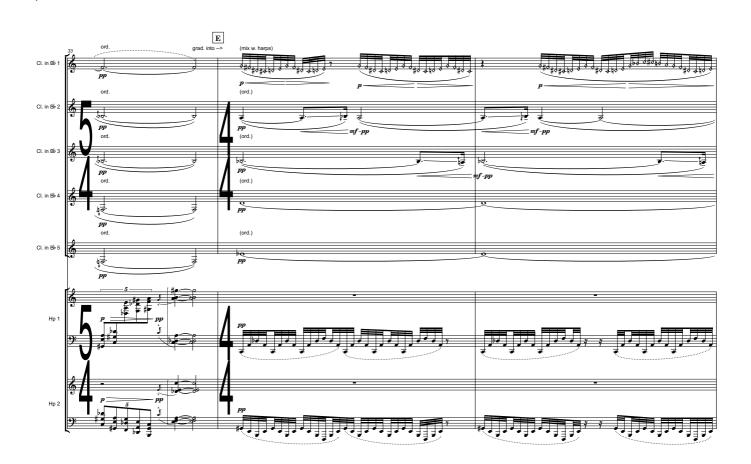












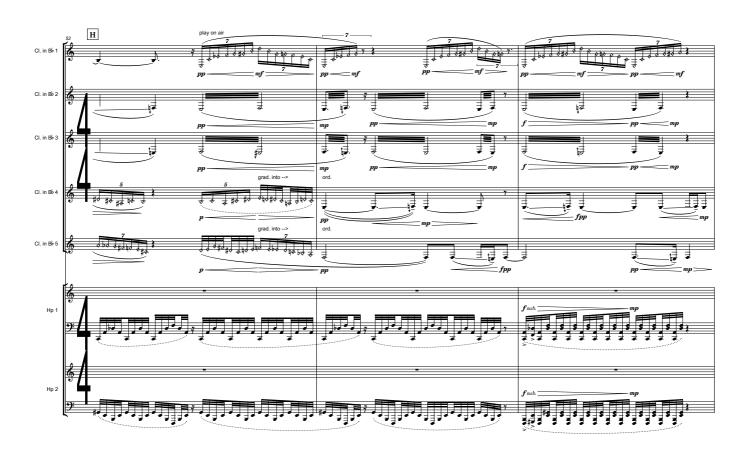




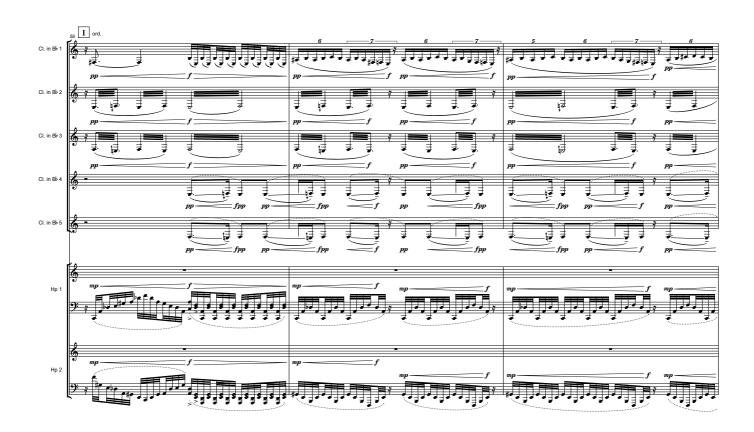






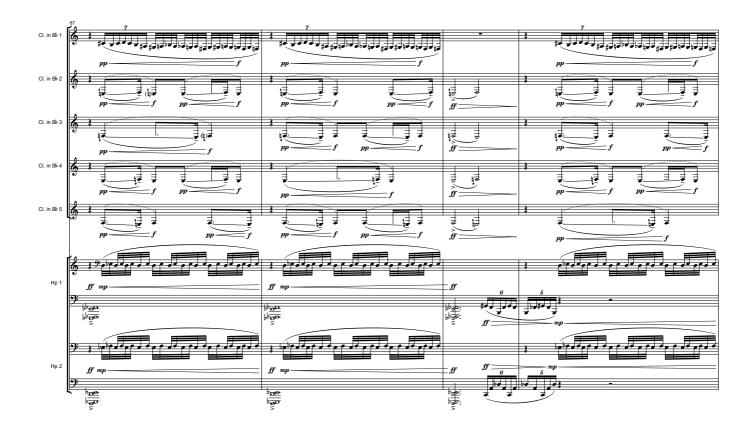


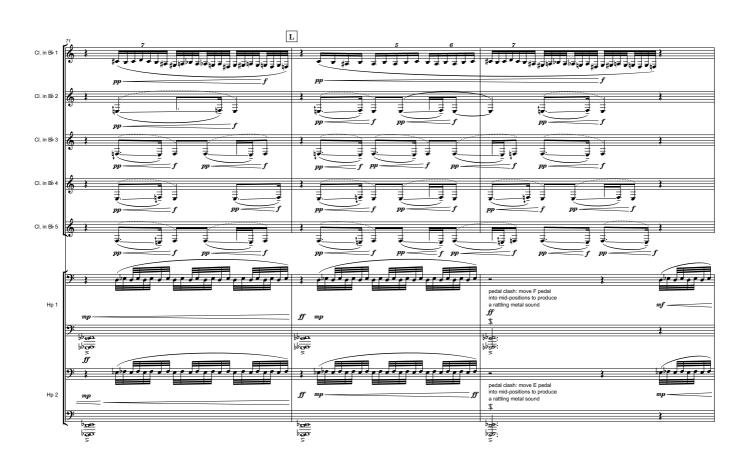




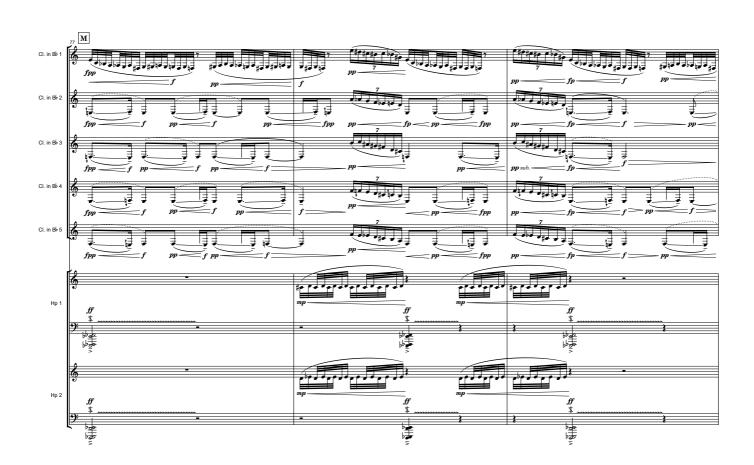


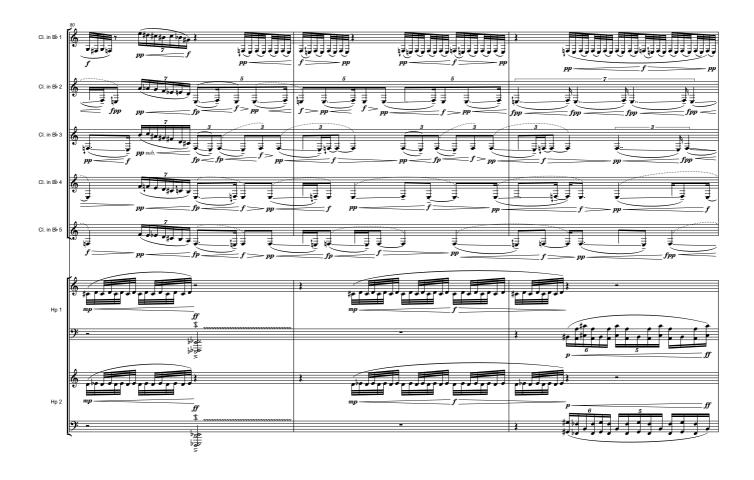


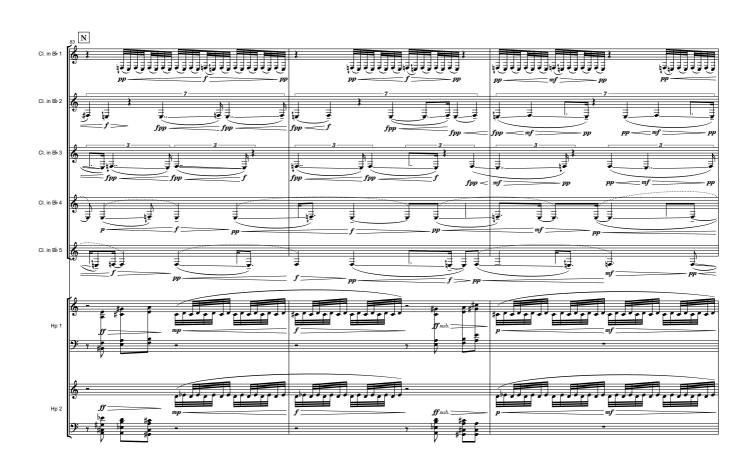




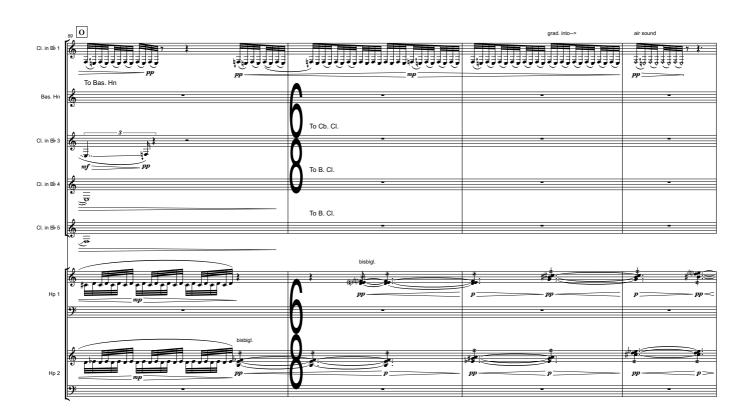


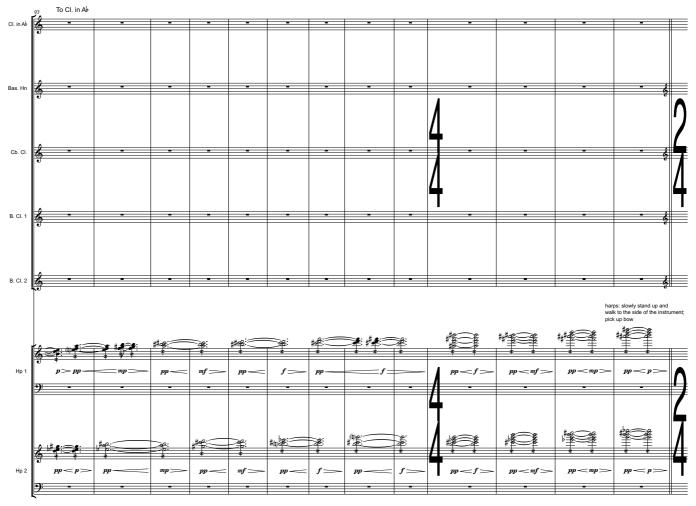




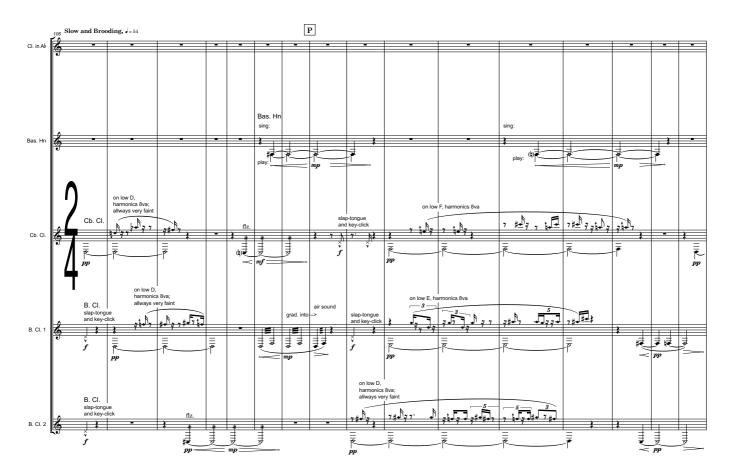




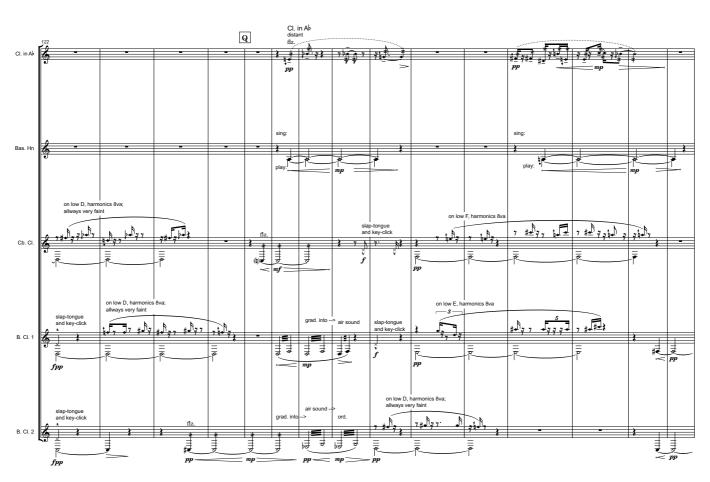


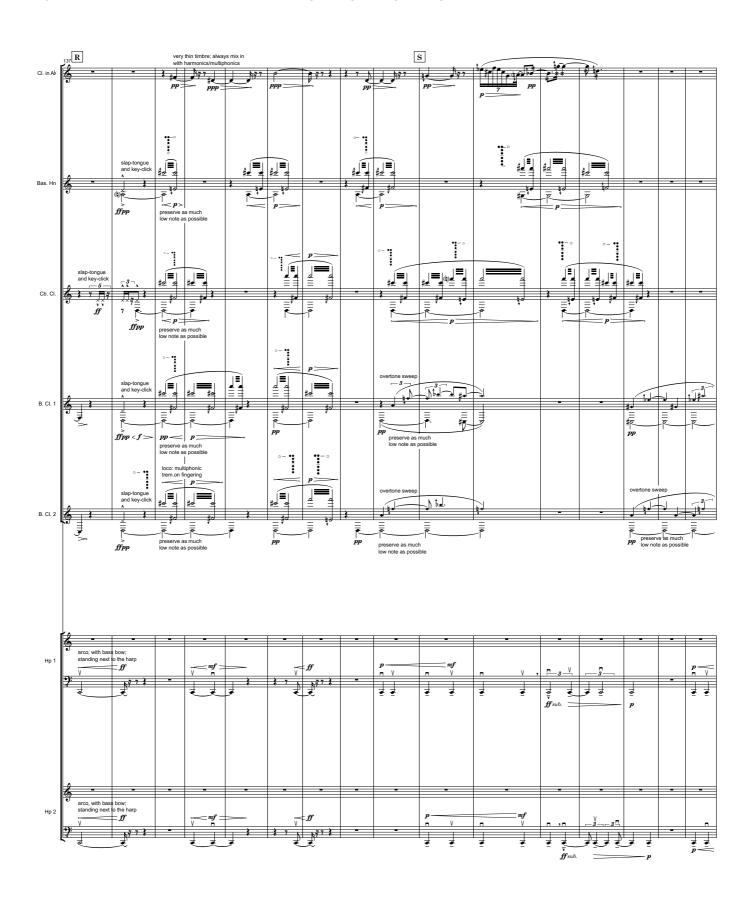


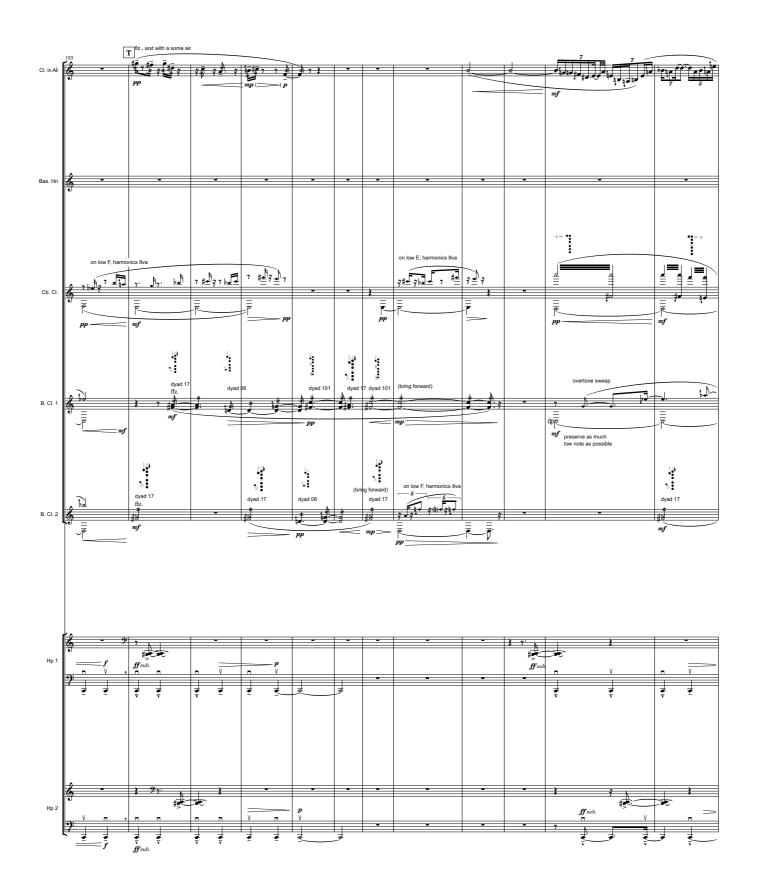
harps: slowly stand up and walk to the side of the instrument; pick up bow



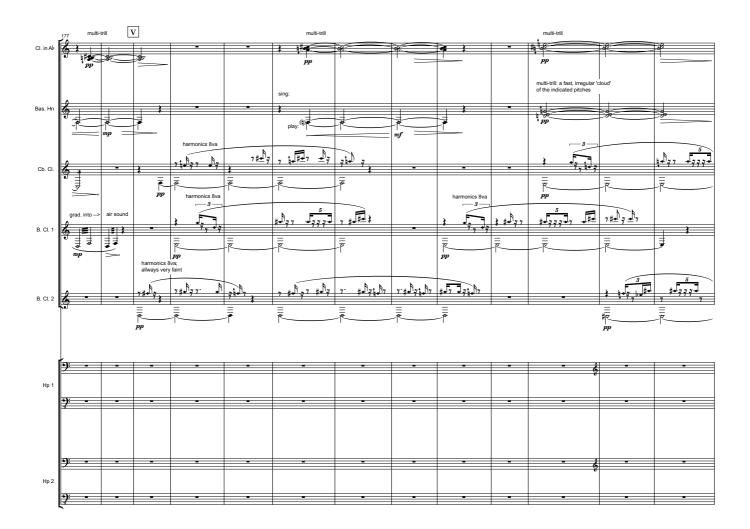


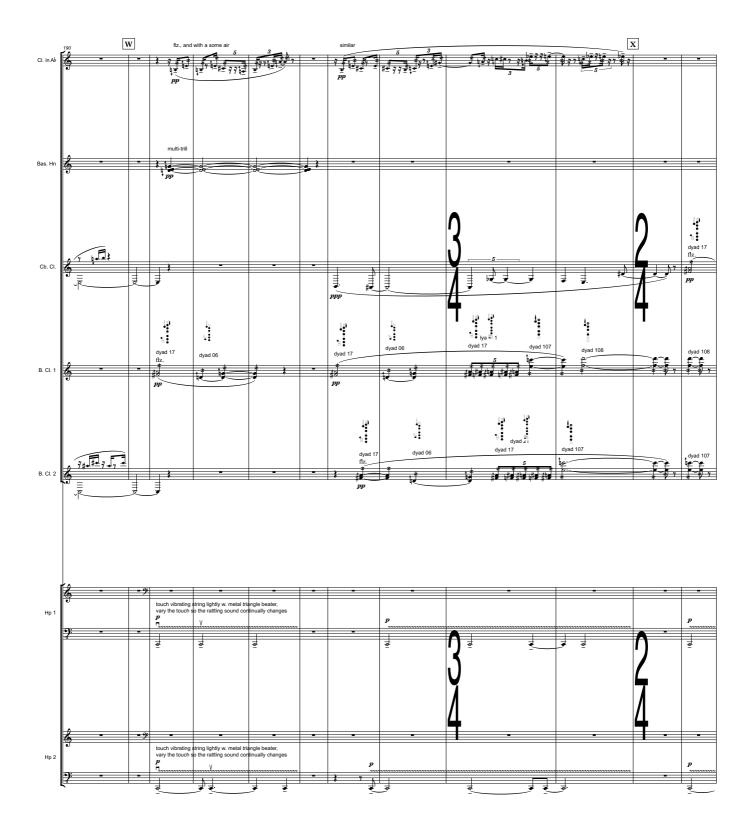




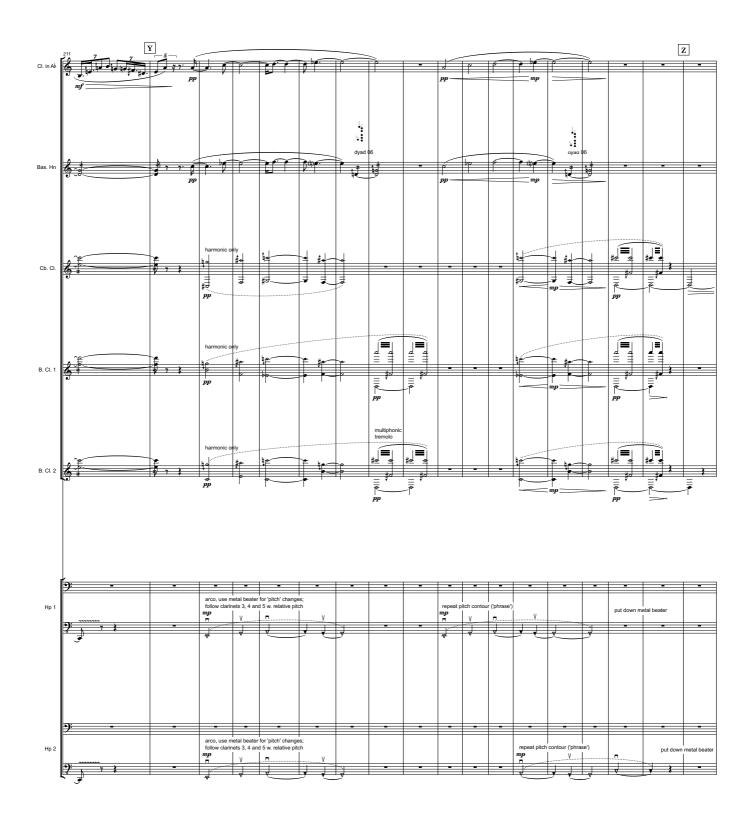








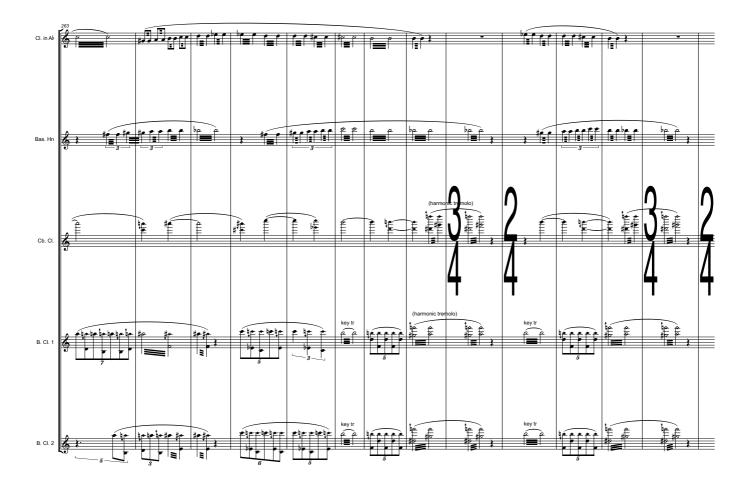


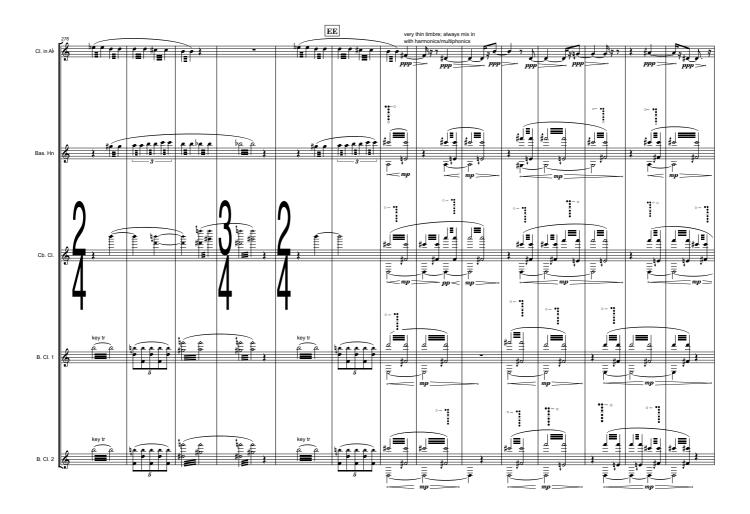


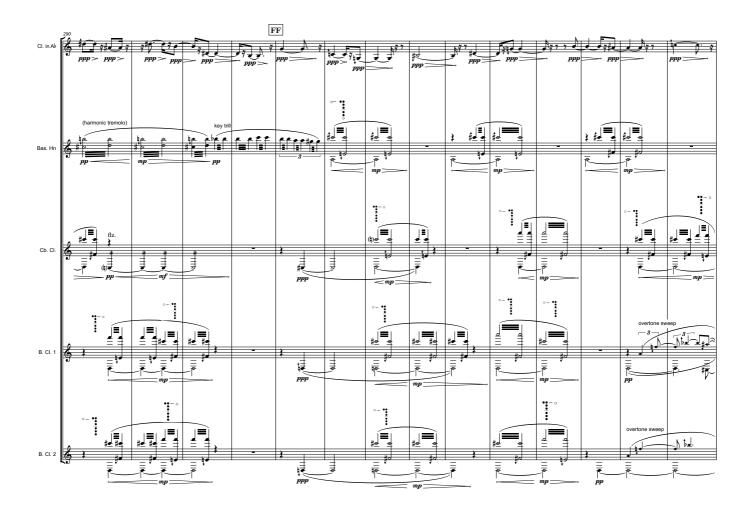






























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