

Loretta K. Notareschi

Undying Wind

For Open Instrumentation and Live Electronics

DMCM-17



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About the Piece

When I was invited by Bryan Christian to create an open instrumentation, improvisational, electro-acoustic piece for the Laramie County Community College New Music Ensemble, I knew immediately I wanted first to get to know the performers. I drove up from Denver to Cheyenne to meet and improvise with them, also recording several samples of the performers playing long held notes on their individual instruments. I then transformed these samples electronically to be used with my virtual instrument, the Drone Machine. I was inspired aesthetically by the dramatic wind blowing in Cheyenne the day I visited: this sound is particularly evident in the transformed bass drum sample used in the Drone Machine.

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Performance Instructions

The electronics performer needs a Max patch called the Drone Machine and some sound files. These are available from the composer, along with detailed instructions on performing with the Drone Machine. A computer running Max or Max Runtime (free), an optional MIDI controller, and a PA system are needed to play the electronics part.

For each section, e.g. 2D, 6R, 1D, etc, the acoustic performers should improvise with notes and rhythms from the corresponding numbered collection. R indicates short repeated patterns, with occasional changes. D indicates differing patterns, with occasional repetition. 0 indicates silence. Collection 6 is any noisy sound the player can make with his or her instrument. In any section, a performer may play a glissando at any time.

Each performer should proceed from section to section at his or her own rate, fitting everything into eight minutes, and not making any one section radically longer or shorter than any other.

Dynamics should range from very soft to very loud, with performers striving for variety from section to section.

Within the guidelines of their own section, performers should respond musically to other players' improvisation as well as the Drone Machine: echoing ideas or contrasting with them.

Only the Drone Machine's part should be continuous. Other performers should incorporate silence into their improvisation. The Drone Machine should begin and end the piece.

About the Composer

Loretta K. Notareschi explores the passionate, irreverent, and transcendent in her many compositions for chamber ensemble, large ensemble, and chorus. Born in Canton, Ohio and raised in Stillwater, Oklahoma, she has received awards from the IronWorks Percussion Duo, the American Composers Forum, Ensemble Eleven, and the GALA Choruses. Her music has been performed in Manchester, England; in New York City at Symphony Space and the Paul Recital Hall in Lincoln Center; and in other cities across the U.S., including Denver, where she makes her home.

Notareschi is an associate professor of music at Regis University and a faculty member of The Walden School. She is also a member of ASCAP and the American Composers Forum. She holds a Masters and PhD in composition from the University of California at Berkeley, a Bachelor of Music in composition from the University of Southern California, and the General Diploma from the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, where she was a Fulbright Scholar. Her primary teachers in composition have been Morten Lauridsen, Erica Muhl, Rick Lesemann, Cindy Cox, and Jorge Liderman.

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8 Minutes

Woodwinds	6R	0	2D	4R	3R	6D	5R	4D
Brass	1R	6R	0	5D	0	4D	1R	2R
Guitar	1R	4D	6D	2R	0	3R	6R	
Percussion	6R	6D	0	1R	4D	5D	0	6D
Strings	6R	4D	0	6D	5R	0	3R	2R
Drone Machine	Instrumental drones with filtering			Add unfiltered electronic samples, continue filtering drones and vary playback speeds of all.				Instrumental drones with filtering

R = Repeat short patterns, changing occasionally
 D = Play different patterns, repeating occasionally
 0 = Silence

Chromatic scale

Very long notes Silence	Very long notes Long notes Silence	Very long notes Long notes Medium notes Silence	Very long notes Long notes Medium notes Short notes Silence	Very long notes Long notes Medium notes Short notes Very short notes Silence
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6

Noisy sounds, including: key click, mouthpiece pop, knock on instrument, air sounds, growl, non-pitched percussion, bow over-pressure, very high notes, bow behind bridge, sul ponticello, col legno battuto, slap pizzicato, play and sing, wide vibrato, glissando, flutter tongue, and any other noisy sound you can make with your instrument.