

JUDITH SHATIN

For the Fallen

Amplified Flute and Electronics



Program Note

For the Fallen, for amplified flute and electronics, was composed for flutist Lindsey Goodman and is a recasting of the original commissioned by Italian trumpeter Ivano Ascari, who premiered it and recorded it on his CD, *A Hundred Years* (1914-2014), on the occasion of the Centennial of WWI. *For the Fallen* was inspired by, and the electronics created from, the *Campana dei Caduti* bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely and this piece is dedicated to those fallen in all wars. The original recordings were kindly provided by sound engineer Marco Olivotto. For more information visit www.judithshatin.com –JS

Performance Notes

For the electronic soundtrack, please contact asst@judithshatin.com.

The sound of the amplified flute should blend with the electronics, with the amount of amplification dependent on room size. Even in a small recital hall, the cello should be at least lightly amplified to inhabit the same sound space as the electronics.

Time is measured in seconds, generally in 5-10-second increments. The instrument line is notated using proportional notation, and will vary slightly from performance to performance, embodying the flux that underlies all, and giving utterance to performer individuality. Feathered beaming and repeated grace-note figures are suggestive, rather than giving the exact number of repetitions. The note durations are proportional: vertical whole notes are longest, slanted whole notes somewhat shorter, filled note-heads still shorter. Very fast notes are indicated with beams. The electronic part is notated using a cue line that is meant to guide the performer, rather than provide exact pitch notation. Square noteheads indicate approximate pitch.

World Premiere Lindsey Goodman Pearl Arts Studio Pittsburgh, PA 09/09/2017
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Duration: 7:02

For the Fallen

Judith Shatin

:00 Forlorn **:05** *Non vib* *poco molto vib.*

Flute
Electronics

Bell rings with noise **Ongoing bells**

:15 ord. **:20** *f* *mp* *sf* *mp* *f*

Fl.

:30 **:35** **:40** *mp* *f* *mp* *mf*

Fl.

Bell rings, no noise **Noise sweep rt.**

:45 Yearning **:50** **:55**

Fl.

Tk1 *tr* *mp* *f* *p*

Noise sweep lft. **Vocal sounds start**

1:00 **1:05** *mf* *mf* *nv* *p*

Fl.

Noise rt. **Thickening noise**

1:15 **1:20** **1:25** *f* *p* *f* *p* *tr* *Tk1*

Fl.

Noise lft. **Noise rt.**

1:30 Sighing *quasi-gliss* *Airy, like a vocal exhale* **1:35 sim.**

Fl.

mf *p* *mf* *p*

Rt. **Lft.**

1:40 *ff* Distorted bells

1:45 *mf*

1:50 *f*

1:55 *mf*

2:00

2:05 *p* R23 *f* L ring *mp* *ord.* *p* R2 ring + C#

2:10

2:15 *mp* *p* *mf* *p* Non vib

2:20

2:25

2:30 *ord.* *fp* *f* *mf*

2:35

2:40

Bells + Vocals

Thick vocal sounds and noise

2:45 *p*

2:50 *Agitated* *f* Tk1

Quiet noise, increasing registral span, cresc.

2:55 *Fltz.* 23,234 fingers *mf* *f*

RH1(1/2)

3:05 *mf* *Timbr. Tr thumb* 3:10 *f* *mf*

3:15 *ff* *f* *Urgent* 3:20 *sf* *f* *ff*

Bell distortions added Starts to intensify

L2R1

3:30 *mf* *f* *ord.* *fp*

Ring, only trill on E & F
RH 3 ring, RH 2 ring *Fltz.*

TT R3 ring

Respond to the electronics, starting very sparsely and increasing density and intensity. Draw from these pitches, repeat and change register a piacere; Increasingly wild registral leaps, timbral trills, change playing techniques, including key slaps, growling sounds, fltz, increasingly rough, noisy, multiphonics, tongue pizz (with syllables a piacere), jet whistle, voice and overblow (with rh trill fingers) jagged rhythms; Dynamics - range from f to ffff!

3:40 *Increasingly Crazy*

add voice over harmonic gliss
Include a piacere RH123 bisbigliano, tremolo overblow
Tk12 bisbigliando overblow

4:05 *Lamenting* *mp* *Bereft* *Flowing* 4:20 *p*

Increasingly angry bell sounds, war-like, interspersed vocal sounds

Gradual dim. smoother, more extended sounds, slight pitch bends, becoming sparser

4:30 *mf* 4:35 *mp* 4:40 *mf* *f* *mp*

Tk2 Tk1 Tk2

4:45 *pp* 4:50 *mf* 4:55 *ord.* *p*

Airy Sound Add r ring finger

poco tk2 Finger F# + Tk1 Tk1

5:00 *Flowing* 5:05 5:15

Fl. *mp* *mf* *f*

Strong bells

5:20 5:30 *Gently*

Fl. *non vib.* *ord.* *mp* *mf* *p*

5:40

Fl. *mp* *mf* *p*

LH 2 and 3rd finger; Cb RH 1 2 and 3

Tk1

5:50 6:00 *Lyrical*

Fl. *mp* *mf* *mp* *mf* *p*

Increasingly Intense Bells

6:10 6:20 *Proudly*

Fl. *fp* *f* *mf* *mp* *f* *mp*

RH3 every other

Tk2 Tk2 Tk2 Tk2 (ord.)

Bells continue

6:30 6:45 *Dolce* 7:02

Fl. *mf* *mp* *pp*

to non vib.

Bells, gradually fade

Fade with electronics