

RIVER RISING

FOR VIOLIN, STEREO SOUND, AND LIVE ELECTRONICS

KIRSTEN VOLNESS

2014

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REQUIRED EQUIPMENT :

- Audio interface that has three channels of output: 1–2 to stereo speakers, 3 to performer’s headphones for click track
- Fixed media (ch. 1–2) auxed to a monitor speaker for violinist
- Stereo speakers with ample bass response
- Microphone on violin for balance and application of reverb, using onboard mixer effects, Logic/ProTools, or MAX patch
- 2-9 second reverb should be applied to violin part throughout as noted (may be adjusted to avoid feedback or skipped in live performances spaces with significant natural reverb).

PERFORMANCE NOTES:

- All accidentals carry throughout the bar in which they appear.
- Timings, a rough transcription of the fixed media part (a.k.a. electronics), and click track cues are included in the score to aid in rehearsal and performance.
- It is advisable to listen along with the electronics, marking your own notes and cues in the score regarding the description and placement of sounds that stand out to you.
- At rehearsal A, the click track does not need to be followed exactly in terms of when accelerando/ritardando passages land on their final pitch; it is preferable to create an expressive arc with each phrase and play it how you feel it. The click is meant to provide a reference around which to play. Once the performer has a sense of how everything lines up, ideally they would know the electronic part well enough to play along by feel instead. (I understand the dedication and time that entails, so perform with the click if it feels better.)
- Repeated notes m. 2–35 are to be performed freely, accelerating or decelerating as noted, the precise number of iterations to be determined by the performer (not by the notation).
- The dark, squiggly line above mm. 8–9, 19–20, and 72–74 denotes a slow, wide vibrato/trill to whole step above the written pitch that should mimic the timing of the delay present in the fixed media part.
- Tremolo marking on col legno battuto passage (m.42) denotes letting the bow bounce more than once, much like a percussionist would perform the diddle drum rudiment.
- Various passages are marked “intermittent tremolo” in which the performer should choose how fast and often to tremolo (as noted) based on the mood and music of the fixed media part.

COMMISSIONED BY CAMBRIDGE PHILHARMONIC
WRITTEN FOR ANDIE TANNING SPRINGER AND LILIT HARTUNIAN

PROGRAM NOTE:

River Rising is an elegy to those who have lost friends, family, livelihoods, and communities—sometimes an entire existence that can never be recovered—to unexpected tragedy. The hopelessness and horror that tsunamis, hurricanes, floods, earthquakes, war, illness, climate change, and other catastrophic forces may bring seem surreal, having never lived through anything like this firsthand. I wanted to take a moment to reflect on being overwhelmed entirely by situations beyond our control that may only be endured together. Special thanks to Mary Kouyoumdjian for letting me play and sample her beloved Siran.

DURATION: 8 MINUTES

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for Andie Tanning Springer and Lilit Hartunian

River Rising

Kirsten Volness

Reverb 4.5 seconds

Feel as free time,
notated rhythms approximate

(♩=36)

CLICK audible first 2 measures

(0:06)

Blend with overtones, repeat freely with continuous accel.

8^{va} until m. 36

Violin

Electronics

Accordion (8va sempre)

Air sound

p

n *mp*

delay cont.

(0:13)

(0:18)

Vln.

Elec.

(8)

4

CLICK for 2 measures

n

may be noisy

n

n

p

Slow, wide vibrato/trill
to whole step above
(mimic delay speed)

Vln.

Elec.

7

mf sim. accel.

delay

n

A (0:30)

(0:37)

CLICK begins

Vln. *fp* *mf*

Elec. *mp*

p

(0:49)

(0:53)

repeated notes slowing

repeated notes accel.

on the beat

Vln. *p* *n* *mf* *mp*

Elec.

B (1:00)

Mid-range triplet arpeggios begin

Train whistle

Vln. *p* *f* *pp*

Elec. *mp*

(1:10) intermittent tremolo, ad lib. (1:18)

Vln. 26 *mp* *f* *gliss.*

Elec.

(1:35) (1:40) (1:47)

Vln. 36 *n*

Elec. triplets start faintly *ppp* *n* *mp* Feedback 6 6

col legno battuto, moving from near bridge up fingerboard (to end of body) and back

Vln. 42 *mf* s.p. s.t. 3 3 3 3 3 3 top block

Elec. 6 6 6 6 6 6 3 3 3

44 move freely back and forth (1:59)

Vln. *mp* *sf*

Elec. *mp* *sf*

C (2:04) Suddenly faster $\text{♩} = 116$ (2:12)

46 arco *mf* ord.

Vln. *sfz*

Elec. *sf* delay... *mf*

Accordian

Synth pad/accordion

Low pad

delay echoes

Bass drum

52 whimper *pp* *molto f* *molto f* *mp* (2:21)

Vln. *gliss.* *pizz.* *arco*

Elec. *f*

clusters continue — moving lines & harmonic changes forward in the mix are notated

III. D (2:31) Reverb 7 seconds
HalfTime Feel $\text{♩} = 58$
 Sul G to rehearsal E
 crushed tone, blend with electronics

58 *molto* *f*

Vln.

Elec.

mf *mp distant*

65 ease into normal tone with decresc. (2:47) intermittent tremolo

Vln.

p *mf*

Elec.

rhythmic triplet returns amidst haze

73 (3:04) intermittent tremolo

Vln.

gliss.

Elec.

6

E (3:14) Reverb 2 seconds (3:20)
Double time feel, slightly faster

81 $\text{♩} = 120$

Vln. *f* *p* *f*

Elec.

Vln. (3:28) *ff* (3:34) *f*

Elec. *mf*

Vln. *sub mf* 6 *sf* 6 *f*

Elec.

Vln. (3:42) *sub mf* 6 *sf* 6 6 3

Elec.

98 **F** (3:50)

Vln. *mp* *mf*

Elec.

(3:58) **Reverb 4.5 seconds** (4:06)

Vln. *ff* *gliss.*

Elec.

high clusters building...

G (4:22) **Half tempo, slithery**

Vln. *mf* *gliss.* *legato*

Elec.

intermittent tremolo between strings (hold either pitch or both between tremolos)

♩ = 60

(4:50)

Vln. *sfp* *f* *gliss.* *ord.*

Elec.

intermittent tremolo → *ord.*

try not to mark downbeat too much

whirring starts, continues and takes over...

pp

(5:30)

tremolo harmonics, alternating quickly between touching strings and not; any harmonics will do, not just those shown in notation

128 (5:14) intermittent tremolo

Vln. *gliss.* *ff* *p*

Elec.

136 **H** (5:46) ord. lh pizz. (arco) (6:06)

Vln. *ff* *p* *molto* *ff* *cantabile*

Elec.

clusters continue... focusing on lower register, harmonics becoming ever clearer

Reverb 9 seconds

(6:26)

142

Vln. *mf* *f*

Elec.

148 (6:42) (6:50)

Vln. *gliss.* *rich tone* *p* *f* *mp but audible*

Elec. throbbing organ, tape drags *mf* *sim.*

155 (7:06) (7:23)

Vln. *mf* *f* *gliss.* *short*

Elec.

Reverb 4.5 seconds

I (7:34) (7:50 or sooner) (8:02=end)

CLICK ends after downbeat
uneven tremolo between G and F,
fall from F to D

Vln. *sorrowful* *mf* *just enough to be audible, fade with tape part* *sul tasto*

Elec. Pulsating chords