Cristian Morales-Ossio

Tragic duet

for flutes and recorders

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Dedicated to Duo Movimiento Paralelo
(Karina Fischer & Paola Muñoz Manuguián)

First performance 15 November 2017 at GAM Hall,
27th Contemporary Music Festival of Universidad Católica de Chile, Santiago de Chile,
by Duo Movimiento Paralelo (Karina Fischer, flute; Paola Muñoz, recorder)

Huddersfield, 2017

Programme note

In 2016, I was lucky to visit the double exposition 'Francis Bacon: Invisible Rooms' at the Tate Museum in Liverpool. First, I experienced Francis Bacon's painting world–a rich source of inspiration for my most recent works–and, secondly, the work of the Austrian artist Maria Lassnig.

In the oil painting 'Tragisches Duet/Dramatisches Duet', Lassnig displays two human figures within a white frame, with asymmetric roles, depicting the human body concerning the reality-fiction paradox. The figure on the right side stays in the fetal position, and a noticeable shadow accompanies it. The shape placed on the left (without shadow) seems to be straightening the white frame in which the two bodies rest. The tragic of this duet is what the painting itself implies: Lassnig expresses a questioning attitude towards the creative process. It reveals a recursive operation from outside the frame and also a representation of herself capturing the reality/fiction ambiguity.

These are the concepts that have inspired my work Tragic duet. The definition of 'fictions' has been understood as relatively homogeneous musical gestures. They can be as recognisable in both flutes and recorders as they are complementary. In contrast, other musical gestures present obscurely blurry behaviour, infringing the limits of fiction.

The musical form of this work is limited to an irregular-ascendant outline given by changes in pitch range. The piece begins with bass flute and Paetzold contrabass recorder and ending with flute and alto recorder. In some way, my decision to start/finish the piece with these instruments is reflecting Lassnig's recursiveness of the frame inside the frame. I also considered the concept of fiction in the construction of the score as well as its own transgression. Here, fiction relates to elaborating figures which are particularly relevant to the work. Certain distorting operations link to an attempt to transgress so that fiction and transgression give birth to different kinds of counterpoints: the parallel/punctual coordination, splitting, combining blurred lines and, lastly, *madrigalisms*.

I want to thank Paola Muñoz Manuguián and Karina Fischer for their creative contirbution in the wiriting process of this work.

Tragisches Duett/Dramatisches Duett, 1987, by Maria Lassnig
Oil paint on canvas, 200.1 x 205
(retrieved from
https://ocula.com/art-galleries/hauser-wirth/artworks/maria-lassnig/tragisches-duett–dramatisches-duett-tragic-d/)

Performance notes

Tragic duet holds seven parts (A to G) and an introduction (before A). Letters A to G can be used as rehearsal marks. The piece is written for flutes and recorders:

Flutes: bass – alto – flute

Recorders: Paetzold F contrabass – bass – tenor (ideally Helder recorder) – alto.

Important: the Paetzold recorder must be tuned a quarter-tone lower.

1. Introduction

a. The time indicated in second shows the duration for each sound

b. In the middle part (Lento e flessibile), the duration of sounds and silences are spatially represented. Black horizontal bars represent the duration of the note. Silences can be short, medium and long depending on the written symbol inside the square brackets (corchea negra blanca). Furthermore, the actual length of silences and sounds may vary or even be 'improvised' based on the proportions of the symbols and the total duration of this section (45-60 seconds).

c. Arrows indicate simultaneity between instruments (playing the sounds together)

2. NOTATION

A. Accidentals:

i. Sharps, flats and naturals stay throughout the bar. However, quarter-tone accidentals affect merely the note before which they are placed.

ii. The followings symbols are used to notate the quarter-tones in this piece:

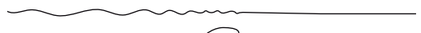
- A quarter-tone higher than a regular note
- A quarter-tone higher than a regular sharp
- A quarter-tone lower than a regular note

iii. The intonation of quarter-tones should be produced by either specific fingerings or adjusting the angle of the air stream.

B. Systems

The music must be played without pauses between systems unless it is expressly indicated (through fermatas, for instance)

C. Sound production

▽	Aeolian sounds
	Aeolian sound by blowing the mouthpiece at a distance.
bisb.	Bisbigliando or timbral trill.
	Covering-Uncovering the 'window' of the Paetzold quickly (acciaccatura -for the introduction only-)
	Whistle-tone (for the flutes) and whistle (for the Paetzold recorder). The latter can be produced by addressing a thin and subtle whistle to the right or left edge of the mouthpiece. The diamond notehead indicates the fundamental tone for these sounds.
	Smorzato. This can be made by either upward/downward lip movements or diaphragm contractions according to the rhythmic patterns suggested.
Mult.	Multiphonics (fingerings can be found attached to the fundamental notes in the score)
Oblw.	Overblowing technique
	Double trill (interchanging a trill up and down)
	Fast and staccato repeated notes with different accelerando/ritardando patterns
	Very fast articulation throughout the whole duration of the note
	Represents the speed of the vibrato
	Legatissimo possibile. (As bound as possible)
	Staccatissimo (as short as possible)
—	Tenuto. It must be played with a certain tension. For example, < mf >
	Lower and higher mordents. When these are attached to longer notes the mordents must be played normally to then continue with the remaining duration of the base note.

D. Section F is written in two layers for each instrument. The upper layer acts nearly as an ornamental line whose notes compress and stretch at different points, and the other layer is written ordinarily. The whole shape combines both layers which, ideally, sound as two different timbres. The notes of the lower layers must not only be accentuated to contrast with the upper layer, but they also act as temporal reference points to coordinate the whole shape.

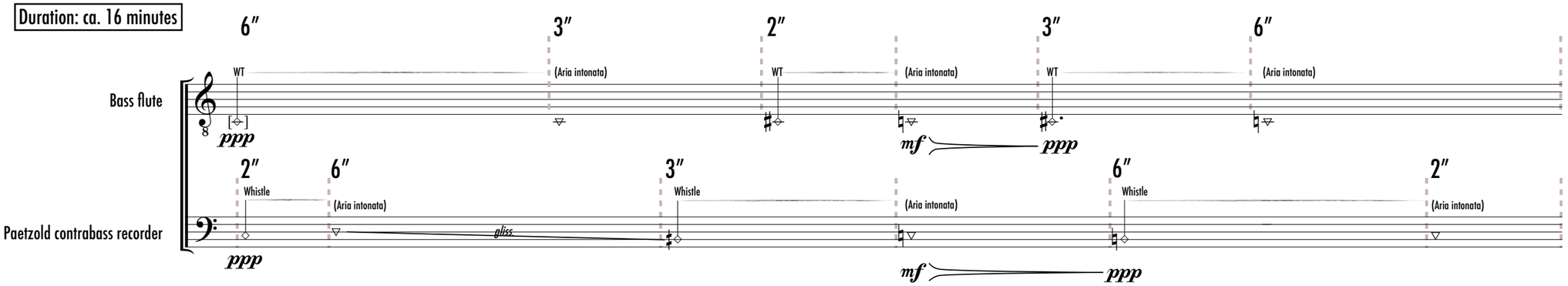
Tragic duet

Cristian Morales Ossio

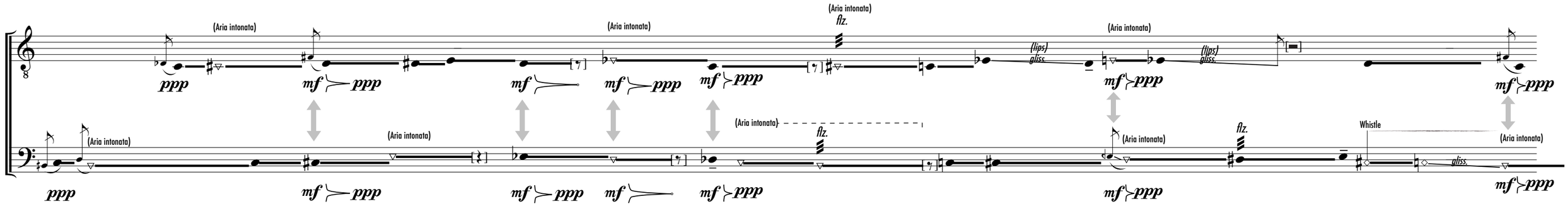
Huddersfield (2017)

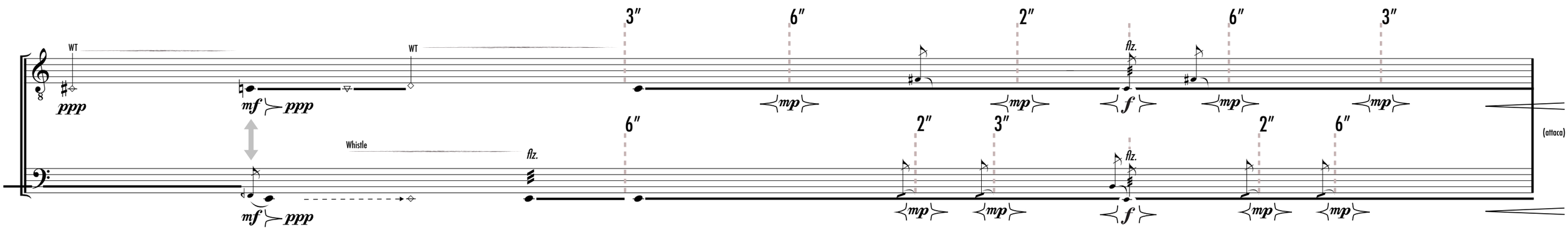
to Karina Fischer and Paola Muñoz Manugián

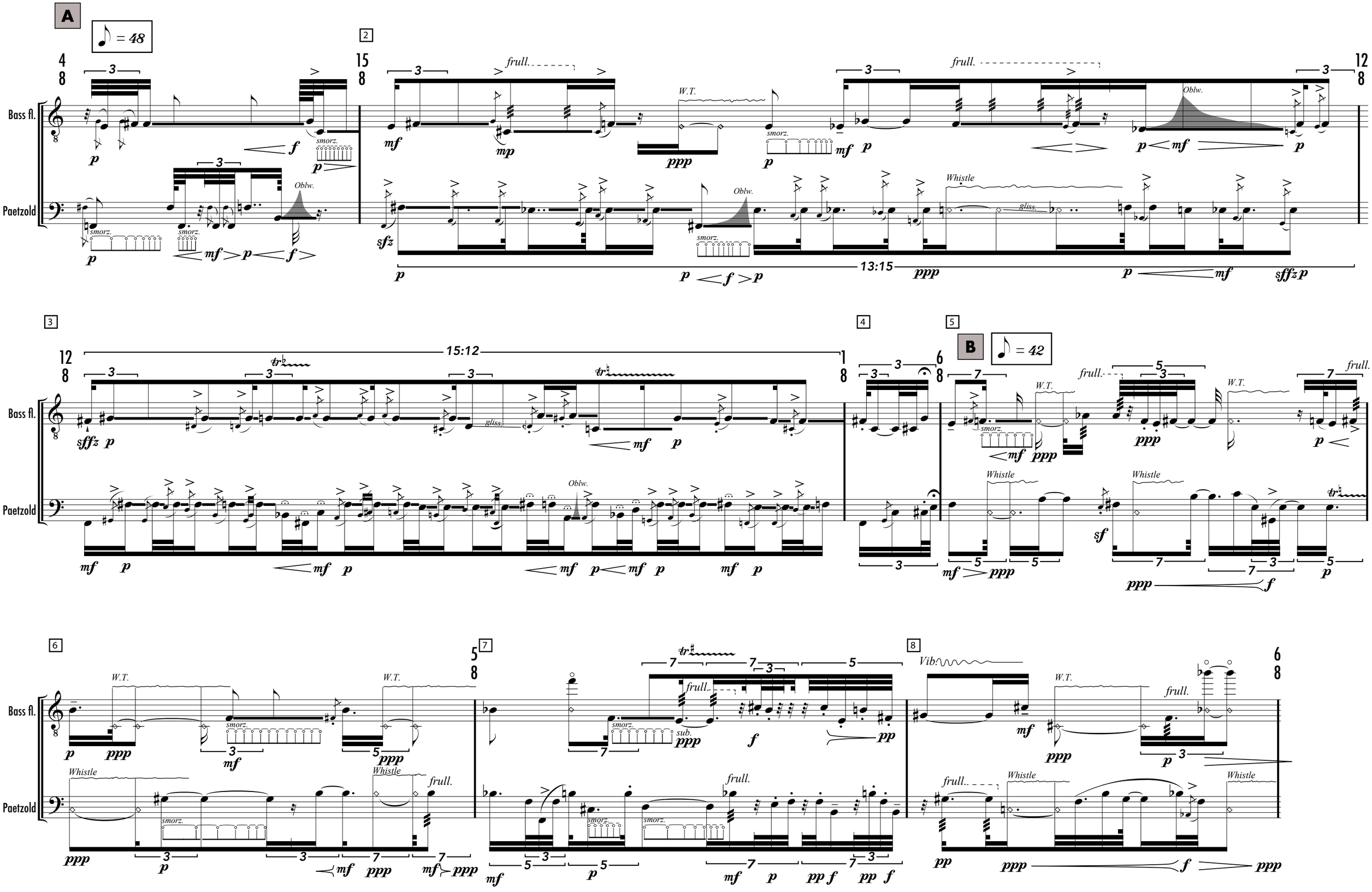
Duration: ca. 16 minutes



Lento e flessibile. (45 - 60 sec.)







Cristian Morales-Ossio - *Tragic duet*

9

10

molto rit.

A tempo

Bass fl.

Paetzold

W.T.

Whistle

frull.

gliss.

11

12

12:13

4:3

smorz.

Oblw.

10:13

13

14

8:11

15 16 17 18

C

poco rit.

Bass fl.

Paetzold

subito

Whistle

19 20 21 22 23

A tempo

frull.

(pizz.)

(ord.)

24 25 26 27

bisb.

(gliss.)

(pizz.)

5:4

28 29 30 31

Bass fl.

Paetzold

suono quasi eolico

32 33 34 D 35 36

frull.

rit.

A tempo (molto flessibile)

37 38 39 40 41 42

(giusto)

molto rit.

A tempo

(Change to alto flute)

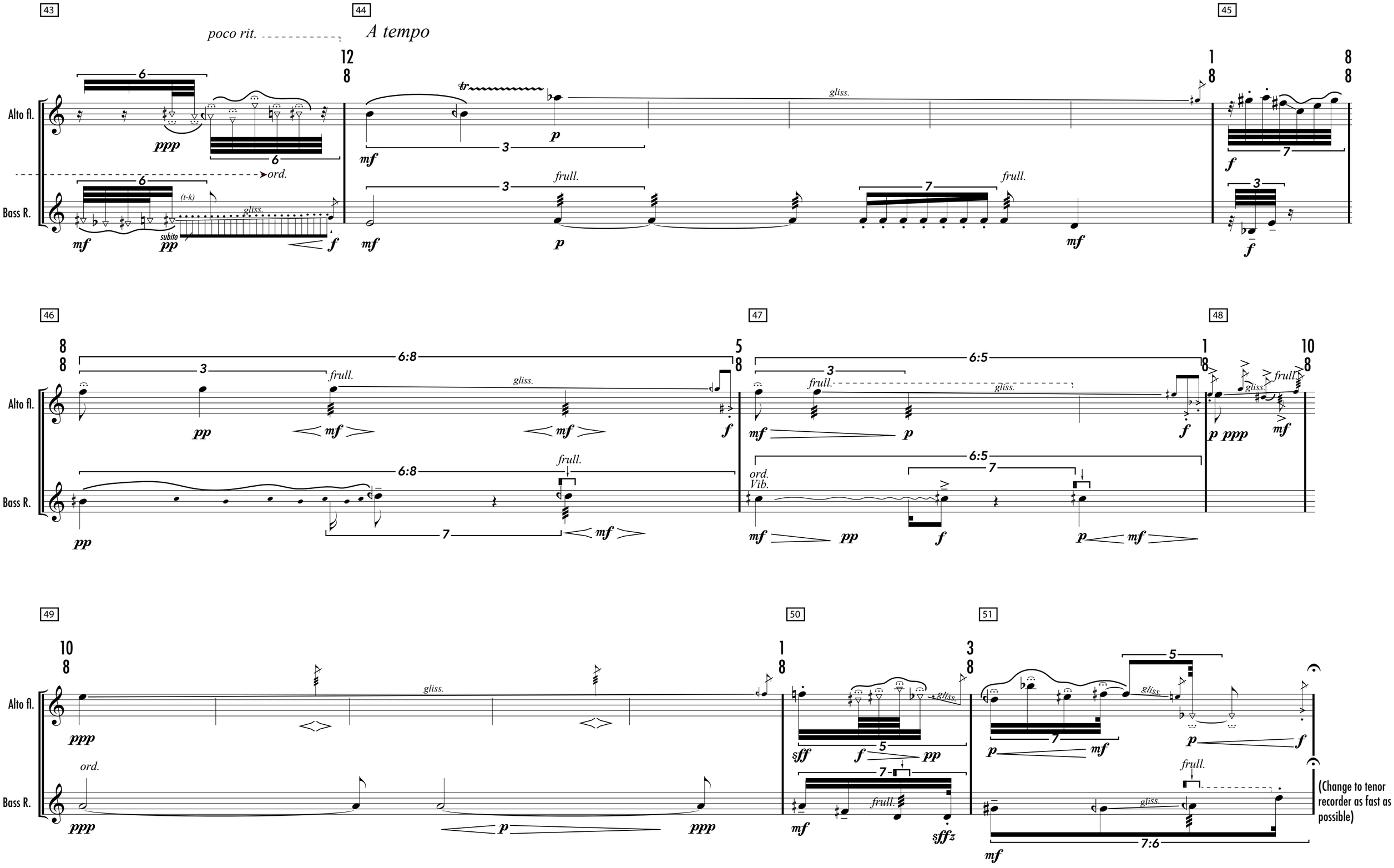
(Change to bass recorder)

Bass recorder

Alto flute

frull.

Legato, quasi gliss.


43
44
45
poco rit.
A tempo
Alto fl.
Bass R.
ord.
(t-k)
subito
gliss.
frull.
46
47
48
49
50
51
ord.
Vib.
(Change to tenor recorder as fast as possible)

52 **E** 53 54 55 56 57

Alto fl.

Tenor R.

Tenor recorder

Oblw.

Mult.

58 59 60 61

Alto fl.

Tenor R.

bisb.

Oblw.

62 63

Alto fl.

Tenor R.

gliss.

frull.

smorz.

64 65 66 67 68

Alto fl.

Tenor R.

bisb. Oblw. frull. poco cresc.

69 70 71

72

gliss.

73

74

75

(Change to flute)

FLUTE

molto rit.

Alto fl.

Tenor R.

(Change to alto recorder)

76 **F** *Flessibile*

77

Flute.

Alto recorder

Alto R.

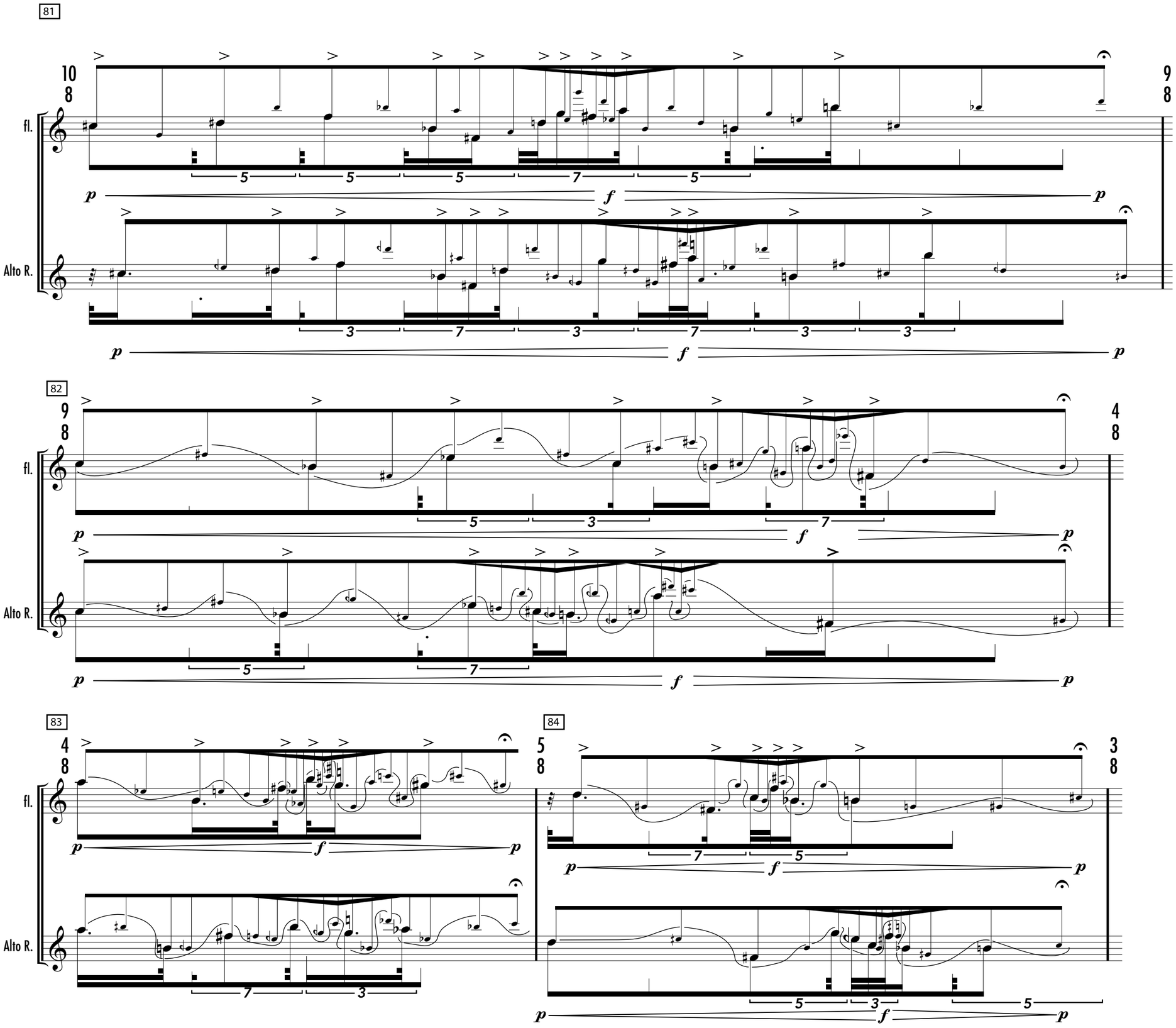
78

79

80

fl.

Alto R.


81
fl.
Alto R.
82
83
84

85

3/8 11/8

fl.

p f p

Alto R.

p f p

86

11/8 17/8

fl.

p 3 f 5 5 5 p

Alto R.

3 5 5 5 5 5 5

p f p

87

17/8 11/8

fl.

Vib. W.T. frull.

pp mf 3 ppp p

10:17

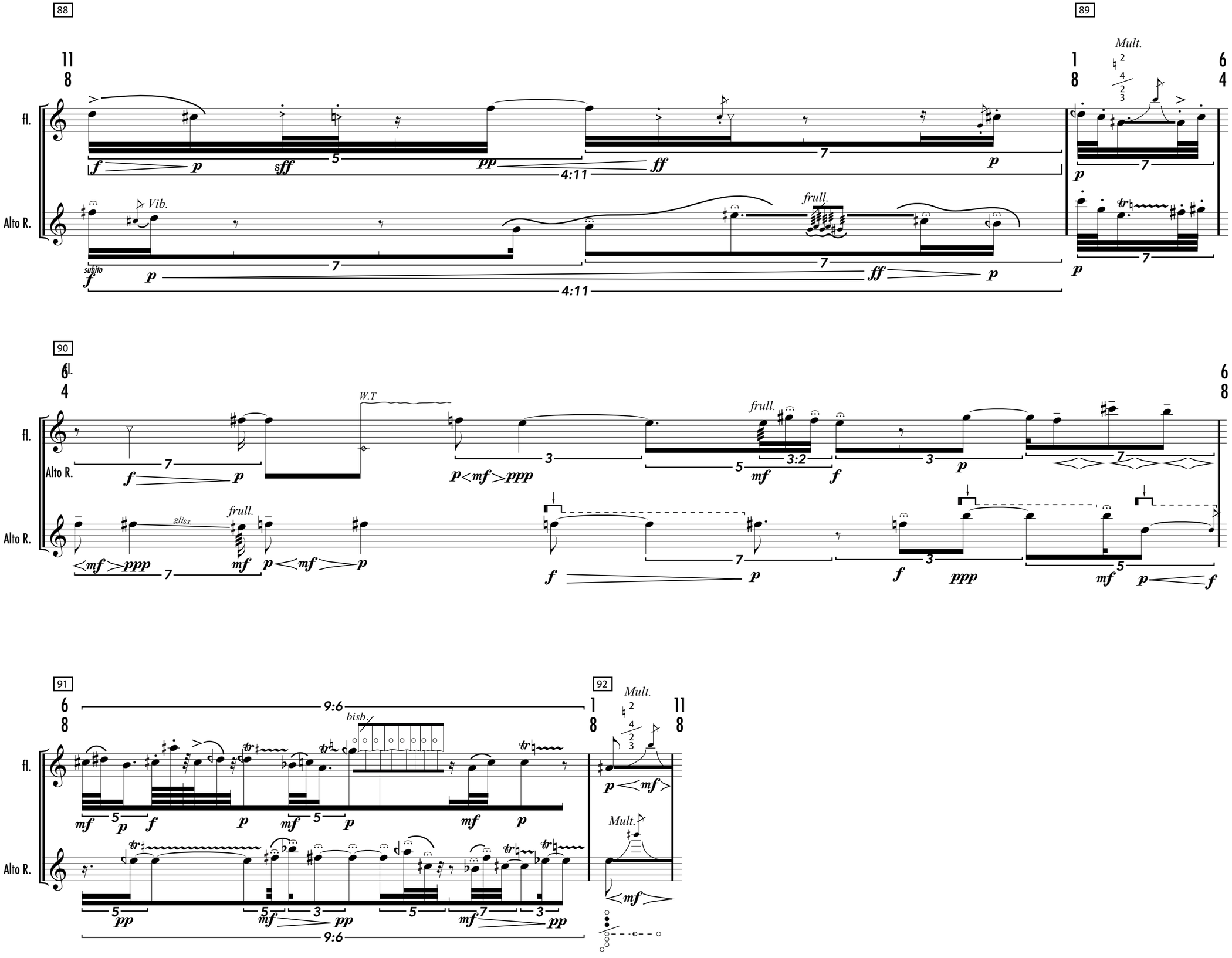
Alto R.

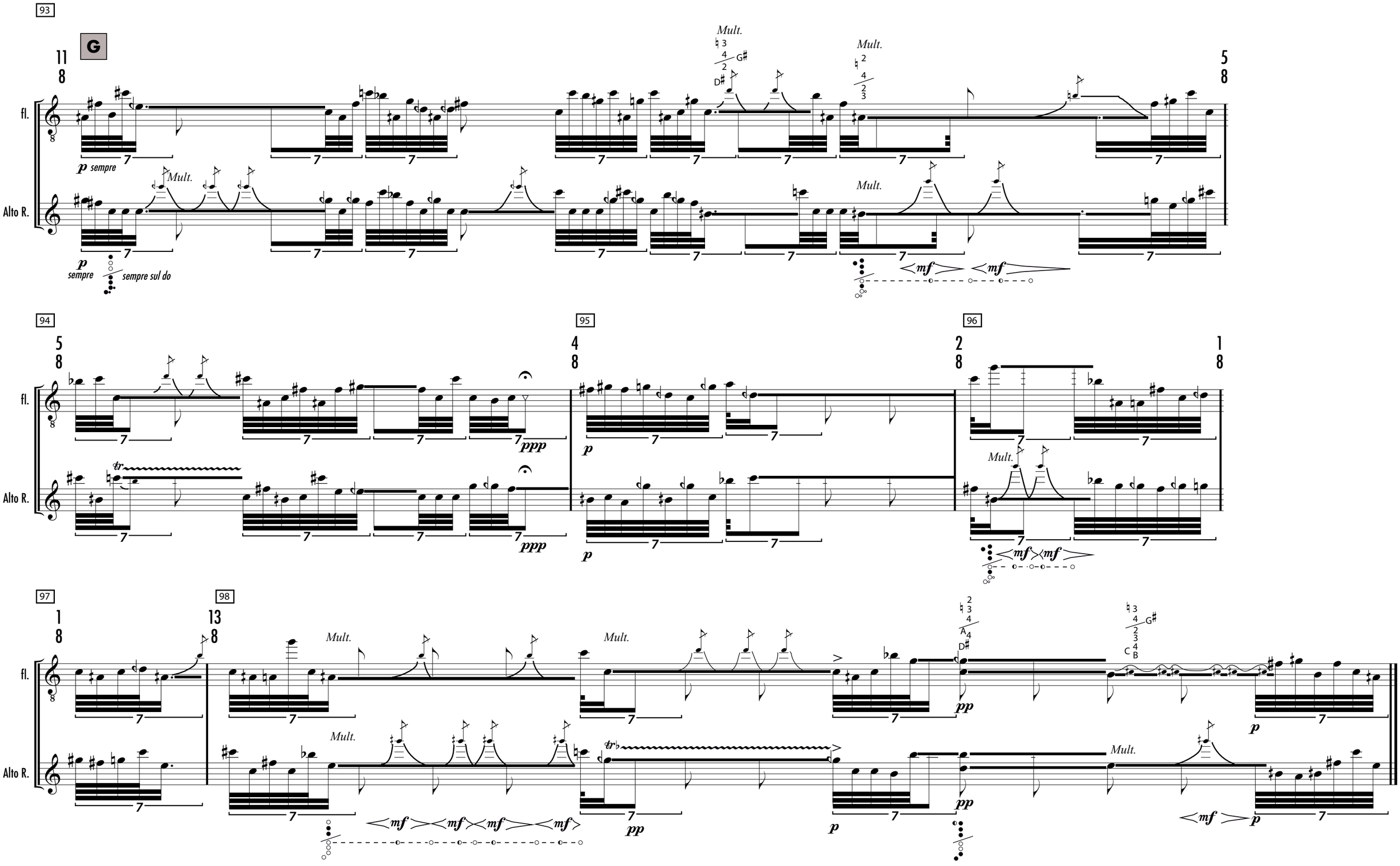
frull. ord.

9 3

pp f p

10:17


88
89
90
91
92
fl.
Alto R.
Vib.
frull.
Mult.
W.T
gliss
bisb.
subito
4:11
9:6


93
G
fl.
Alto R.
p sempre
sempre sul do
Mult.
mf
94
95
96
97
98
ppp
p
pp