on revient toujours

for Oboe and Live Electronics

[2018]

Christopher LaRosa

www.chrislarosa.com

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duration: ca. 8”30’

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Technical Information

A high quality condenser microphone should be used to capture the sound of the oboe. The signal should be sent to a laptop or computer with Max (7.1 or later) installed. (To download Max, go to https://cycling74.com/downloads. The free demo version will open and use the patch to its full capacity.) To acquire the patch for *on revient toujours*, please contact Christopher LaRosa: clarosa16@gmail.com

The patch itself contains instructions for use. The patch takes one signal in (the oboist's microphone signal) and sends four signals out:

Channel 1 = Front Left Speaker
Channel 2 = Front Right Speaker
Channel 3 = Back Left Speaker
Channel 4 = Back Right Speaker

All channels should be sent to the subwoofer. While quadrophonic playback is strongly preferred, a stereo patch is available if necessary. The electronic diffusion is completely reactive to the oboist's performance; therefore, the oboist should not concern themselves with aligning to events in the electronics. The stochastic nature of the electronics means each performance will be slightly different—which is desired.

Program Note

on revient toujours receives its title from one of Arnold Schoenberg's final essays, penned in 1948. Schoenberg's essay addresses his occasional desire to return to tonality in some of his later works. He explained, "a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge."

on revient toujours ("one always returns") takes on triple meaning in my piece. (1) Coming off of a compositional stint of virtuosic and intricate writing, I return to a simpler instrumental style in this piece. (2) The electronic sounds in the piece consist only of live-processing of the oboe—there is no fixed media. The live-processing modules I created use parallel variable-delay lines to harmonize the solo instrument with itself. Thus, the piece's harmonies emanate by a confluence of delayed returns of the oboe's acoustic sound. Further, the variable-delay times recycle, which causes a recurrence of harmonies in a cyclical manner. (3) The music's form continually turns back onto itself.

on revient toujours

for Jake Gunnar Walsh

Christopher LaRosa

1

♩ = 60
rapid

slow
timb.

p *<f>p* *<f>p* *f* *p* *sub.*

rapid slow

2

mf *p* *pp*

2

rapid

rapid
timb.

slow
timb.
rapid slow

p *<f>p* *<f>p* *<f>p* *mf* *p* *mf*

slow rapid slow mod. slow

timb.

p *<f>p* *f* *f* *pp* *poco*

3

very slow rapid very slow

pp *f* *pp*

very slow rapid very slow rapid very slow

pp *f* *pp* *f* *pp*

4 (rapid sempre)

7

tr timb. tr tr timb. tr tr

< f > p < f > p < f > p < f > p f p f

8

tr tr tr

< f p < mf > p < f p f > p < f > p f

5

slow → rapid → slow

9

timb. tr tr

p < mf > p < f > p < f > p < f p pp

6

10

pp < f > mf < f > p < mf > p

(Move between the two multiphonic states ad lib.)

11

f p < mp p pp

8

7 rapid

harm. trill sim. →

12

tr tr tr tr tr tr

< f > p < f > p < f > p < f > p < f > p < f > p

3 7

9

13

espress.

f *p*

3 3 3 3

molto ***p*** *sub.* ***mf*** ***p*** *molto* ***p*** *sub.* ***mf***

10

sim.

14

p *sub.* ***<f>p*** ***<f>p*** ***<f>p***

3 7

f

12 13

11

poco accel. **più mosso ♩ = ca. 66**

15

floating

3 3 3 3

p *molto* ***p*** *sub.* ***mf***

17

p *sub.* ***mf***

14

meno mosso ♩ = ca. 60

c

suspended

18

p *sub.* ***mp*** ***p*** ***pp***

15 sim.

19

p sub. < *f* > *p* < *f* > *p* < *f* > *p* *f*

16 *espress.* *poco accel.* 17 18 **più mosso ♩ = ca. 66**

20

floating

p *molto* *p sub.* *mf*

22

p sub. *mf* *p sub.*

19 slow → rapid 20

23

p sub. *mf*

accel. **♩ = ca. 88**

24

p sub. *f*

21 **♩ = 60 sub.** *suspended*

25

p sub. *poco* *pp*

26

mf *p* *mf* *p* *mp* *pp*

23

27

sim.

p sub. *< f > p* *< f > p* *< f > p*

f

24

28

espress.

p

molto

p sub.

mf

p

mf

25

29

p

mf

p

30

mf

p

mf

p

26

very slow → rapid

timb.

31

f

p *< f > p* *< f > p* *< f > p*

più mosso ♩ = ca. 80

32

mp

33

34

ff *mp*

35

ff *mp* *ff* *mp*

36

ff *mp*

27

38

ff *mf* *ff* *mf*

40

ff *mf* *ff* *mf*

28

42

ff *mf*

44

ff *ff*

46

mf *ff*

48 29

p *ff* *p* *ff* *p* *ff*

49

p *ff* *p*

30 **meno mosso ♩ = ca. 60**

50

sim.

p sub. *<f>p* *<f>p* *<f>p*

3 7

51

B

7

f *p* *f* *p* *ppp*

April 4, 2018 – Bloomington, IN