

William Kleinsasser

REPOSE — RELEASE

for flute (a. fl), clarinet (b. clar), vibraphone,
marimba, piano, violin, and cello

(2007)

Duration: c. 25 minutes

*Composed for the **RUCKUS** Ensemble*

ABOUT THE MUSIC

Repose - Release, for flute (a. fl), clarinet (b. clar), vibraphone, marimba, piano, violin, and cello, was composed between 2005-2007 for the *RUCKUS* Ensemble of Baltimore. *Repose - Release*, the third of three pieces that make up a multi-movement work entitled *Triptych*, can either be performed independently or in conjunction with the other two pieces. The triptych, as a set of three interrelated pieces, presents an expanded musical design based on the musical expression of *beginning*, *continuation*, and *ending*. *Repose - Release* presents musical ending as an underlying metaphor. This metaphor is also expressed in the musical rethinking and redevelopment of several musical ideas first presented in the earlier two movements.

Repose - Release is designed, like the other two movements, as a presentation of sectional constructs following classic rhetorical models that control repetition and presentation of new ideas. The configurations used in this movement include hybrids of combined *symploche* (repetition of beginnings and endings: abc adc aec) with

enjambment (a continuation of an idea through or across an expected point of segmentation: abc def gehi), *anapest* (repetition of beginnings: ab ac ad...) with *diacope* (use of varied repetition: aa¹a² bb¹b²), *epistrophe* (repetition of endings: ab cb db) with *diacope*, *epizeuxis* (use of immediate repetition: aaa bcd), and *gradatio* (phrase-level repetition of endings as beginnings: abc cde efg). These smaller parts, designed to control balanced conservation and invention, combine to create the larger-scale structure of the whole piece that is a kind of modified and large-scale, second-order *epistrophe* representing cycles and progressions in balance. Within this rhetorical framework, which acts as a kind of connective multi-leveled rhyme scheme, the musical details, surface counterpoint, and texture emerge from intertwining, complex threads presenting a musical sense that is intended to be fluid, elastic, well-made, and open.

As in the second movement of the triptych, *Repose - Release* combines sections of fully-deterministic composition notated traditionally, sections of semi-free

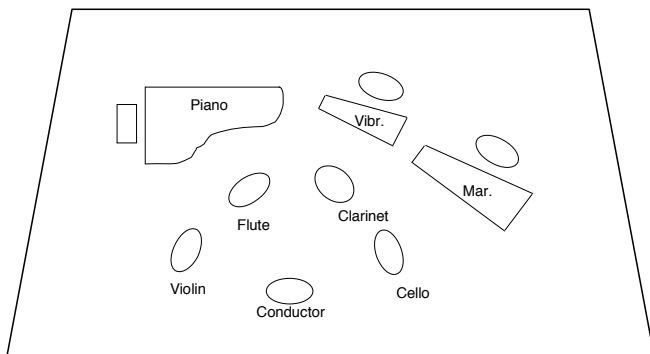
music notated with non-metrical proportional rhythm, and three extended free ensemble improvisations. The first two of the improvisations occur with only general accompanying musical instruction while the final improvisation closes the piece, and, when this movement is combined with the two other movements of the triptych, closes the entire work. The last improvisation begins with consideration of several suggested elements as a start to what can become a completely free ending improvisation. Thus, the emphasis on ending is connected with an emphasis on choice beyond the control and forethought of the composer. The free improvisations are intended to create spaces within the piece for other musical perspectives and to allow for continual on-going integration of yet unforeseen musical intentions and ideas as an expression of the shared responsibility and mystery contained in the endings of things.

PERFORMANCE NOTES

Instrumentation

flute (doubling alto flute)
clarinet (doubling bass clarinet)
vibraphone
5-octave marimba
piano
violin
cello

Stage Setup



Notation Details

Accidentals apply to all notes of that pitch class regardless of octave and are cancelled by bar lines.

Grace-notes should be played immediately prior to the metrical timing of the note that they ornament.

Percussion tones should ring freely (undamped) unless otherwise indicated.

Following a fermata, the tempo should immediately revert to the last indicated unless a new tempo is indicated.

Conventional Rhythmic Notation

Rhythm in this composition is notated in two different ways.

Conventional metric/rhythmic notation is used in sections where rhythmic synchronization between parts is called for:



Proportional Rhythmic Notation

Much of the score is notated using proportional notation¹ (below) in which complex rhythmic events are notated across a graphic measure without specific rhythmic notation symbols. This form of notation is used to give each performer a simpler representation of complex, non-metrical timings within a conducted measure. This notation is intended to give a certain degree of rhythmic freedom to each performer in order to support a simpler representation of complex timings. These events are to be played while maintaining relative but somewhat flexible beat-to-beat synchronization with the others via the conductor's beat (indicated by brackets above the measure). In these proportionally-notated measures, the player is not expected to tightly synchronize rhythmic figures with the other players within beats:



¹ In order to simplify the production of this form of notation, the composer commissioned Tobias Giesen to create a Finale software Plug-in that converted complex rhythmic patterns into simplified, proportional, beamed notation. This plug-in is now part of the TG Tools plug-ins for Finale software available from Tobias Giesen (www.tgtools.de).