for the JACK Quartet

Mémoire Involontaire for string quartet

Louis Goldford (2017)



Version 19/08/2020

Partition et matériel disponibles sur:



violin I violin II viola cello

'duration'

аррх. 16:00

'completed'

18 February 2017

'contact info'

Louis Goldford +1.415.967.3531 louis.goldford@columbia.edu

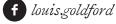
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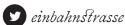
www.louisgoldford.com







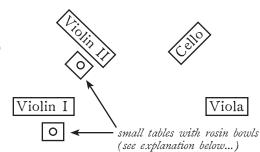




💆 einbohnstrasse

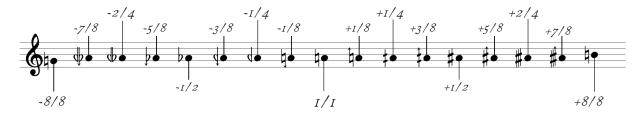
'performance notes'

'ideal setup'

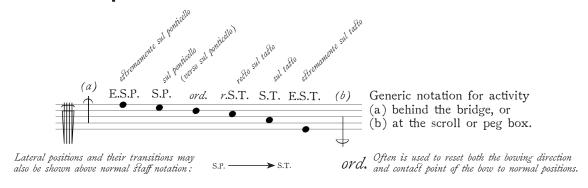


'amplification' Slight amplification by means of DPA contact mics or with overhead condenser mics will be useful, especially in noisy performance situations.

(pitch) Although only a few of the 8th-tone accidentals are ever used, pitch is primarily represented on the 8th-tone grid:



(lateral positions) The bridge clef is invoked when it is useful to show lateral bow shifts or movements of the left hand, in addition to more elaborate articulations:



(actions of the bowing arm)

© Circular bowing. May be followed by 22222 to depict changing speed + width.

11 Lateral bowing. No horizontal movement whatsoever. Targets the sound of bow hairs. May be cancelled by 🔊 to depict quasi-ordinario (i.e. somewhat angled) bowing.

Spazzolare bowing. Rapid movement of the right-hand wrist. "Windshield wiper" bow.

R Reibestock bowing. (See below.) Pulled bow hair reibestock. (See below.)

other actions/locations

Use of the palm or flesh of the fingers.

Near the top

 \bigoplus Damped with the left hand.

y Fingertip.

e.g. Percussive striking of the scroll with knuckle, as indicated.





Behind the bridge; may be followed by "wound" to indicate an action that is to take place on the wound

part of the string.

body; near the tailpiece.

 \uparrow Transition between relatively (a) fast and (b) slow bow speeds.



Overpressure possibile: (a) down bow, and (b) up bow.

Short pause; appx. 0.5-1" Longer pause; appx. 1-5"



Individual noteheads in brackets indicate that their attacks should be relatively soft; in order to blend with overlapping events into a global gesture.

'slow perforations'

For perforated sounds in which the bow or fingers are slow enough to bring out individual "grains" (above), sequences of dots may be used to show the approximate speed of the overall gesture.

reibestock bow — infinite jeté

Violin I and Viola should wind soft, malleable, and lightweight craft wire around the wood of their bows. Recommended: 1/16" (0.063 mm) gauge aluminum wire.

The symbol R indicates a tremolo on the wood of the bow, of variably slow speed and extremely light pressure, producing short perforations with many high frequency components. May be performed punta d'arco or between the midpoint and punta to maximize bounce. This method ensures no damage will be done to the strings. The result should be a jeté- or saltando-like action of potentially infinite length; as long as the player tremolos for.



'pulled bow hair reibestock'

Violin I and Violin II should tie a well-rosined single bow hair around a single string. Violin I should tie their bow hair around the E-string; and Violin II should tie theirs around the G-string.

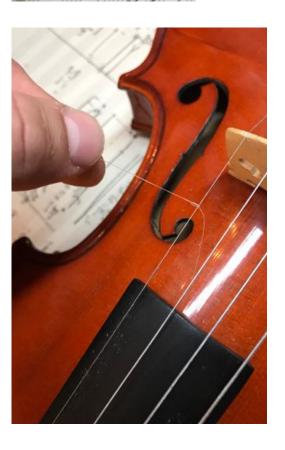
The knot of the bow hair shouldn't be tight; it should be loose enough to form a loop and freely move laterally along the string, but tight enough that it can be lightly pulled by the right-hand fingers and not come loose.

The bow hair may drape along the side of the instrument. The knot's contact point may stay closer to the bridge, where it likely will not interfere with the actions of the bow.

The symbol indicates that the string be pulled with the right-hand first finger and thumb, which must also be well-rosined.

Doing so (again with extremely light pressure), will cause the string to vibrate in slow perforations. The aim is not to pull the string tightly but to let the bow hair continually slip from the fingers, as a result of not pinching the string too much, in order to cause repeated perforations.

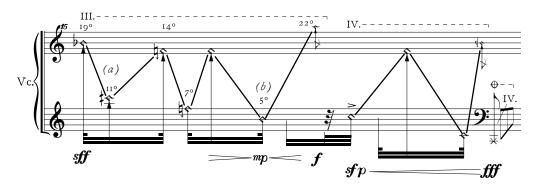
Based on a Roma folk violin technique popularized by Nicolae Neacşu (of Taraf de Haidouks) in the 1994 film "Latcho Drom," in a performance of the Romanian song "Balada Conducatorolui." — https://www.youtube.com/watch?v=IlWLuchrMuQ.



(rosin bowls)

The pulled hair reibestock requires well-rosined fingers. For the premiere performance we used small bowls of rosin dust positioned next to the violinists (see setup diagram), allowing for quick preparation of the fingers by dipping them into the bowls (with or without bow in hand). Red bass rosin provides the stickiest dust. A fine cheese grater was used; the rosin cakes were grated into a powder and collected into the bowls.

'extremely high nodal approximations'

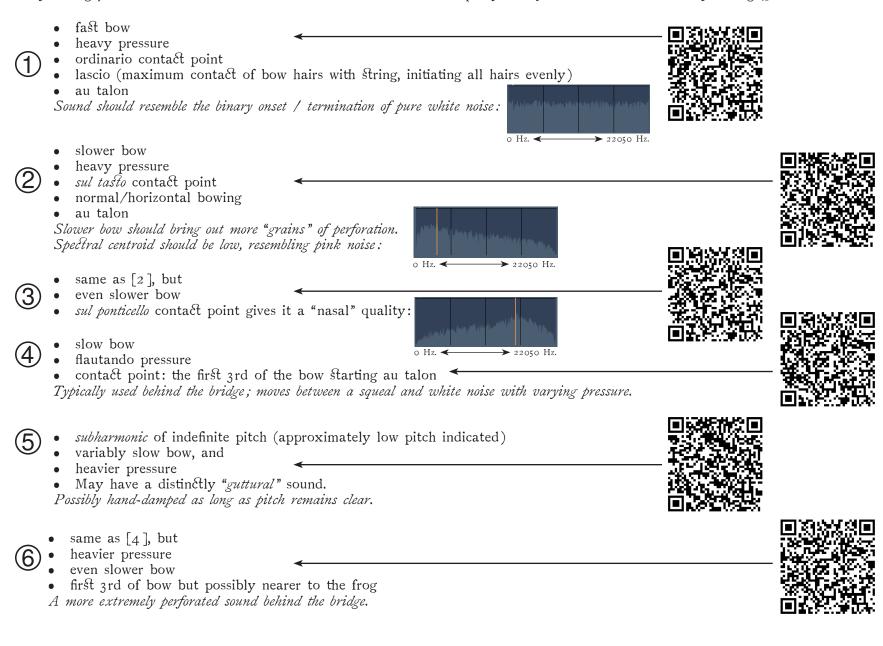


For very high natural harmonics that are difficult to isolate, arrowed stems are used (a) to indicate ideal but approximate nodes. Often these positions are above the fingerboard near the bridge. Here, approximate shape of the line takes precedence over exact pitch. Still, please target these partials.

Diamond noteheads without arrows (b) indicate more precisely-desired harmonics that may be more easily isolated.

'complex articulations'

The following 7 articulations are indicated with circled numbers. Audio samples for the first 6 are available at the following QR codes:

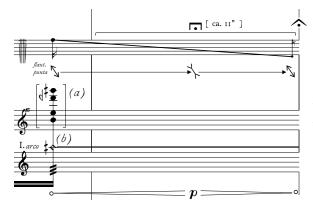


- RIGHT HAND (bow): sempre E.S.P.
 - varying flautando and normal pressure
 - slower bowing
 - LEFT HAND: pinch string between the 1st finger and thumb

Should sound like a veiled, noise-inflected harmonic glissando; vaguely resembling the sound of a comb filter.

Additional details about the techniques employed at mm. 467 (p. 50 of score) are given as footnotes on that page.

'multiphonics'



Resultant pitches (a) of all multiphonics are indicated in brackets, notated above the finger positions (b).

These resulting pitches should appear "in theory" if the indicated harmonic is played pure. However, much of the time, additional acoustic factors prevent this purity of a multiphnic from emerging. The noisy components are especially to be brought out during bow shifts.

'program note

Recall the story of Marcel Proust and the madeleine cake: Proust bit into the cake and its taste released a flood of childhood memories. Instantaneously, Proust remembered a madeleine shared with his aunt when he was young, each memory interrupting the previous and triggering the next. This became the chief concern of his À la recherche du temps perdu (Remembrance of Things Passed), later translated by the philosopher Walter Benjamin. While uprooting between cities, Benjamin was known to jot down his own childhood memories of Berlin in order to "immunize himself against homesickness."

For three years now, my day-to-day thoughts have often been invaded by sharp flashes of formative memory: abrupt visions of my grandparents' house, where my brothers and I spent time as young kids. Grandma was the last to leave us, not long ago, after which the house was sold and bulldozed. Her plight with Alzheimer's disease is not the first in our family, reminding me that our memories are ultimately all we have.

I've slowly grown to realize that everything in that house contributed to my first encounters with otherness — shag carpet, my parents' 1950s-era toys, their 60s-era records, 20s- and all quite foreign and shocking to a young kid in the late 80s (and sometimes scary). These their house appeared larger than life, infinite.

Mémoire Involontaire takes these sudden and invasive images as its raw materials. Using a variety of audio and speech analysis techniques, sounds and voices recovered from these memories are analyzed, transformed, and reconstructed. Its opening recalls the gusts of wind, rain, and hail beating against our air conditioner one night in New York, its rhythm triggering a first memory of my grandfather drumming and brushing with his hands on a glass table. (He was a drummer before the war.) Steadily this ambiant reconstruction transforms into his drumming itself, and the rest follows. If Benjamin was fending off homesickness, I am working toward a variation on this goal. For Benjamin, all of the excesses of bourgeois life and its utopian dreams are found in the "unconscious of the dreaming collective." Today we are encouraged to "check our privilege." Ultimately I hope to purge myself of this excess through self-reflection. We are most certainly entering an era unlike anything we've seen in the past. Our memories are precious, and whatever lies ahead, they cannot be taken by force.

—Louis Goldford March 2017 New York City

'thank you'

Many professional string players were consulted over the course of two years, as this piece was composed and began to take shape. I'd like to acknowledge their generosity, enthusiasm, expertise, and patience, without which I never could have arrived at such a clear picture. I am in your debt.

premiere performance given by

The JACK Quartet

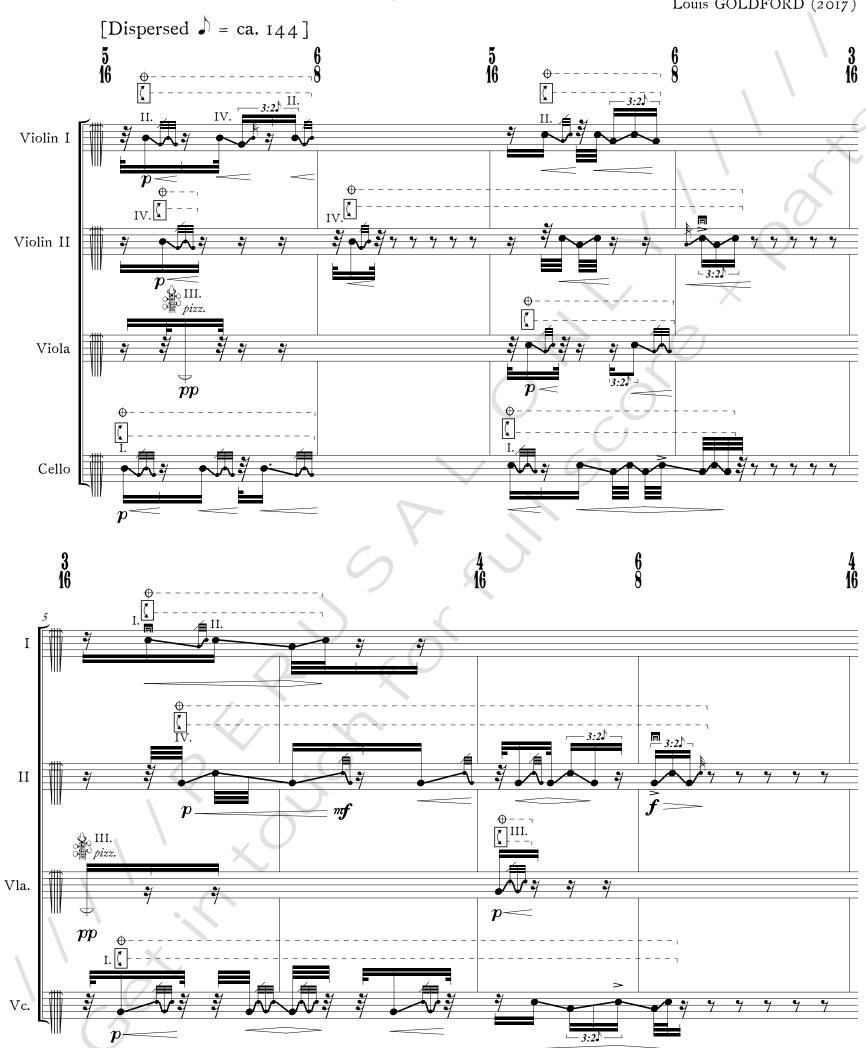
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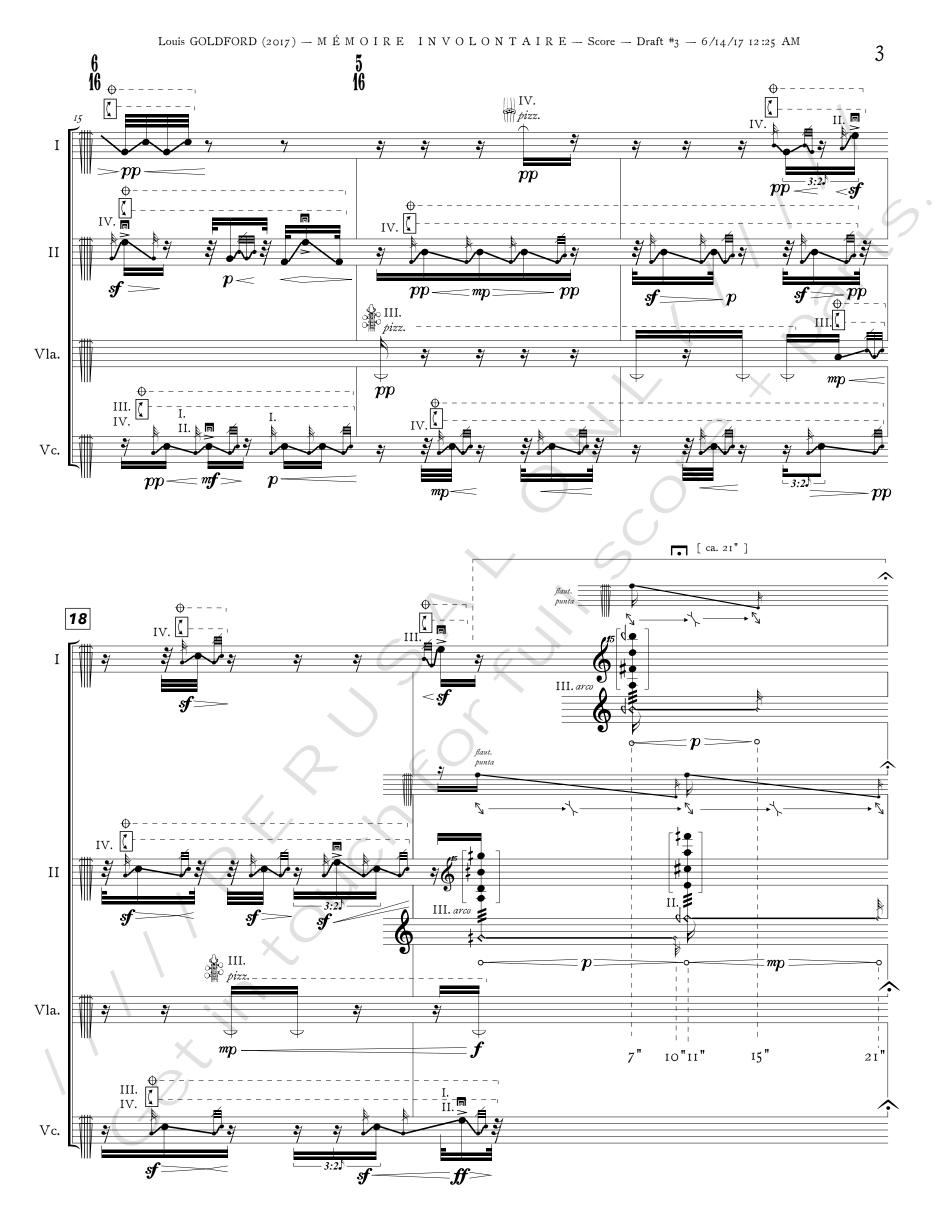
DiMenna Center for Classical Music 450 W. 37th Street New York, NY 10018

for the JACK Quartet INVOLONTAIRE MÉMOIRE

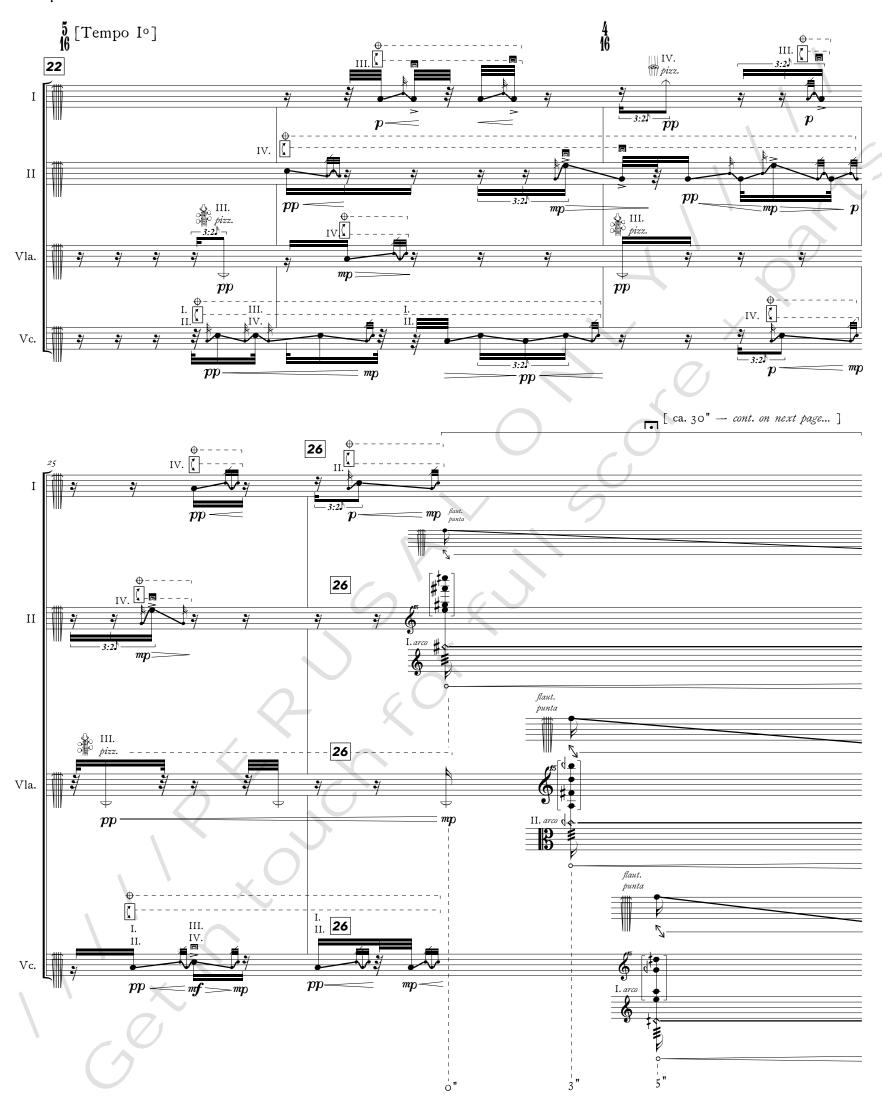
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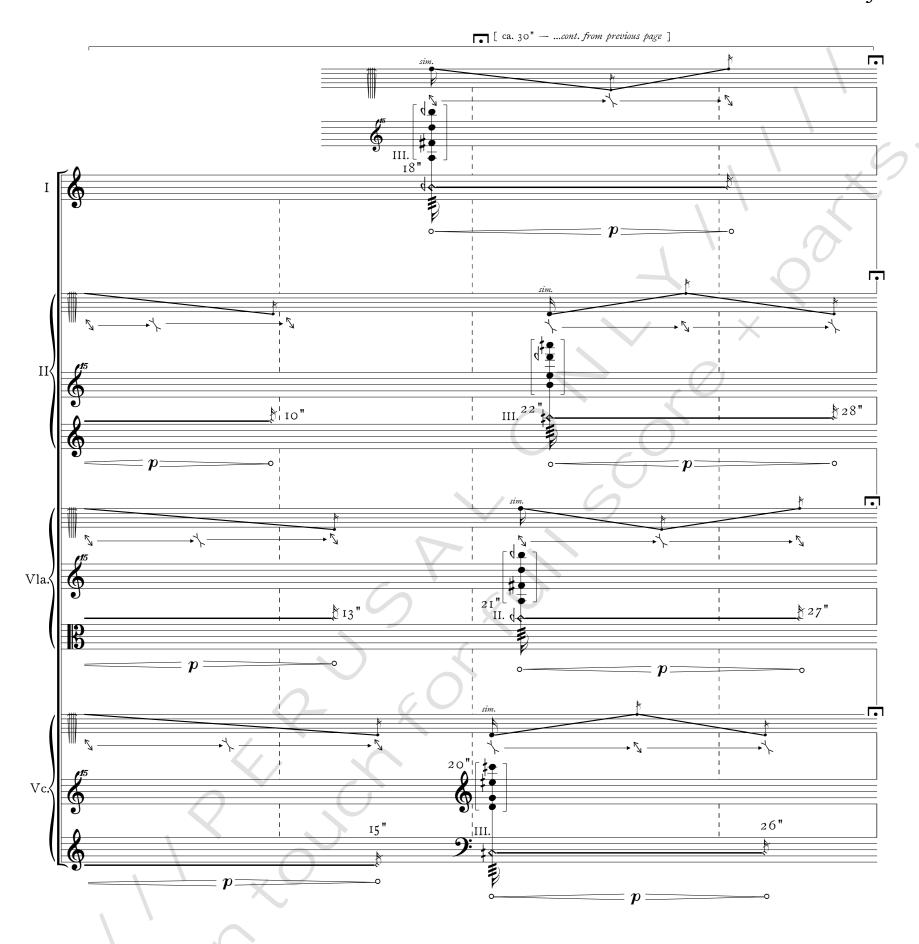
Louis GOLDFORD (2017)



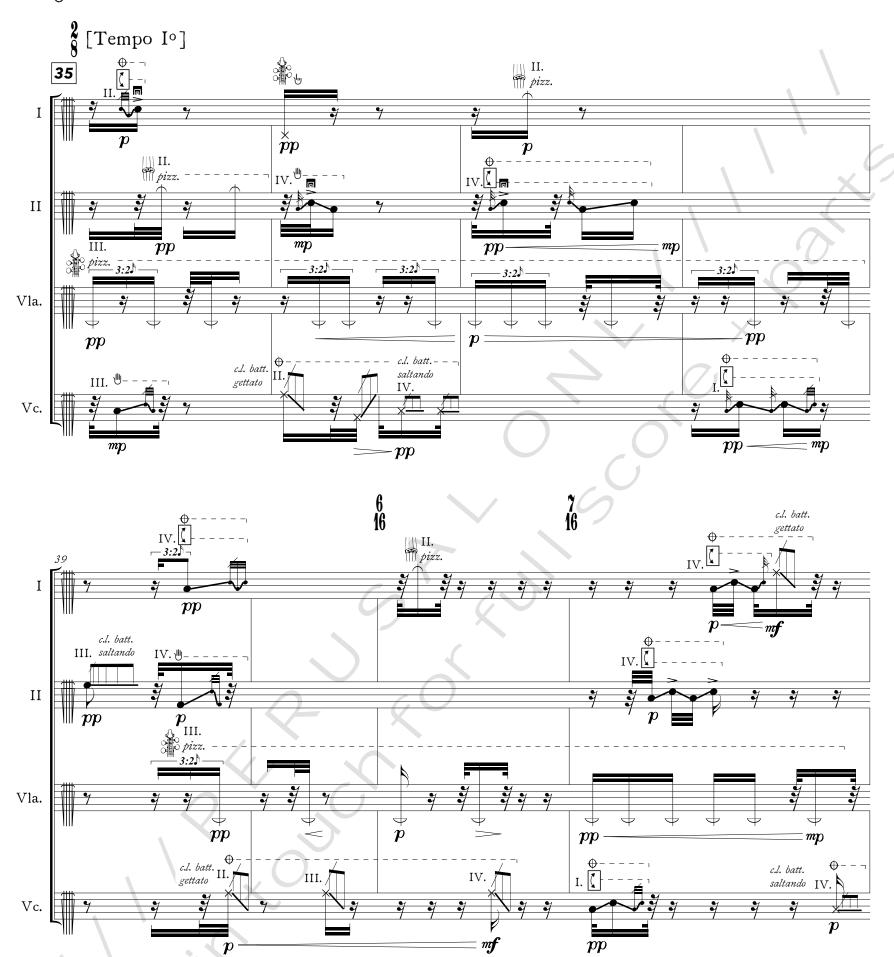


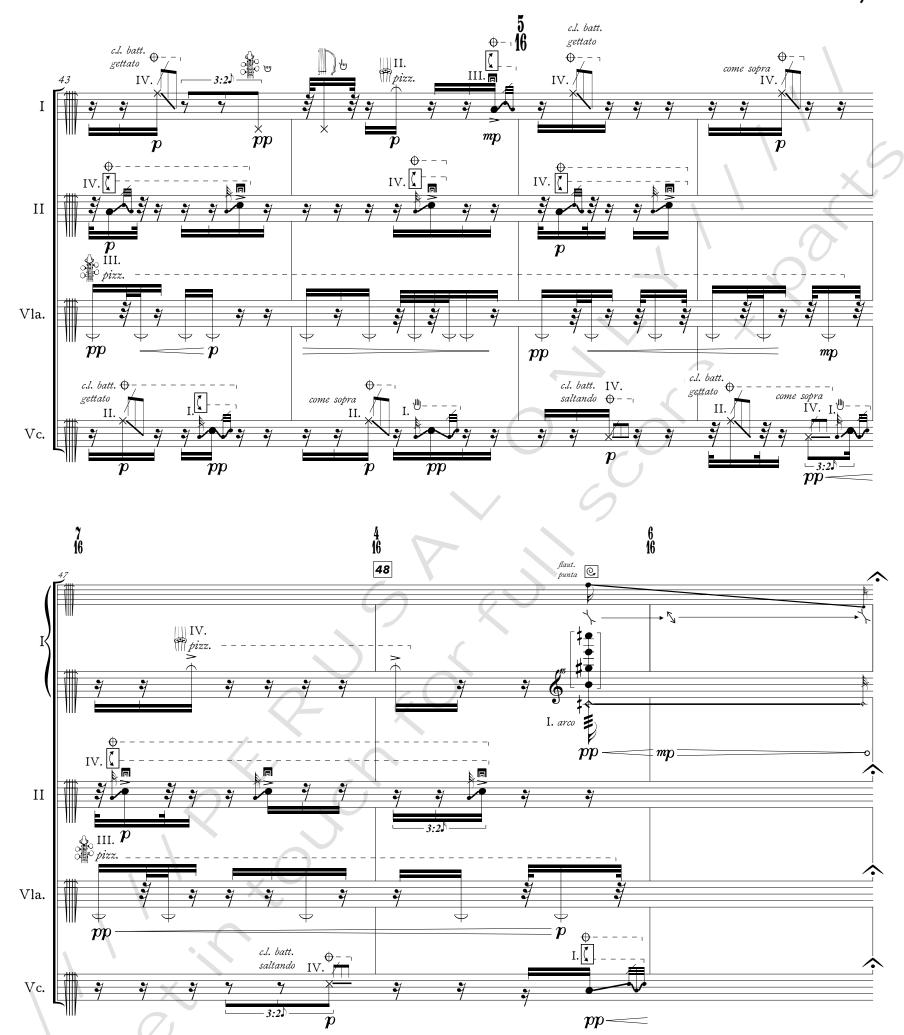


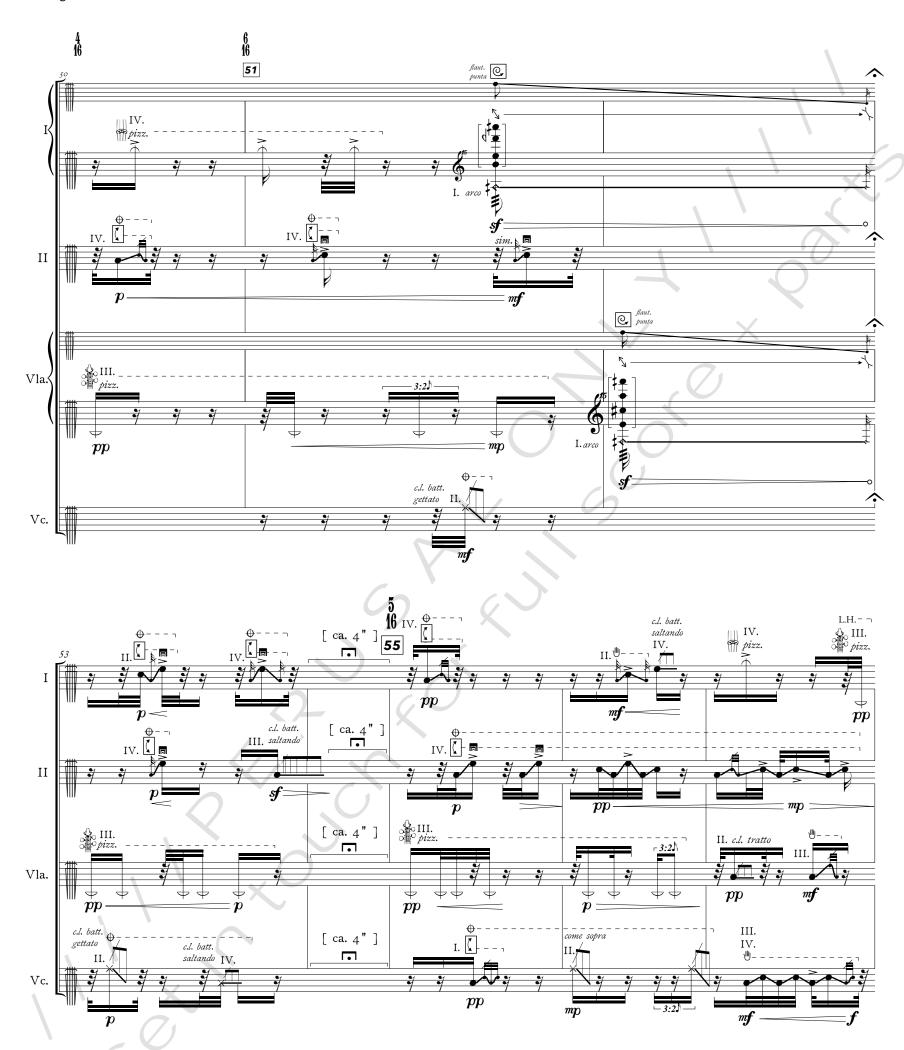




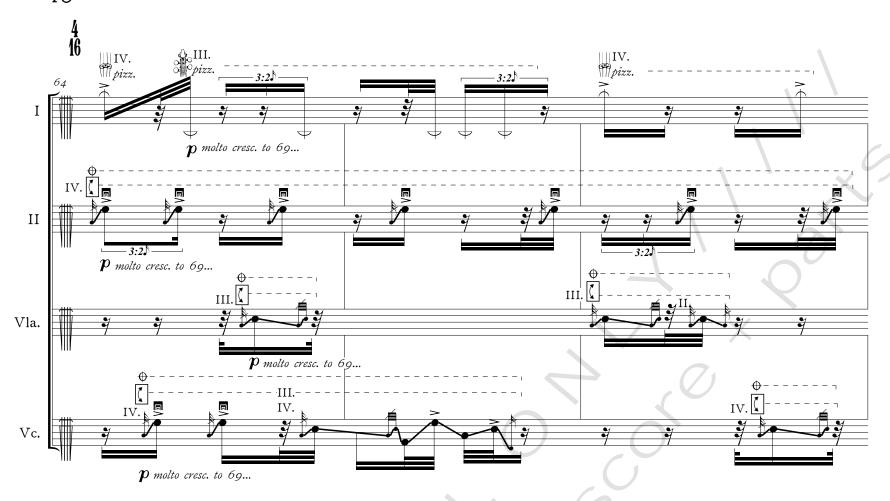


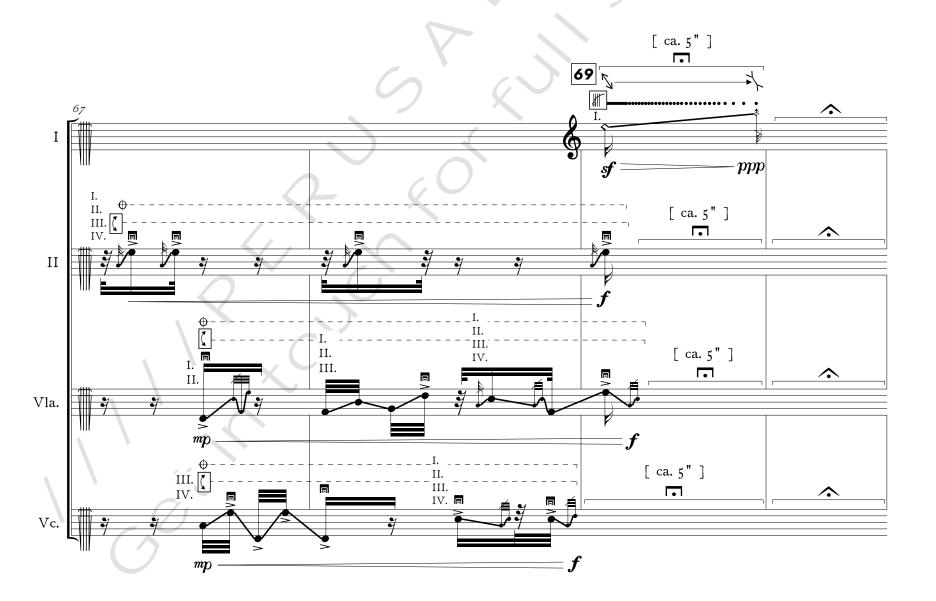


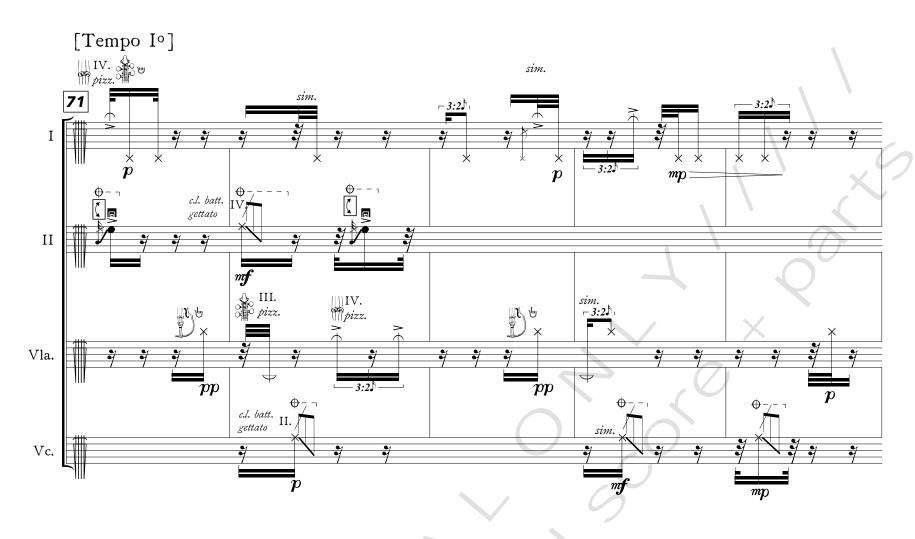


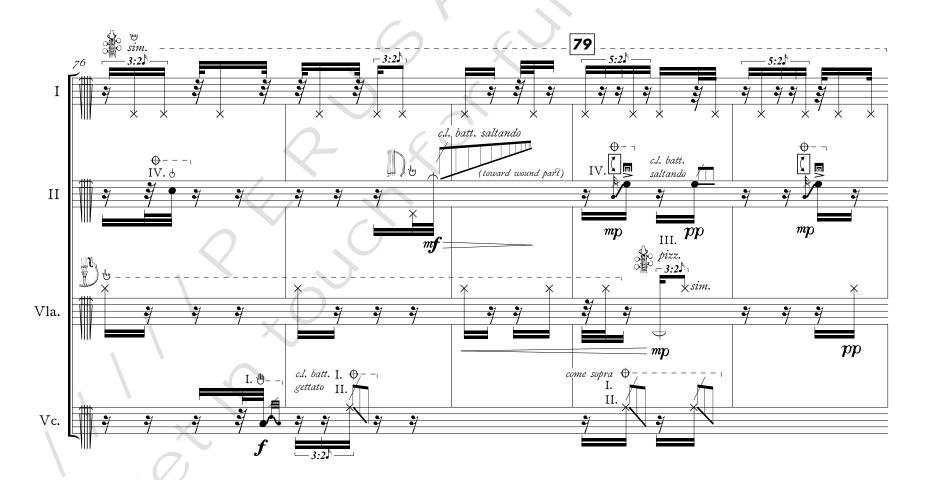


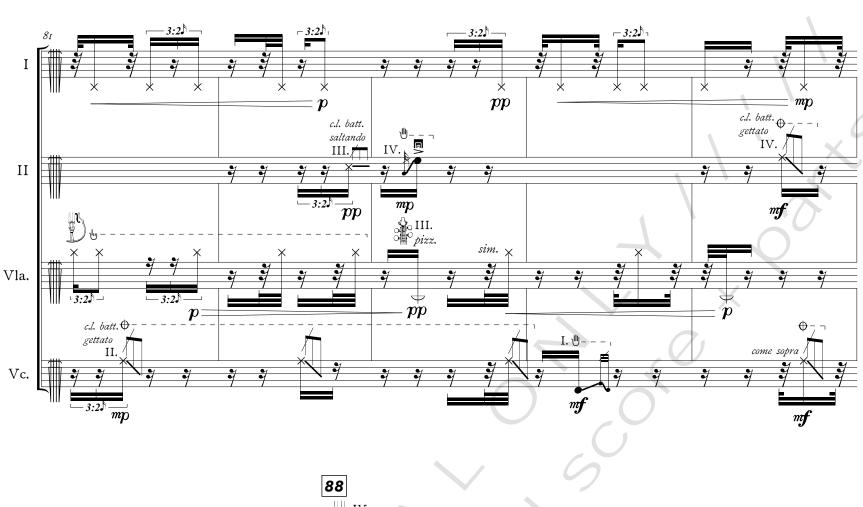


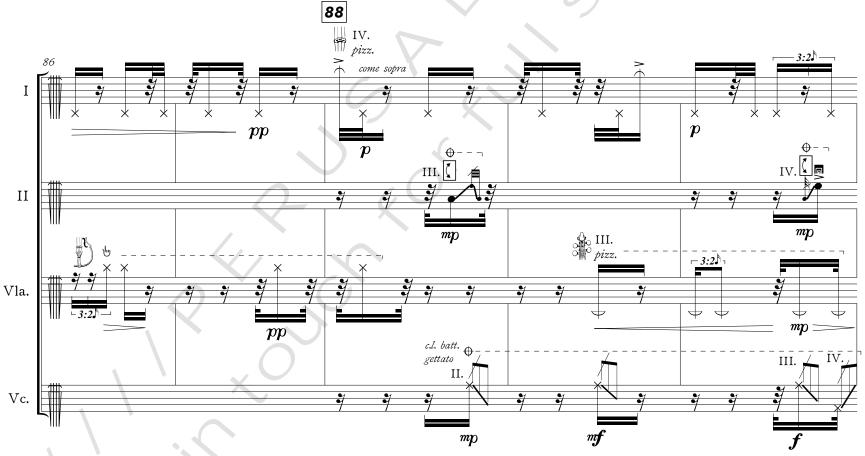


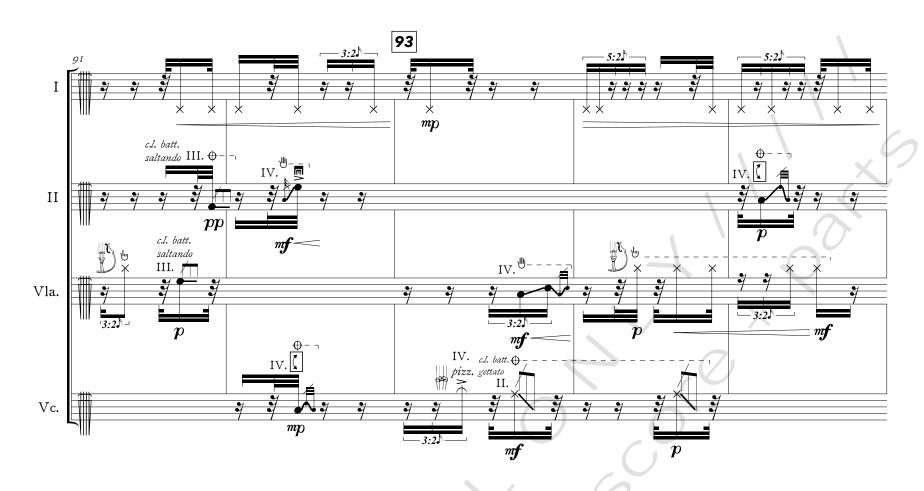


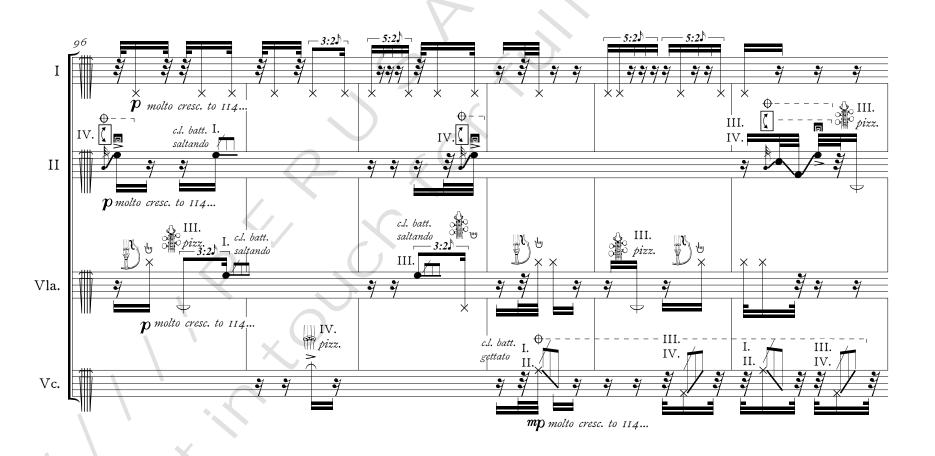


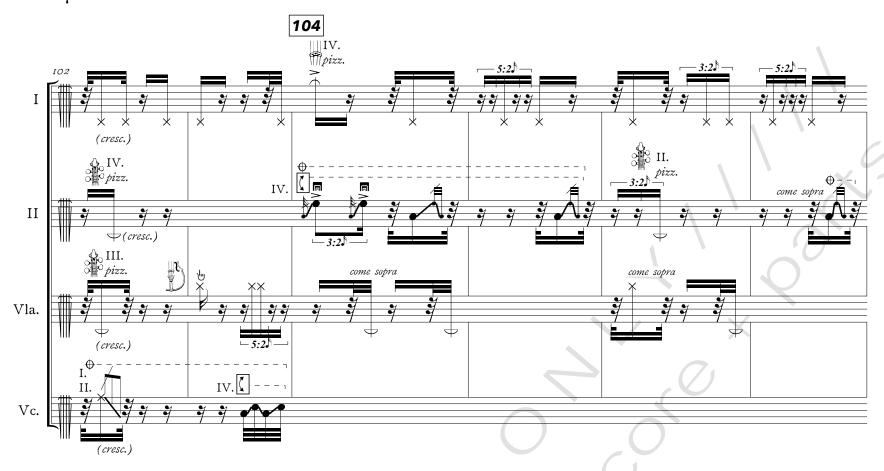


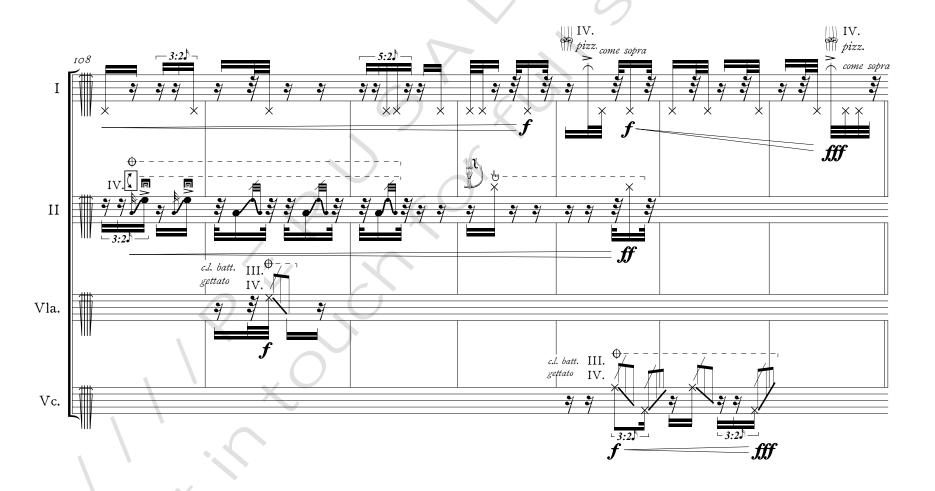












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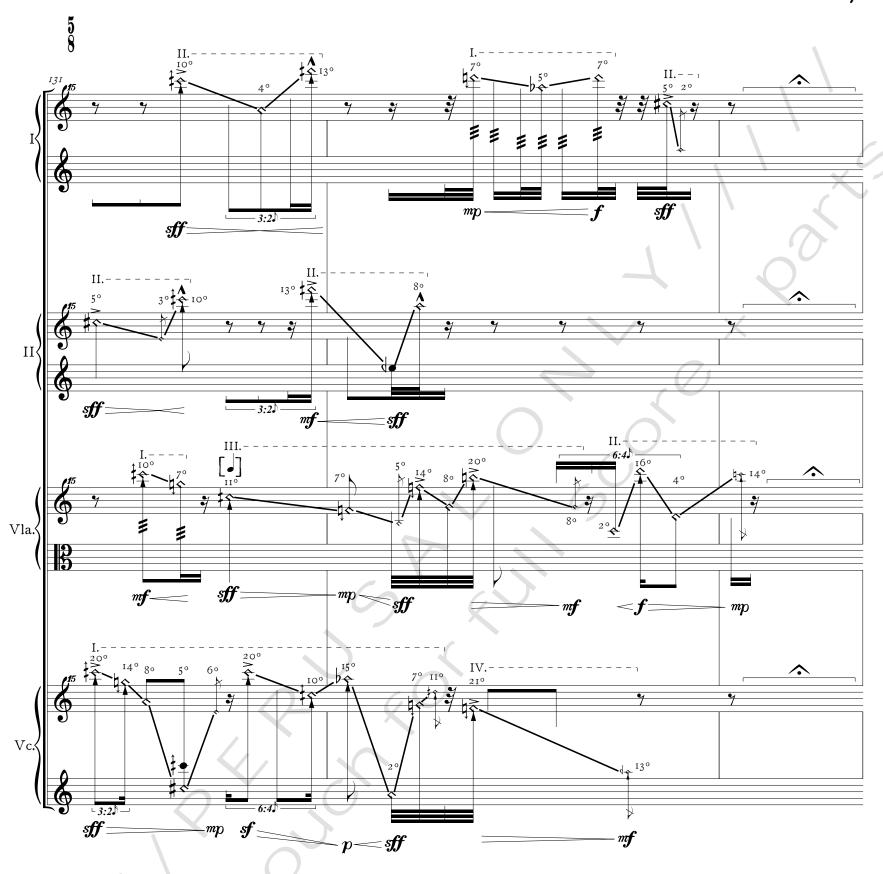
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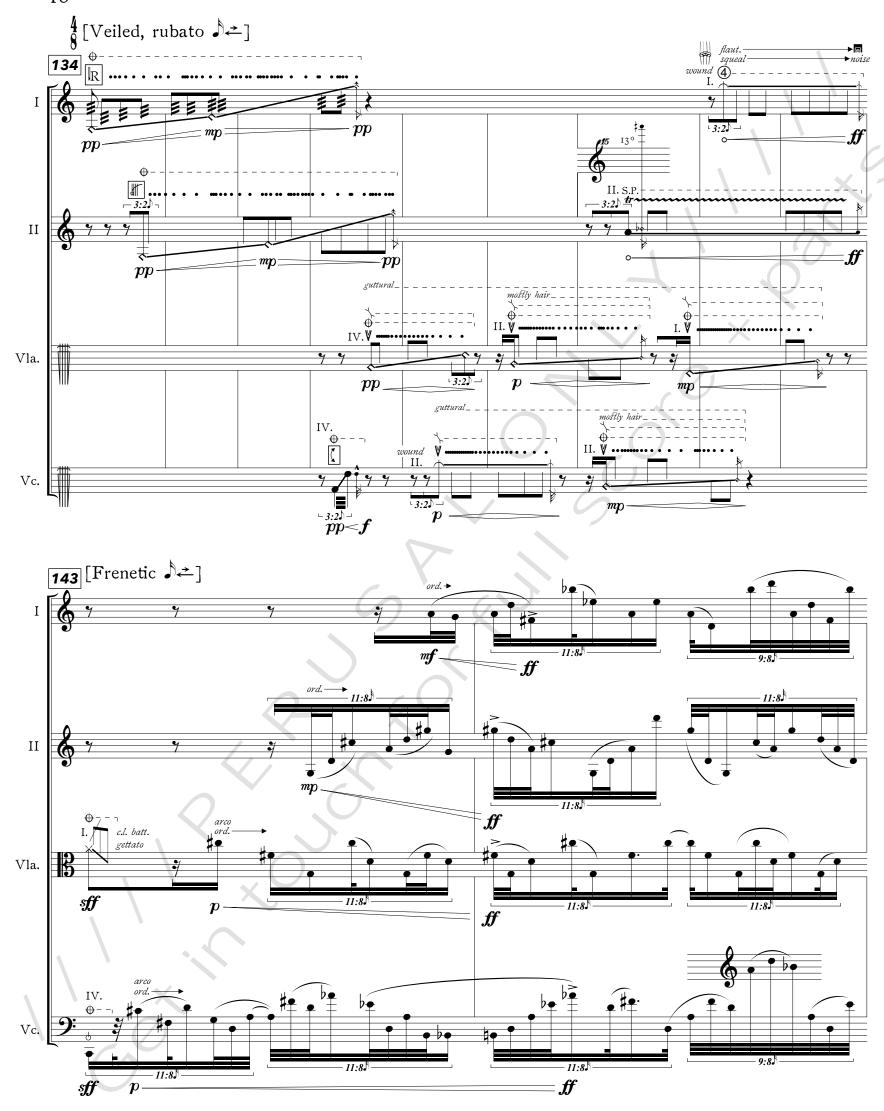
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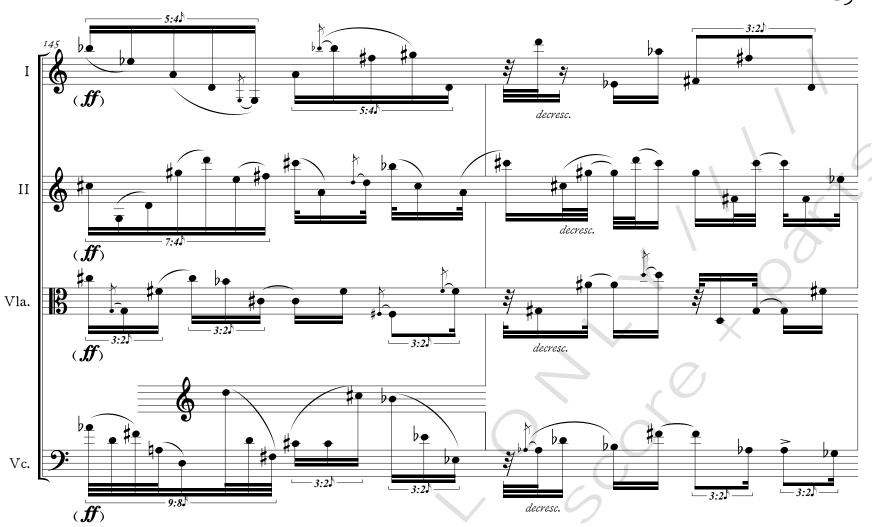
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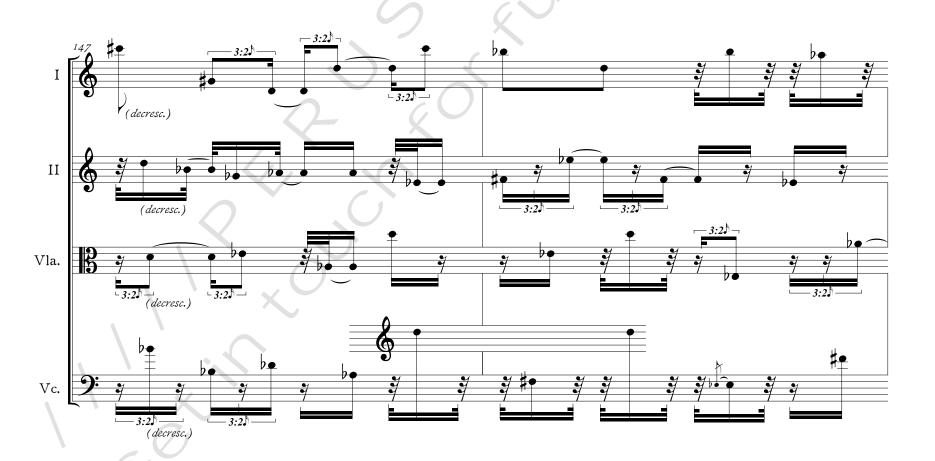
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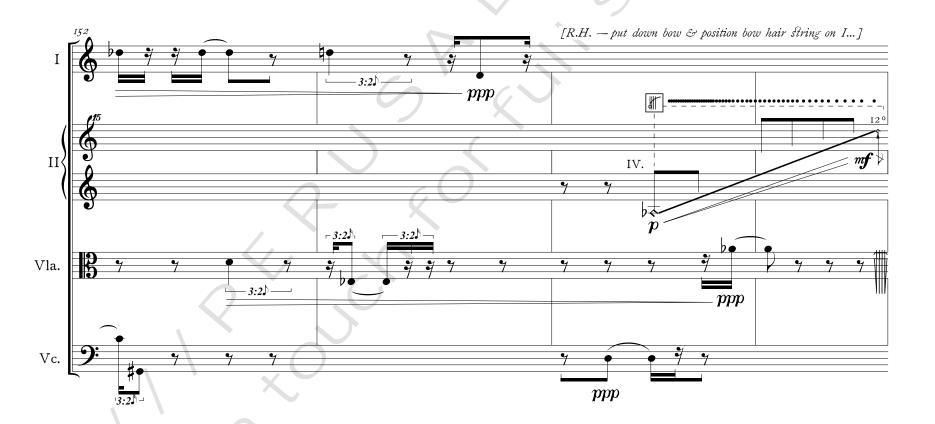


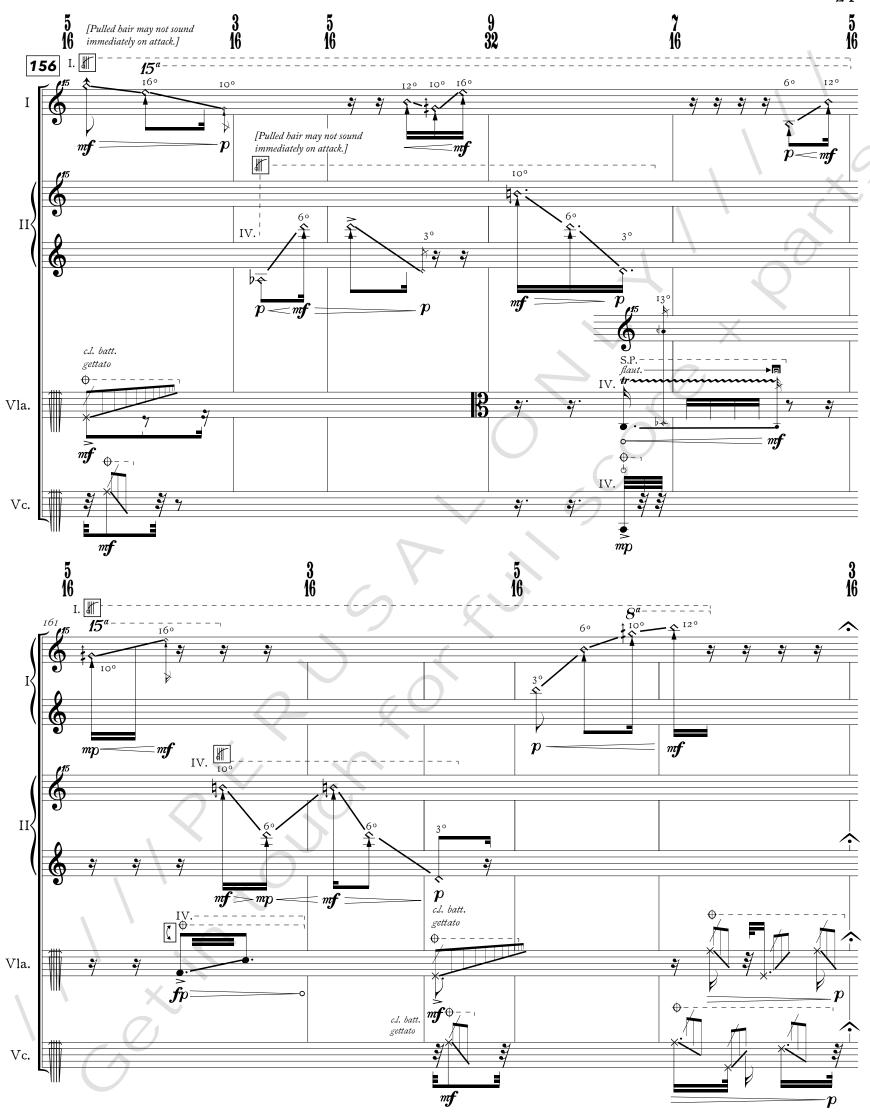


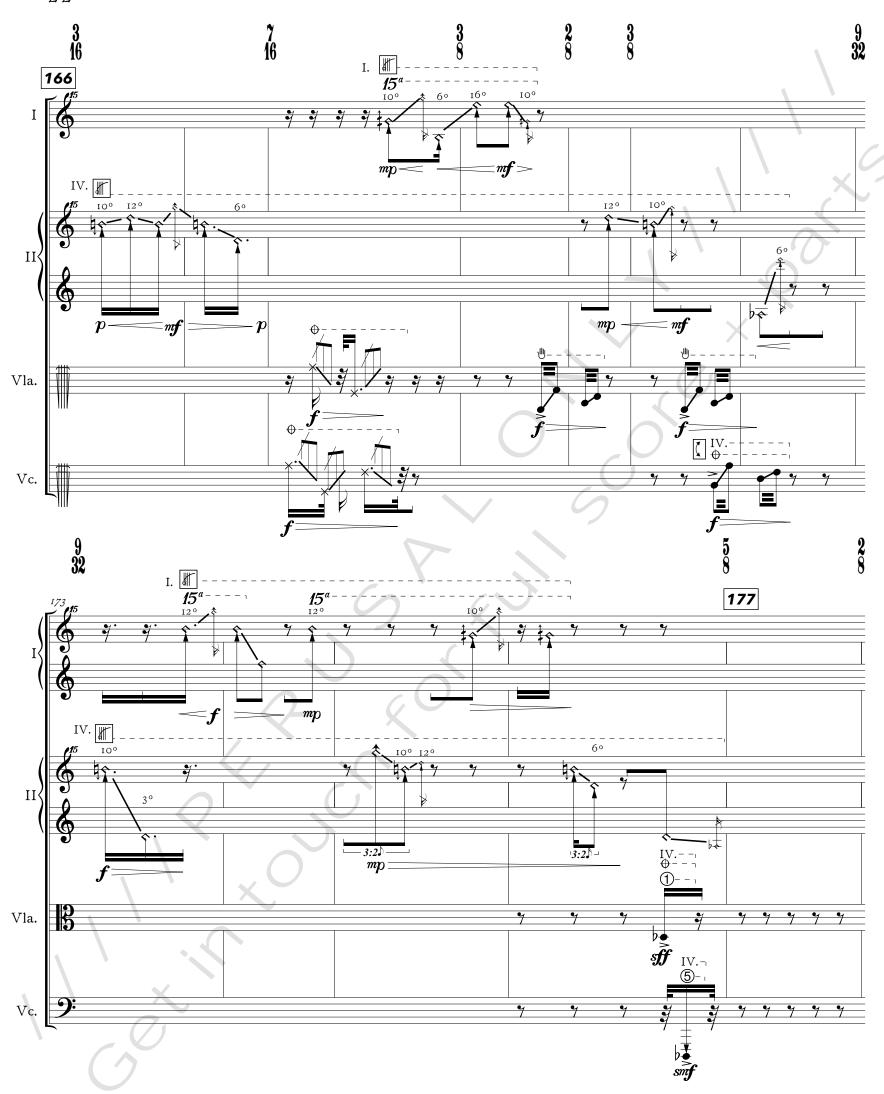






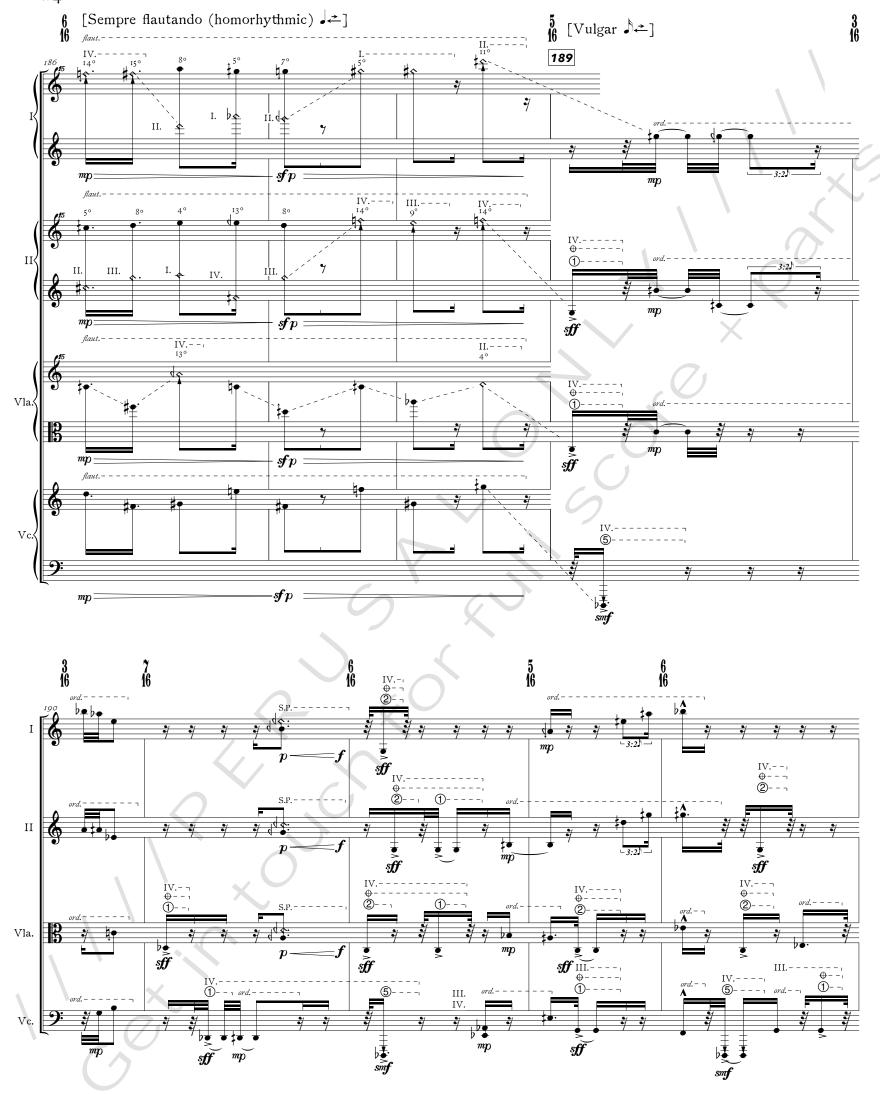


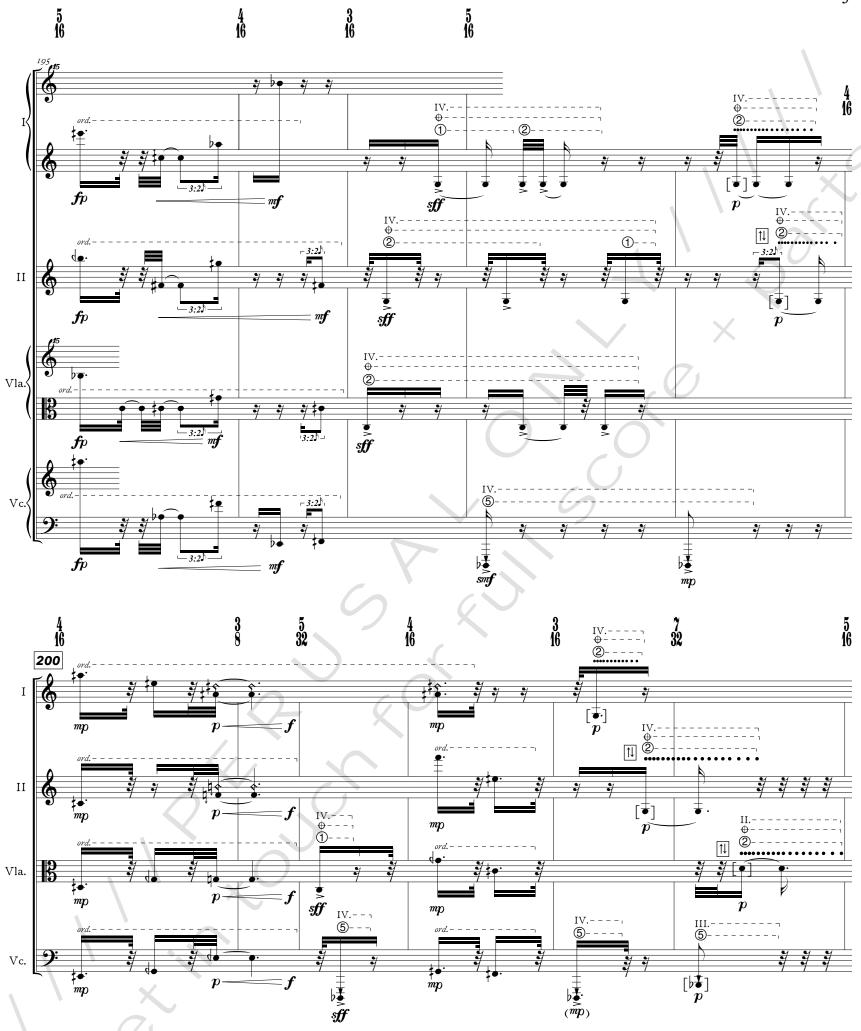


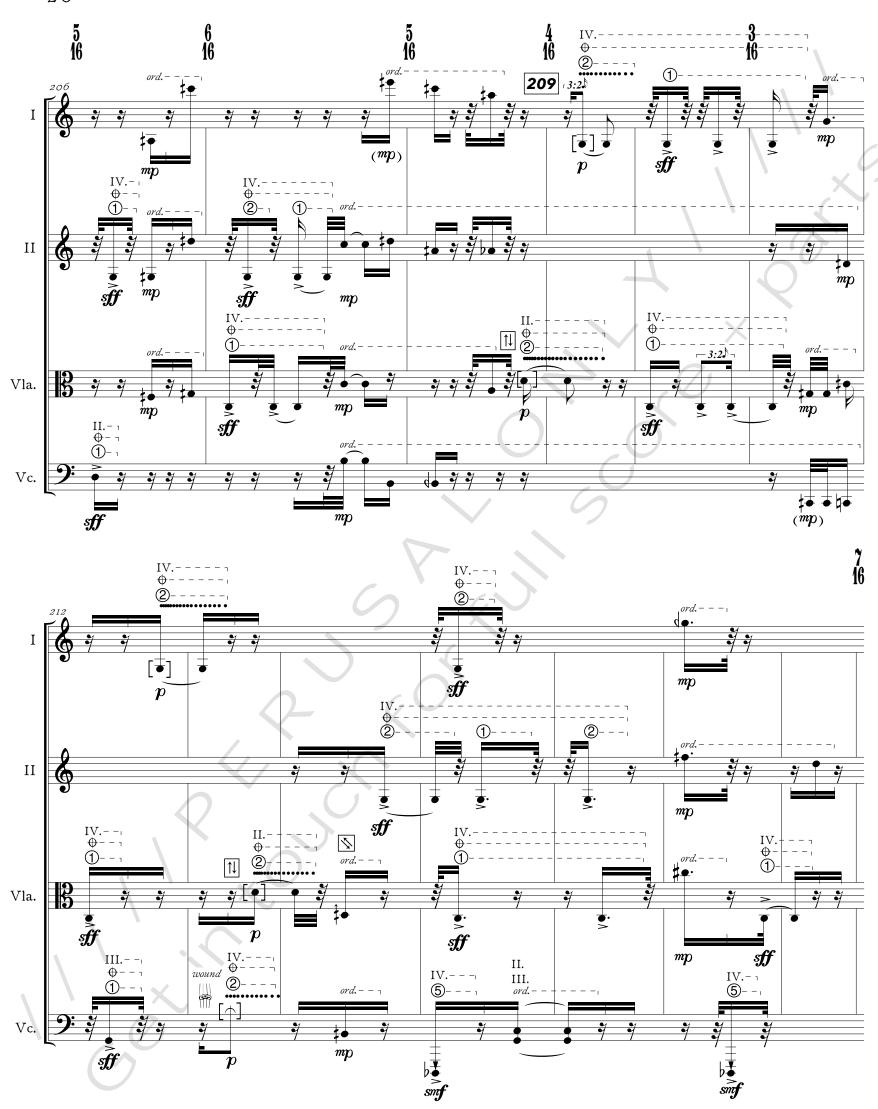


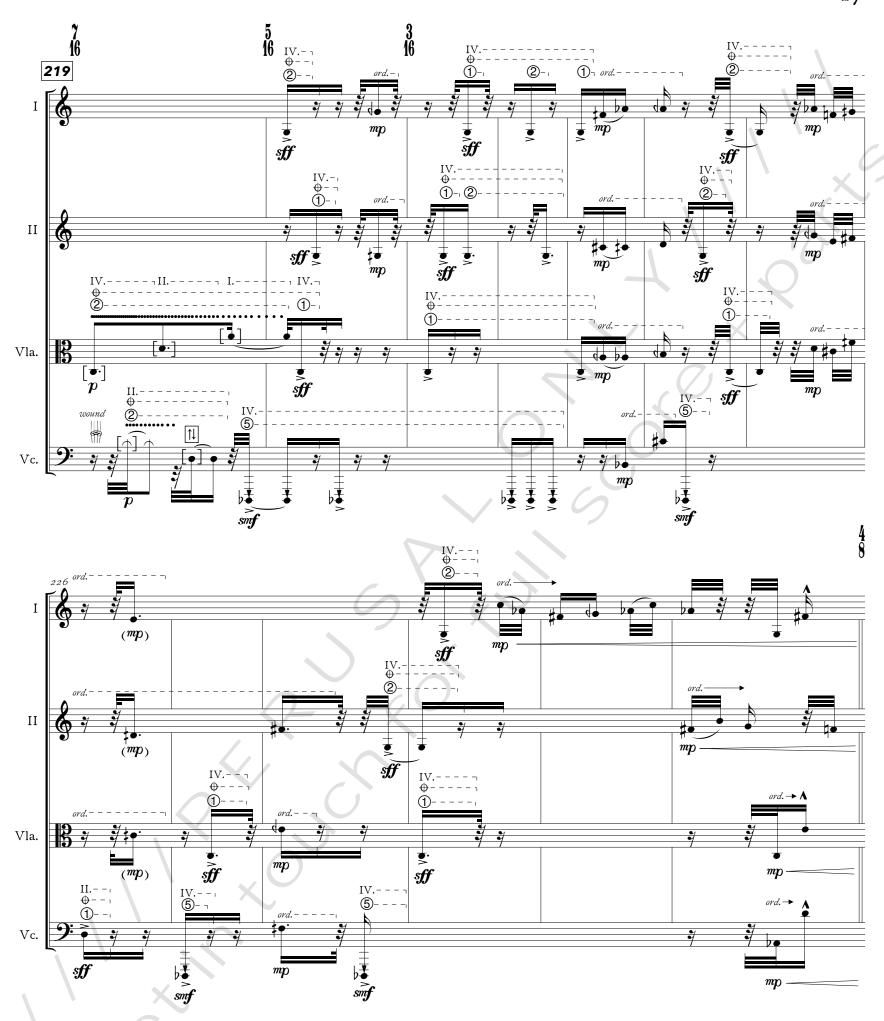


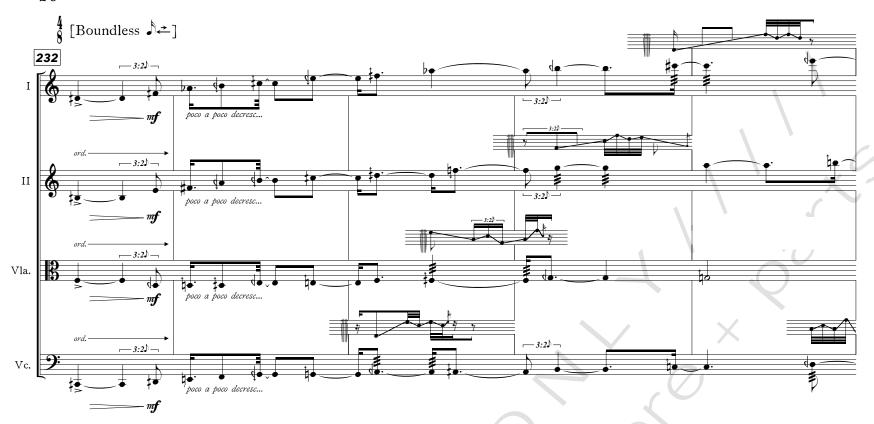




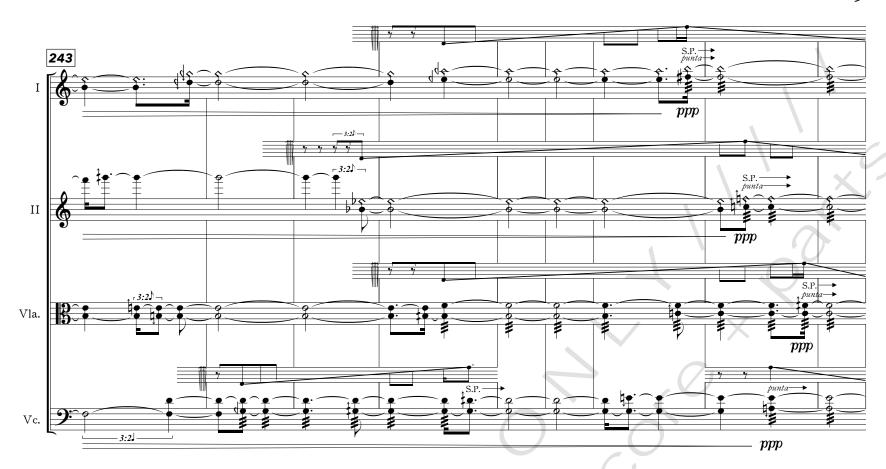


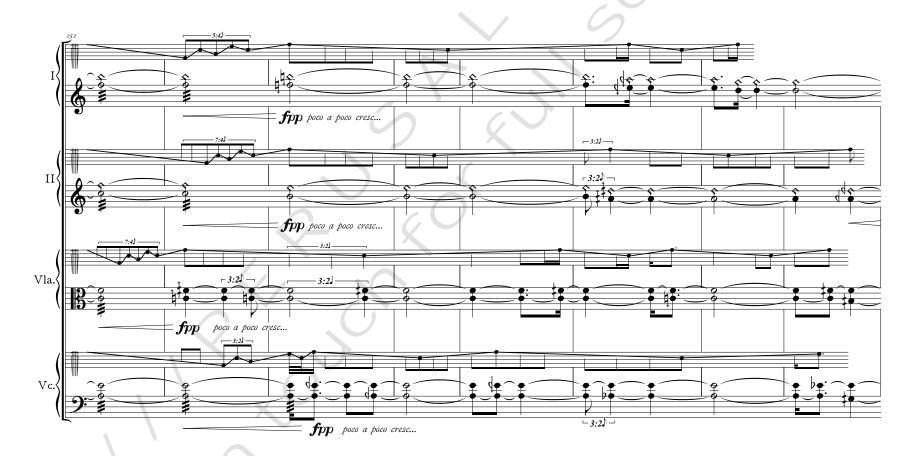


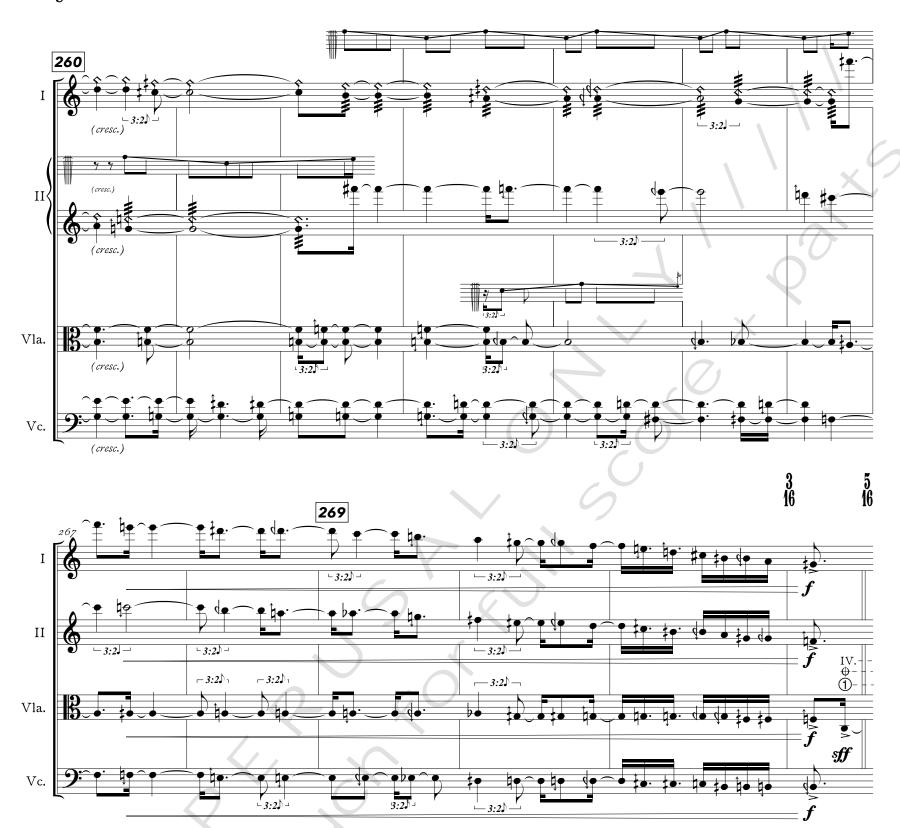


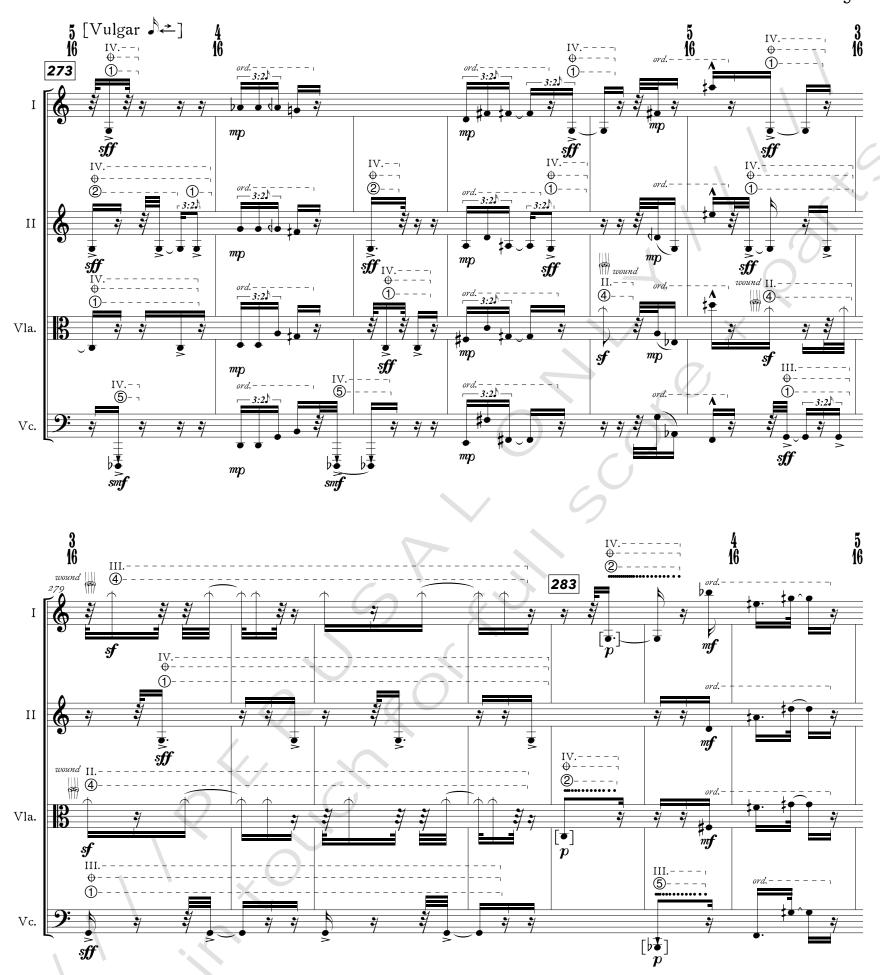












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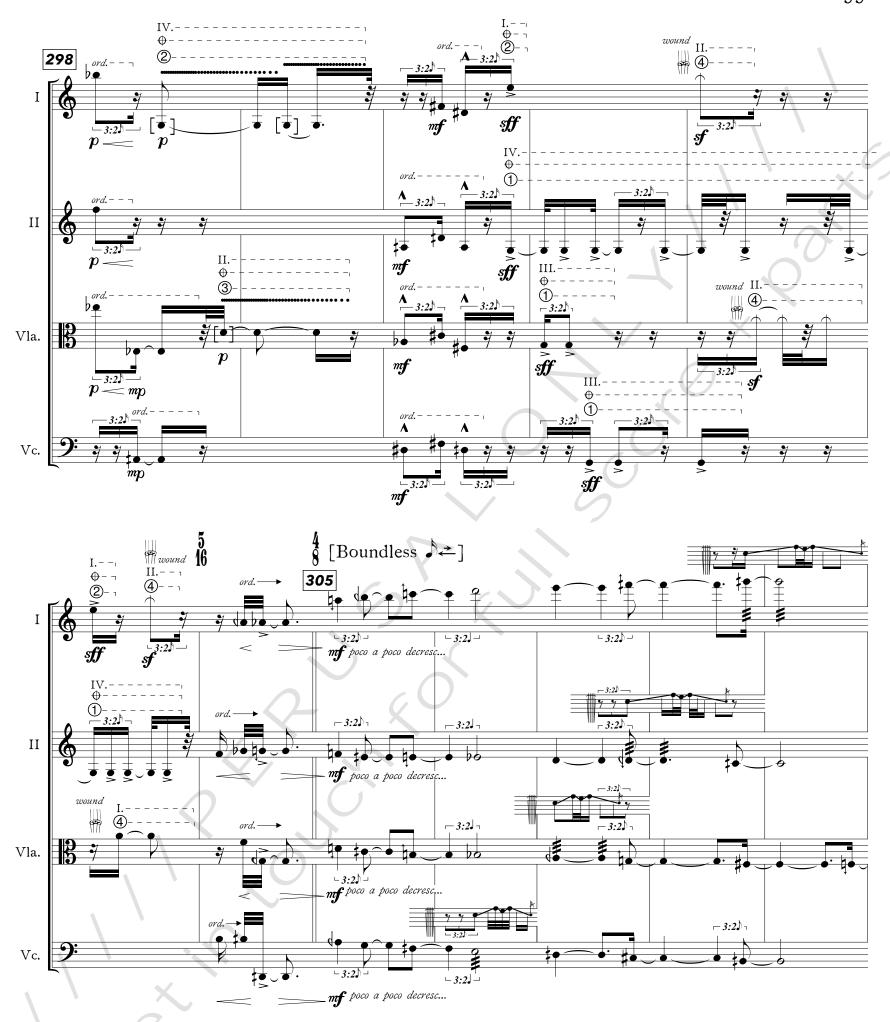
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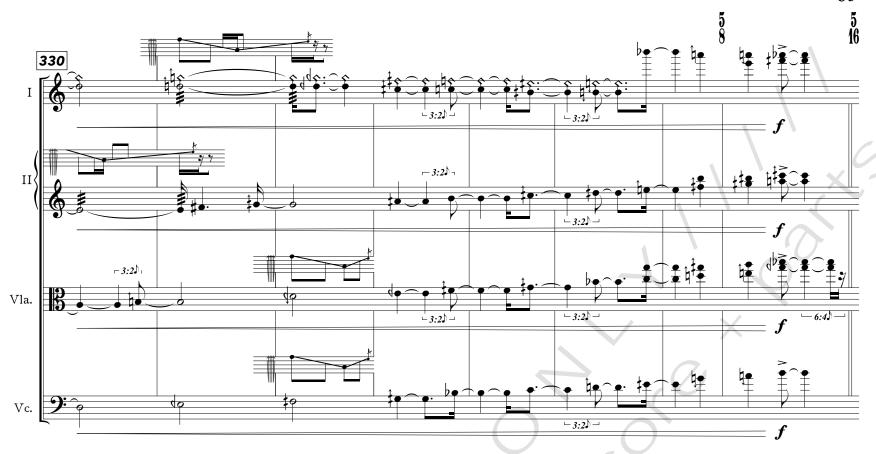
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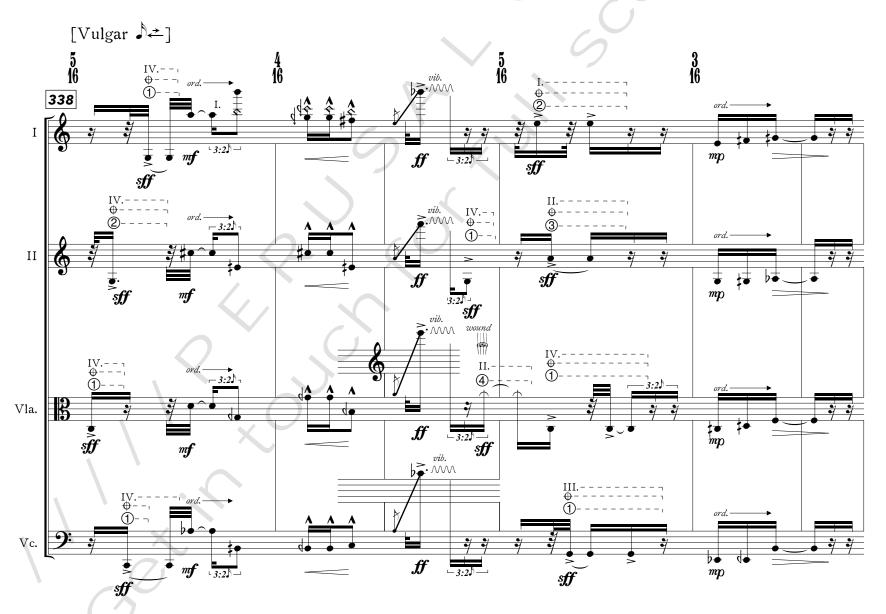
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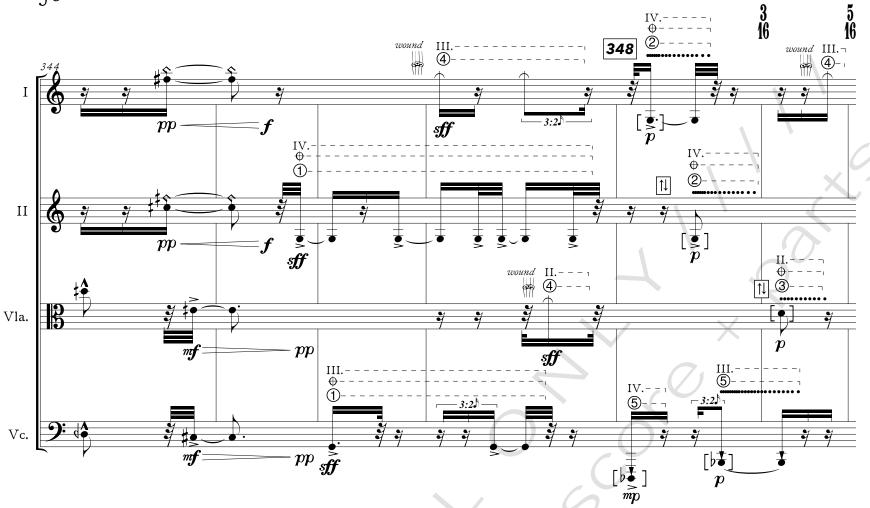


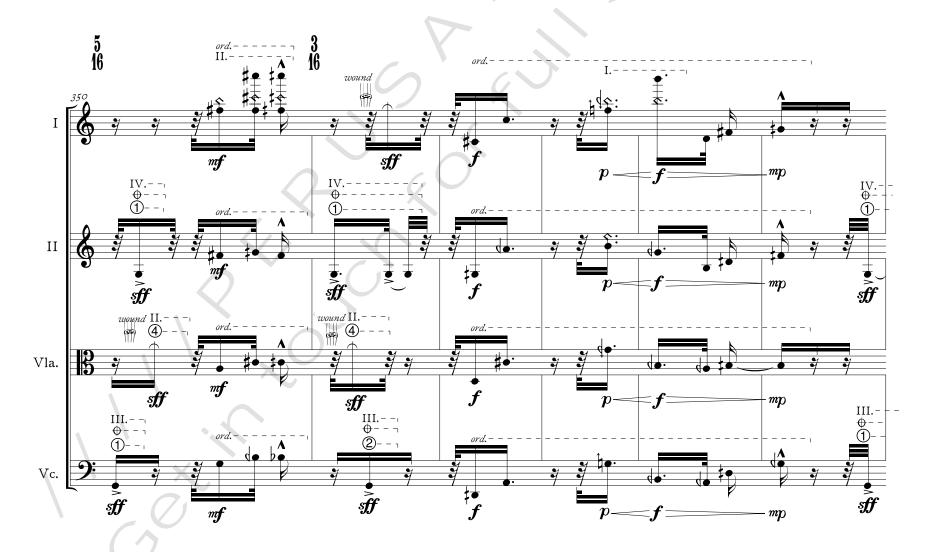


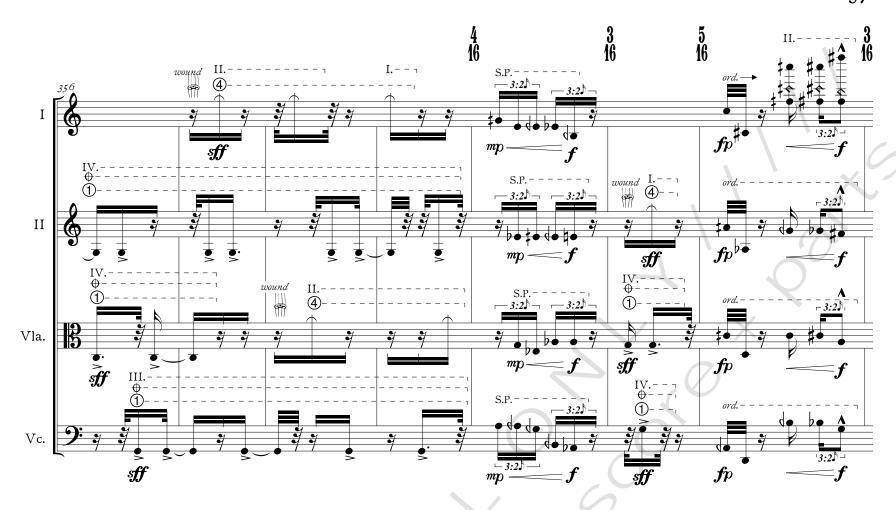


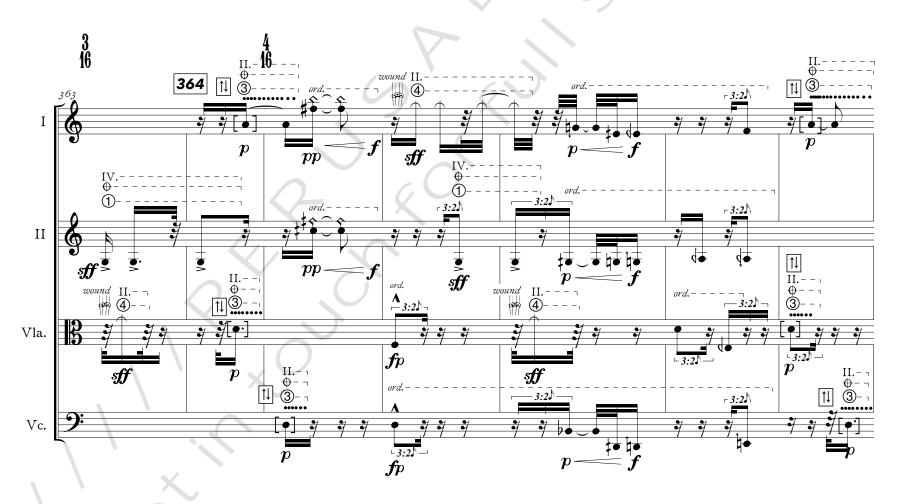


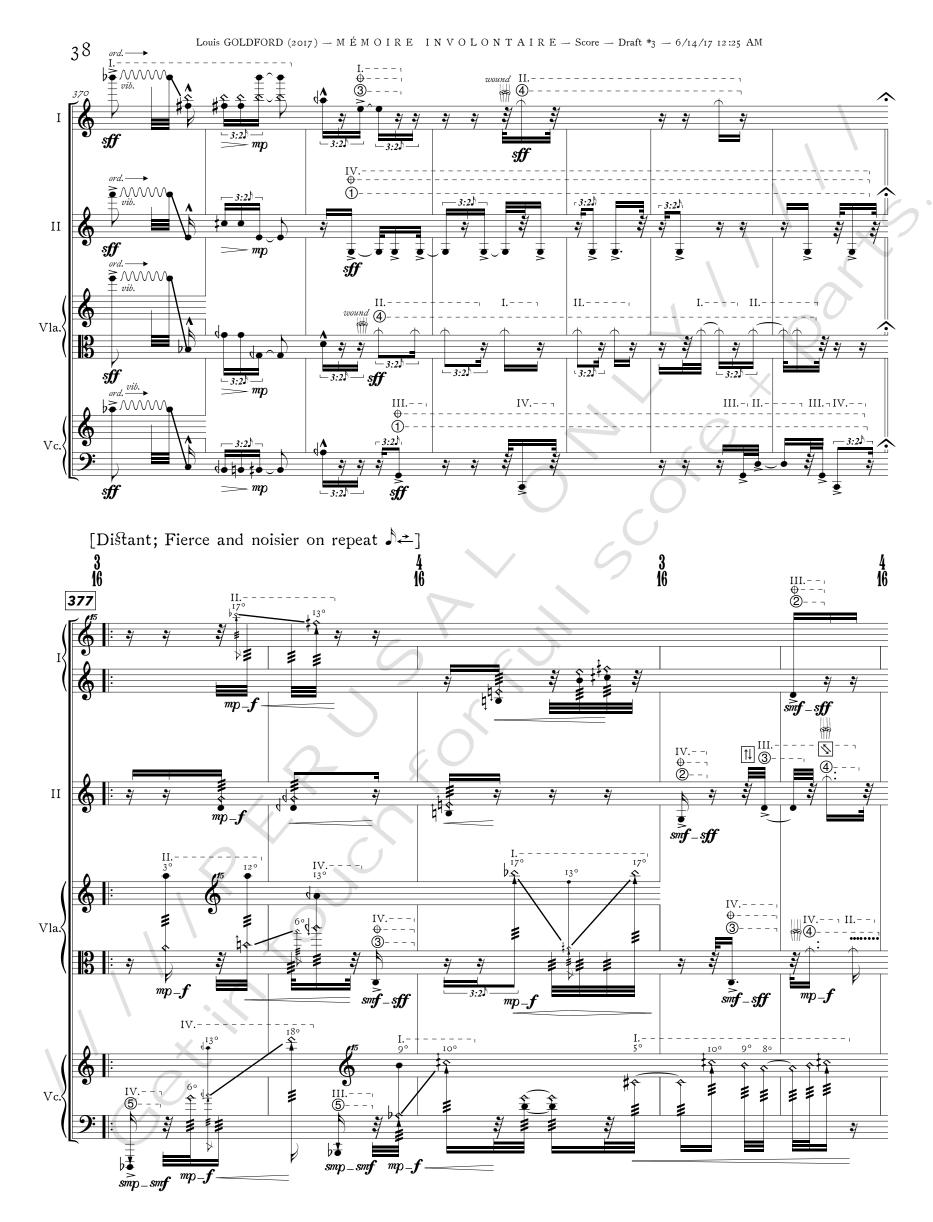




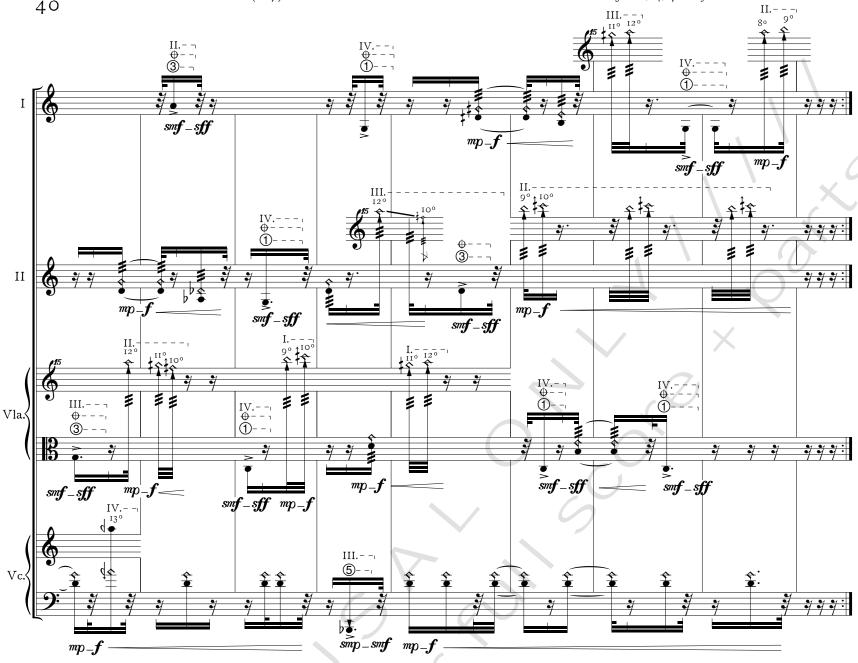


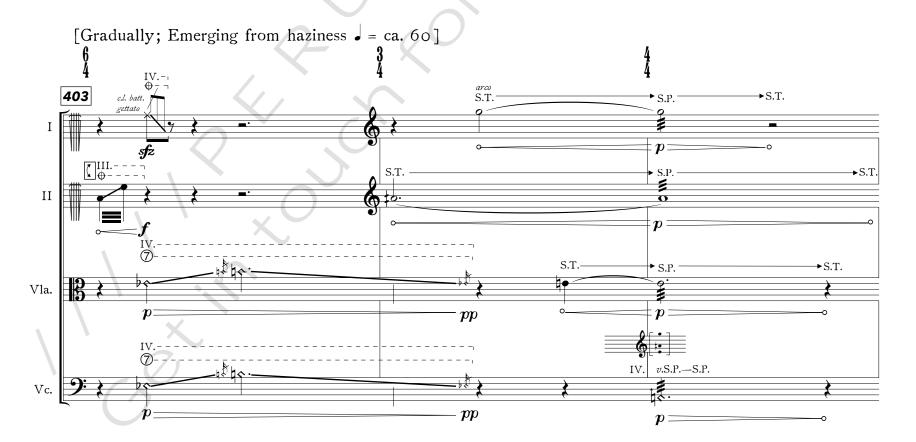


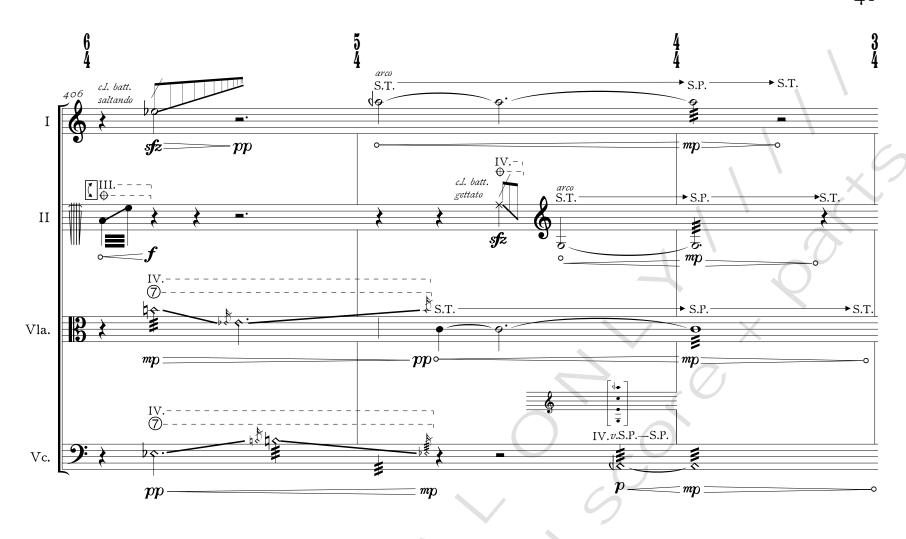


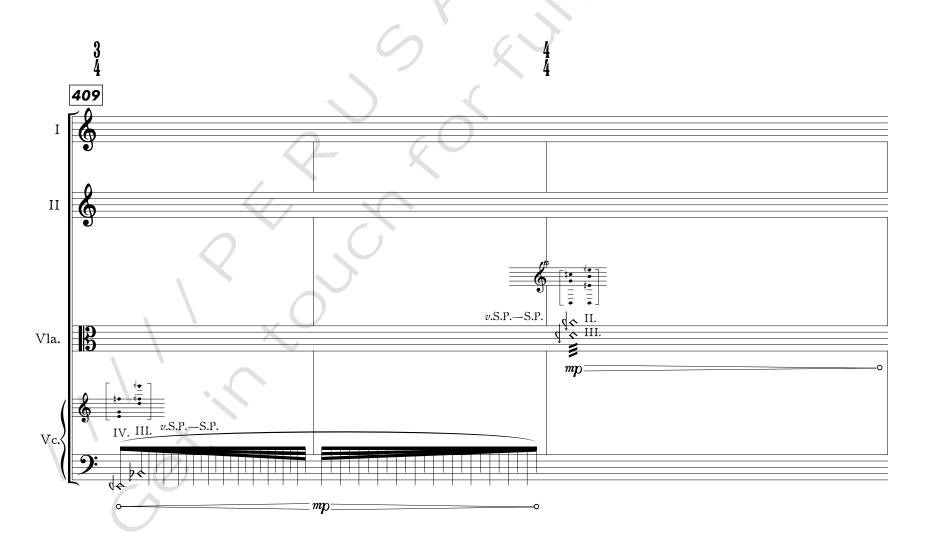


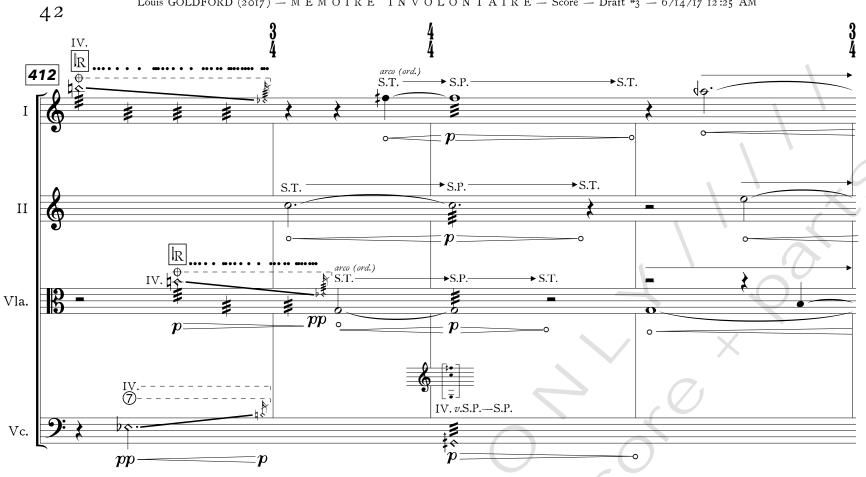


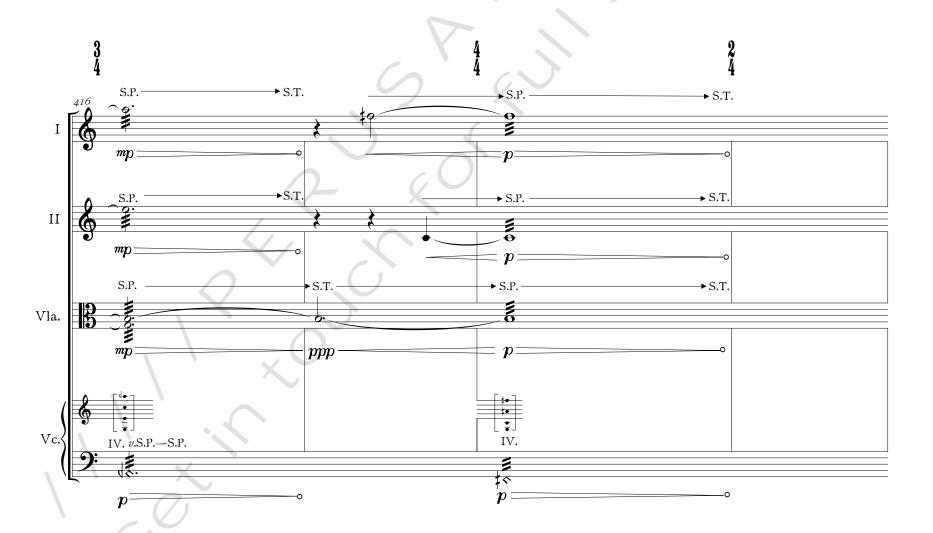




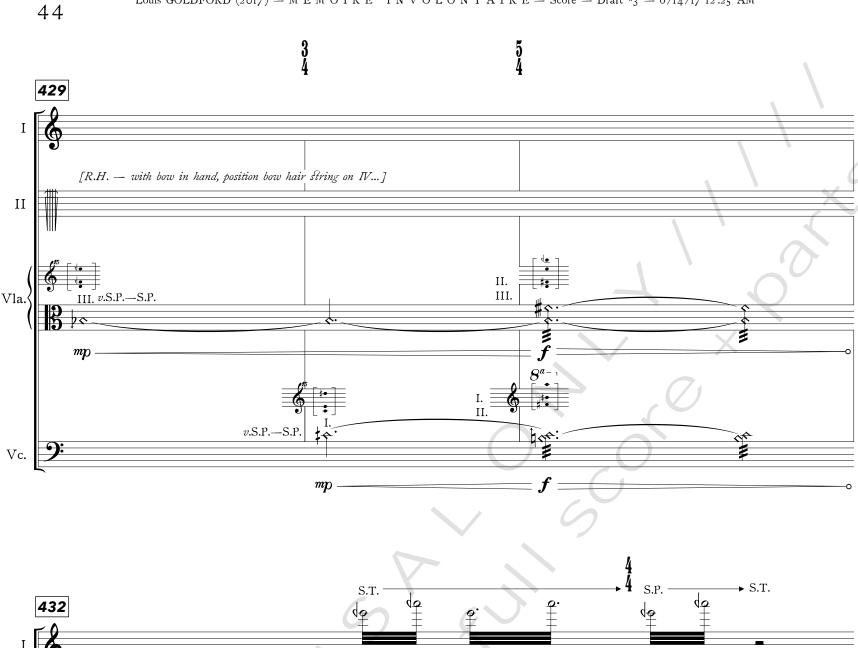


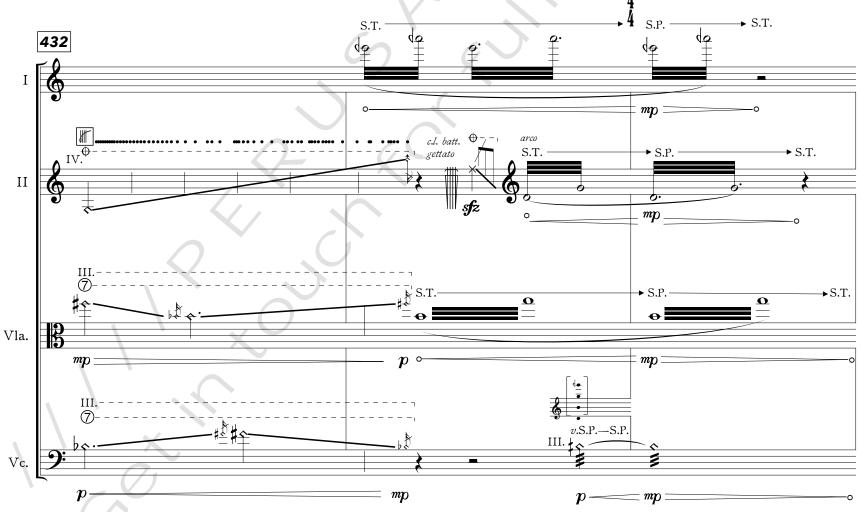


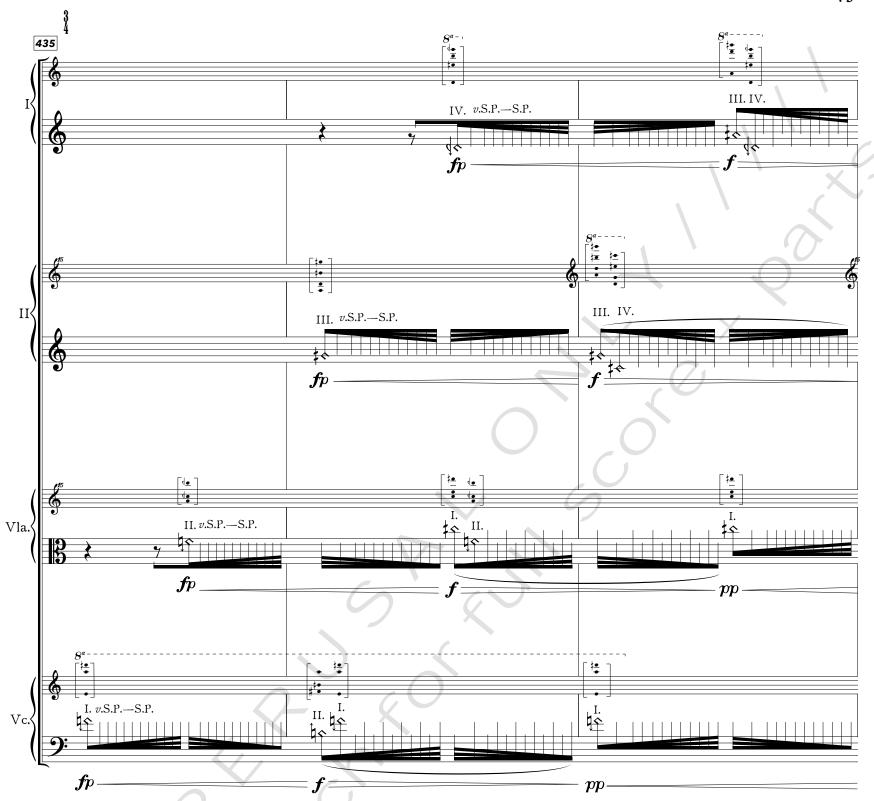


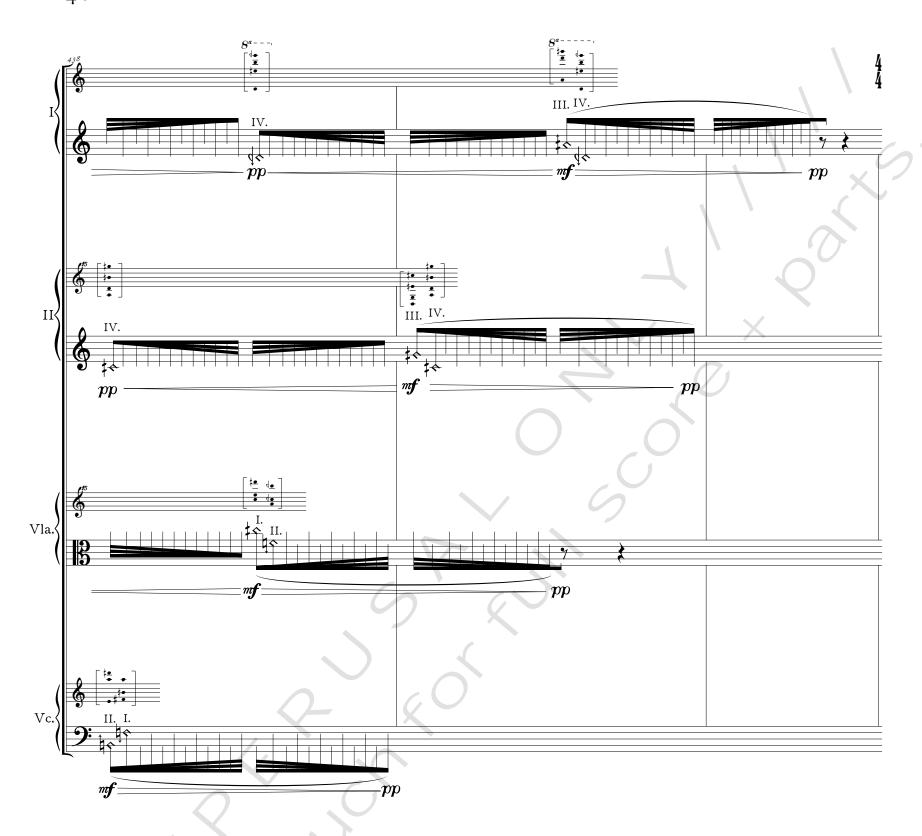


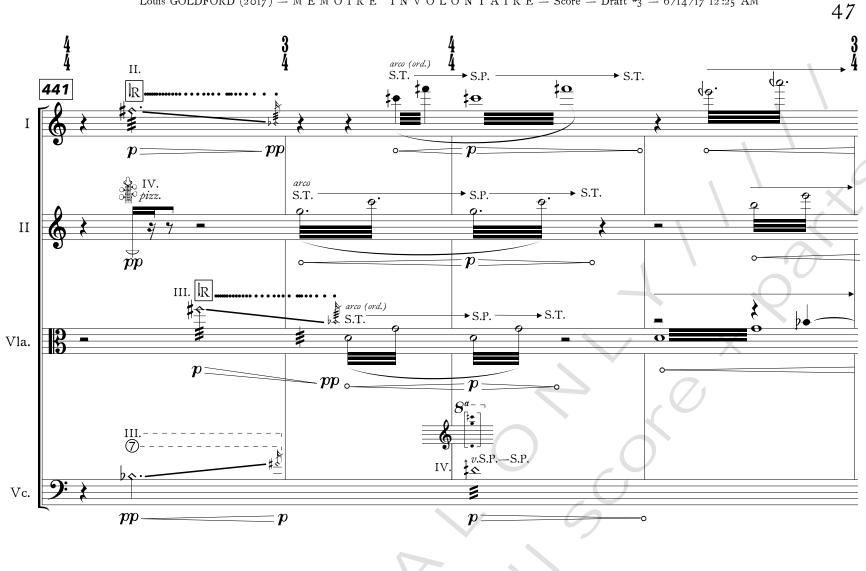


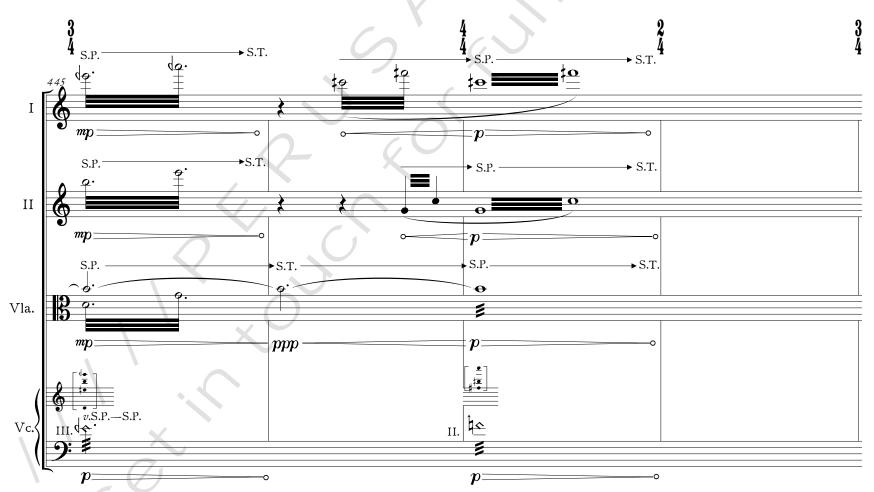










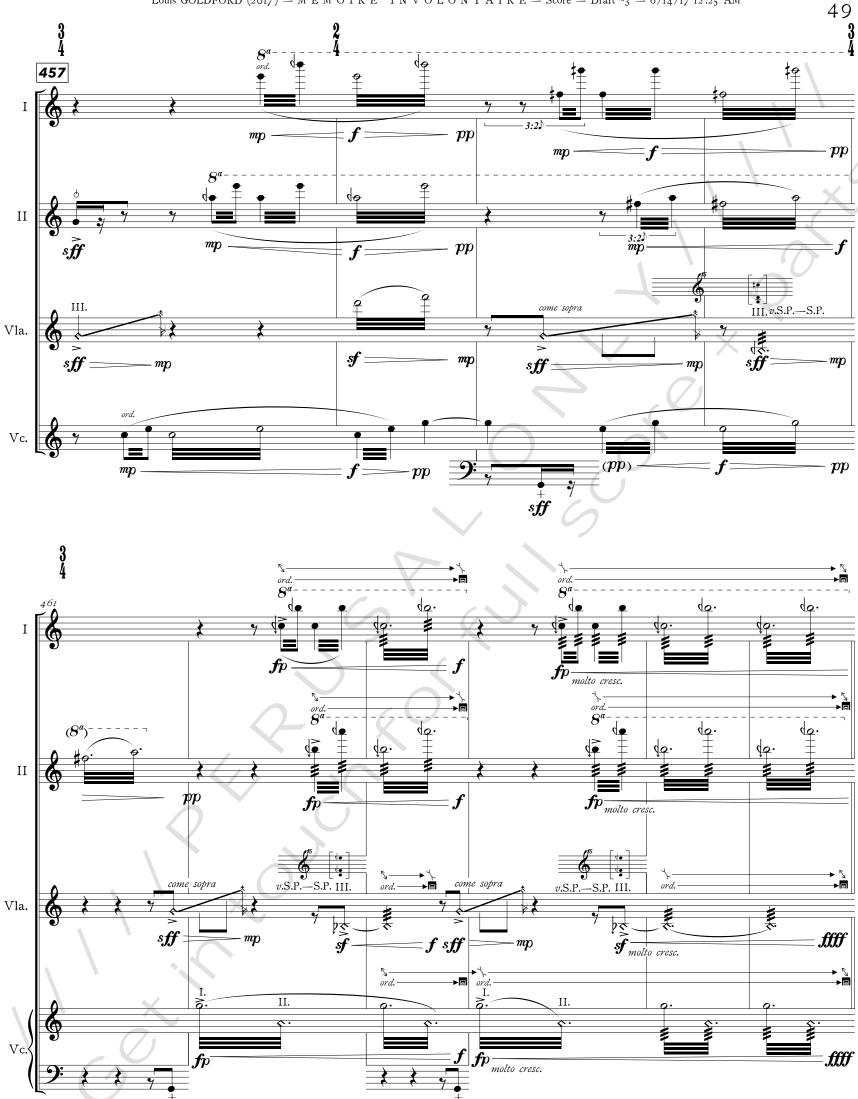


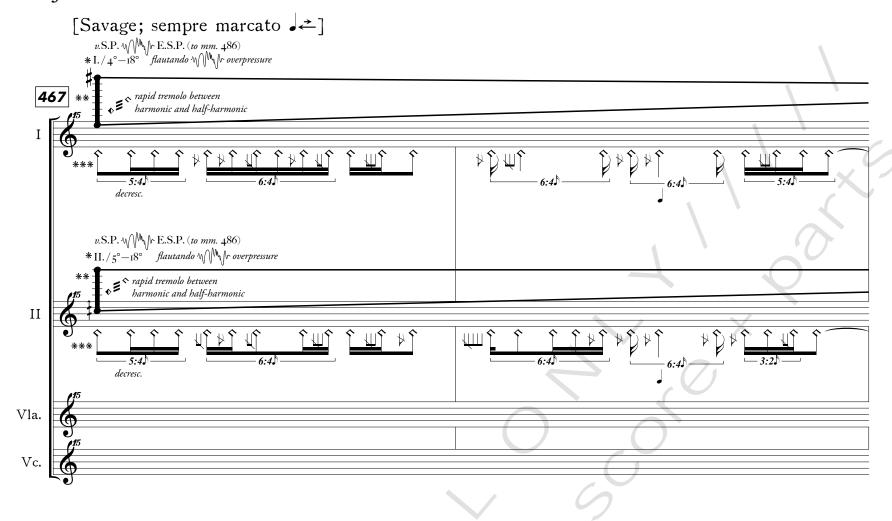
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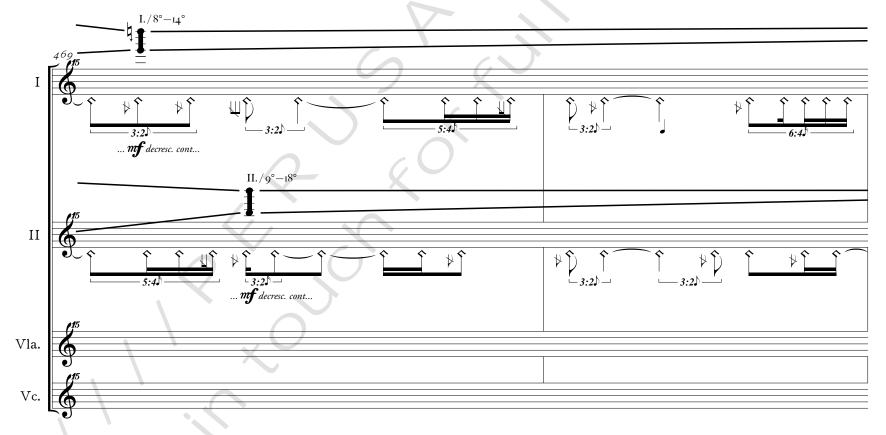
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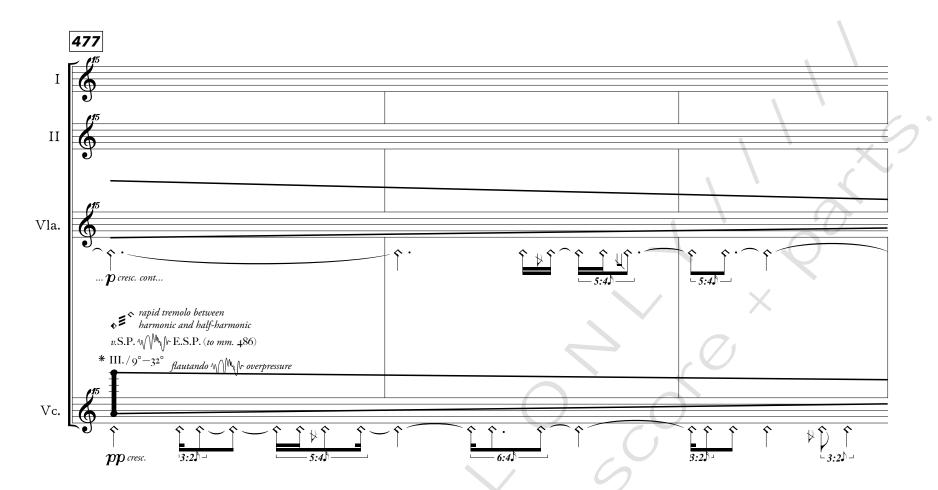
*Indicates a string (e.g. I.) and a cluster of partials (e.g. 4°—18°) that will naturally & freely permutate with movement of fingers of the left hand.

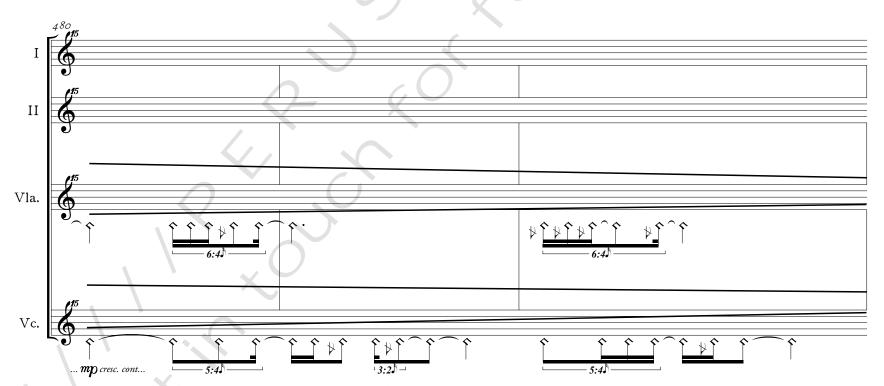
**A cluster of partials, all natural harmonics on a single string, expanding or contracting as indicated with control of the fingers of the left hand.

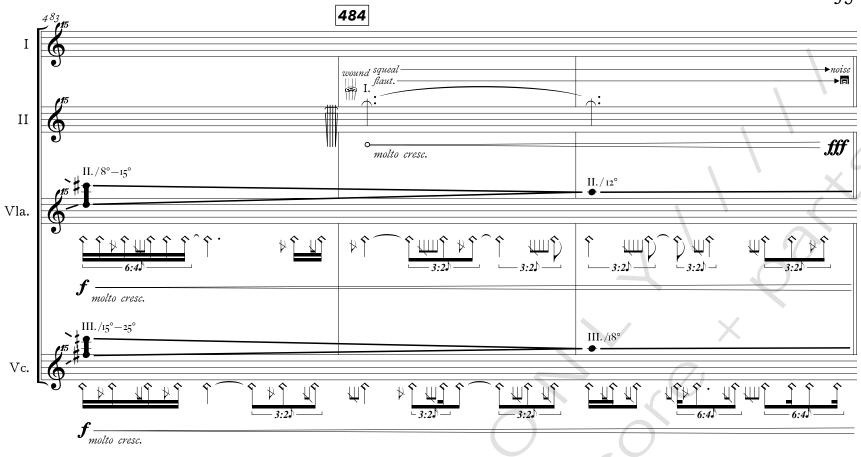
***Bowing rhythm. To some extent this will naturally influence the pressure shape of the phrases, but generally there should be enough consistent pressure and a stiff enough right arm to make each bow change audible, resulting in some extraneous noise. As indicated above, the overall dynamic scheme should vary from flautando to overpressure.

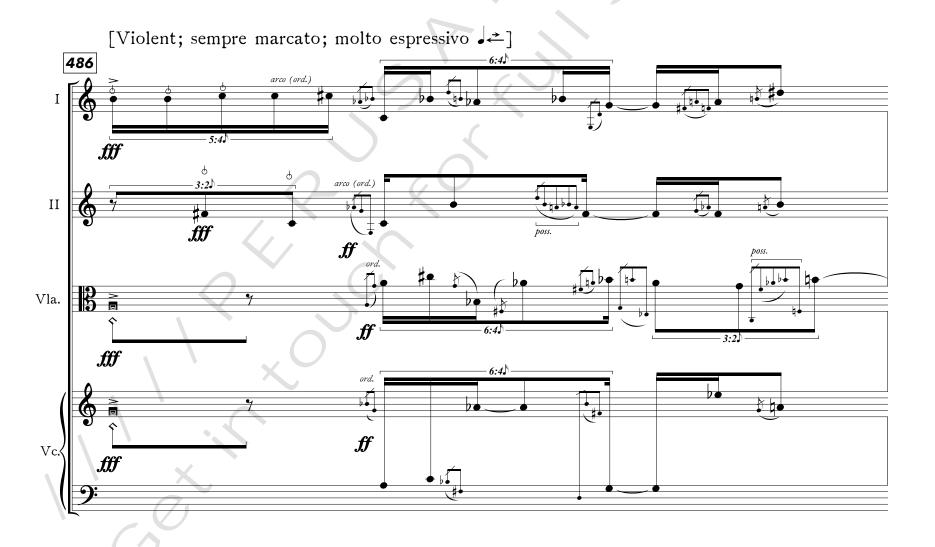


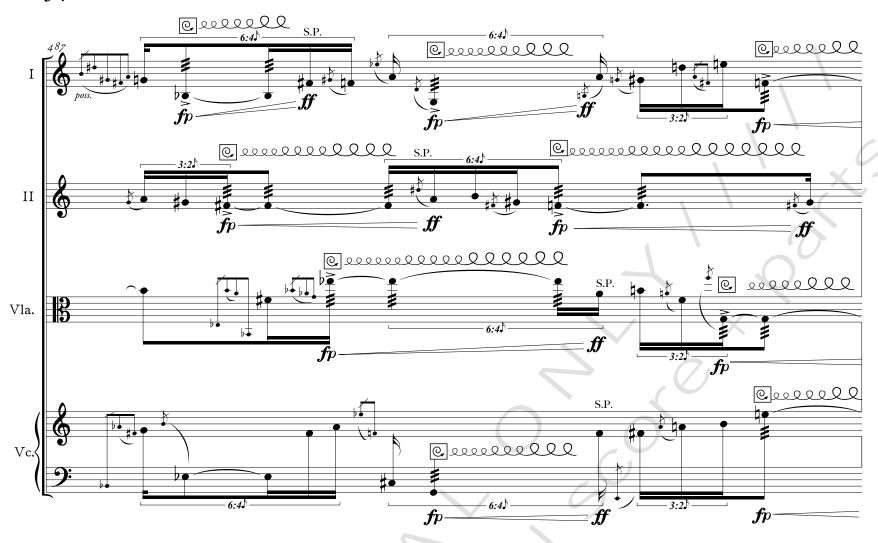
^{*}For an explanation of playing techniques, see FOOTNOTES on p. 50.

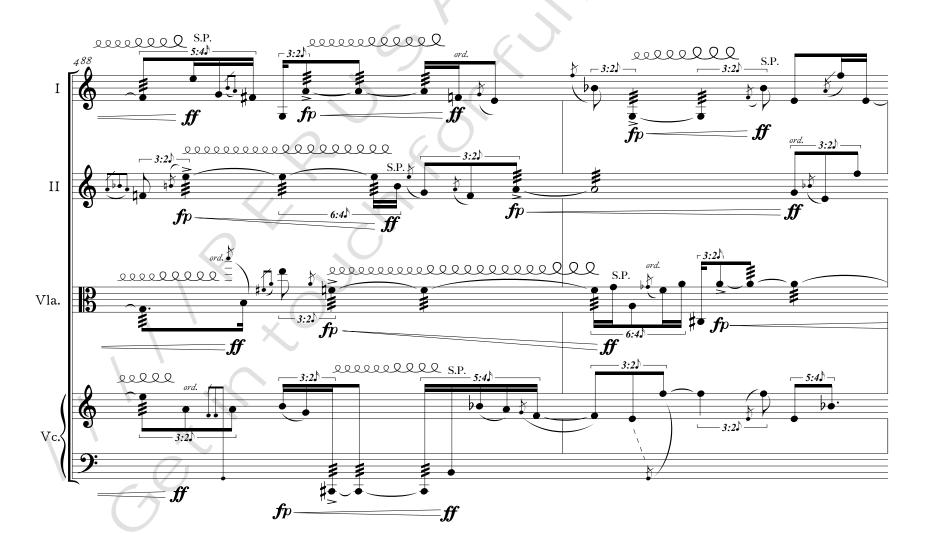




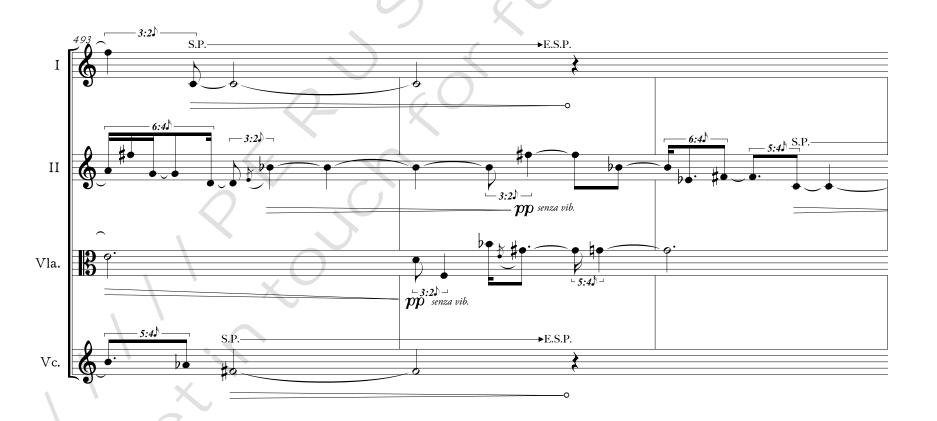




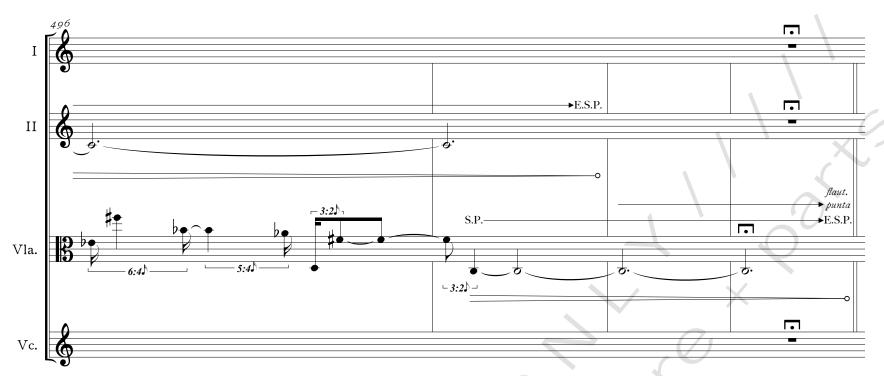


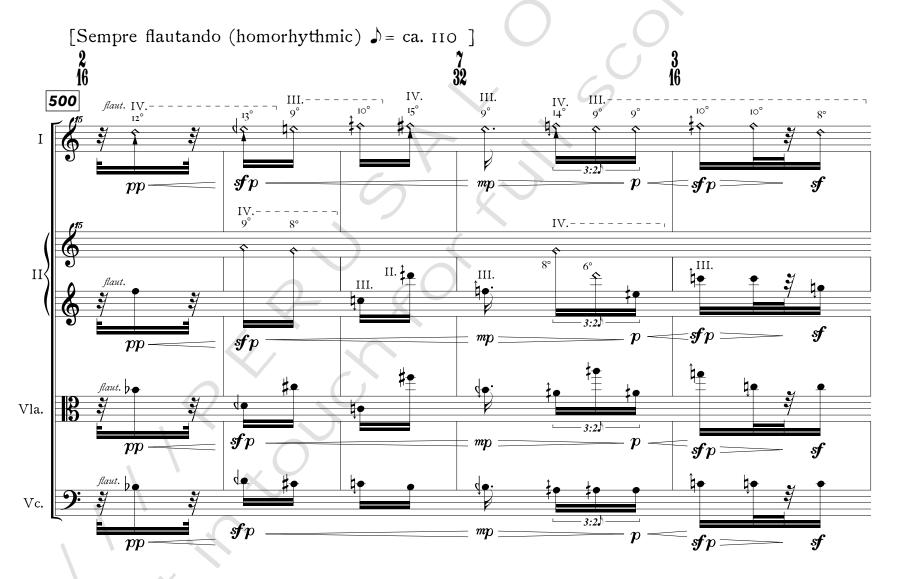


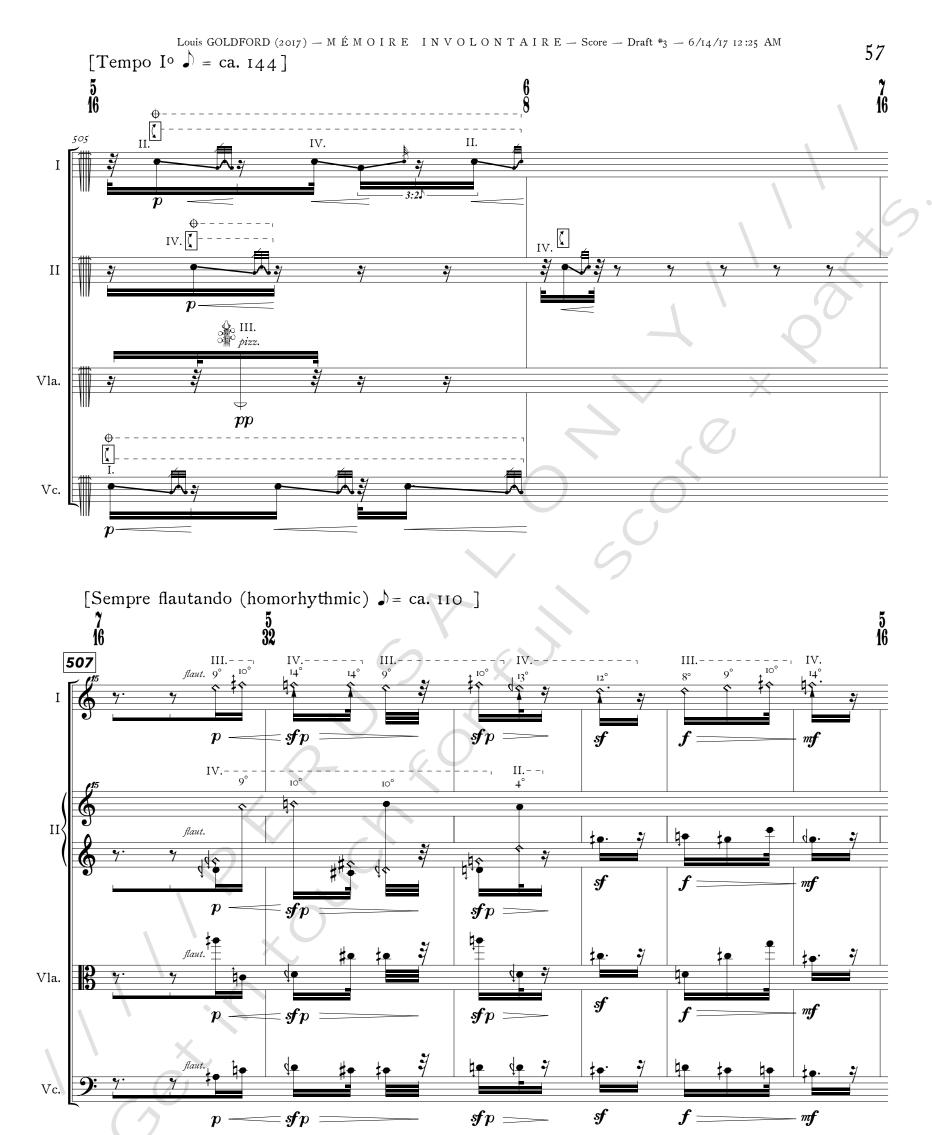


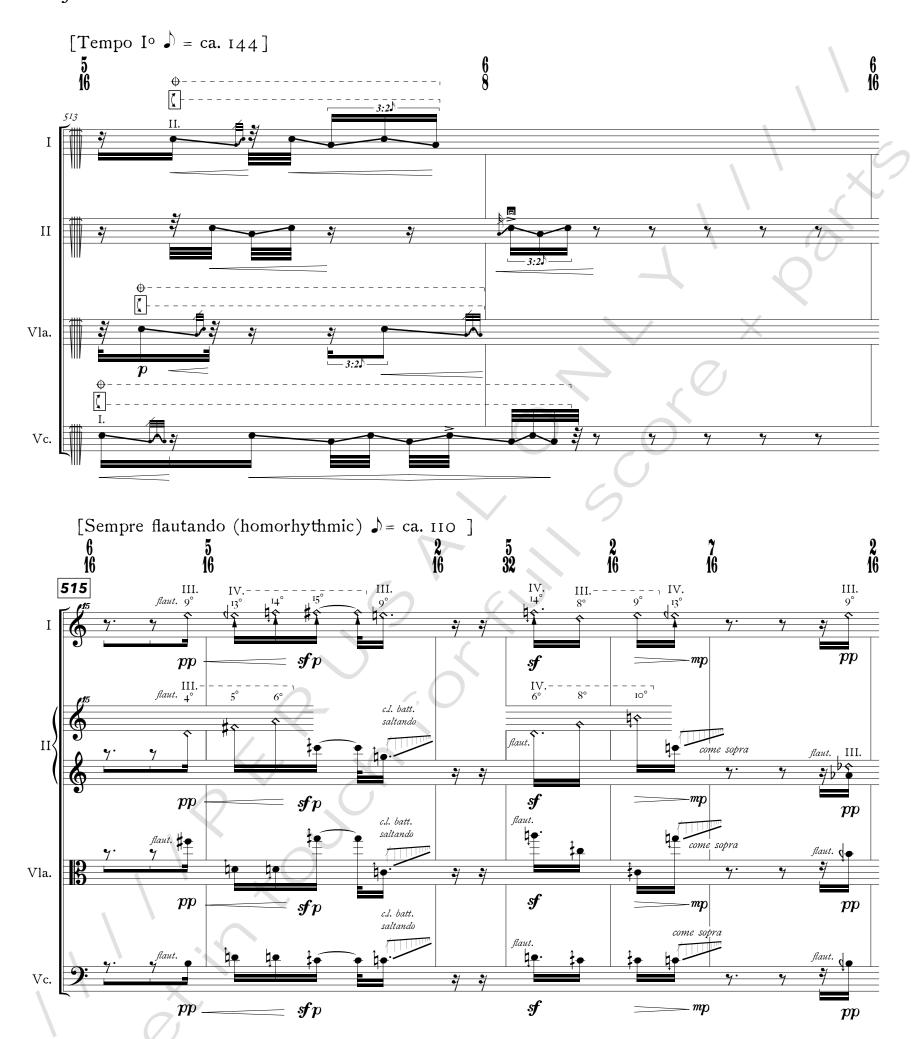


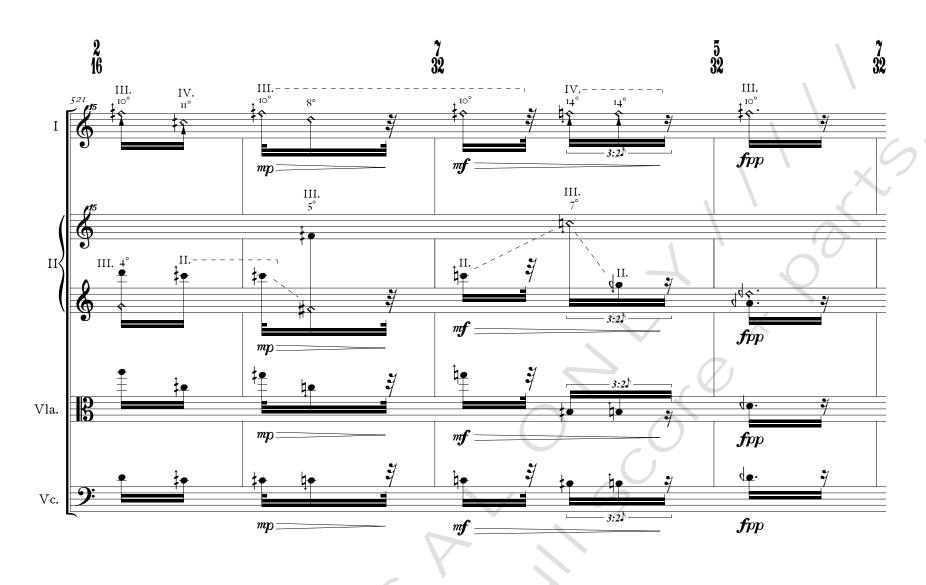


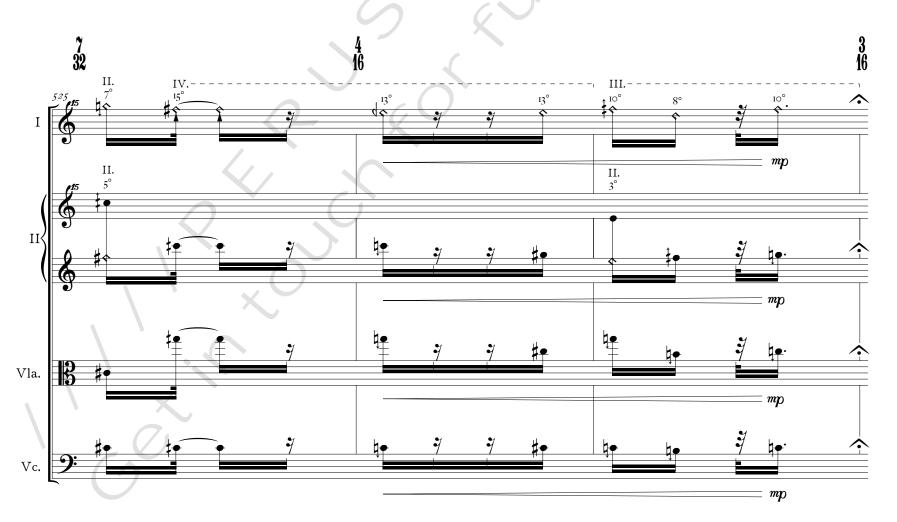


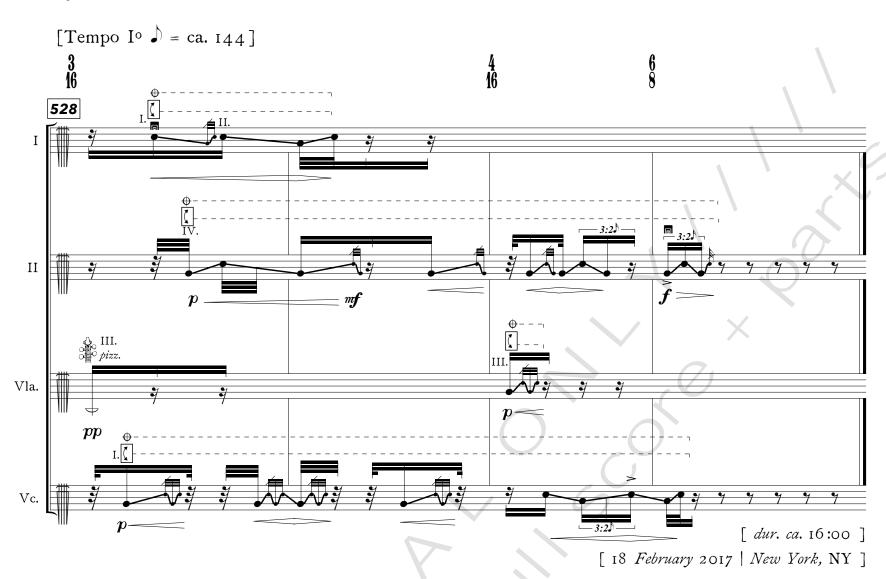












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