Omri Kochavi

Tzemèd

for viola & piano (2021)

Performance Notes

Piano

Instrument

The piano must be a big grand piano (e.g. Steinway D), that answers to the following requirements:

- Has a sostenuto (middle) pedal
- Allows reaching the 11th harmonic node on the bass strings while remaining seated

Harmonics performance

A diamond note head () indicates the production of harmonics. This is done by placing the finger of one hand on the specified partial node of the string of the written pitch, and then playing its key normally on the keyboard with the other hand. On most passages of the piece, it is advisable to use the left hand for pressing the string and the right hand on the keyboard, but it is ultimately left to the pianist's consideration.

For short duration harmonics, marked with *staccato* (,,), don't lift the finger from the string, resulting in a half-muted sound.

For all other harmonics, lift the finger from the string as quickly as possible right when pressing the key, resulting in a full, sonorous sound.

Note that all the required instances harmonics are on the 11th partial, located between the pins and the dampers. They are also all on the **C1** string, except one instance on the **D1** string (bar 188). These two nodes should be marked before the performance using a residue-free material (such as a small piece of tape)

Pedaling

Pedaling instructions are provided in detail, and should generally not be expanded on. The following indications are used to differentiate the use of the different pedals:

- mid. pedal Sostenuto (middle) pedal. In some cases that can be ambiguous, the
 pitches that should be sustained are specified for clarity
- \mathfrak{L}_{0} . Sustain (right) pedal

Miscellaneous & symbols

(i.e. in bar 119) - indicates playing the specified key on the keyboard *stacatissimo*, followed by silently retaking that key after the fundamental pitch and low overtones have faded. This should be done without any pedal, and results in the sustaining of only the higher overtones of that pitch for the indicated duration.

In bars 13 and 179, the pianist is asked to press the string on the harmonic node gradually. This results in a gradual transition from the fundamental pitch to the 11th partial pitch.

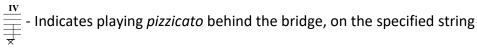
Viola

Glissandi

All glissandi indications should be performed in a continuous manner, starting from the beginning of the note they are attached too, unless they are marked with port., in which case they should be performed as *portamento*.

Glissandi marked with harm. gliss should be performed as a natural harmonic glissando, applying harmonic pressure throughout the movement.

Miscellaneous & symbols



General

The piece uses several fractural time signatures to indicate bars whose length is determined by a tuplet denominator. For example:



Duration: c. 10'

Programme Note

Is it possible to be synchronized in an un-synchronized way? How does it sound to feel together? How quickly can we grow closer, or further, from each other?

These are the kind of questions that "Tzemèd", Hebrew for pair, tries to address. By reflecting the instruments' sonorities in one another, and repeatedly juxtaposing similar and different rhythms, different aspects of this duality are traversed – possibly untangling some of the questions, while leaving some unanswered.

The piece was written for Dominic Stokes and Jocelyn Giovani, and was premiered by them in Milton Court on May 18th, 2021.

Tzeméd

for viola and piano



