Deploratio

Rondo arioso e lamento for violin solo

Dedicated to Gabriela Diaz

- 2015

Duration: 4 minutes

Peter Kramer
This piece was inspired by Gabriela Diaz’s performance of Roger Reynold’s string music at the SICPP festival in Boston, MA. Additionally, the cadenza Gabriela arranged for her 2015 performance of Ligeti’s Violin Concerto prompted some of the approaches to string writing in this piece. After hearing Gabriela play on these occasions I was determined to compose a solo dedicated to her. The title Deploratio (lament, bewail) is taken from a set of pieces with the same title, composed/arranged by the contemporary gambist Jordi Savall. Important to his composition, are the harrowing vocalizations of Ferran Savall, which were so affecting and stimulating that I decided to infuse a speech-like quality into Gabriela’s solo. While composing Deploratio I chose to use purely pitched material; the overall form was also predetermined down to the exact number of measures. These restrictions were motivated by Ulrich Siegele’s article “Bach’s Theological Concept of Form and the F Major Duet” although I left a significant amount of wiggle room for my own caprices. My aim was to create a sound world whereby a highly pitched presence paired with the resonance of the violins open strings engender a bewailing sound in the violin itself. Hopefully, the compositional limitations discussed above give way to a very free, capricious and almost preludial nature to the performance. Deploratio is part of the Melos Cycle for violin trio, in which a series of violin solos are performed one after the other, each based on a mode and the concept of its etymology and complex historical foundation.
Although the timing and overall pulse are important throughout this piece, certain liberties may be taken. Sudden changes in register and or perhaps the execution of chords or grace-notes may be implemented at the player’s discretion, don’t be afraid to keep the tempo flexible and preludial in affect. This preludial nature should be sustained throughout the entirety of the piece during both arioso and lamento sections. Additionally aim for a speech-like and declamatory sound throughout the texture, as in recitative, try to bring out a singing quality as well. The affect of this piece relies very much on the meaning of its title, ‘Dephororitio’ to lament and bewail.

Heavy Pressure – This symbol denotes heavy bow pressure, possibly toward the frog, the effect should NOT BE TOO SCRATCHY however.

Dashed Slur – a dashed slur denotes phrases ‘short and long’ and does not require multiple notes to be slurred under one bow stroke, it is rather a guide prescribing the form/arch of a section of music.

Ricochet – this should be executed by dropping the bow on the indicated string(s) and letting the bow bounce until it stops on the string(s), the bow should continue a horizontal motion during and after the ricochet technique.

Top Stave – the top stave is used here to clearly delineate a descending “lamento” scale, executed almost entirely with l.h. pizz. but also at times with the bow, feel free to pizz. with the r.h. if needed, although the top stave is notated in quarter notes many of the notes will have a much shorter duration.

**ABBREVIATIONS/MISC.**

ord. – ordinary bow position
s.p. – always strive towards molto sul ponticello, producing stronger partials as you move toward the bridge
s.t. – always strive towards molto sul tasto
flautando bow pressure, diffuse and light.
l.h. pizz. may at any time be executed with the right hand for sake of clarity or ease.
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Peter Kramer (b.1989)

Rondo: arioso

NOTE: Although the timing and overall pulse are important throughout this piece, certain liberties may be taken. Sudden changes in register and perhaps the execution of chords or grace-notes may be implemented at the player's discretion, don't be afraid to keep the tempo flexible and preludial in affect. This preludial natural should be sustained throughout the entirety of the piece during both arioso and lamento sections. Additionally aim for a speech-like and declamatory sound throughout the texture, as in recitativo, try to bring out a singing quality as well. The affect of this piece relies very much on the meaning of its title, to lament and bewail.

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Violin

Lamento I: furioso

** see note

** (the top stave is used to clearly delineate a descending ‘lamento’ scale, executed almost entirely with l.h. pizz. but also at times with the bow, feel free to pizz. with the c. if needed, although the top stave is notated in quarters many of the notes will have a much shorter duration.)
Lamento IV : parlando

1. play as written
2. play only the top stave

Rondo : ariosó/coda "en présence d’un rêve"

ord. flautando

ord. flautando

ord. flautando

ord. flautando