John Frandsen

RECYCLE

chaconne for piano solo

Commissioned by
Elisabeth Holmegaard Nielsen

January 2021
Dur: 10 min.

www.johnfrandsen.eu

Recycle er skrevet til pianisten Elisabeth Holmegaard Nielsen som del af et koncert- og indspilningsprojekt med fokus på chaconnen - en klassisk satsform, hvor et kortere musikalsk forløb gentages og varieres i et utal af nye spejlinger. Denne meget bundne form kendes helt tilbage fra rennæssancen og barokken, men har inspireret komponister og musikere til alle tider.

Recycle baserer sig på et rytmisk og metrisk forløb på 10 takter. Udgangspunktet er for så vidt 3/4-taktarten, som er metrum for mange af de klassiske chaconner fra baroktiden (oprindeligt var chaconnen faktisk en dans i langsom tredelt taktart). Men i dette værk lever det tredie slag i hver takt sit helt eget liv. Det indskrænkes og udvides, således at den tredie "fjerdedel" kan bestå af alt imellem tre og syv 16.-dele. De forskellige længder af takterne etablerer sig i et fast mønster på 10 takter, som danner grundlag for alle satsens variationer.

Recycle er således bundet af en slags metrisk gitter, der hele tiden tvinger musikken til at genbruge og genopfinde sig selv. Enkelte steder river musikken sig kortvarigt løs af sin spændetrøje, men chaconnens ubønhørlige logik sætter sig hurtigt igennem igen. Samme matrix har jeg i øvrigt benyttet i et par tidligere værker, så genbrugstanken gør sig også gældende på et mere overordnet plan - lyt fx til guitarduoen *Nocturnal Procession*, som i mange henseender kan høres som et søsterværk til Recycle.

De bestandigt skiftende taktarter er ikke angivet i partituret. Den spillende må selv tælle sig frem til den vekslende længde af pulsslagene. Musikken skal spilles stramt rytmisk - men naturligvis gerne med plastisk musikalitet!

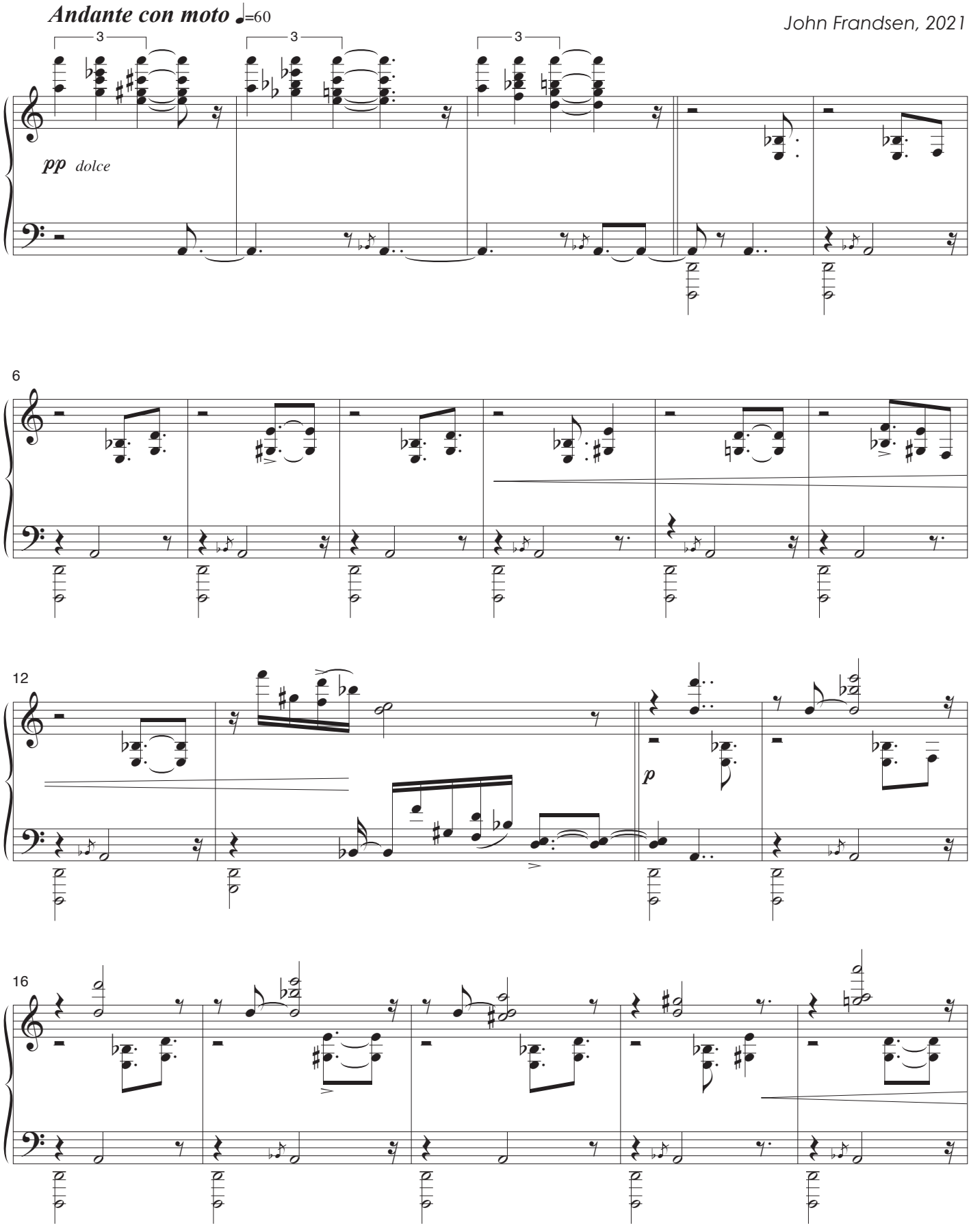
Recycle *was composed for the Danish pianist Elisabeth Holmegaard Nielsen as part of a project focusing on the chaconne - a musical form based on a short and defined musical progression which forms the ground for magic mirrors of endless repetiotions and variations. This very fixed type of music was very popular in early music from the renaissance and the baroque era, but it has inspired composers of all time.*

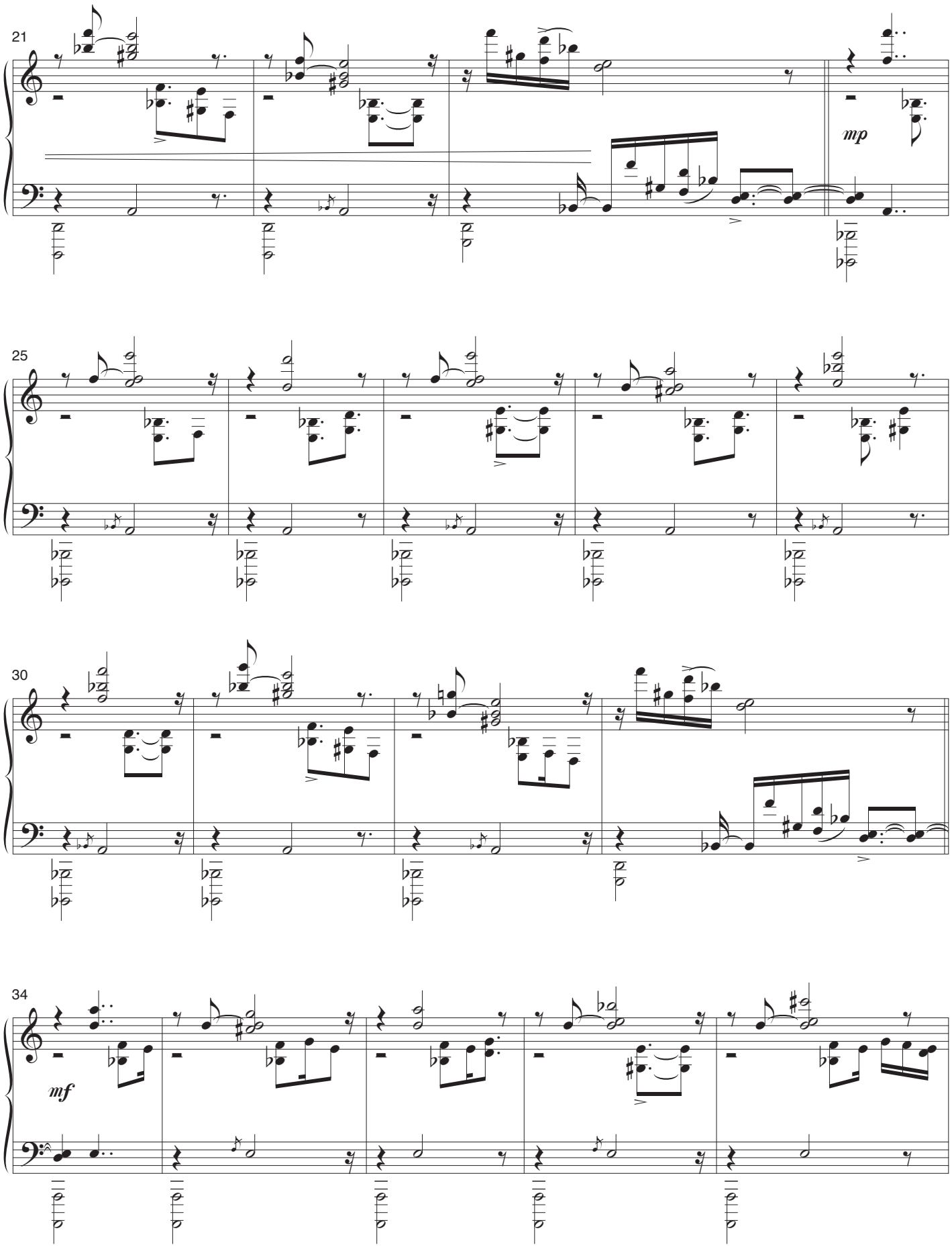
Recycle is built over a rhytmic and metric sequence of 10 bars. In a way the music is in 3/4 which was the favorite time signature for the classical chaconne (in fact the form derives from a dance in slow three-part pulse). But in this piece the third beat has its own life. It is diminished or expanded so that the third "quarter" can be everything between three and seven 16'th long. The different length of the bars establish a pattern of 10 bars which is the fundament of alle the musical variations.

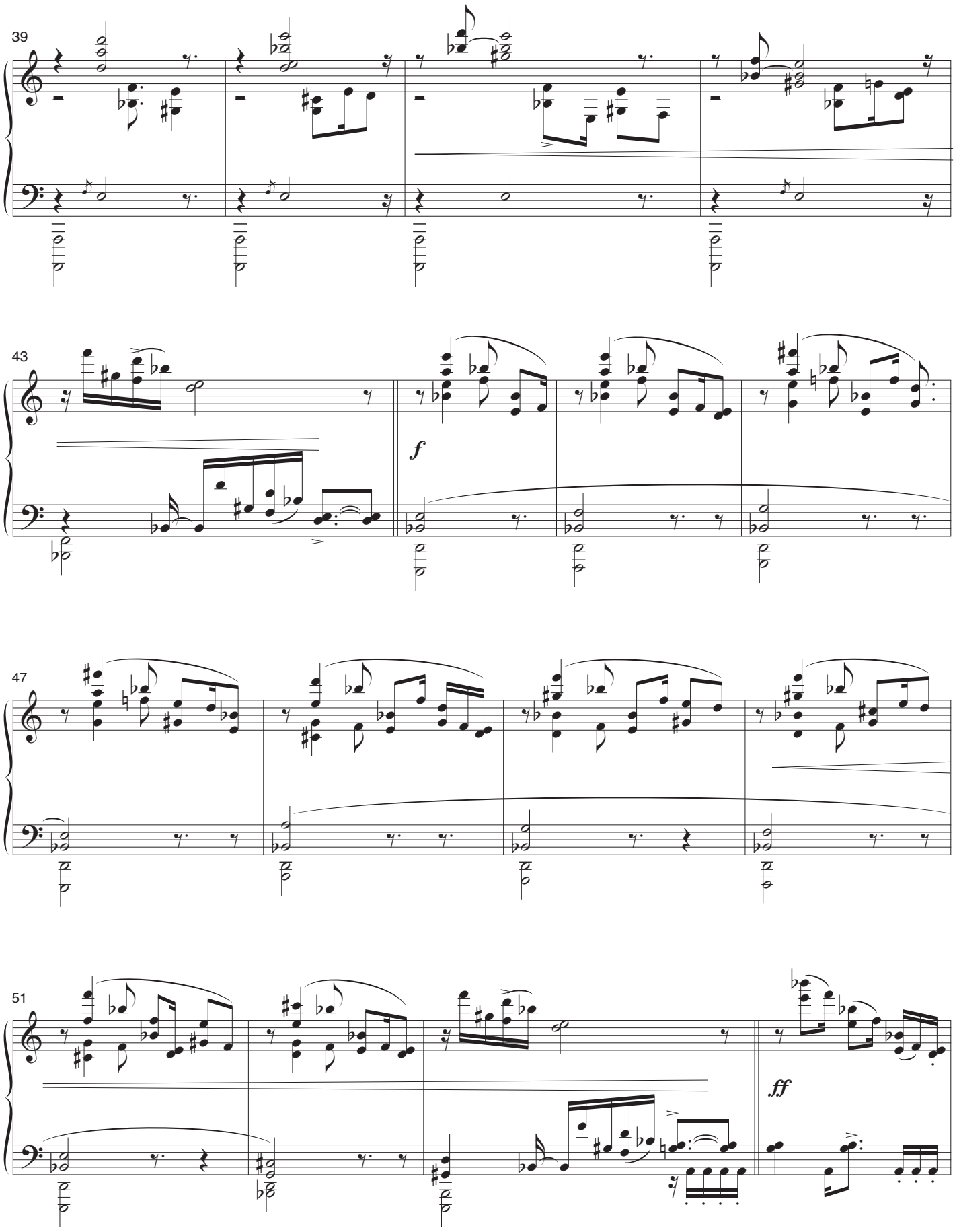
Recycle is tied up on a firm grid that forces the music to constantly re-invent and re-use itself. At certain points the music emancipates from its straitjacket, but the relentless logic of the chaconne will soon take over again. I have used a similar matrix in a couple of earlier works - listen e.g. to the guitar duo "Nocturnal Procession" which can in many ways be heard as a sister work - so the recycling aspect is relevant also on a larger scale.

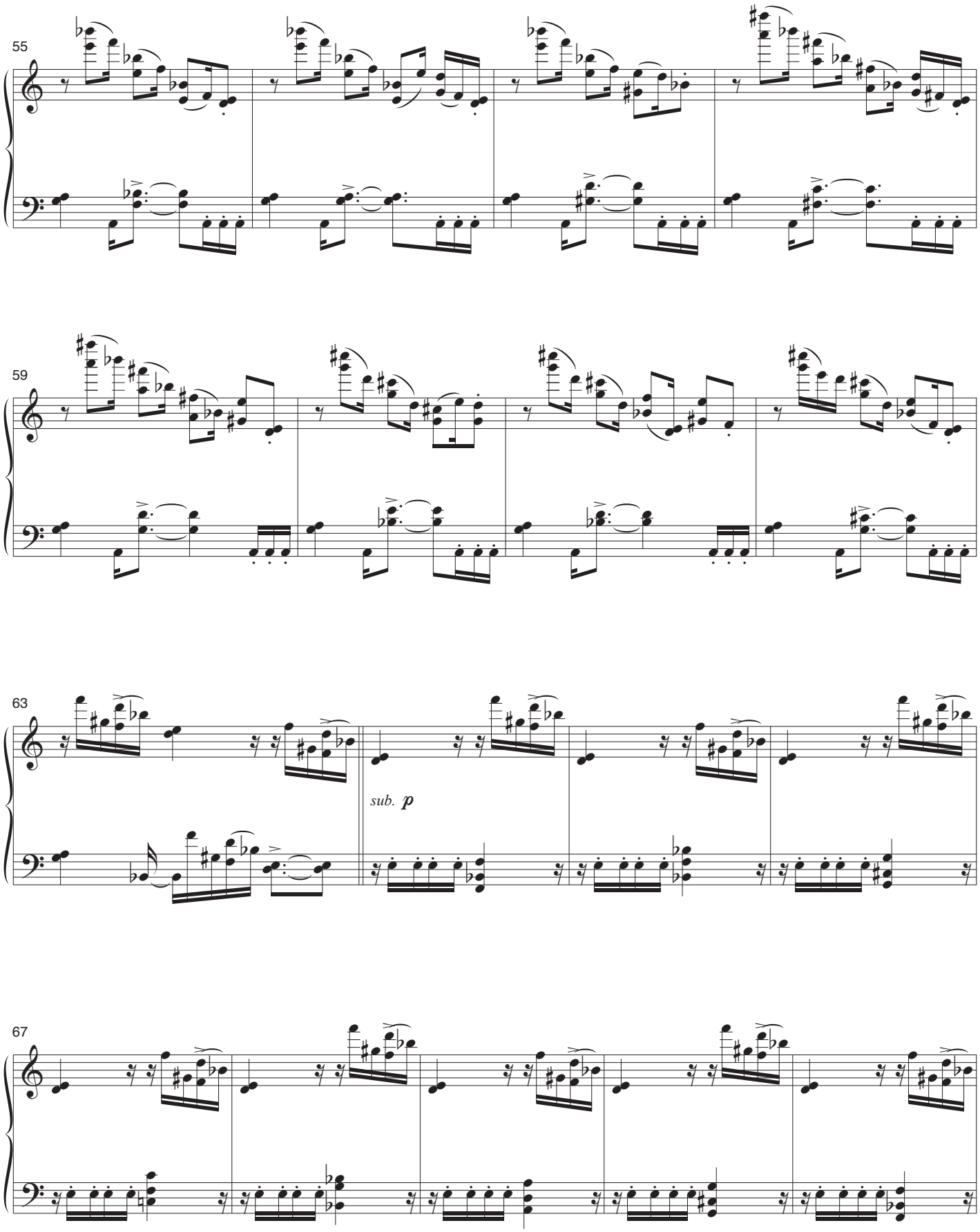
The constantly changing time signatures are not marked in the score, so the pianist must count the different duration of the bars by herself. The piece must be played strictly in rhytm; but of course: a certain musical freedom of expression is welcome!

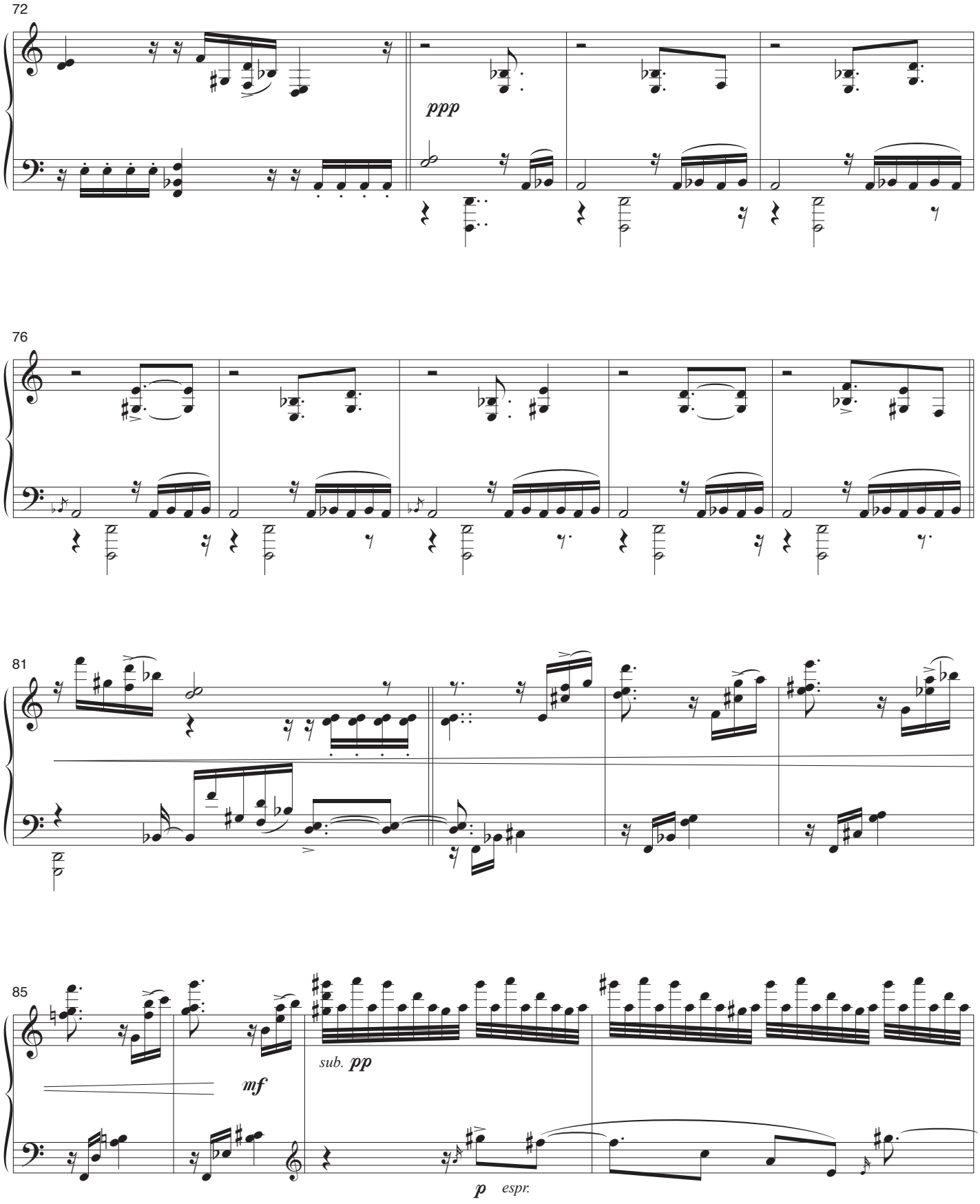
John Frandsen

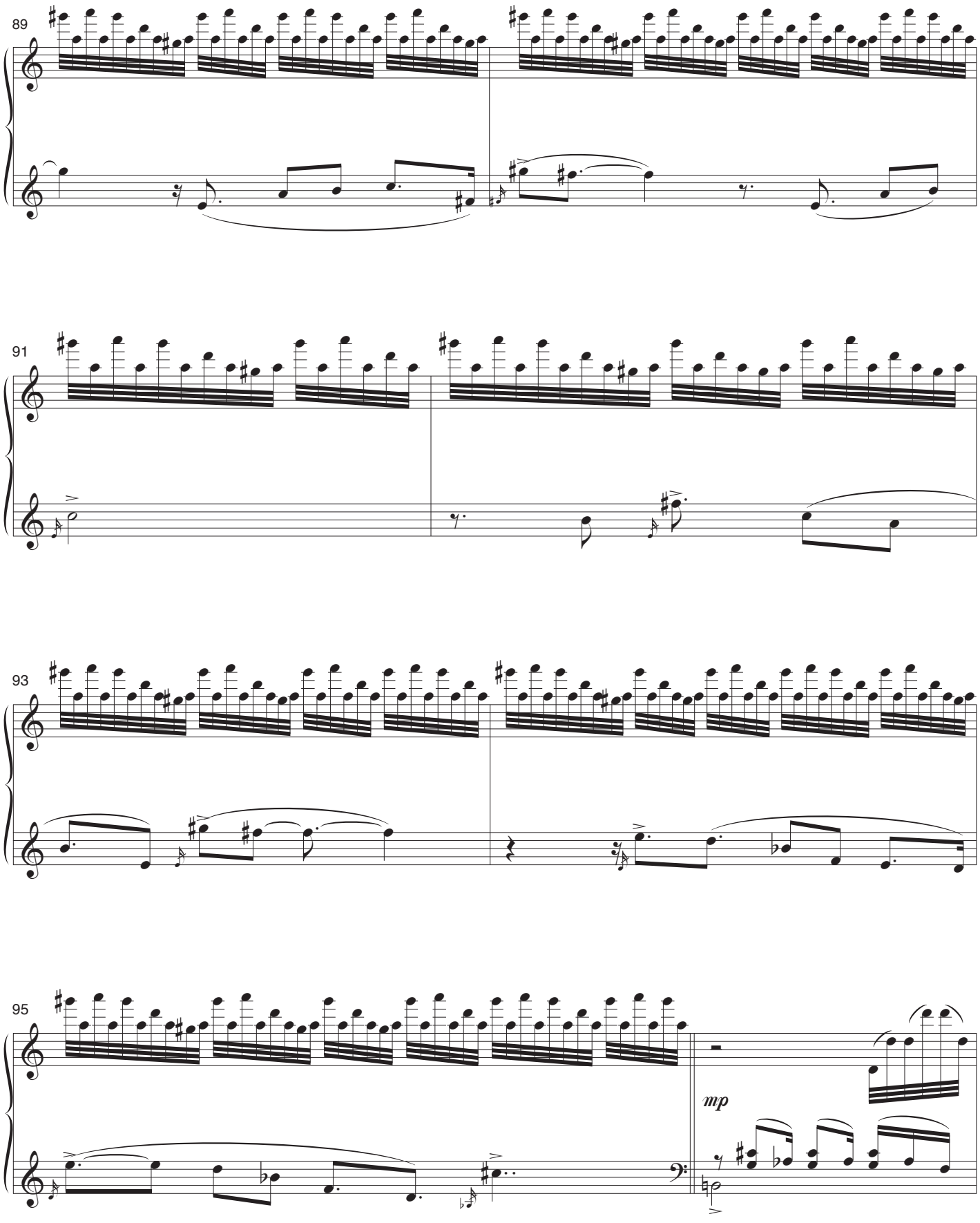

Andante con moto ♩=60
John Frandsen, 2021
3
3
3
pp dolce
6
12
p
16

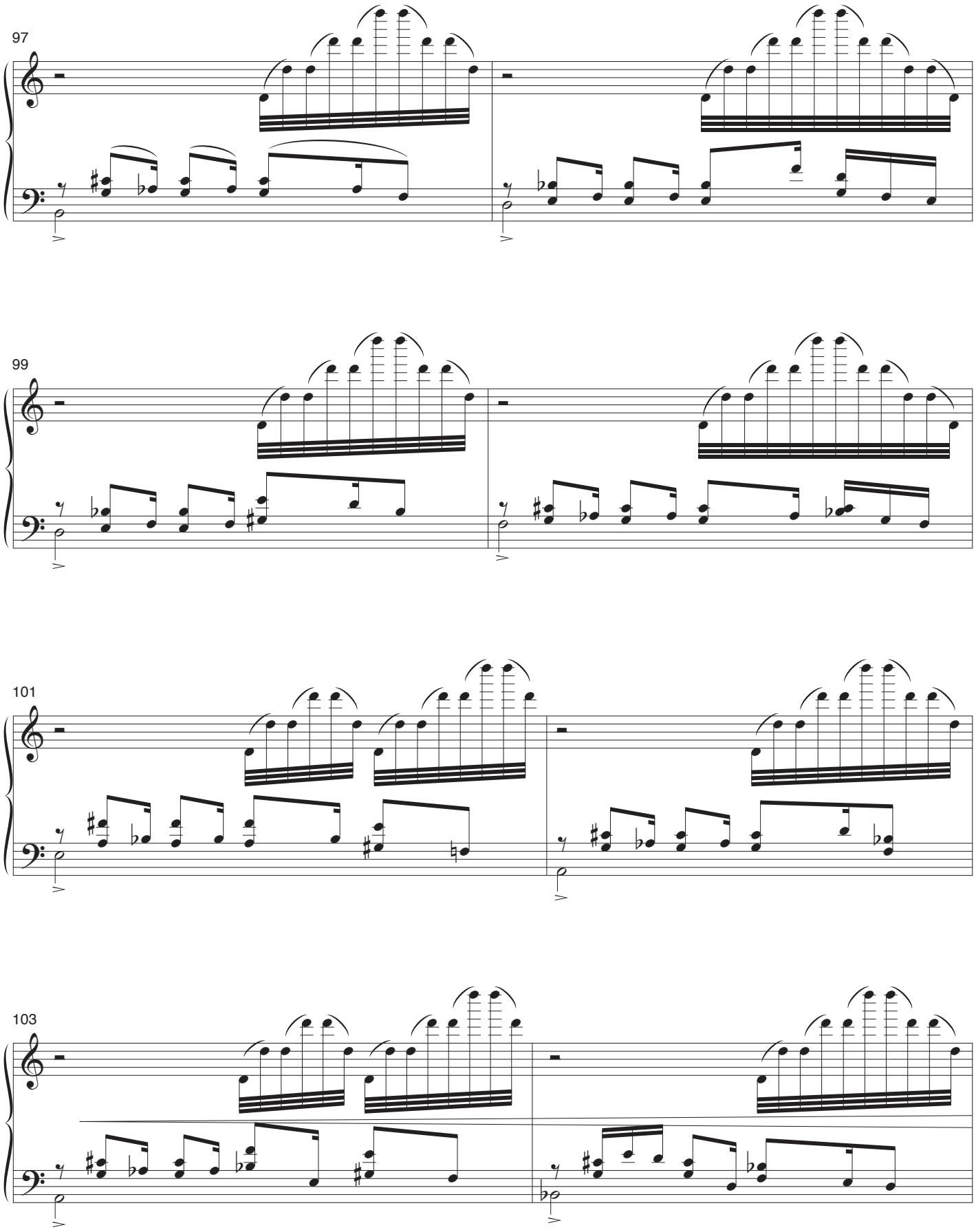

21
mp
25
30
34
mf

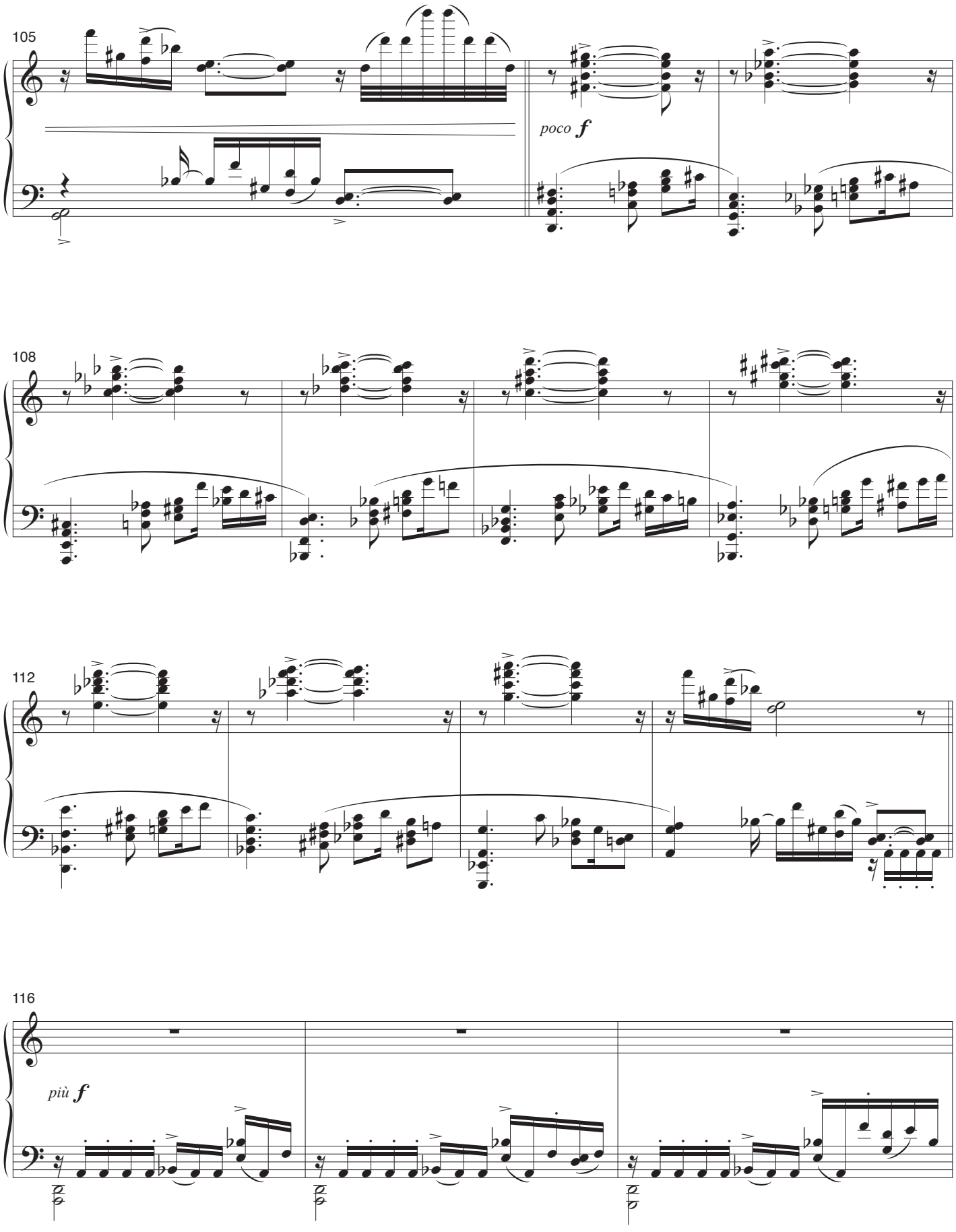

39
43
f
47
51
ff

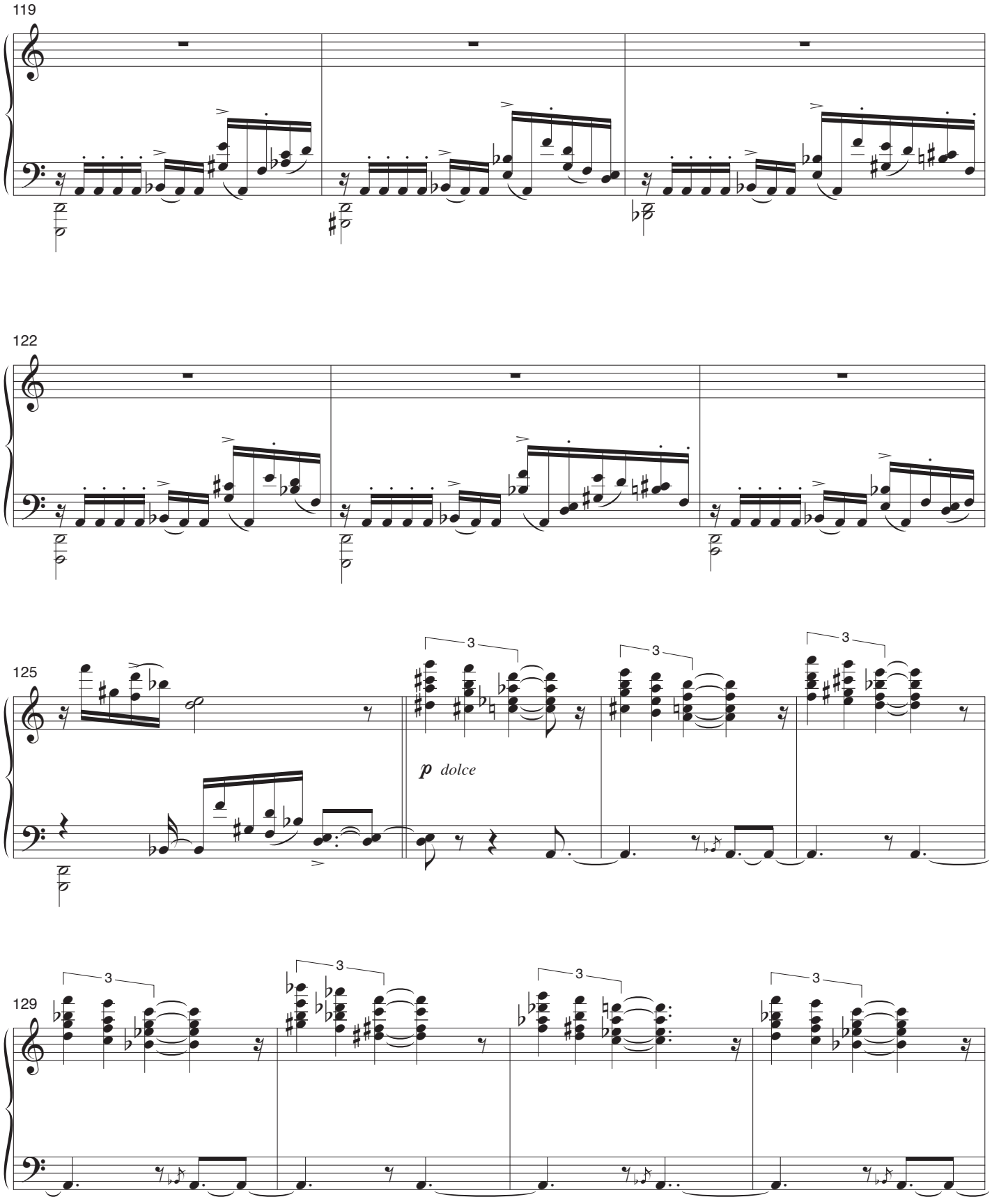

55
59
63
sub. p
67

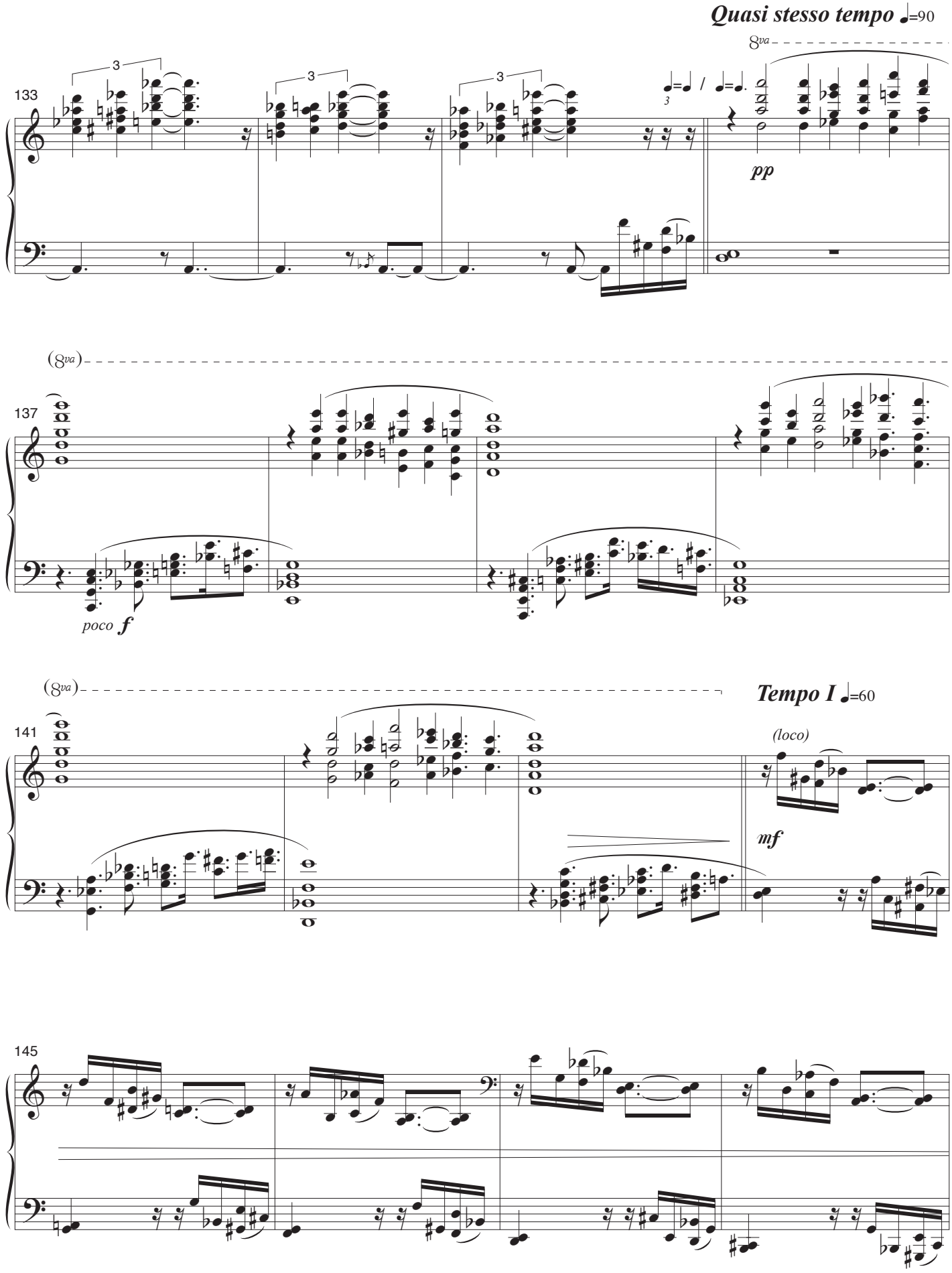

72
ppp
76
81
85
mf
sub. pp
p espr.

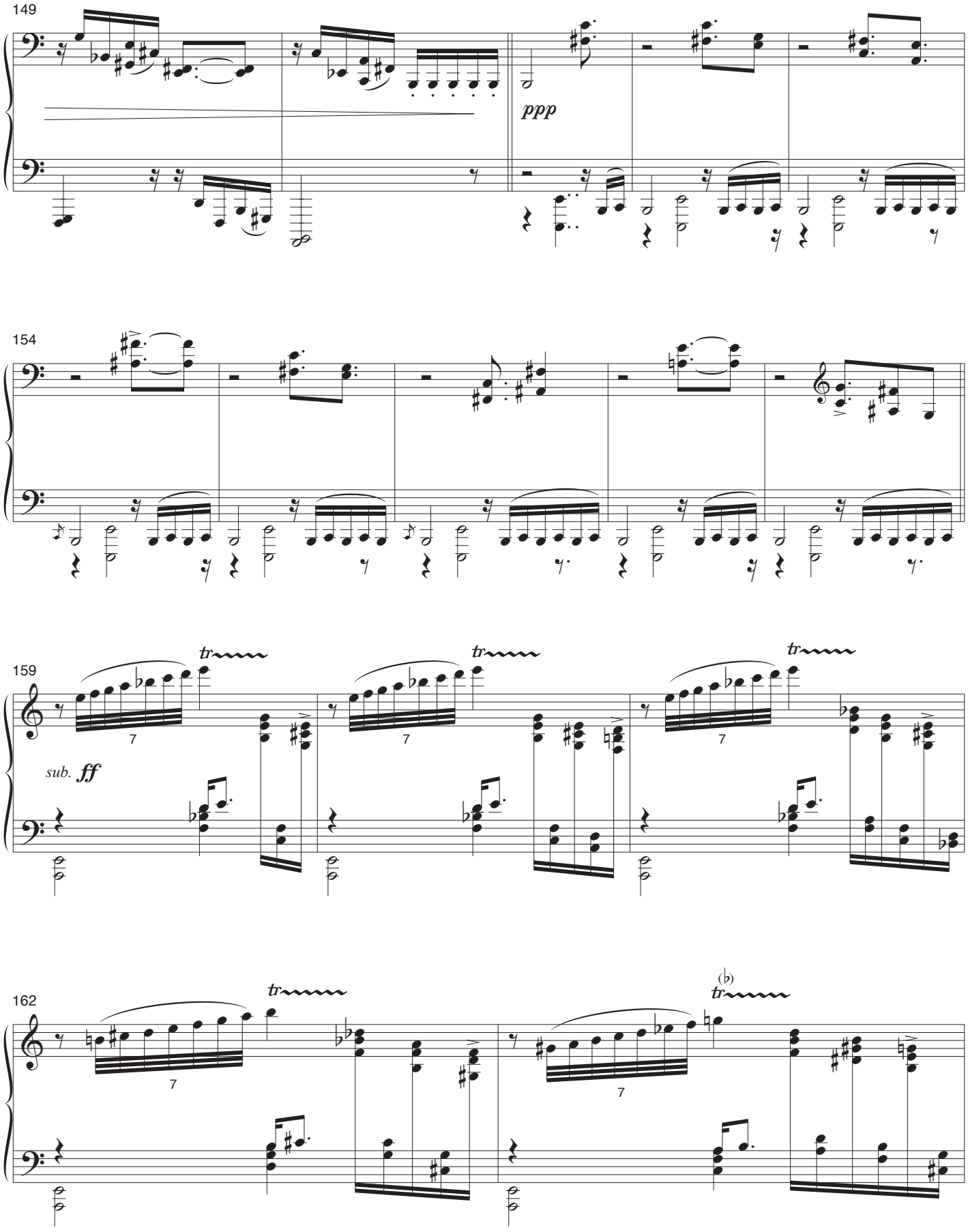

89
91
93
95
mp

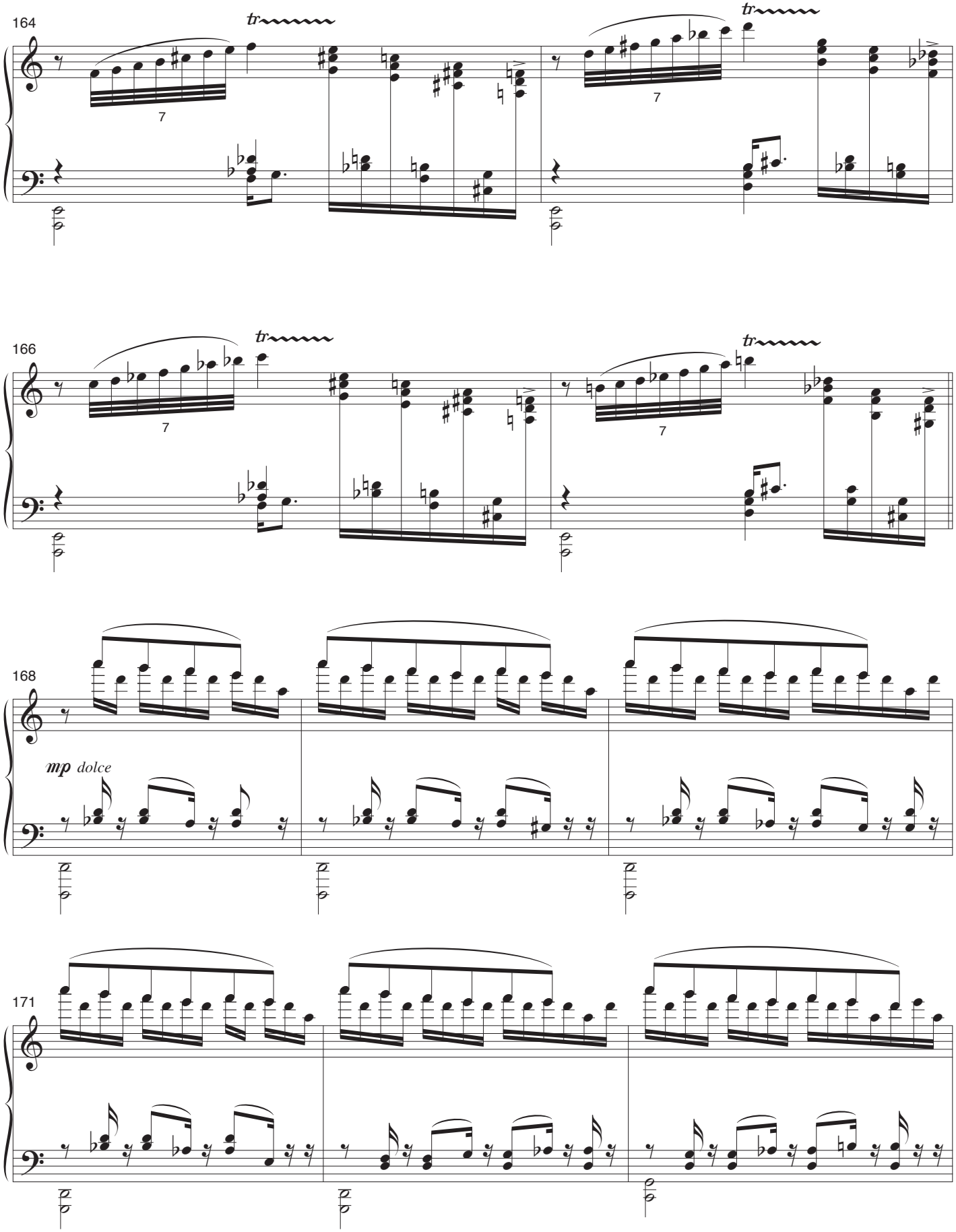

97
99
101
103

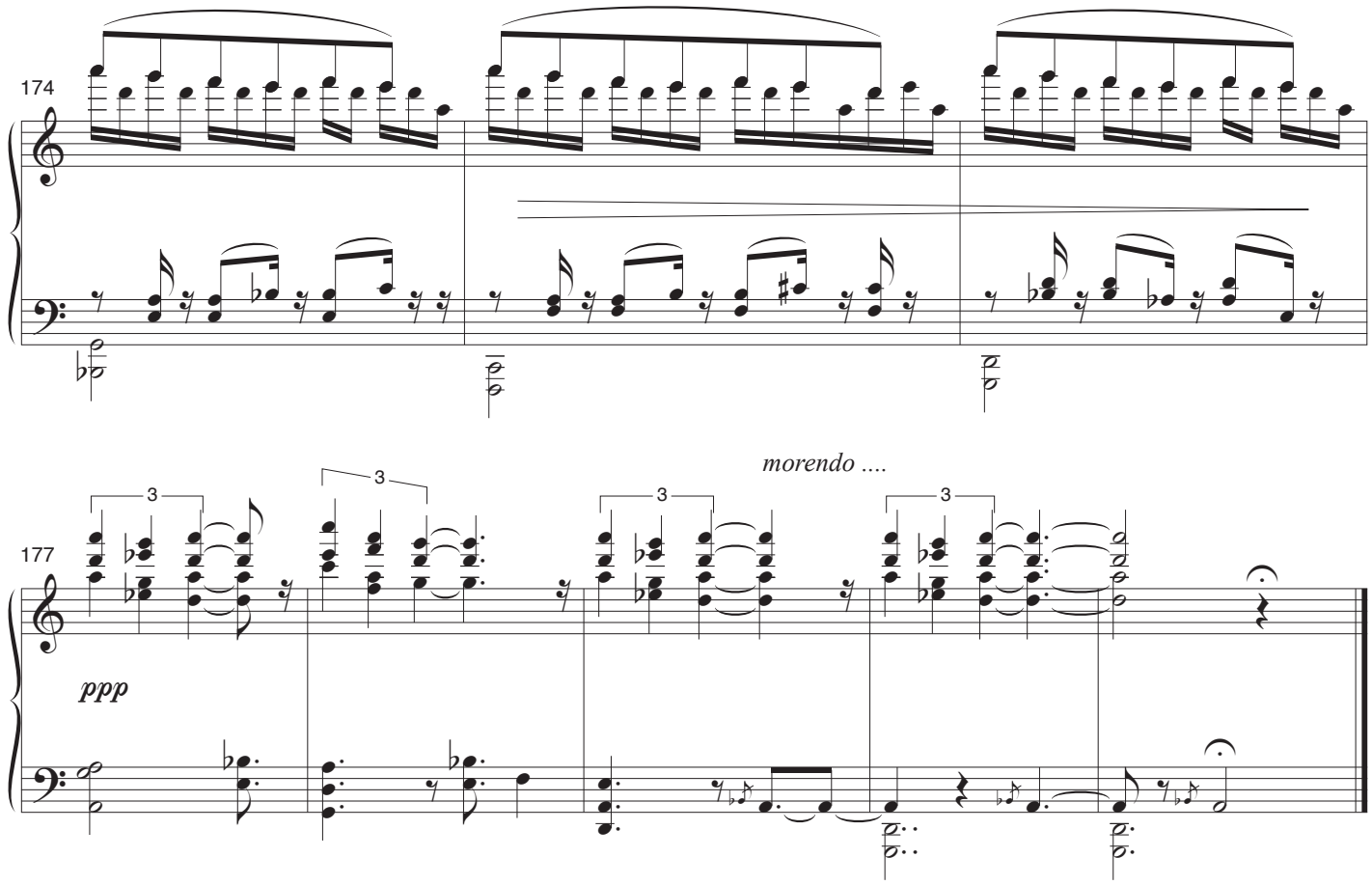

105
poco f
108
112
116
più f


119
122
125
p dolce
129


Quasi stesso tempo ♩=90
8va
133
3
3
3
pp
(8va)
137
poco f
(8va)
Tempo I ♩=60
141
(loco)
mf
145


149
ppp
154
159
tr
7
sub. ff
162
tr
7


164
tr
7
tr
7
166
tr
7
tr
7
168
mp dolce
171


174
177
morendo ....
ppp
3
3
3
3