Rai Trade

Paolo Cavallone

Confini

per pianoforte

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CONFINI

for piano

The composition of my piano sonata "Confini" (Italian for boundaries) is a sort of attempt at re-reading the concept of the sonata, taking historical contingency (and the web that the Western society built all around the world during this century) into consideration. Actually, this piece represents what in today's world I can feel as a metaphor of the classical piano sonata and consequently of the sonata form.

The sonata form reflected the necessity of composers such as Haydn, Mozart or Beethoven of creating three sections in a bi-thematic structure. It was the period of the architectural perfection of form and maybe the only period in which Western society achieved a balance between audience and composer… it was a period of objective ethical/aesthetic rules. From Beethoven through Liszt, this sense of balance is gradually lost and the cyclical form of the sonata is transposed through various directions of Western culture. It was later fragmented in many possible visions (through Ravel, Debussy, the Second Viennese school, Dallapiccola, Hindemith; and during the long decadence of the Romantic period – through musicians such as Boulez, Stockhausen, Nono, Ligeti, Donatoni, Berio among others). This multiplicity in today's world, in a more and more complex environment, in a tired world built as a web all around us, becomes "little fragments," a few notes that can assume different meaning in order to translate different perspectives. Only in this way, framing the material from the various angles, can we perforate the web that forbids us to get what is called the "poetic truth," or better, "the borders," the boundaries between dimensions. Therefore, this piece is a reconstruction of the historical meaning of the sonata as analogy, in a metaphysical sense. Metaphysical could be everything that we resolve in an abstract (and therefore superior) environment in comparison with actual reality. By such abstraction and repetition of the various configuration of the "becoming" material, the pureness of the music (since only the music has this power) perforates the web, the cyclical path of western society with its superstructures.

The piece is structured in three parts (actually, two parts with a Coda). The first and the last frame a central section which shows a metaphorical tango. The pianist, with his movements involving playing the piano, playing inside the piano, hitting is own body and stomping his feet, eventually standing up and sitting down again, shows a sort of a ghost/metaphor of a tango dancer. Moreover, this second section represents in itself two movements: the classical adagio, the essence of the typical slow movement in its meditative becoming, and the minuet/scherzo of the global sonata structure. While working on the Tango as a dance and as a piece of music other influences affected the work: similarities among Tango, some Scarlatti's "Spanish music" and Flamenco, for example. Sometimes, only a breath, a rest can change the meaning and perspective to music; and this breath can be the result of a Century of evolutions. Therefore, the choise of the Tango is also intended as a symbol of a great tradition that includes not only popular and classic approaches but also cultures and dimensions that go far beyond every boundary.

Buffalo, NY Febbraio 2006
Paolo Cavallone

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LEGENDA-PERFORMING INDICATIONS

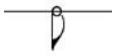
T
Pedale tonale
Middle pedal

Abbassare i tasti senza suonare
depress key no sound

Mezza pressione
half pressure

Battuto sulla cassa armonica con la mano
hit the wood with hand

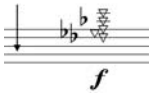
battuto sulla cassa armonica col ditto
hit the wood with finger



Battere il tacco (come un ballerino di flamenco)
Stomp the heel (as a flamenco dancer)

Battuto con la mano sulla bocca aperta
Hit the opened mouth

Battuto sul corpo
Hit the body



Arpeggio in cordiera (dopo aver abbassato i tasti “muti”, glissare con le unghie in cordiera dalla nota piu acuto alla piu grave)

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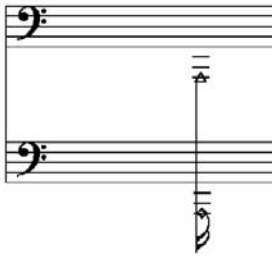
arpeggio inside the piano (after having depressed keys with no sound, glissando with nails inside the piano from the highest pitch indicated up to the lowest)



Stoppare la corda in cordiera con la mano destra e suonare con la mano sinistra l'altezza indicata
Play the key with the left hand while stopping the string inside the piano with the right hand

Battuto sulla corda in cordiera
Hit the string inside the piano

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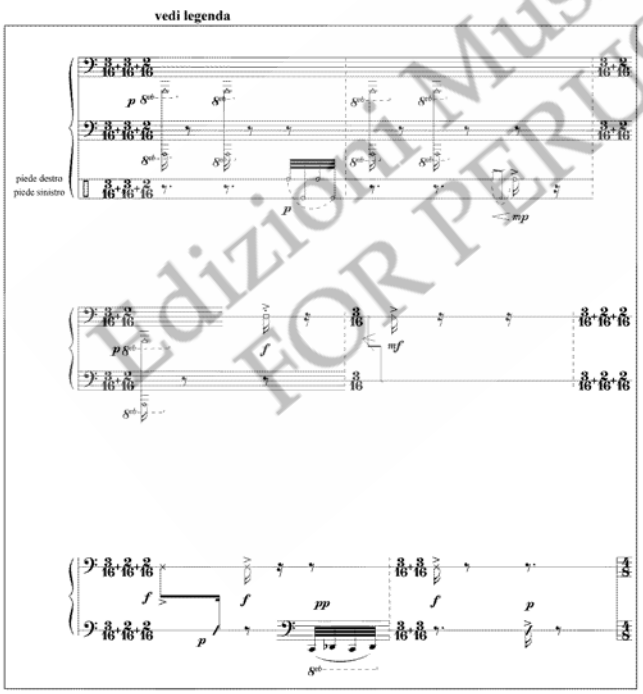

Il passaggio nel blocco puo essere eseguito:

1) come scritto;
2) con libera alternanza delle battute in una sorta di improvvisazione guidata (pause *ad libitum*);

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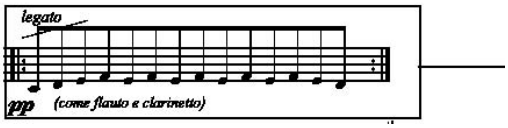
3) con libera alternanza delle battute improvvisando liberamente tenendo conto dello stile del pezzo

E' possibile puo eseguire il passaggio in piedi a mo' di flamenco e l'inserimento di una ballerina (o con un ballerino se il pianista e' donna) per una breve coreografia che duri il tempo dell'improvvisazione.

The passage inside the block can be played:

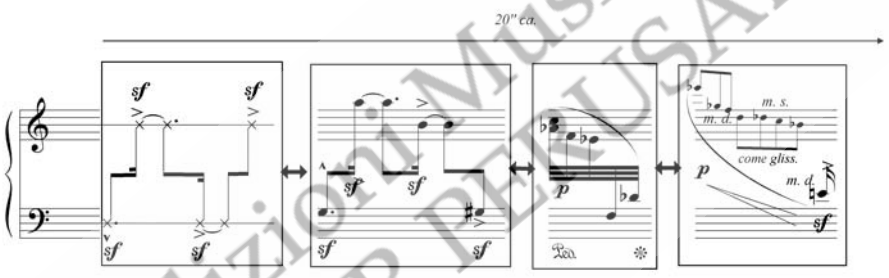
1) *as written;*
2) *with a free alternation of the bars in a sort of a guided improvisation (rests ad libitum);*
3) *with free alternation of the bars improvising freely taking into consideration the phrases of the piece.*

It is possible to stand up while improvising (as a flamenco dancer) and study a choreography with a dancer (woman - or a man if the pianist is a woman) for the duration of the improvisation.



Ripetere la figurazione nel blocco il piu' veloce possibile fino al punto indicato dalla freccia (vedi per esempio pag. 24)

Repeat the pattern in a row (see for example page 24), as fast as you can, up to the point indicated by the arrow



Libera alternanza dei blocchi (pause ad libitum) per il tempo indicato al di sopra della freccia (e' possibile ripetere ciascun blocco)

free alternation of the blocks (rests ad libitum) for the time indicated over the arrow (it is possible to repeat the blocks)

"Centauro

sospeso
fra le porte

il mio corpo
aperto

del significante

la cosa"

Paolo Cavallone – Confini (2005)

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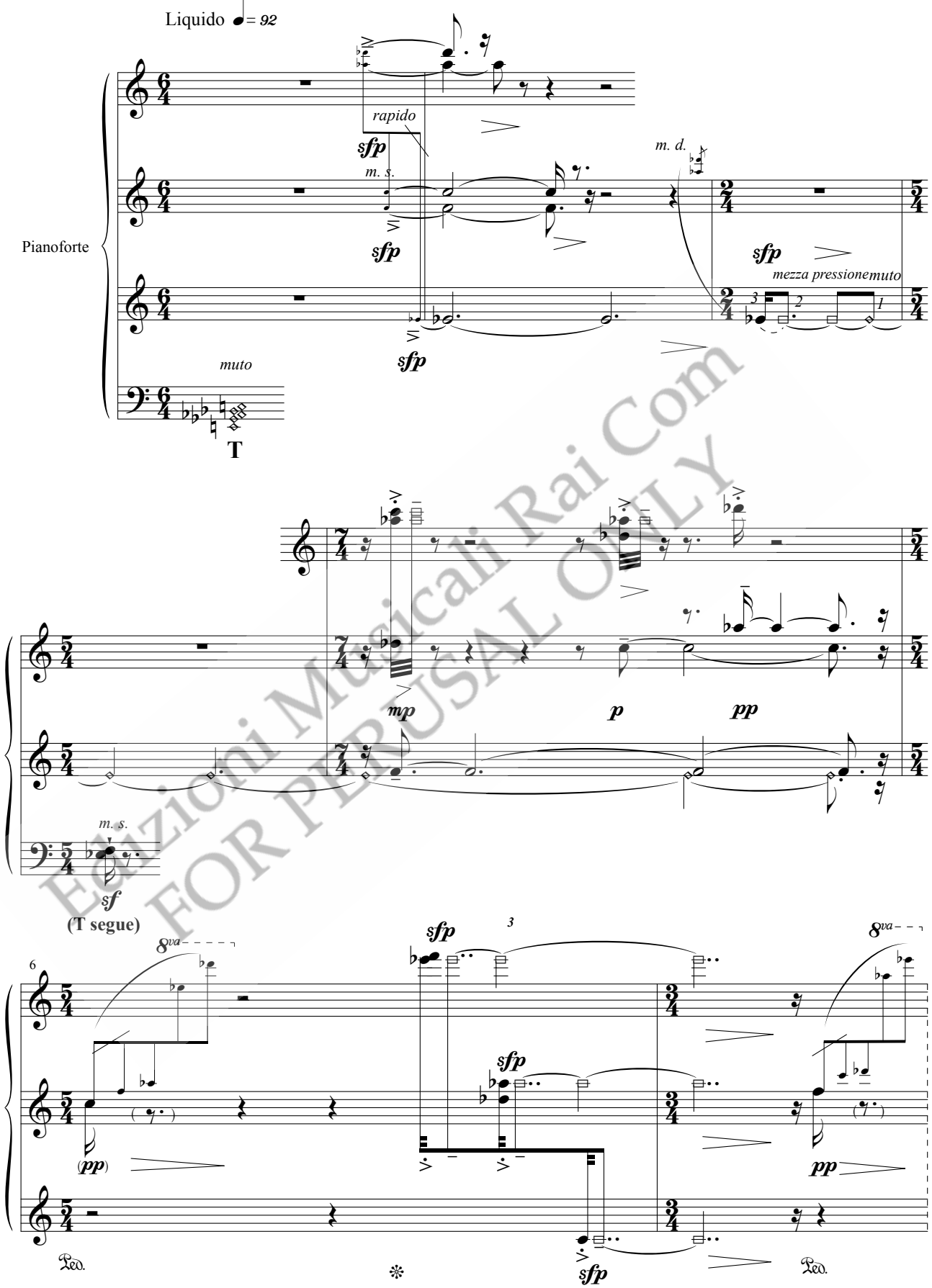
a Giovanni Carmassi

Confini

per pianoforte

Paolo Cavallone



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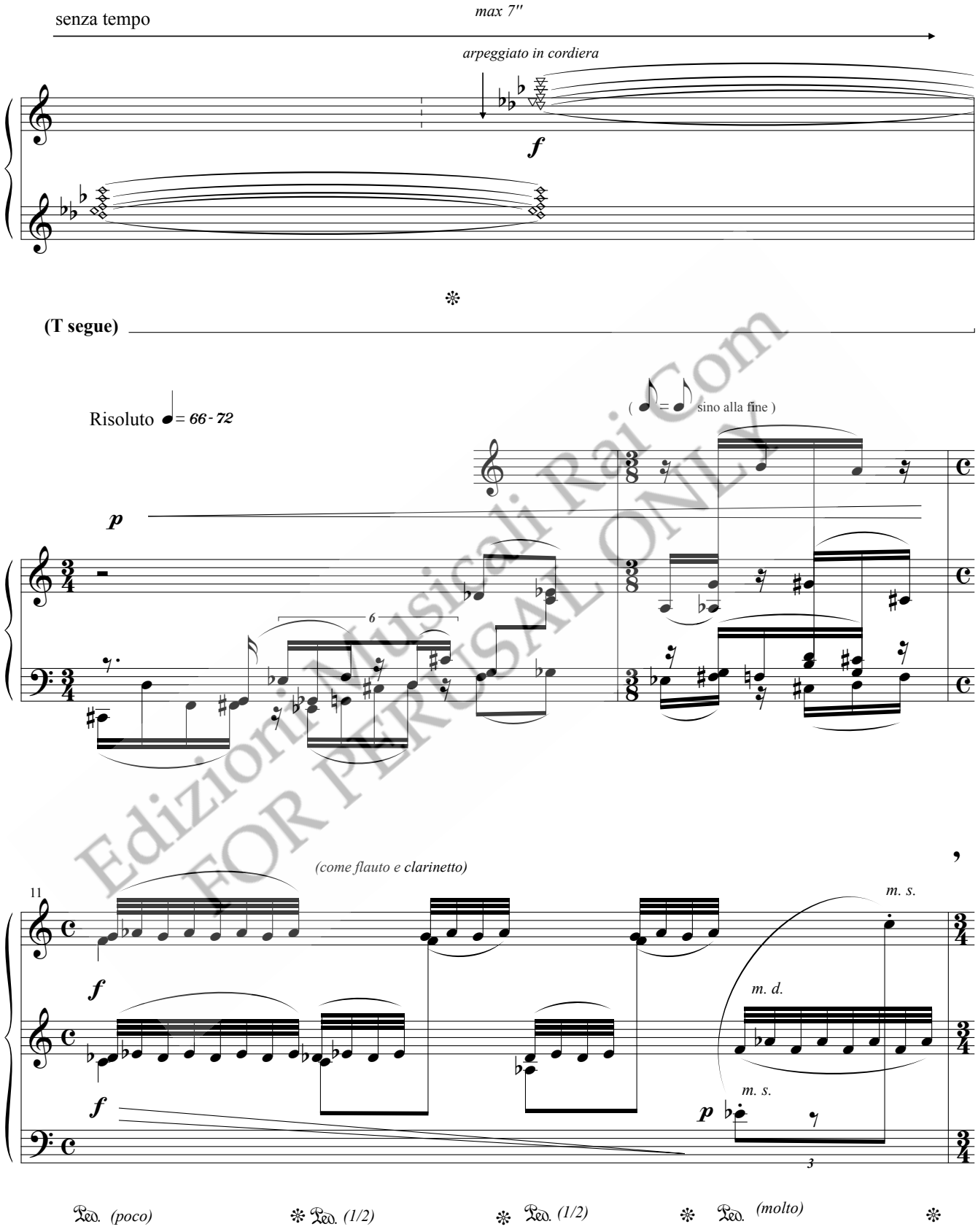

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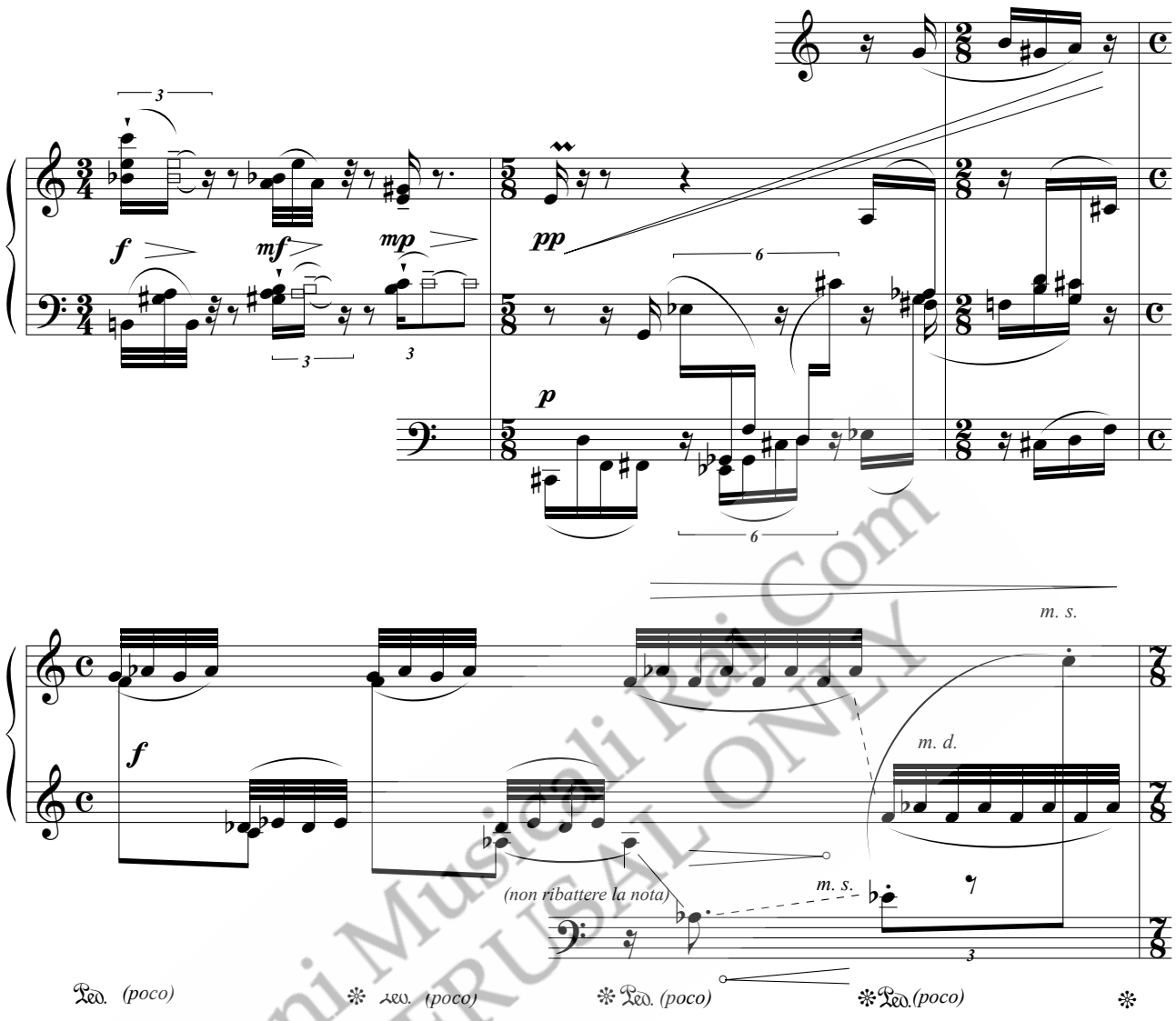

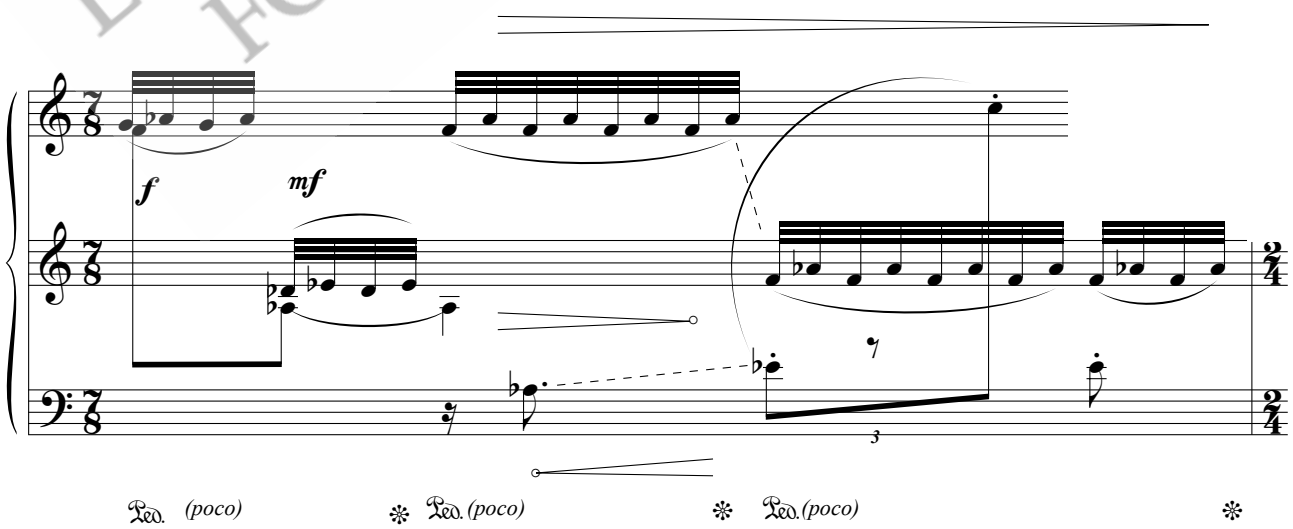

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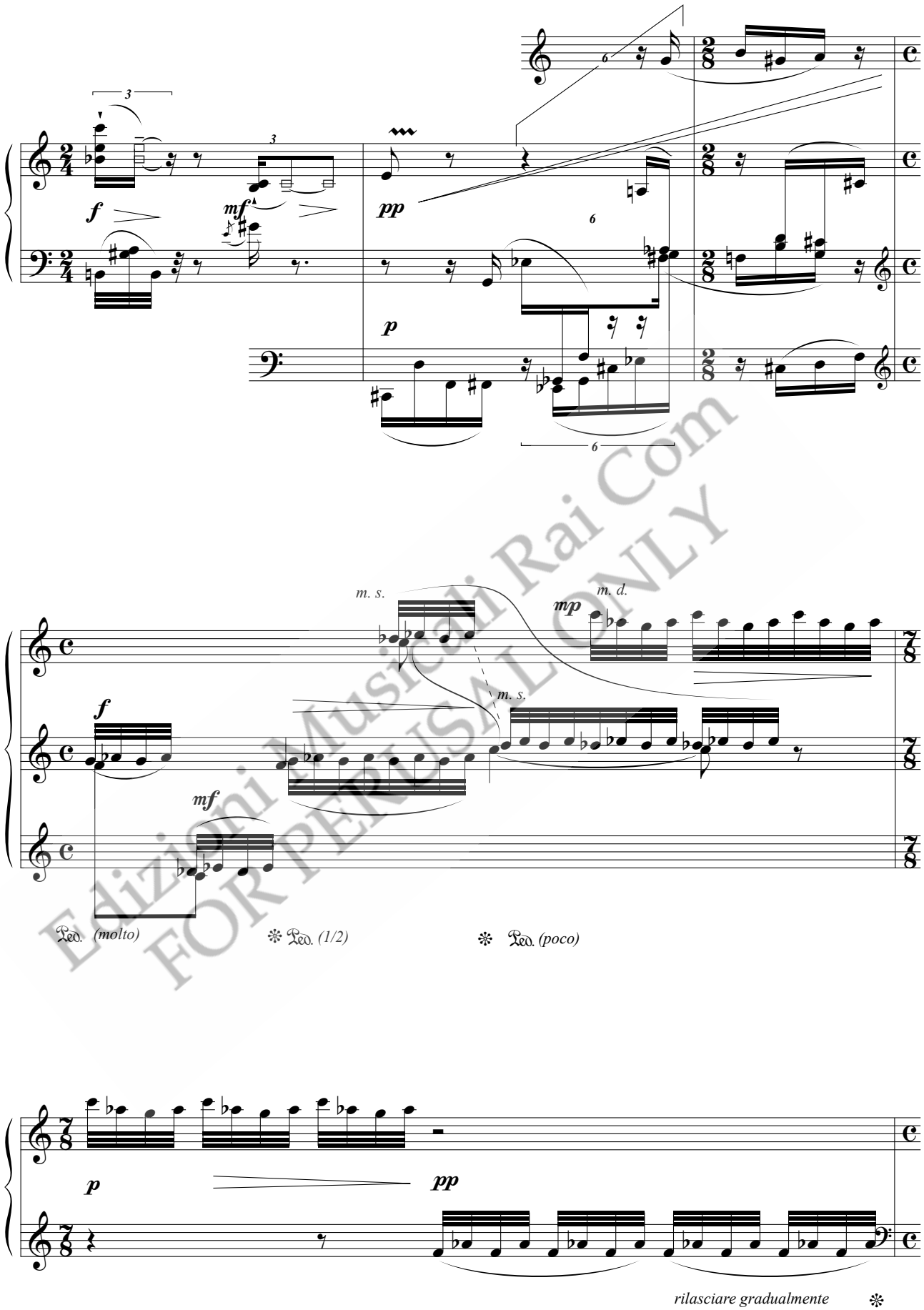

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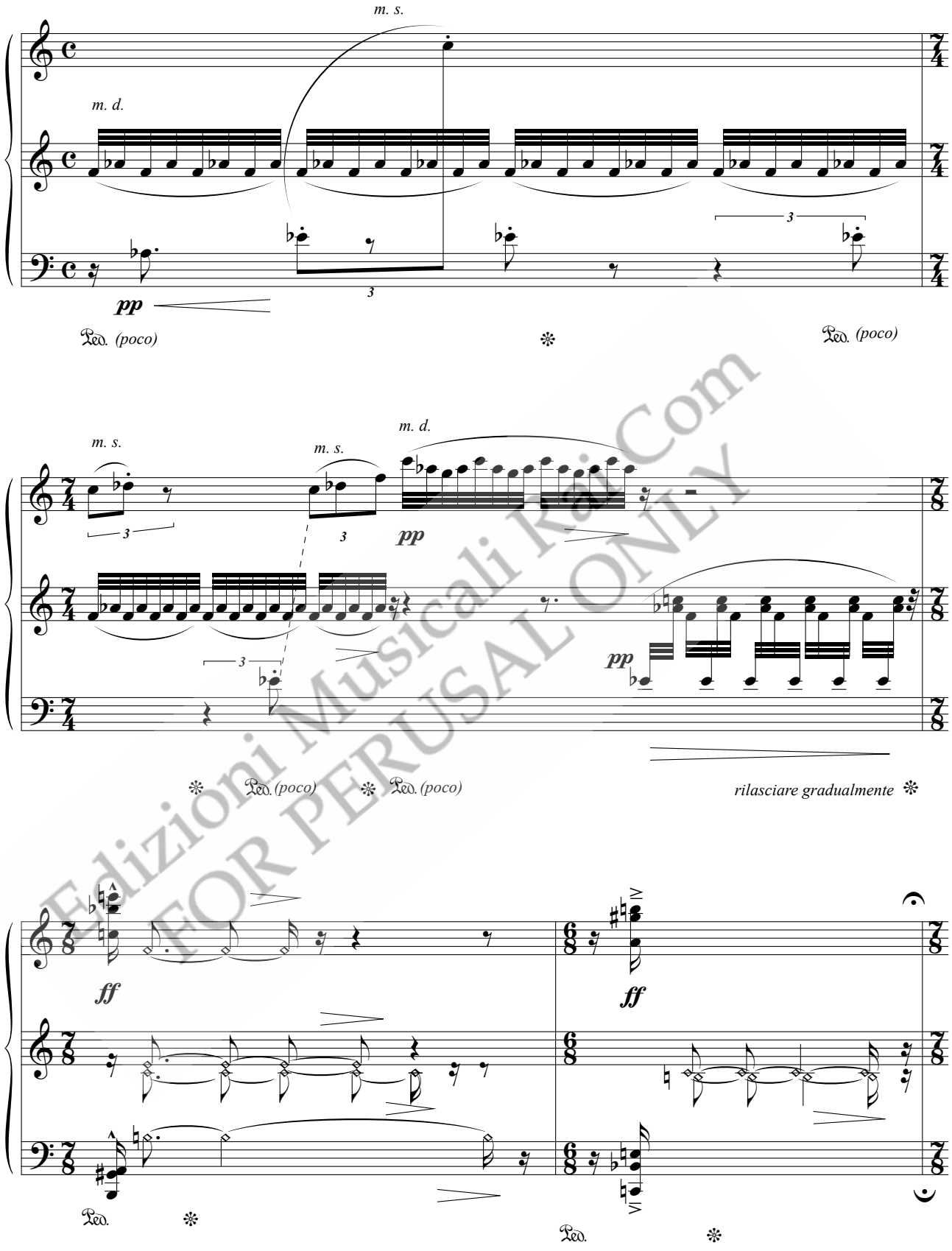

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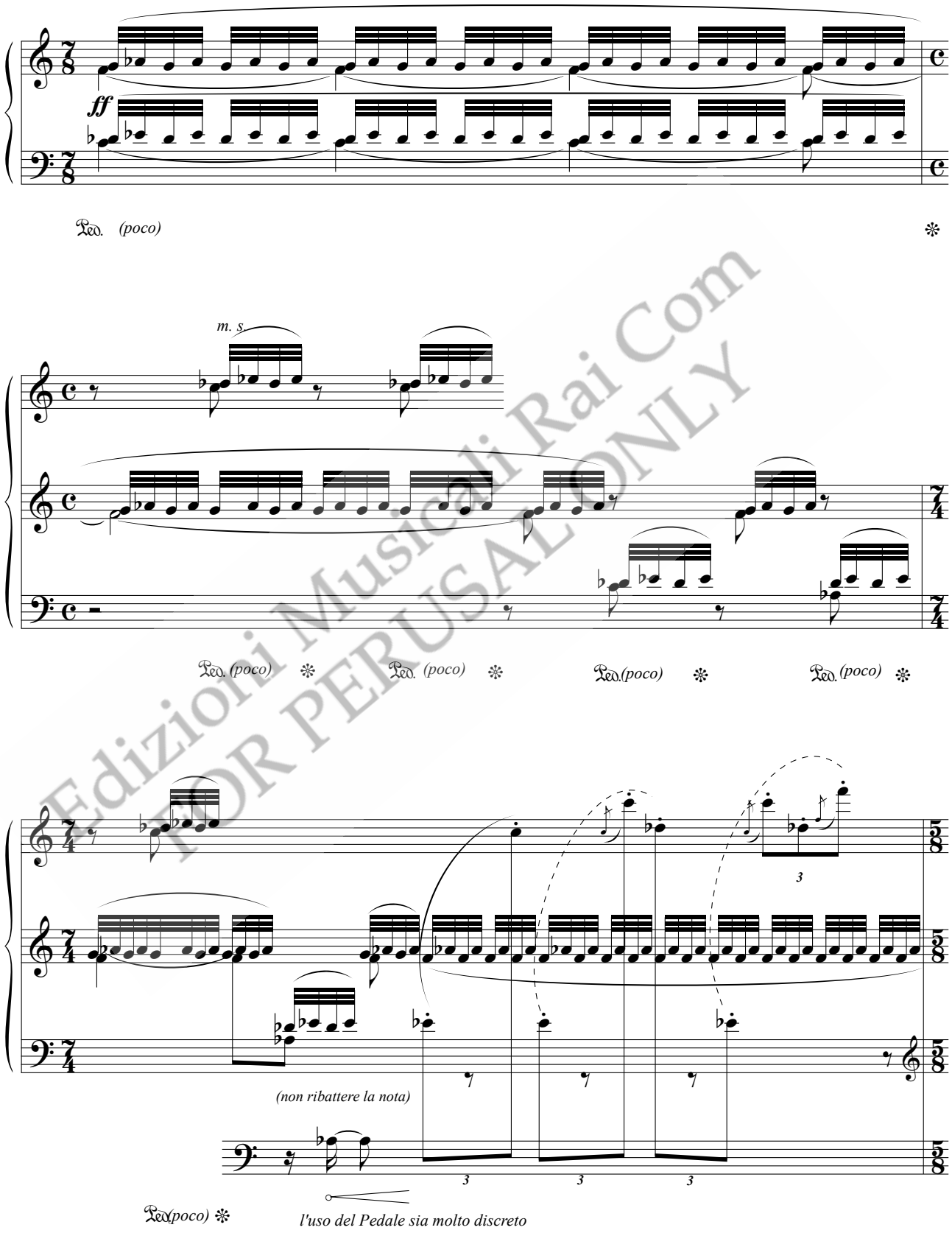

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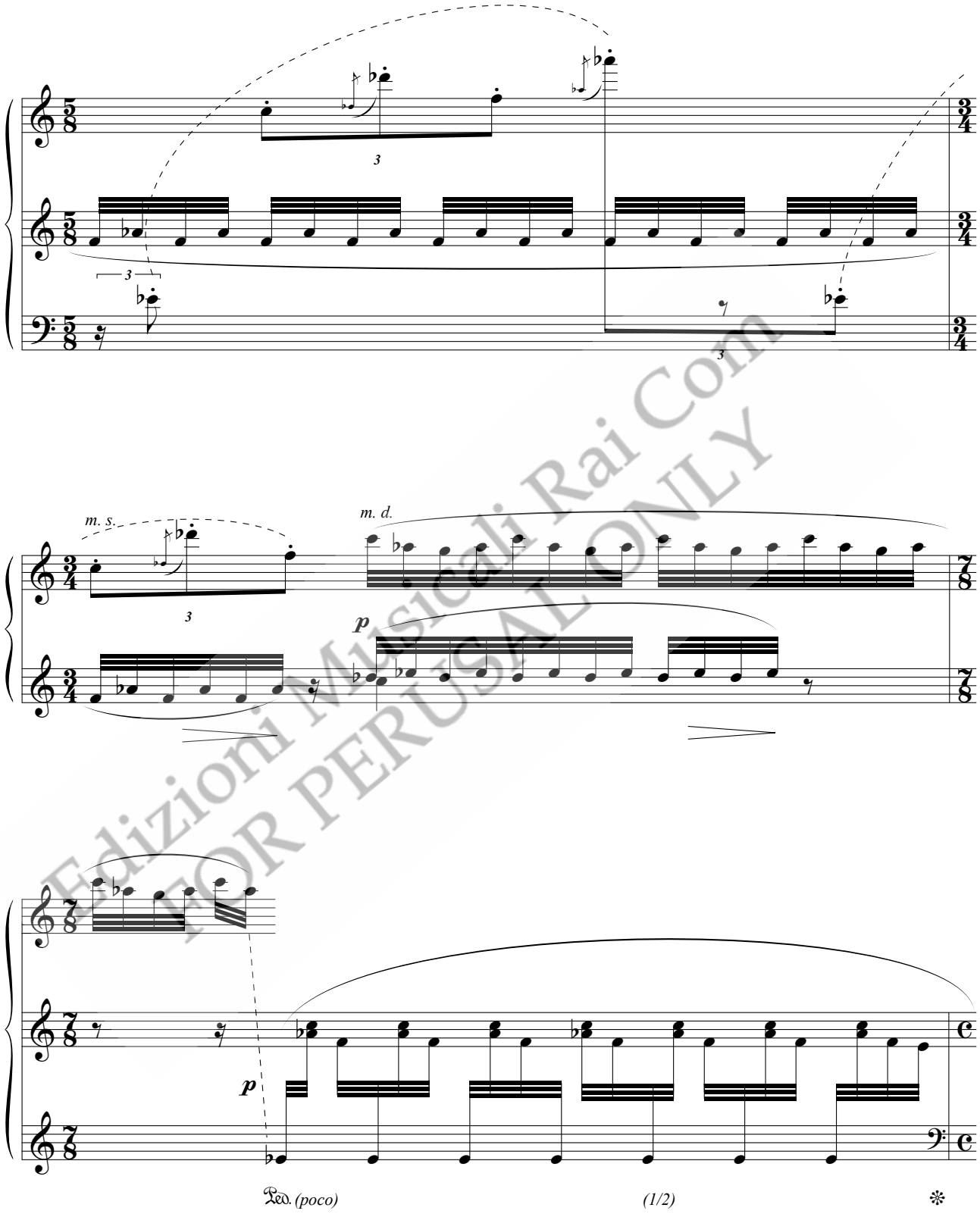

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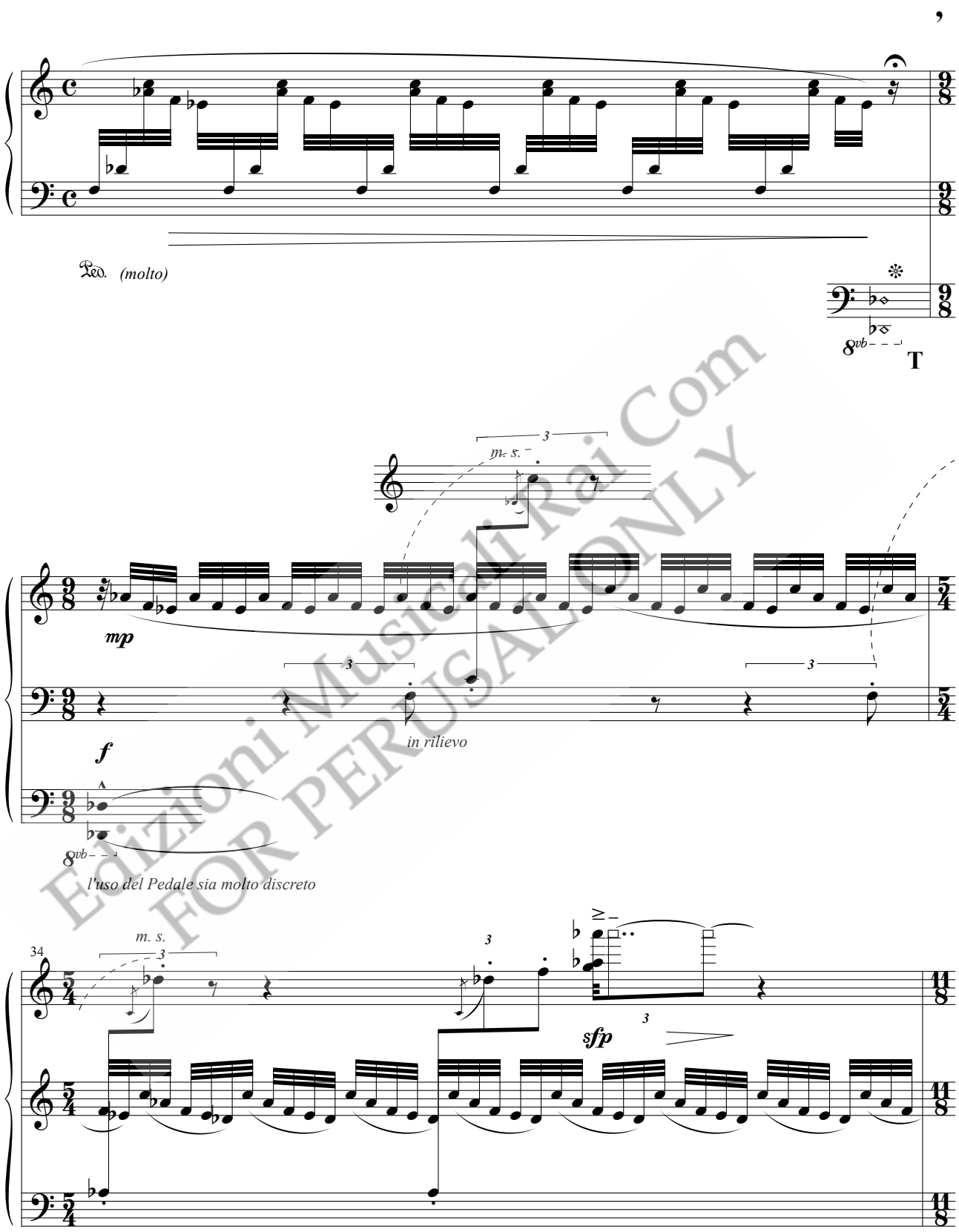

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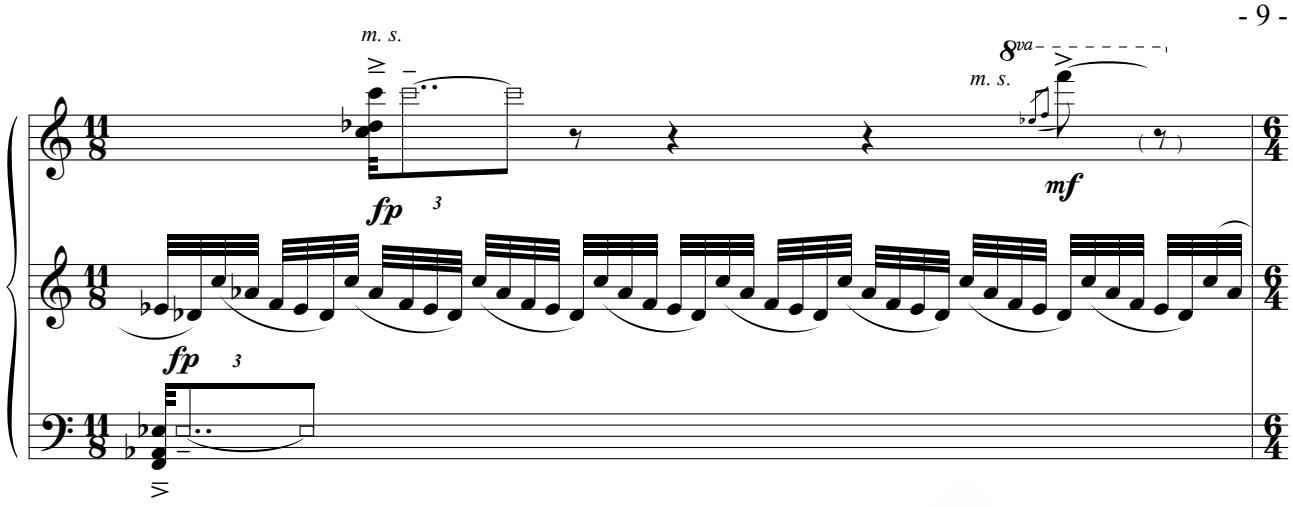
(T segue)



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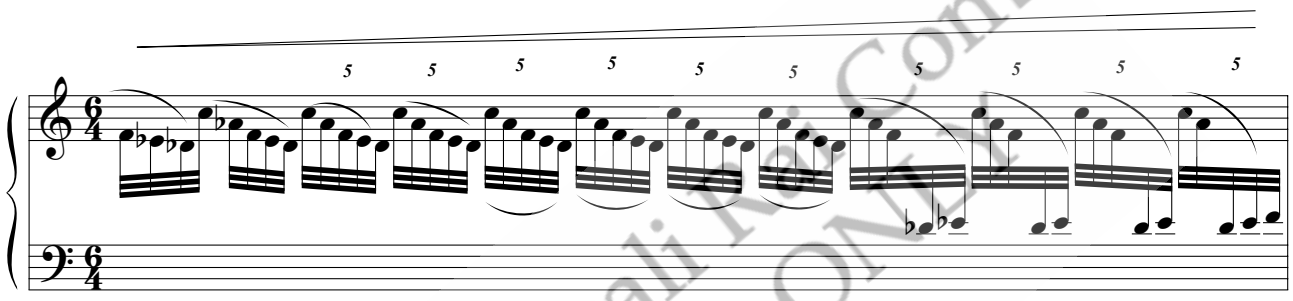
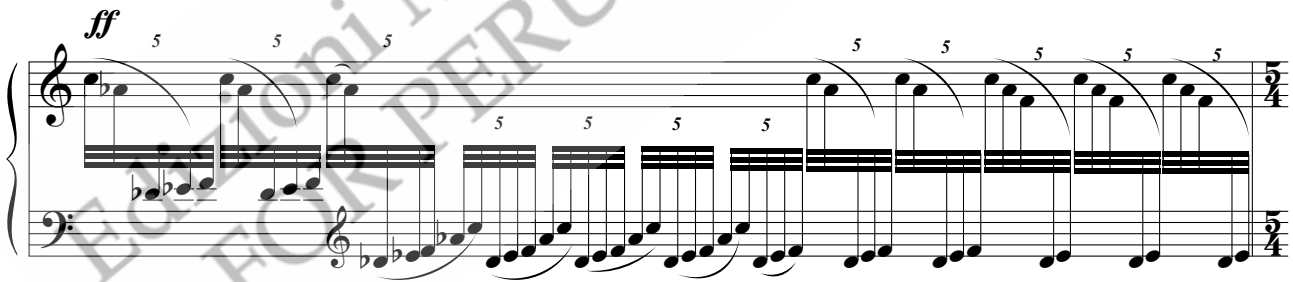
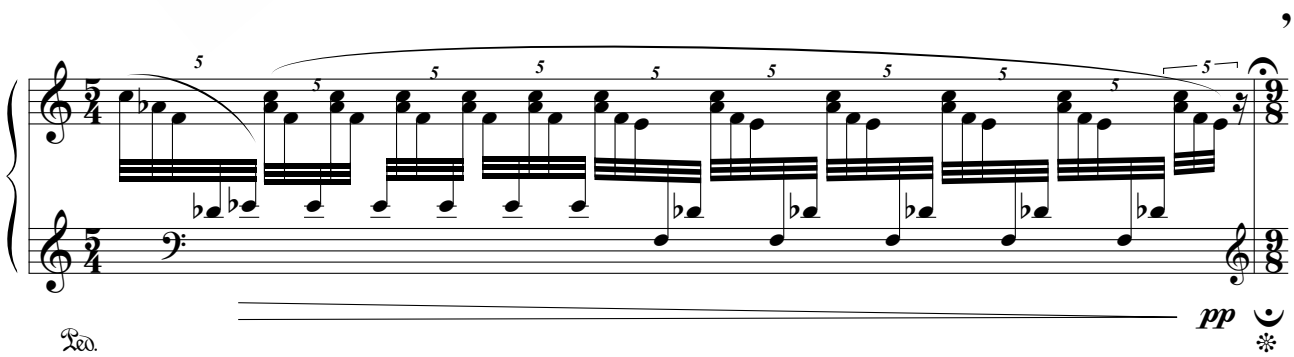


con molto Pedale





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