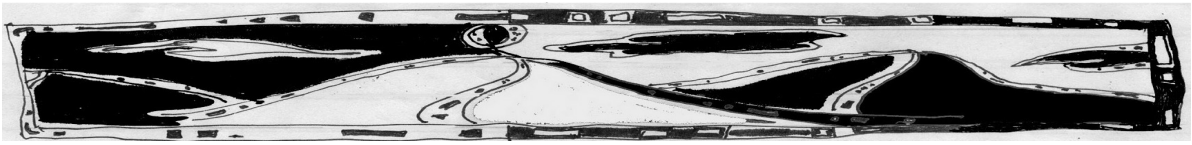
Arafura Haze

Trio for flute, viola & harp (or piano)



Romano Crivici

1st Edition, 2020

Publisher: Romano Crivici
Score produced using Sibelius 5 software.

ISMN: 979-0-720090-70-2 **Arafura Haze** -Trio for flute, viola & harp (or piano) 2020

Cover art: Rudolf Crivici (copyright © Rudolf Crivici, 2006)

Copyright © Romano Crivici, 2020

Contact and more information: **www.crivici.com**

Arafura Haze

Trio for flute, viola & Harp/piano

Original sketch:	26th April 1998 (?)
Developed/completed:	8th - 29th Feb, 2020
Dur:	~18.30

The 'Haze began as a quick sketch one morning in Darwin, during a residency with the Arafura Music Collective, whilst waiting to go to a rehearsal. An idea composed for Claire Kilgariff (director of Arafura) with the intention of performing it, either during that visit or the next. We did a quick sight-read of it that morning, and it seemed like a good thing; which, as is the way with many a good idea, was forgotten, as it faded into the haze of life, time, and other projects.

This now is a completely redeveloped version as (fortunately), having lost the full-score sketches I wrote at the time, I was forced to re-imagine and develop the original ideas in ways I probably could not have done back then.[1] All is well!

Performance Notes:

Fig's 3, etc: Viola play up/down (or vice versa) lightly stopped open string harmonics..... a la gentle pulses of breeze. Harp very lazy, free response to Vla pulses (sorry if I'm stating what I suspect is the obvious, but best to be on the safe side!)

Fig's 9 and 11, etc: just a gentle, downwards 'droop'. A sighing, aching sound. This particularly applies to the viola; don't slide too far, just an almost semitone rolling back of the finger.

Fig 14: Vla glissandi; poco sul pont, letting the sound "blow out" and distort, forcing the note to produce more of the upper partials -electric guitar distort effect. Include a more exaggerated quasi-vib effect..... piangendo.

Phrasings and dynamics are meant as guides; indicative but not necessarily authoritative. So too with marked tempi. I am also aware that a lot of the phrasings of the same material is different between the flute and viola; they all make sense on their own, fucked if I can work out a unified or 'ideal' version, or "the composer's definitive" version…. up to you!

---

1 Again, I have written, as per usual, something a bit dribbly; the flute writing not really "flautistic" enough, the viola mostly playing that which (because of their station in life) they deserve (that is, only the occasional notes faster than minums), and the harp is most certainly not "harpily" enough; -no heavenly runs and/or arpeggio bling or celestial flim flam. While working on this piece, I have been simultaneously rehearsing my Slavic Grooves and Meditations, whereupon it has been commented that none of the parts in themselves are terribly, how can one put it... substantial or challenging, not much to practise on one's own ....., which led me to wondering.....

When once again it hit me. In truth, I mostly can't stand either 'challenging' music; content-wise, or in bravura solo playing, where the instrumentalist bravely and heroically slogs their way through many, and usually incessant, notes; runs, trill, big chords (look at me, I too have a big dick..... or is it emotive 'labs!?) (My ever enthusisatic student, Anson, came to a lesson yesterday, and played me (on his phone, of course) David Oistrakh performing various ultra-virtuosic show pieces, and then the Prokofieff Vln/Pno Sonata No 2.....Oh so many notes, and all of it over a typically sarcastic (pre-post retro snide reference about it's own peasant-like sarcastic-ness) Russian marching music. And truly, the playing was incredible.... but so fucking what, and who in the end gives a shit about the "artist/soloist/ as heroe-ine ... Spare me!! So, accept this, my offering (Arafura Haze)..... you won't get "oohs", nor "aahs!" nor any flim-flam, just simple music..... mostly slow and dribbling... there you go!

A late night rave -20th Feb, 2020

Having said that, I did spend time trying to make sense of certain sections, so as to check that they are actually playable, as in, for instance, the bowings and phrasings in the viola part at **Fig 26.**.... Again, using them to make sense of the passage, the player is free to work out something that makes better sense of the music, or organise something in line with their own 'flow'.

Fig 35: This third iteration of this material should be a little slower, a bit more post-retro dreamy reflective..

Instrumentation: composed for flute, viola and harp, but I am sure other combinations could work well, ie, substituting the harp with piano or guitar, flute with oboe or even violin ….....

Apologia: Embarrasingly, I approached this work completely the wrong way round, and unconsciously assumed that I can write for harp through my instinctive sense for piano, and leave it up to them to sort it out, rather than having a serious session or two with a harp player to establish what is realisticaly, and practically possible on such a (to me) strange but wonderful instrument..... mea culpa. As such, this is a draft version, or simply the version for piano (maybe we'll perform it sometime with piano, who knows), but, at some point, if it is possible, I will have to rewrite a proper harp part.

As such, this edition is for flute, viola and piano....

Genesis, unconscious associations: I was fortunate in the 1990's to travel to the Northern Territory, touring with Elektra String Quartet a number of times, and then invited a few times again to work with the Arafura. During those travels, I spent many a time wandering along the coast, looking, breathing the Arafura Sea and the light; mornings, dusk....a very different Australia than I was familiar with, and witnessed it's changing colours, moods, and hints of other worlds beyond it's horizon..... and hey, the Mindil Markets at the end of a day's performing, conducting, and/or teaching..... and then there are the references to funerary music, performed by a group on individual bamboo, single note pipes from Papua New Guinea (sad to say, I can't be any more specific than that; apologies to the mourners themselves.....

And in the end…. Thanks to Claire Kilgariff, for not only "commissiong" this work, but in being one of the few people in my career as a composer, who, in recognising something in my music gave me the opportunity to step out of the limiting confines of a DIY composer/performer (very rare for my works to have been performed outside of my own self-initiated and organised ensembles) and the Arafura Music Collective, who also have been keen on my work!

....and of course, my brother Rudolf for the artwork that graces this volume.

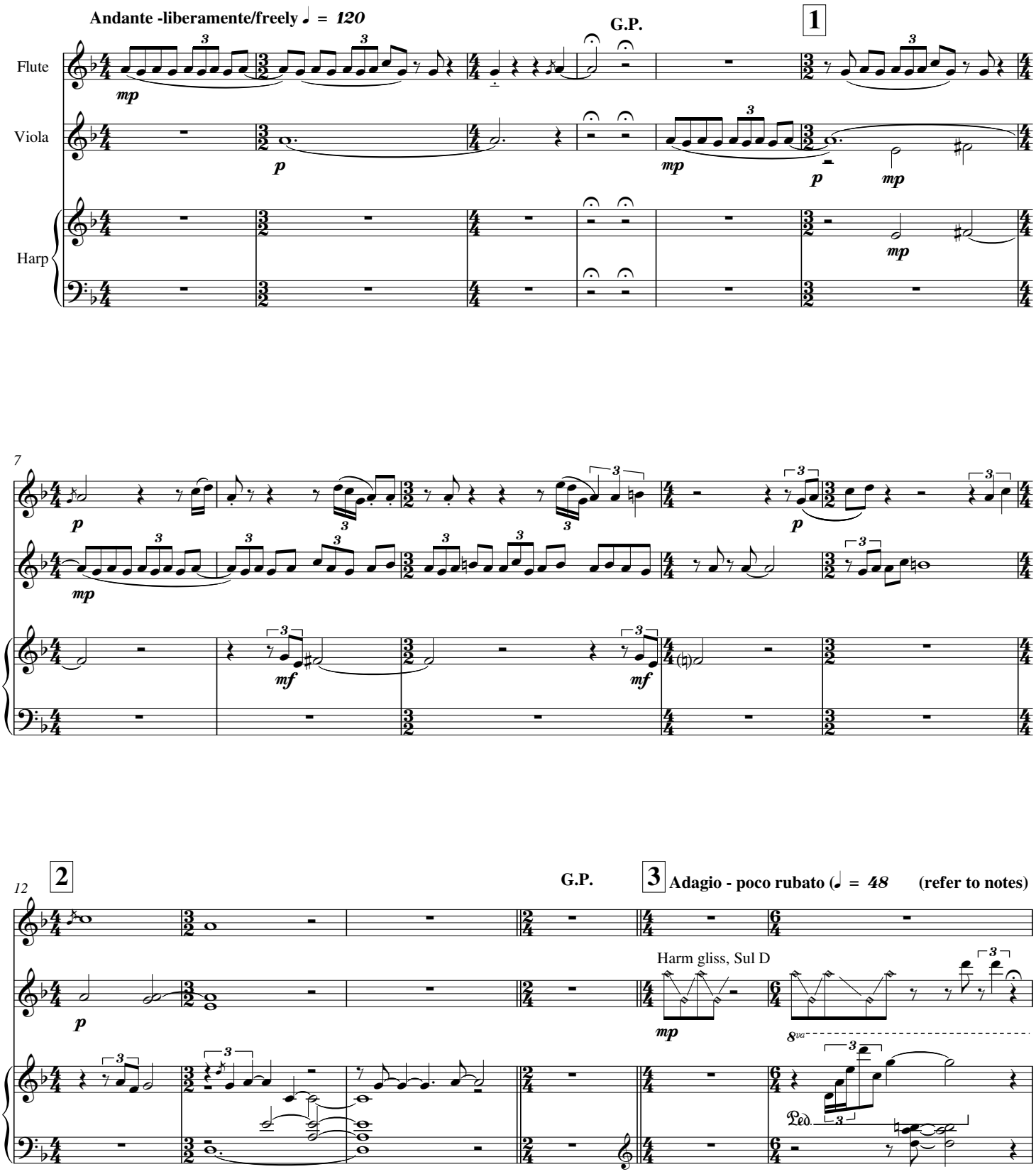
Romano Crivici
14th March, 2020
Broken Head Road,
Byron Bay, Australia

For information, contact details, or a complete listing of works and recordings: www.crivici.com

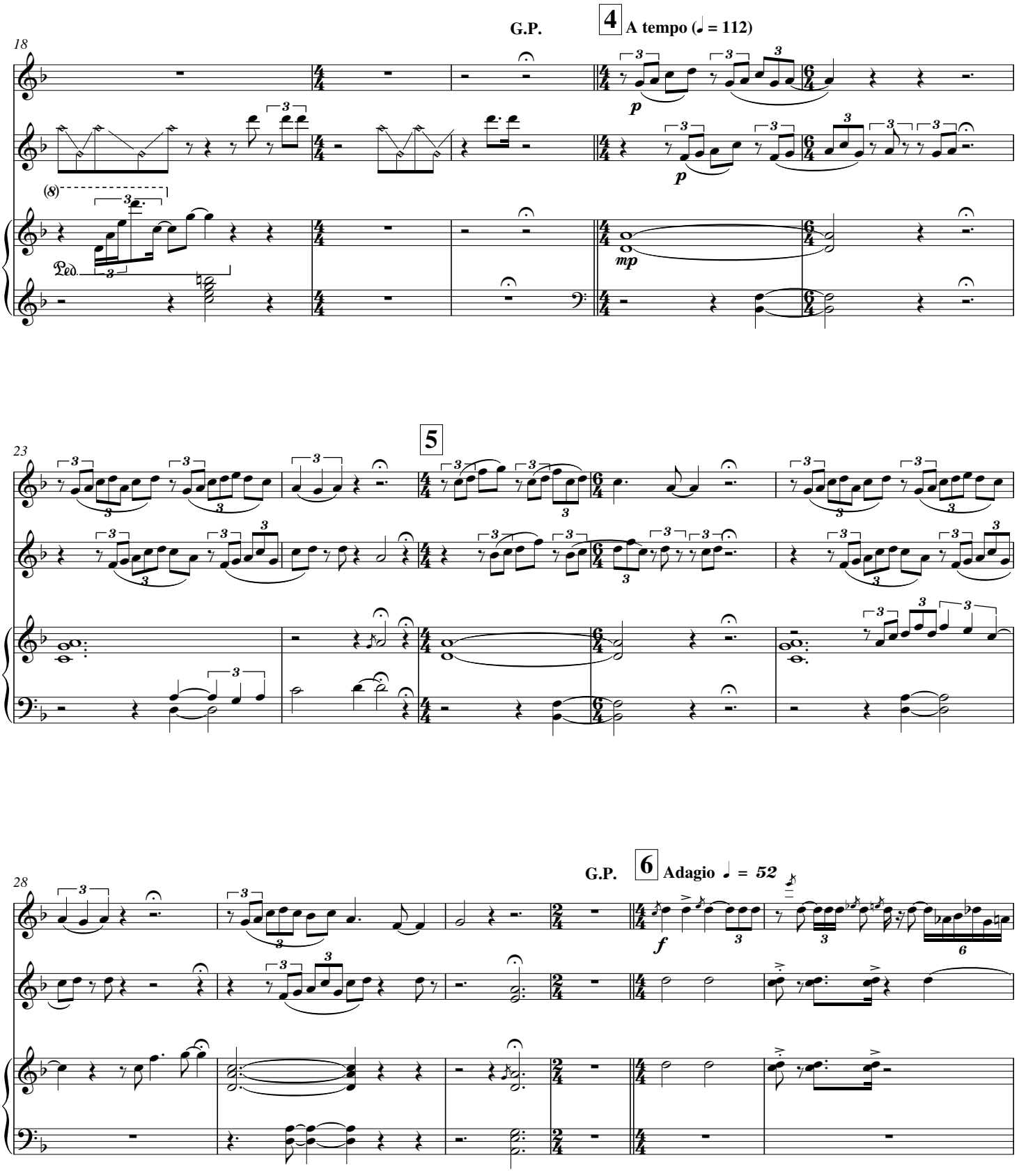
ISMN: 979-0-720090-70-2 **Arafura Haze** -Trio for flute, viola & harp (or piano optional)
-March, 2020

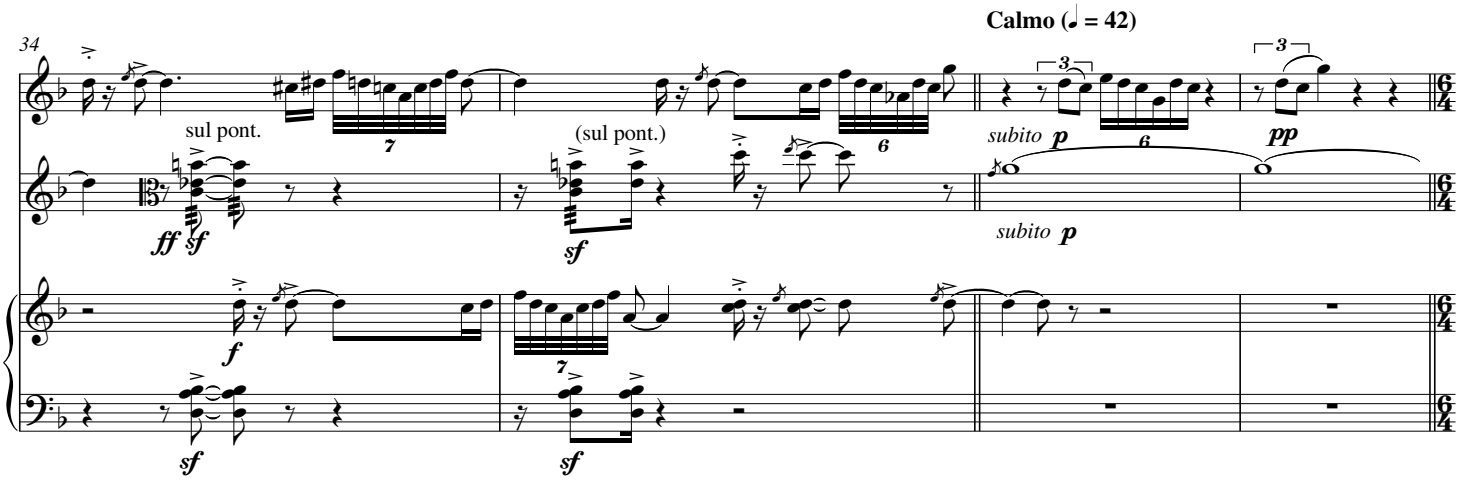
Arafura Haze

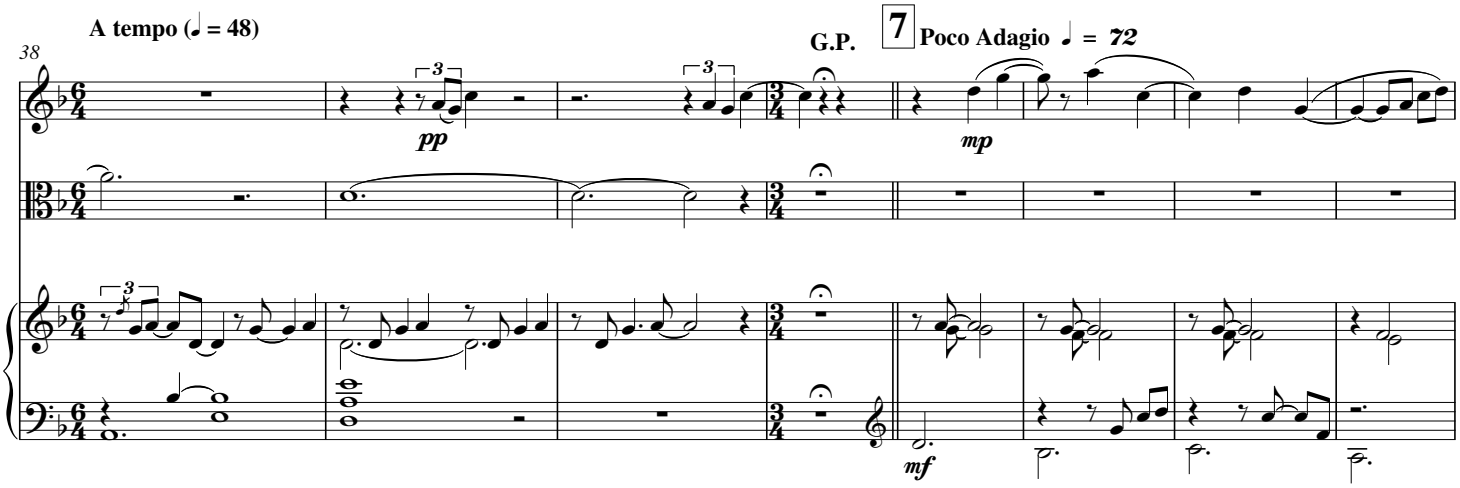
Romano Crivici -Print 29th Feb, 2020

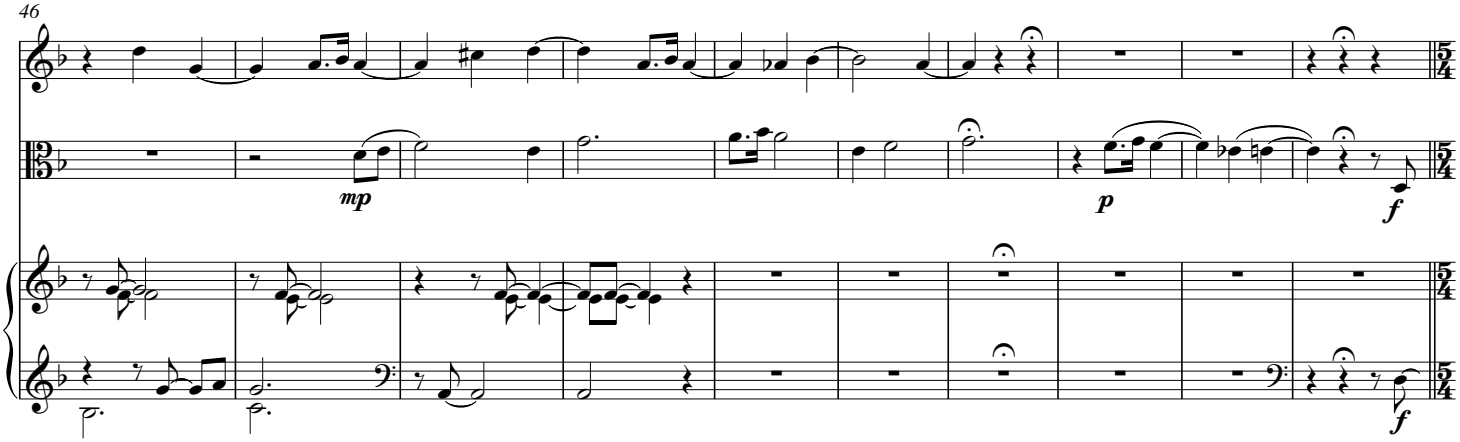


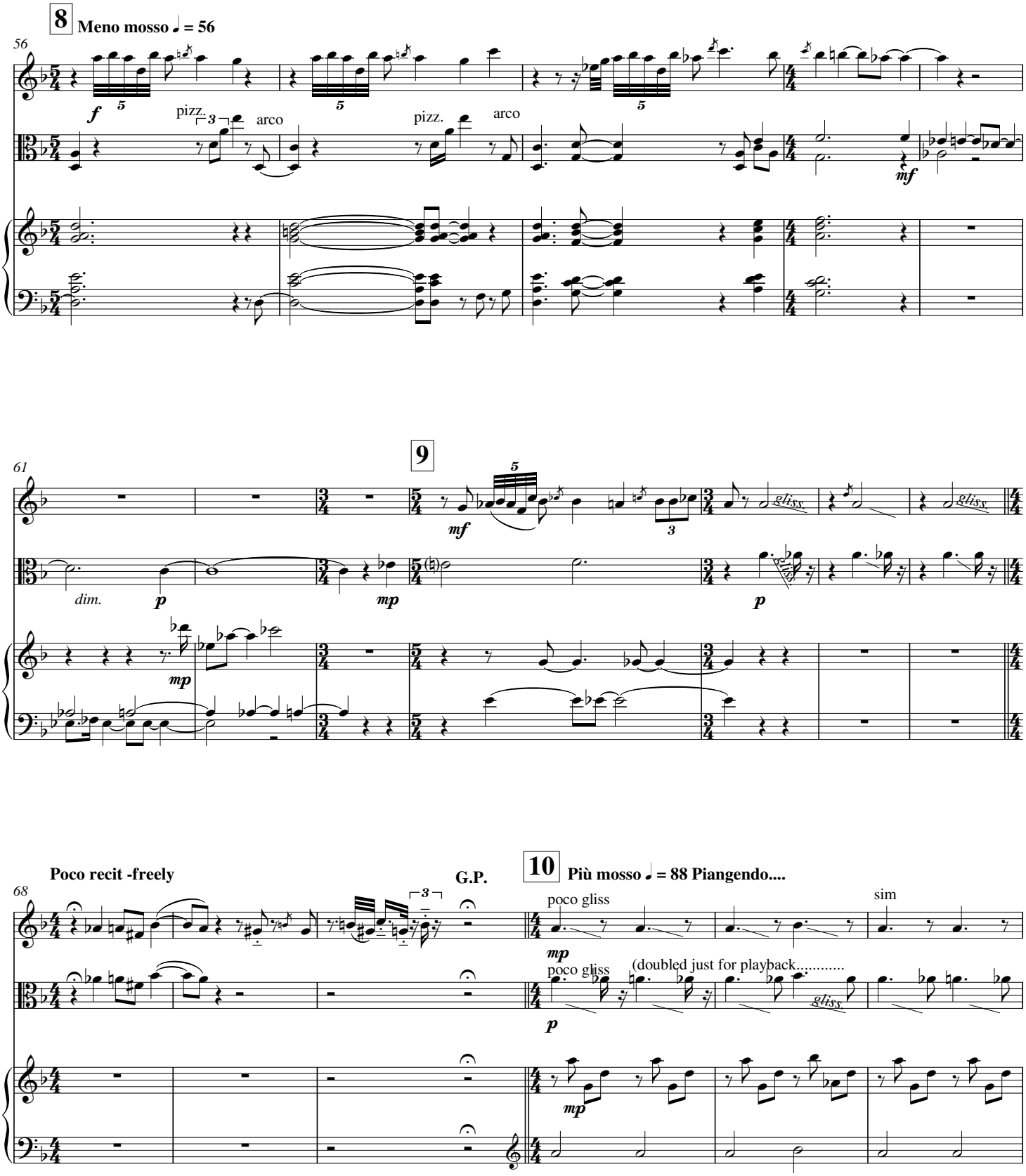
Copyright © 2020, Romano Crivici

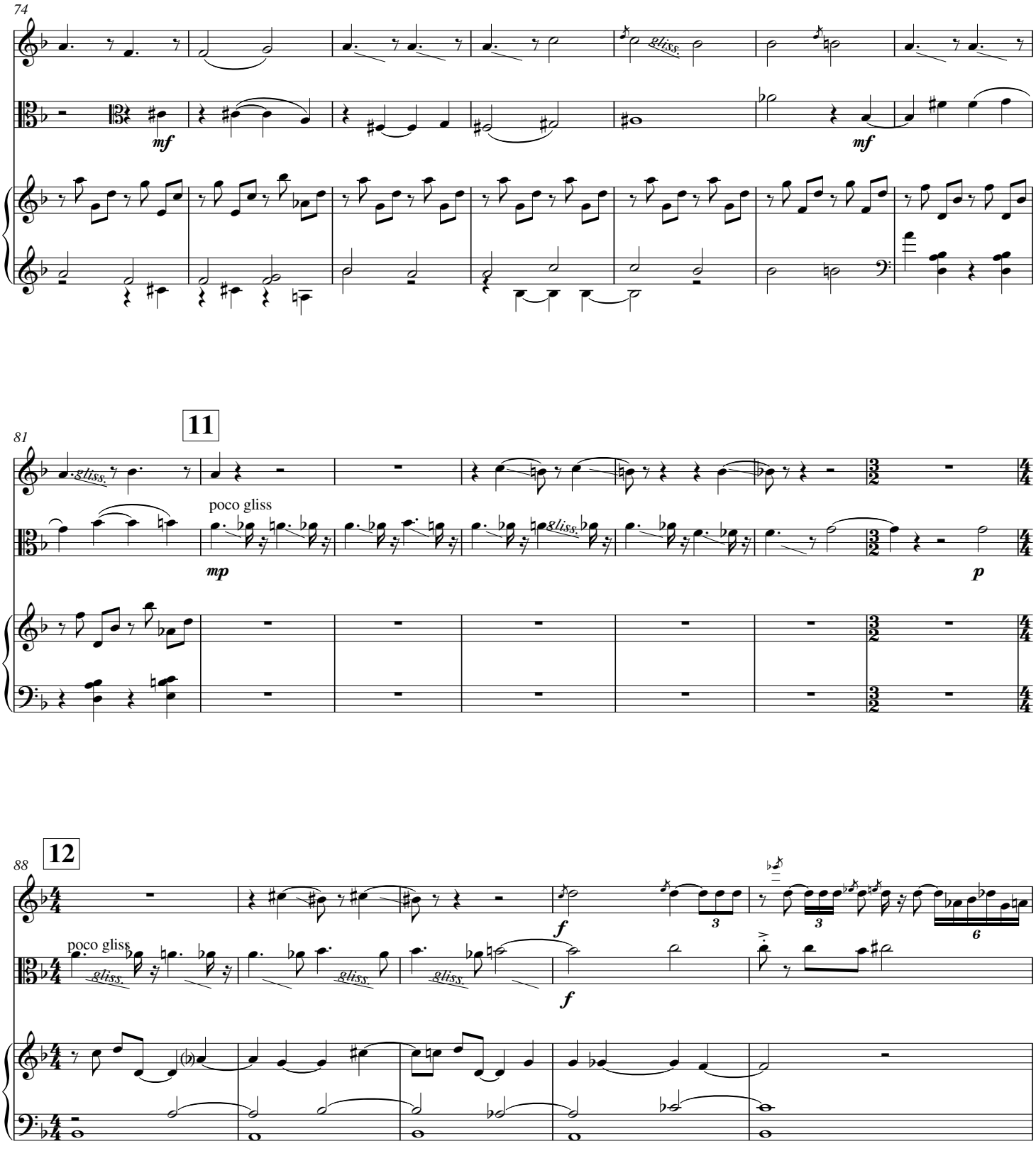

G.P.
4
A tempo (♩ = 112)
18
p
p
mp
Ped.
5
23
G.P.
6
Adagio ♩ = 52
28
f

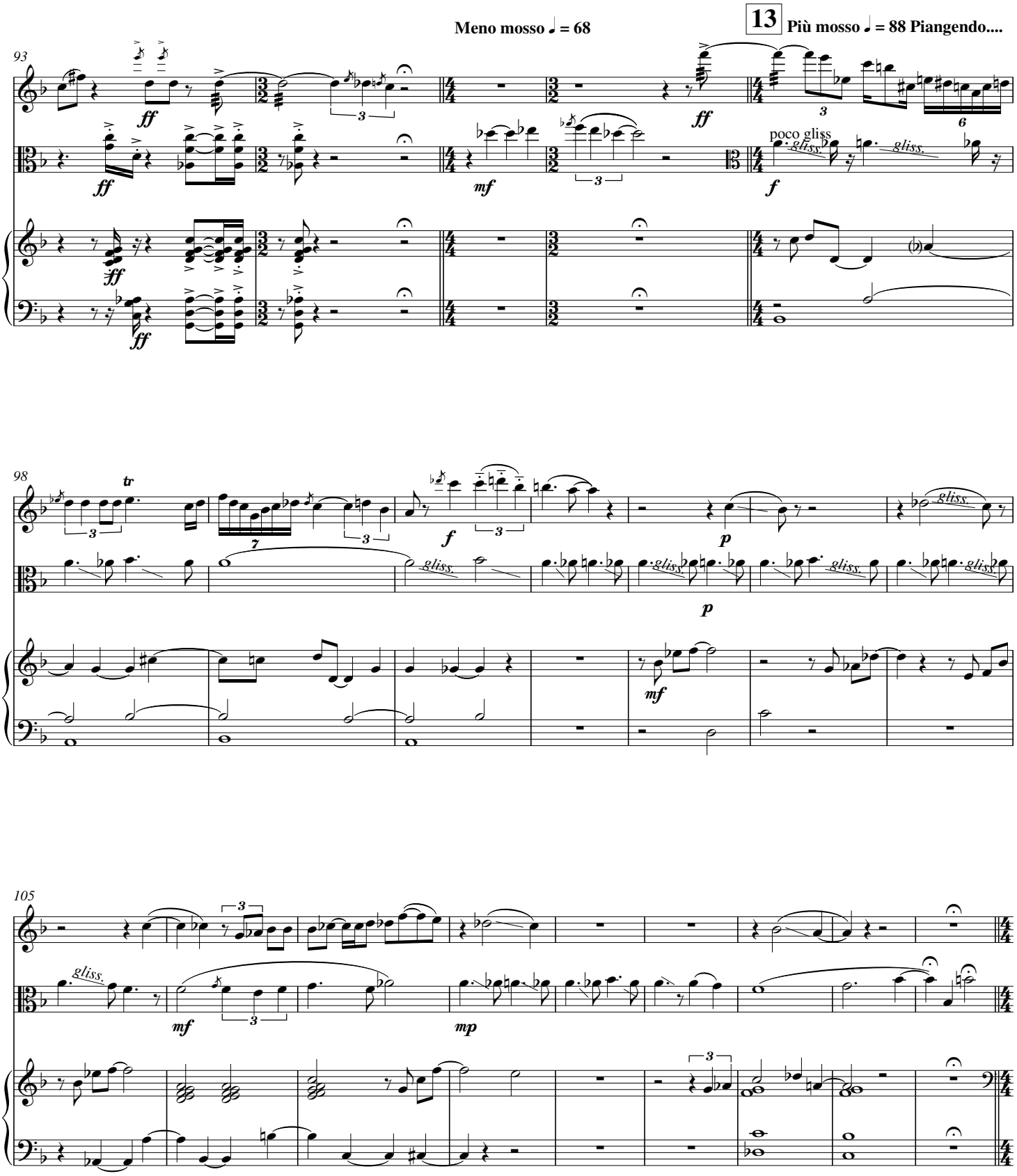

34
Calmo (♩ = 42)
sul pont.
(sul pont.)
subito p
subito p
pp
ff sf
sf
f
sf
sf

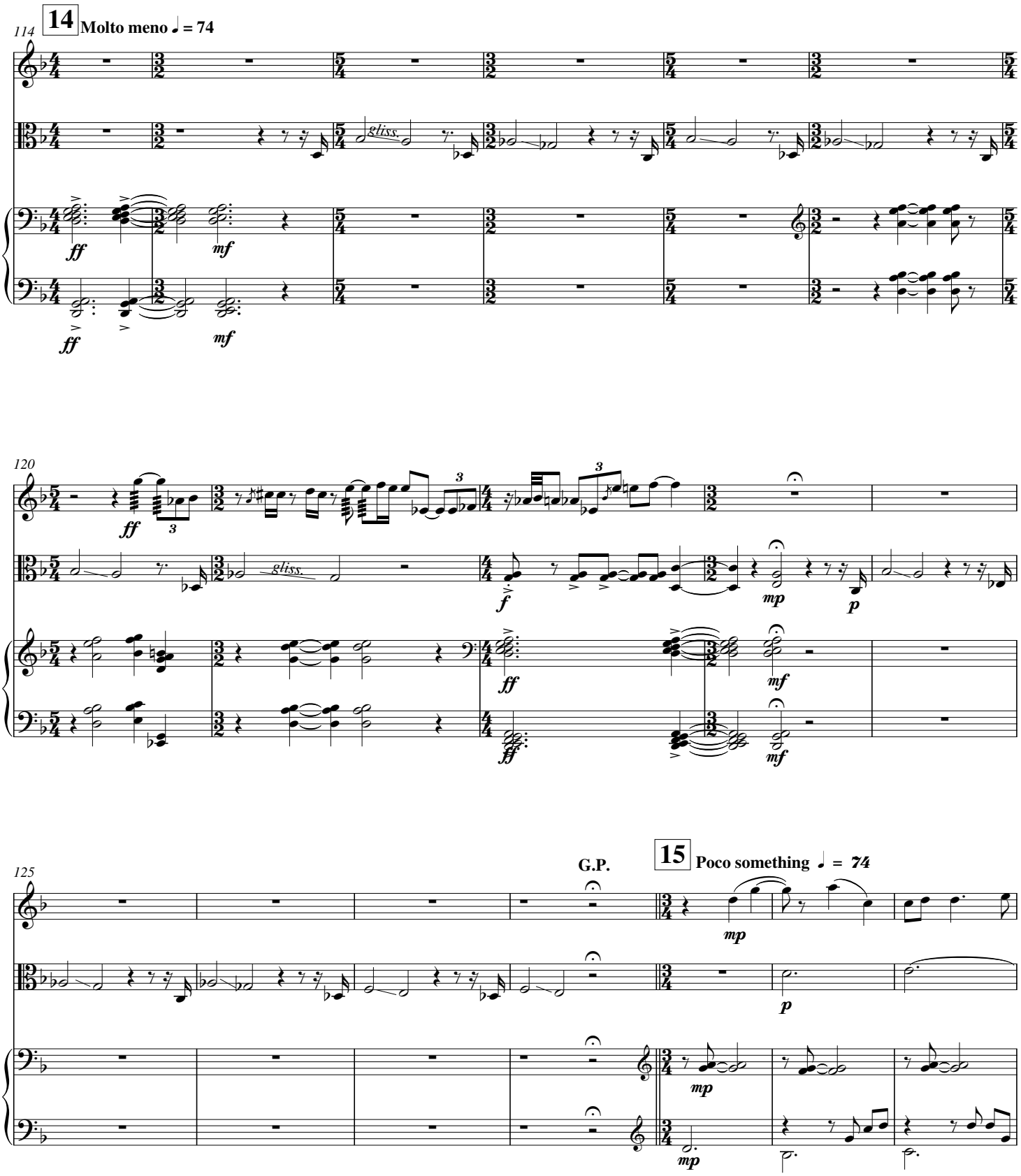

38
A tempo (♩ = 48)
G.P.
7 Poco Adagio ♩ = 72
pp
mp
mf

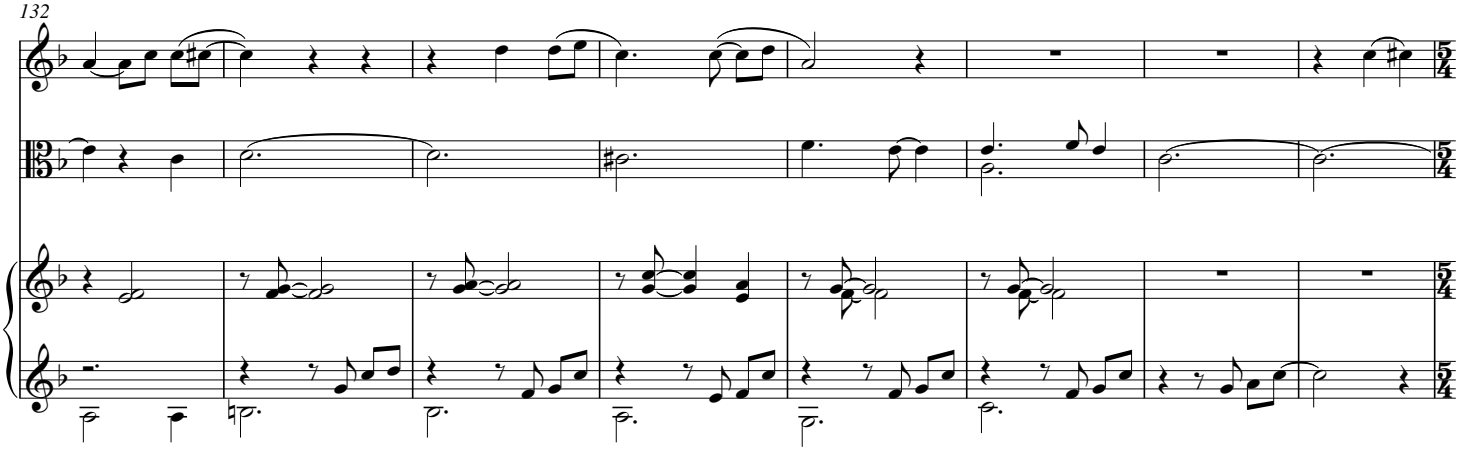

46
mp
p
f
f

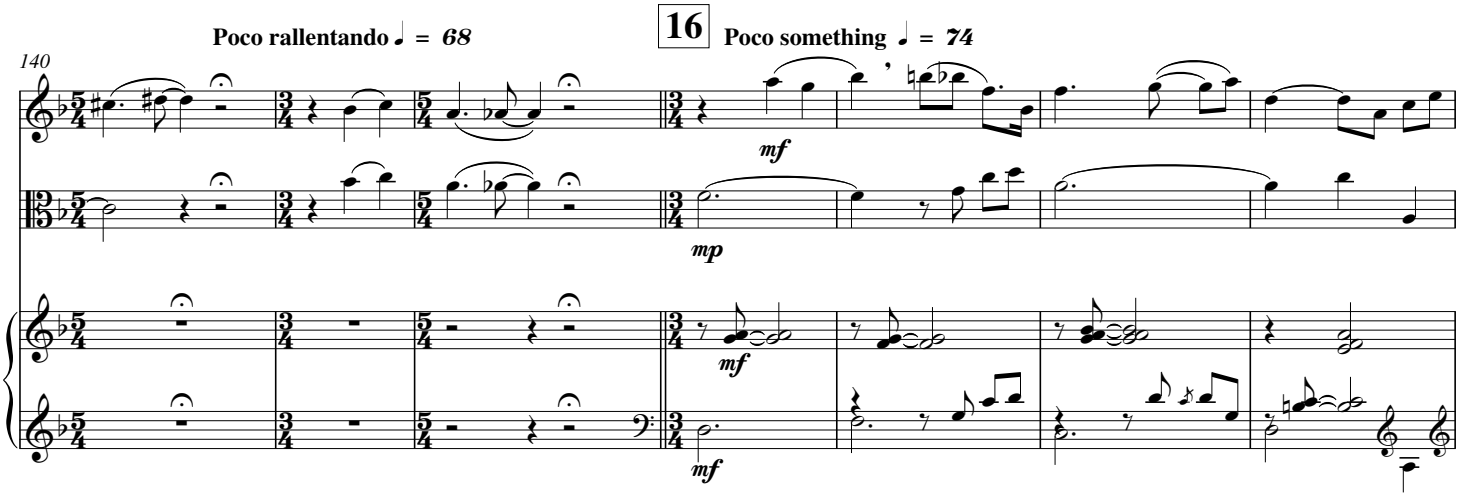

8
Meno mosso ♩ = 56
56
pizz.
arco
pizz.
arco
9
61
dim.
gliss.
gliss.
Poco recit -freely
G.P.
10
Più mosso ♩ = 88 Piangendo....
68
poco gliss
sim
poco gliss
(doubled just for playback.....)
gliss.

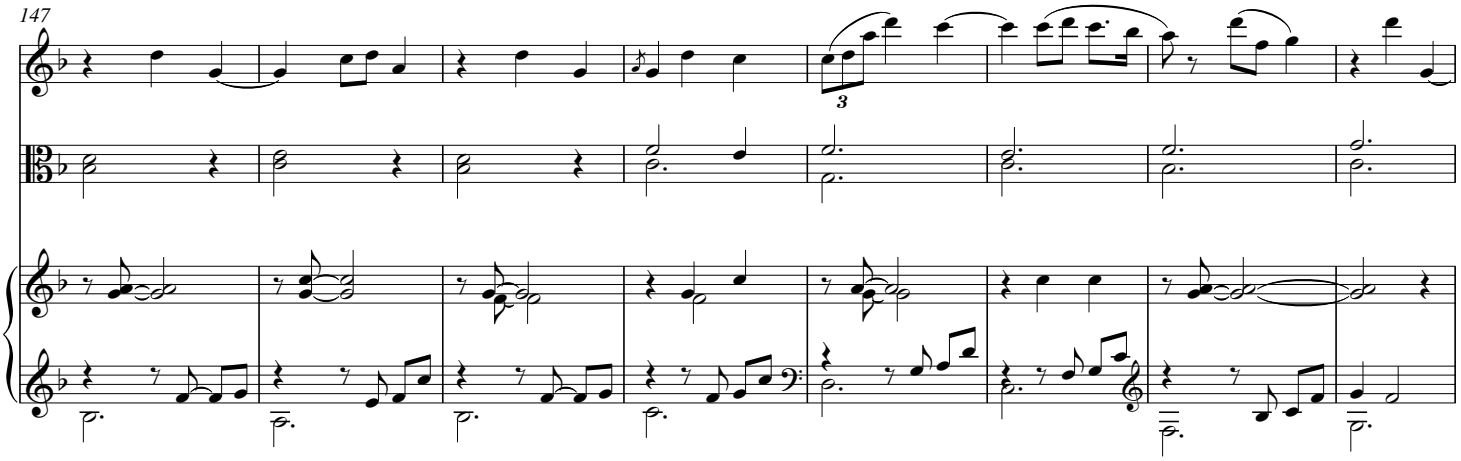

74
mf
mf
81
11
poco gliss
mp
p
88
12
poco gliss
f
f

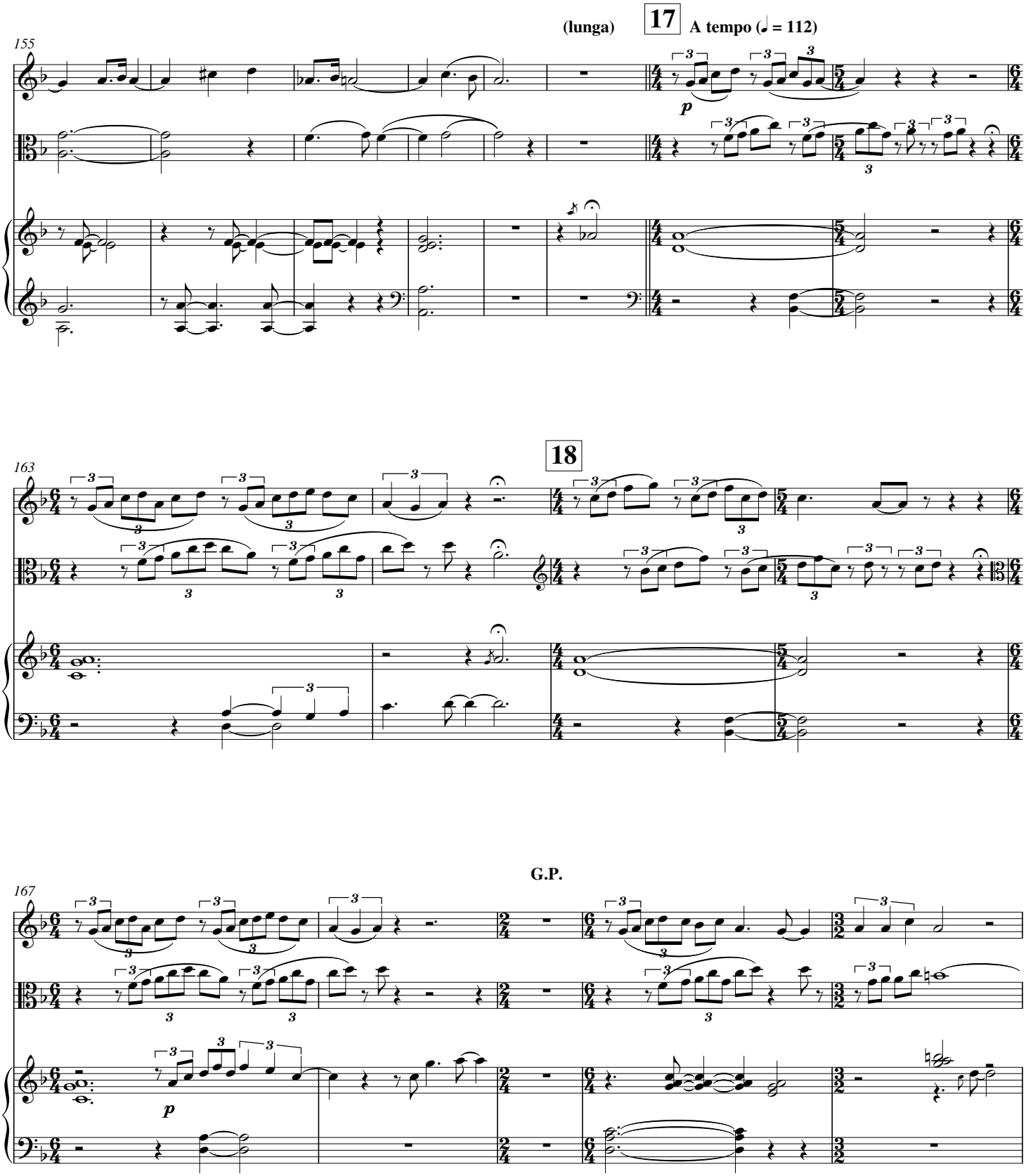

Meno mosso ♩ = 68
13
Più mosso ♩ = 88 Piangendo....
93
poco gliss
98
105

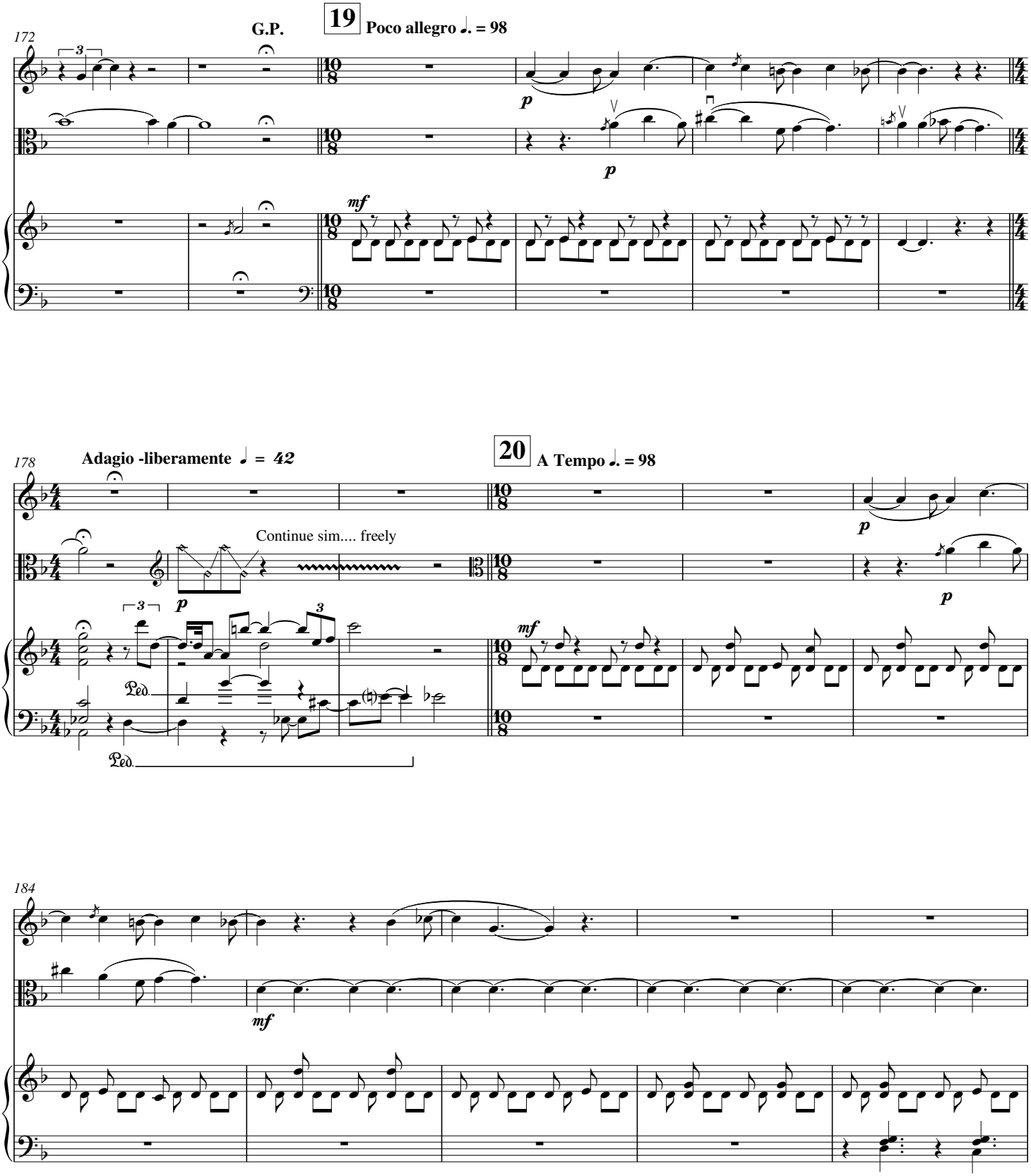

114
14
Molto meno ♩ = 74
gliss.
ff
mf
120
gliss.
f
mp
p
125
G.P.
15
Poco something ♩ = 74
mp
p

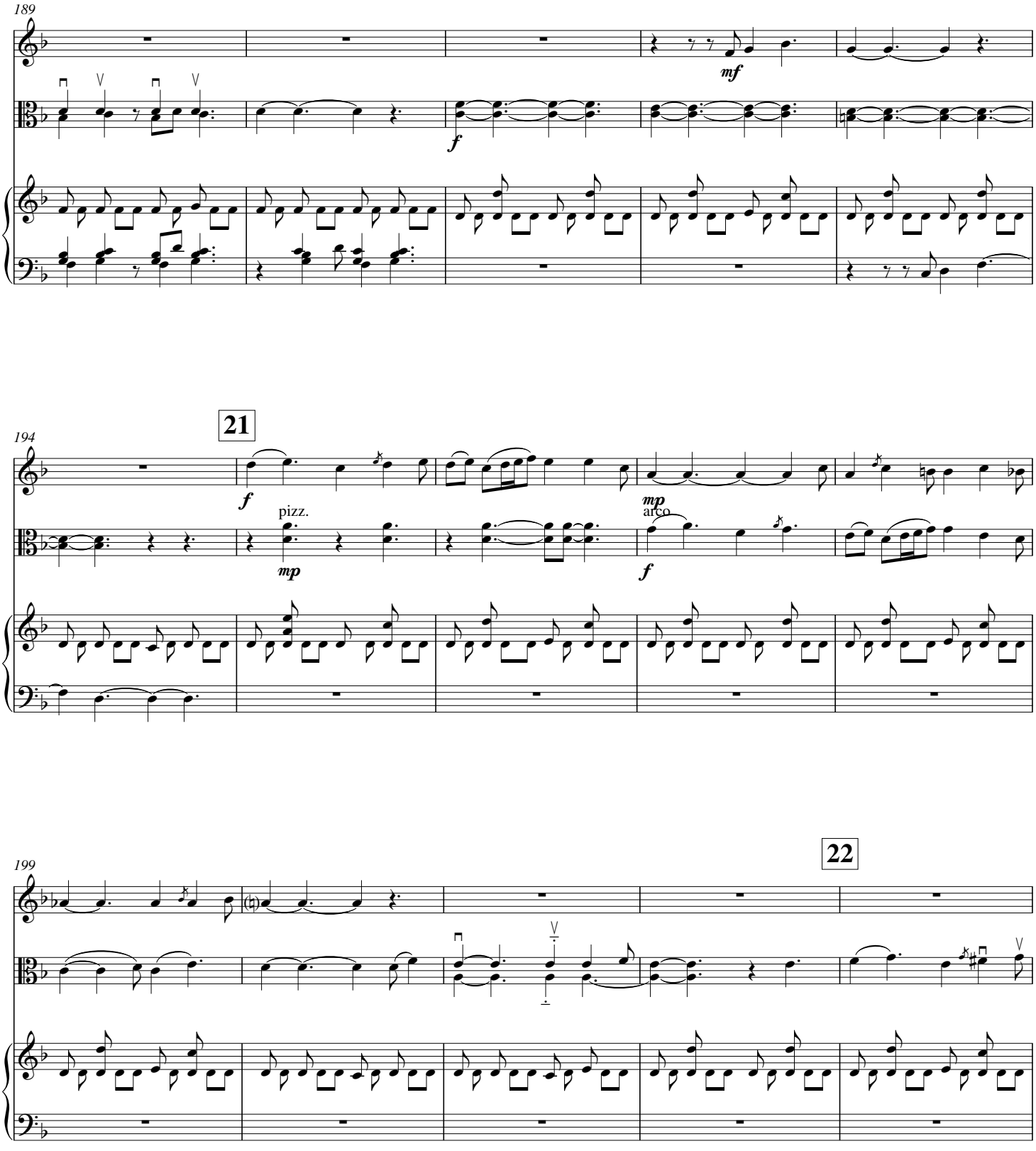

132

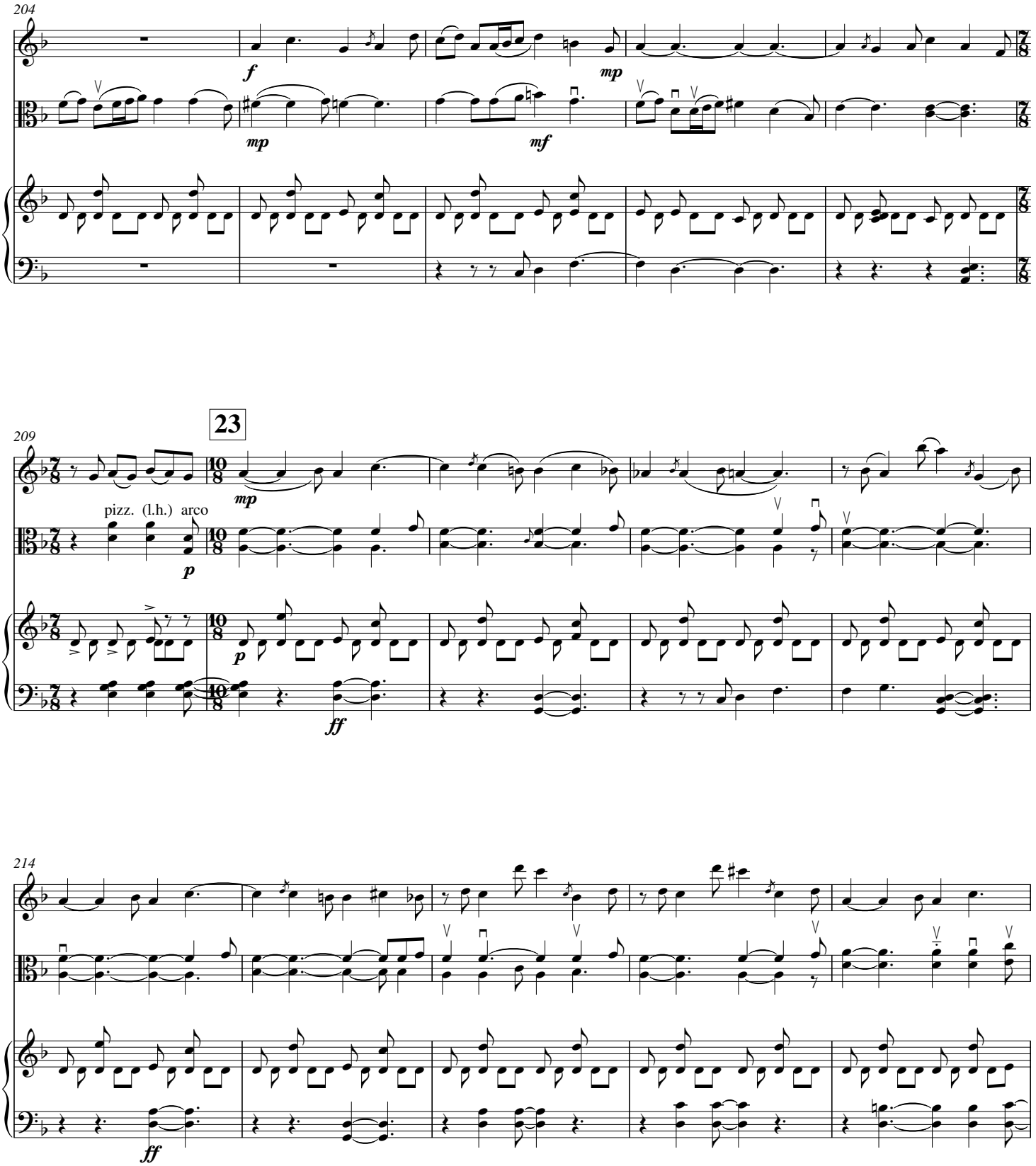

Poco rallentando ♩ = 68
16
Poco something ♩ = 74
140
mf
mp
mf
mf

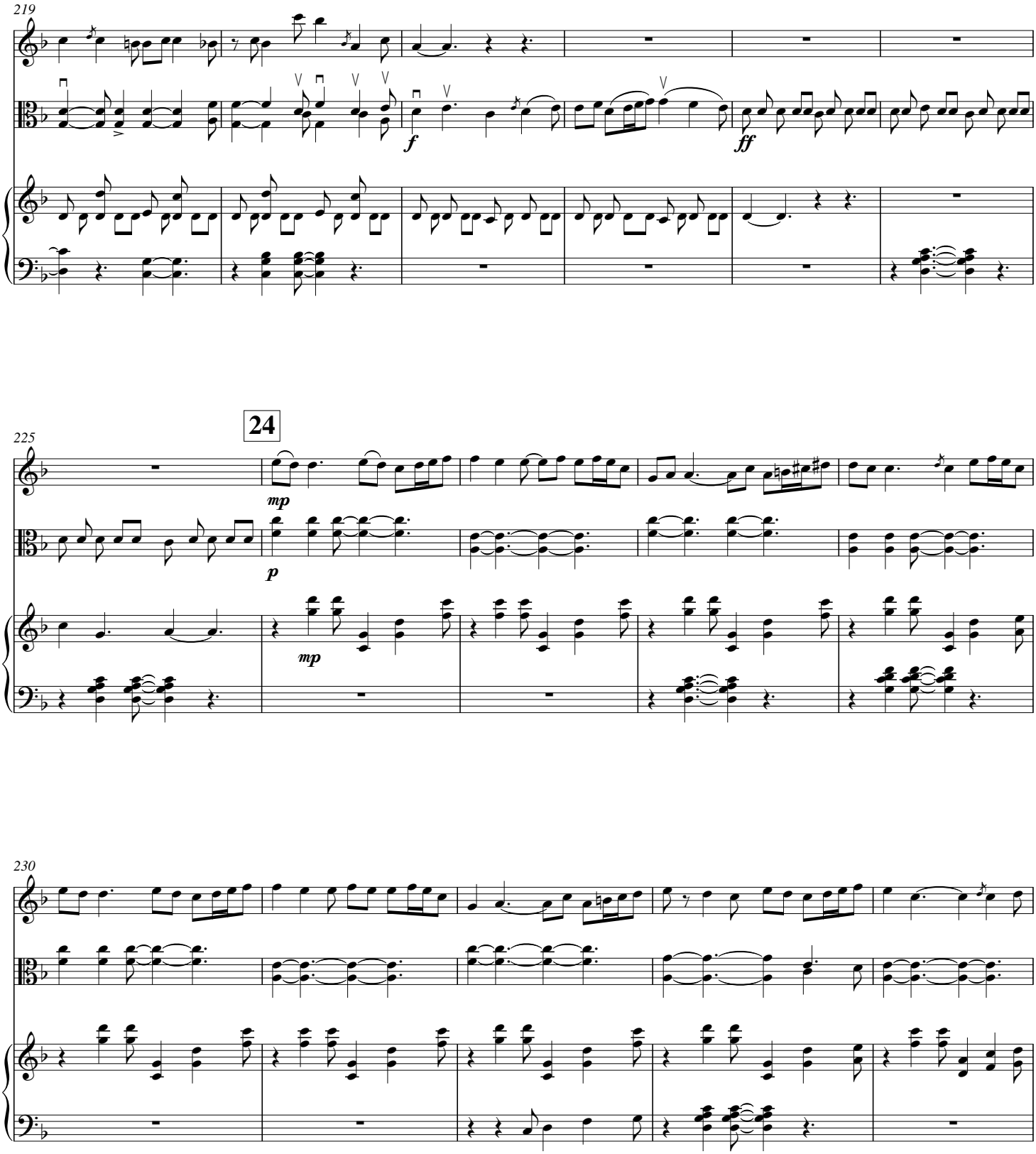

147
3

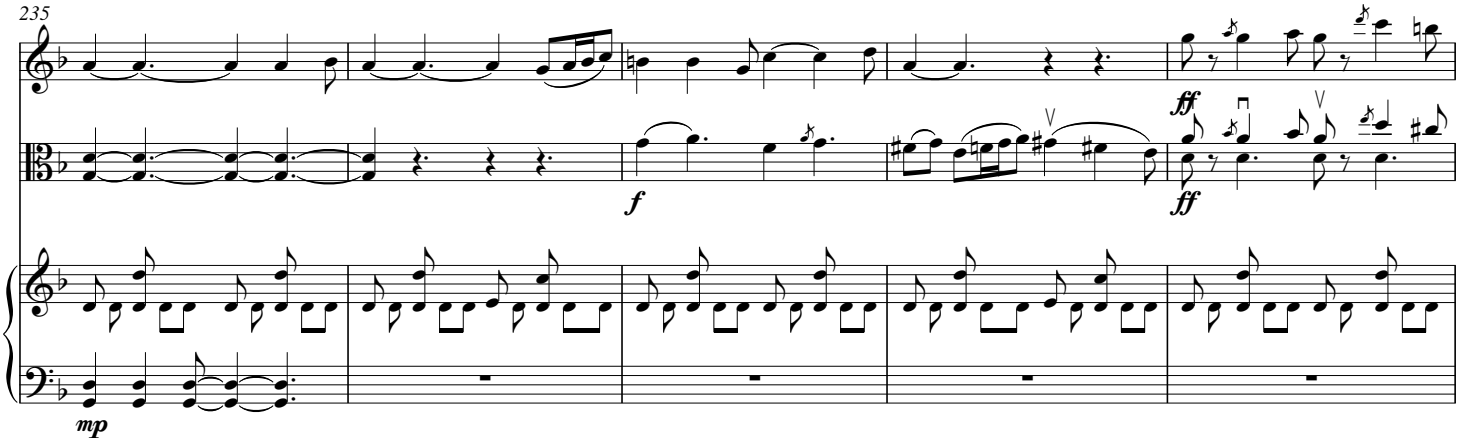

(lunga)
17
A tempo (♩ = 112)
155
p
18
163
G.P.
167
p

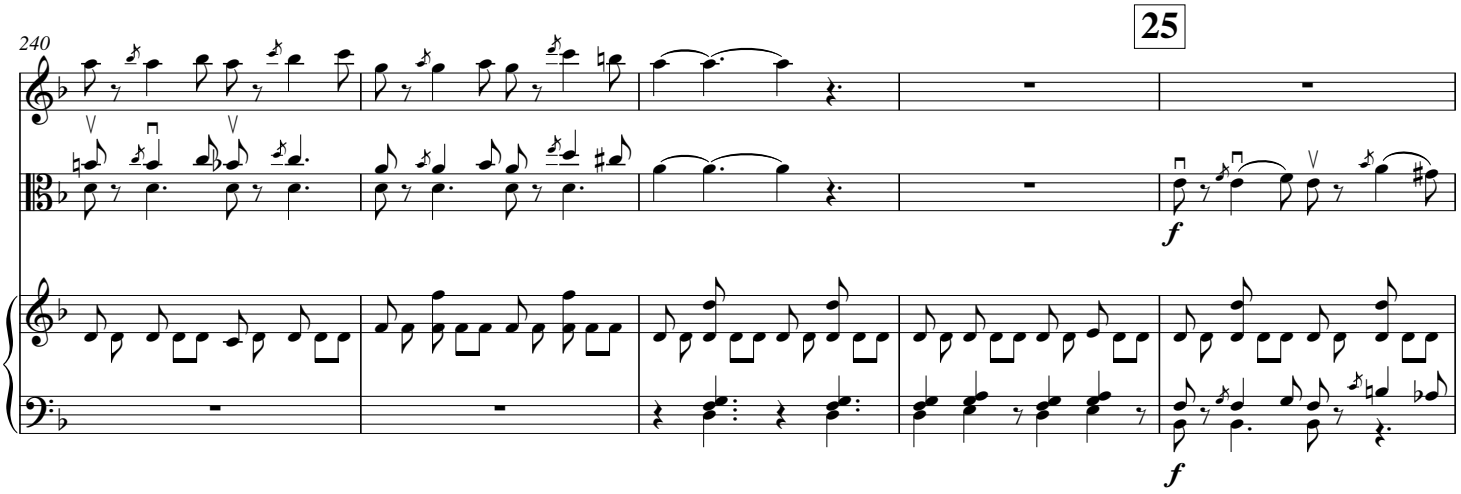

172
G.P.
19
Poco allegro ♩. = 98
178
Adagio -liberamente ♩ = 42
20
A Tempo ♩. = 98
Continue sim.... freely
184

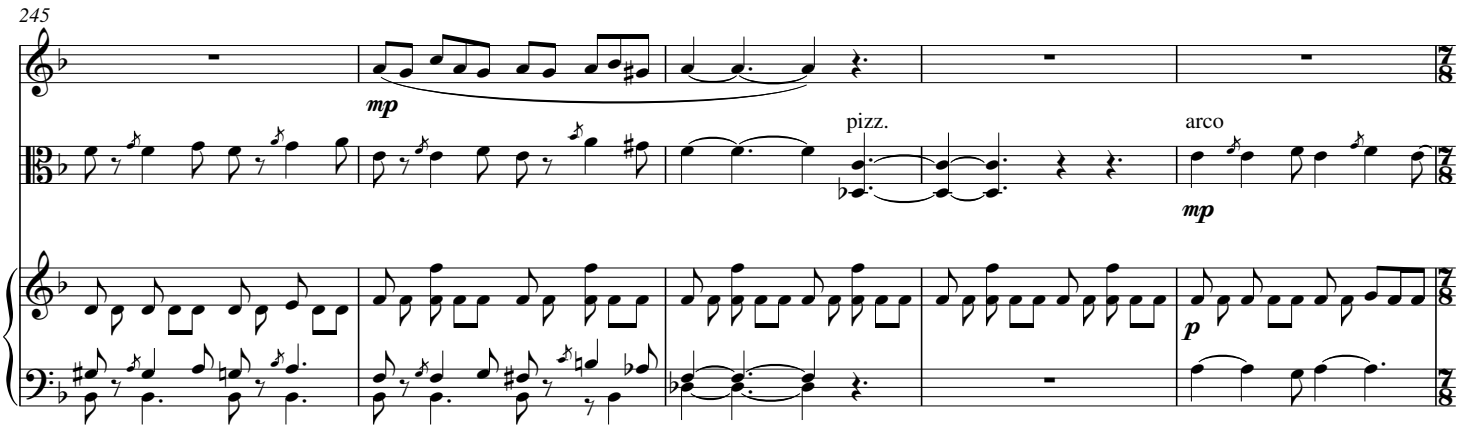

189
mf
f
194
21
f
pizz.
mp
mp
arco
f
199
22

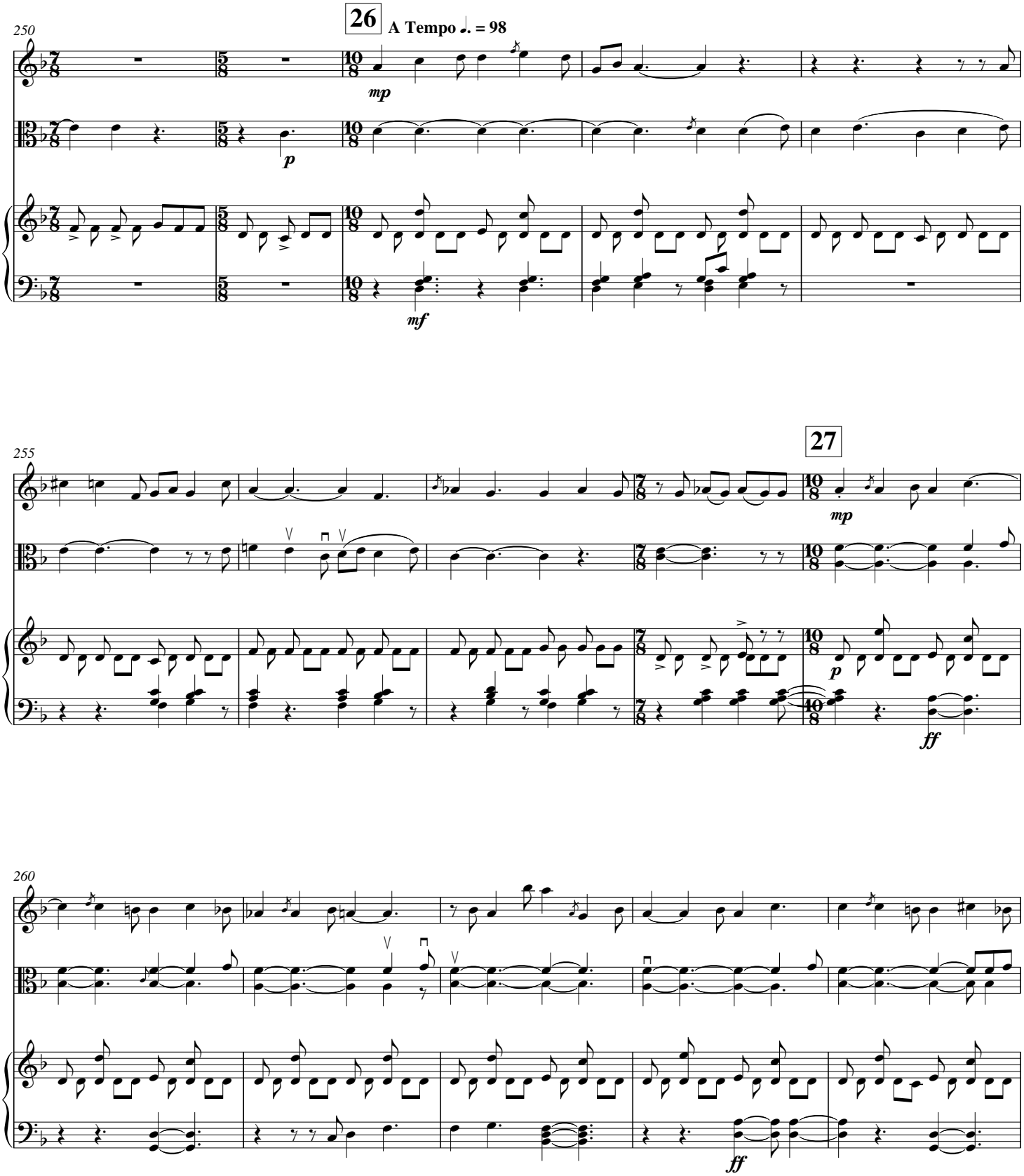

204
f
mp
mp
mf
209
23
pizz. (l.h.) arco
p
mp
p
ff
214
ff

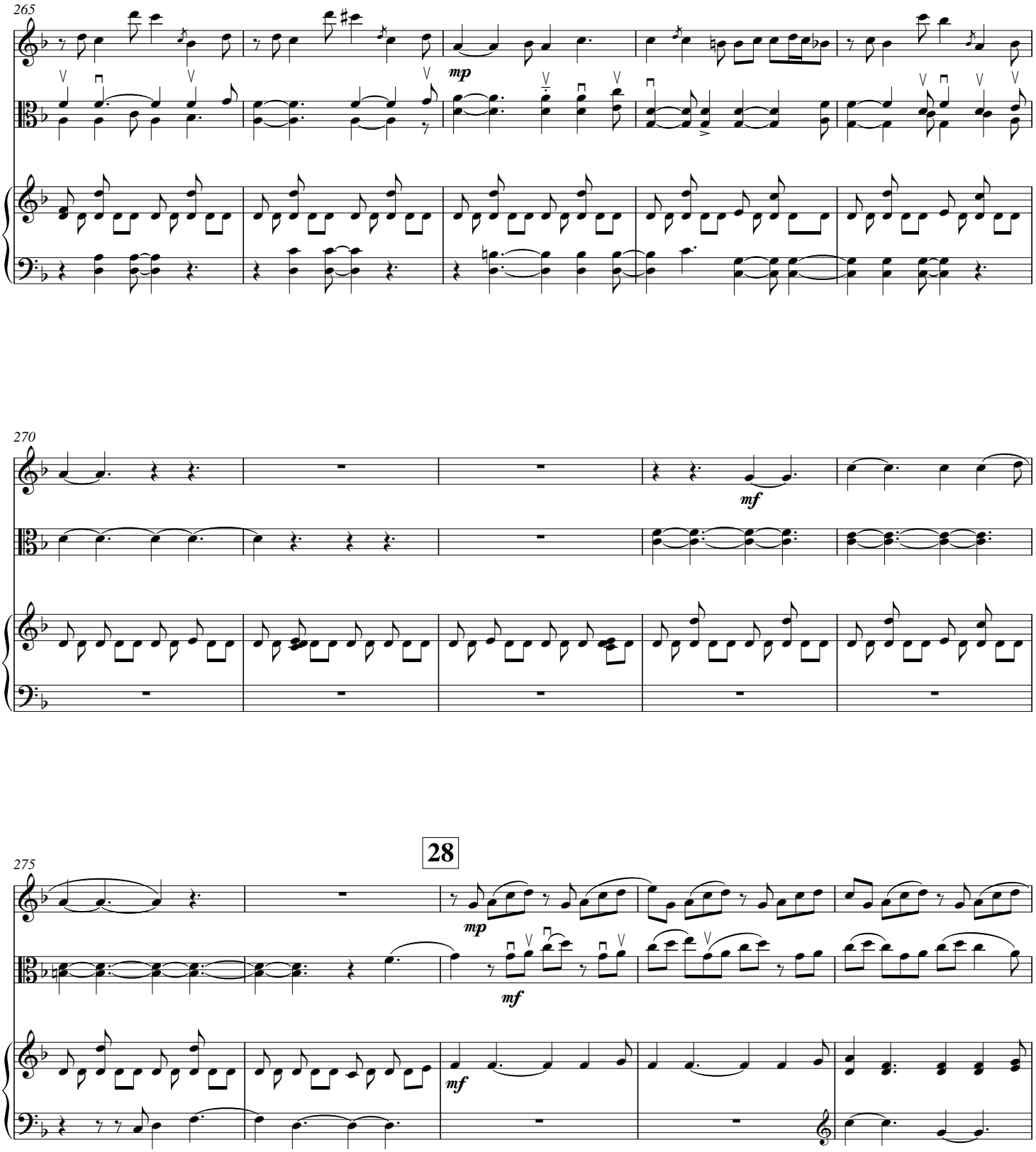

219
f
ff
24
225
mp
p
mp
230

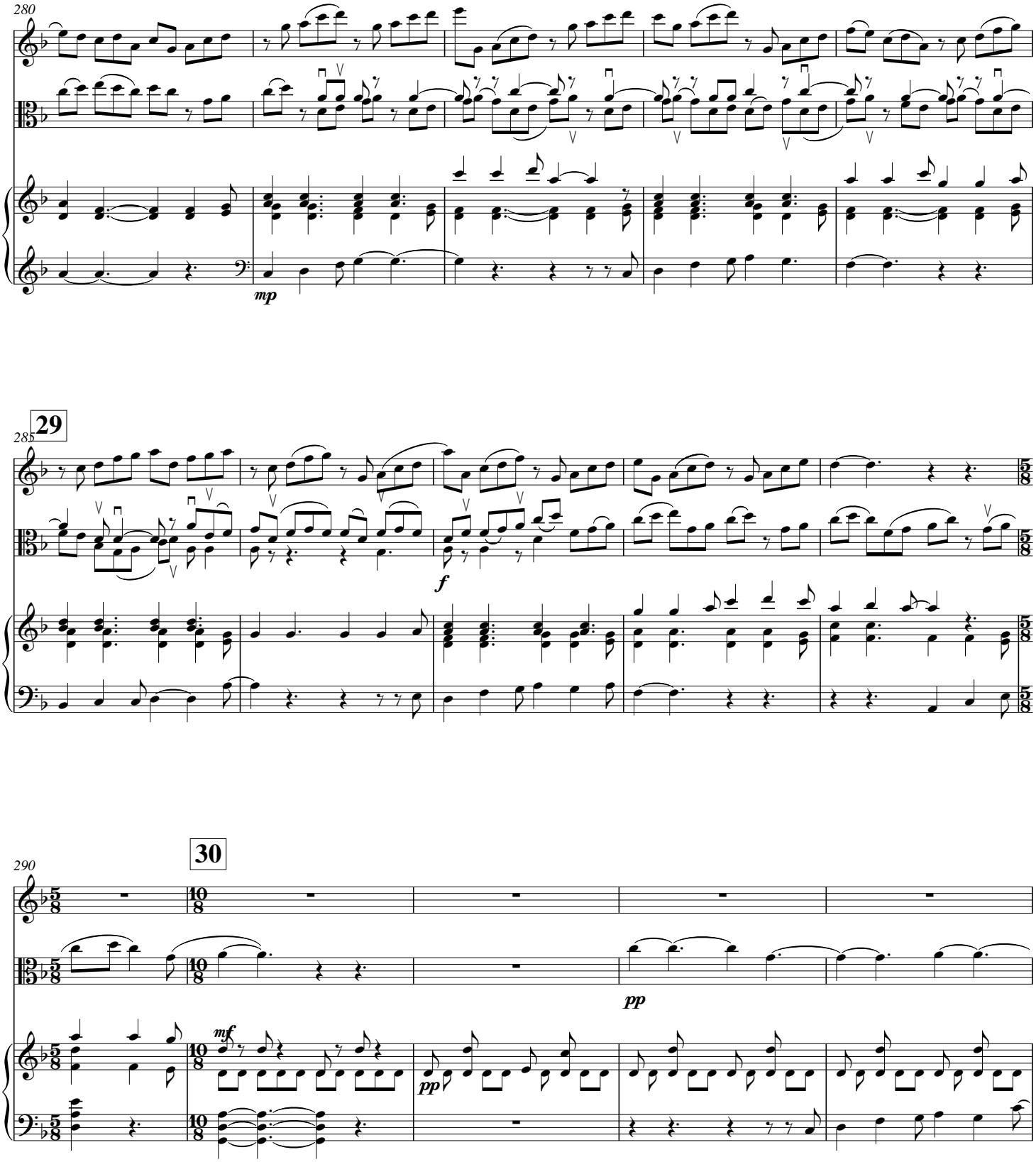

235
ff
f
ff
mp

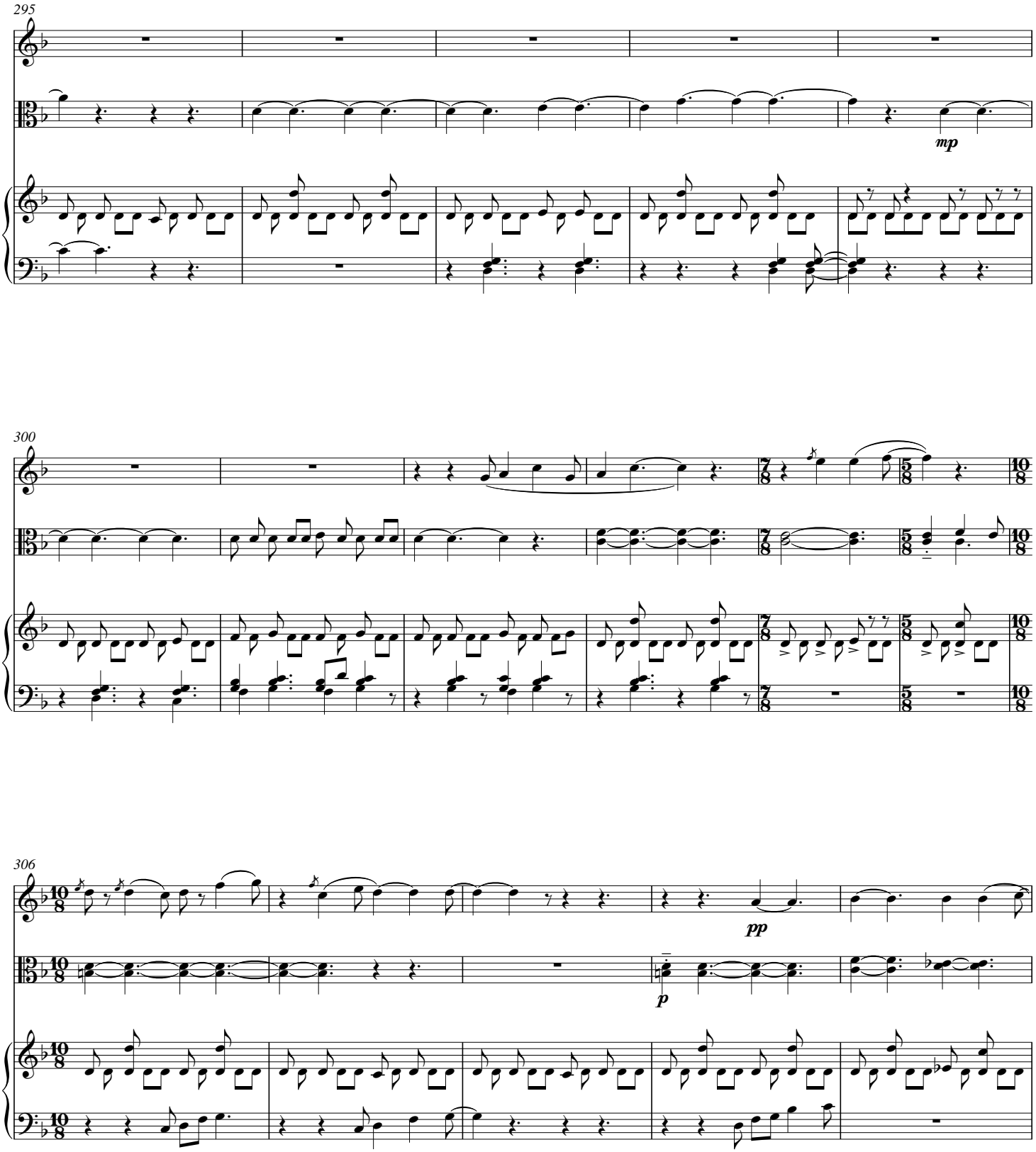

240
25
f
f

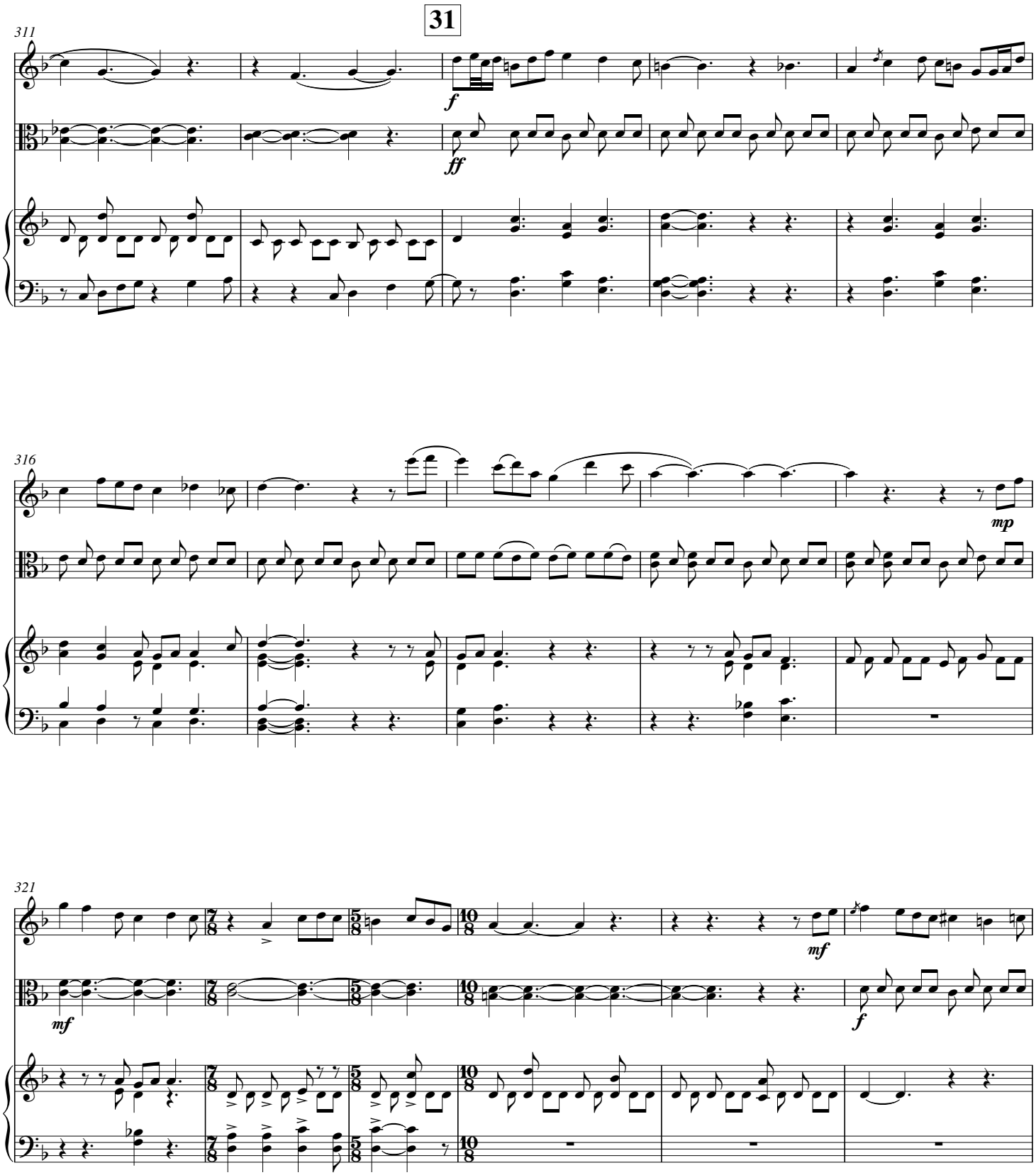

245
mp
pizz.
arco
mp
p

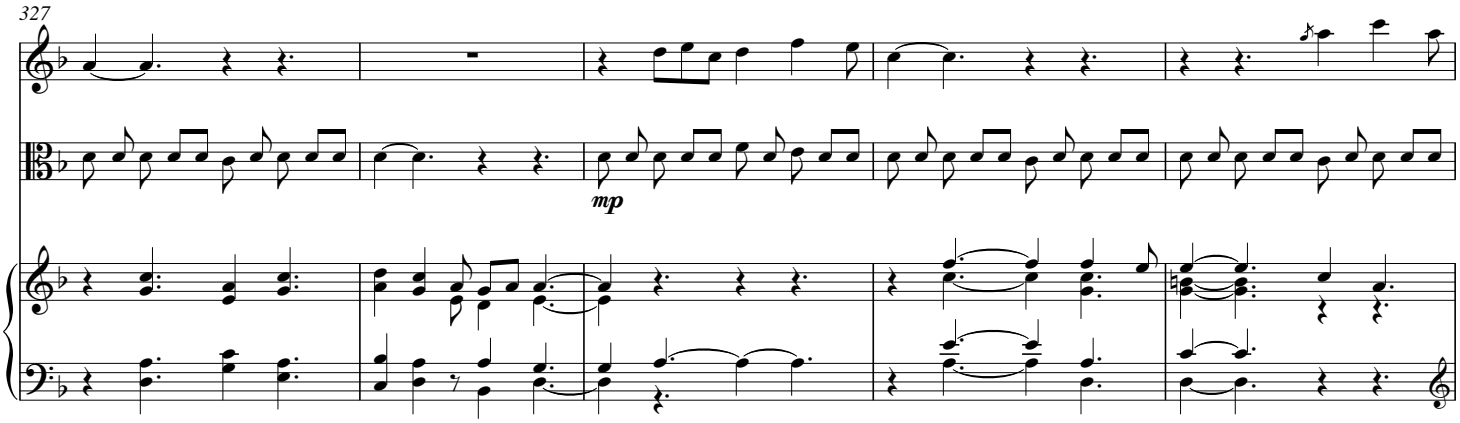

250
26
A Tempo ♩. = 98
mp
p
mf
255
27
mp
p
ff
260
ff

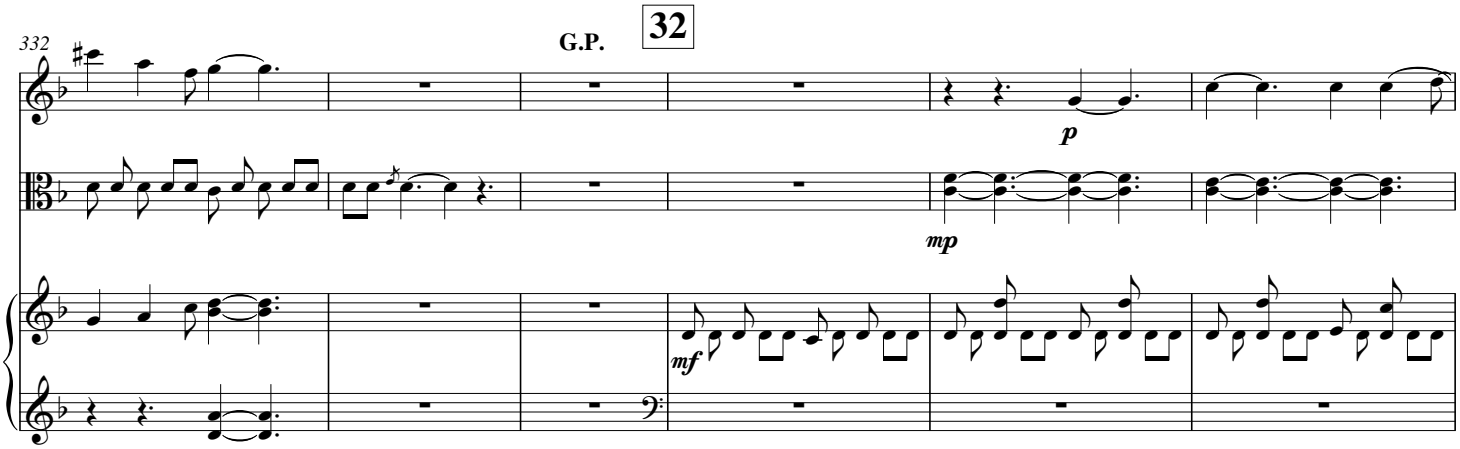

265
mp
270
mf
28
275
mp
mf
mf

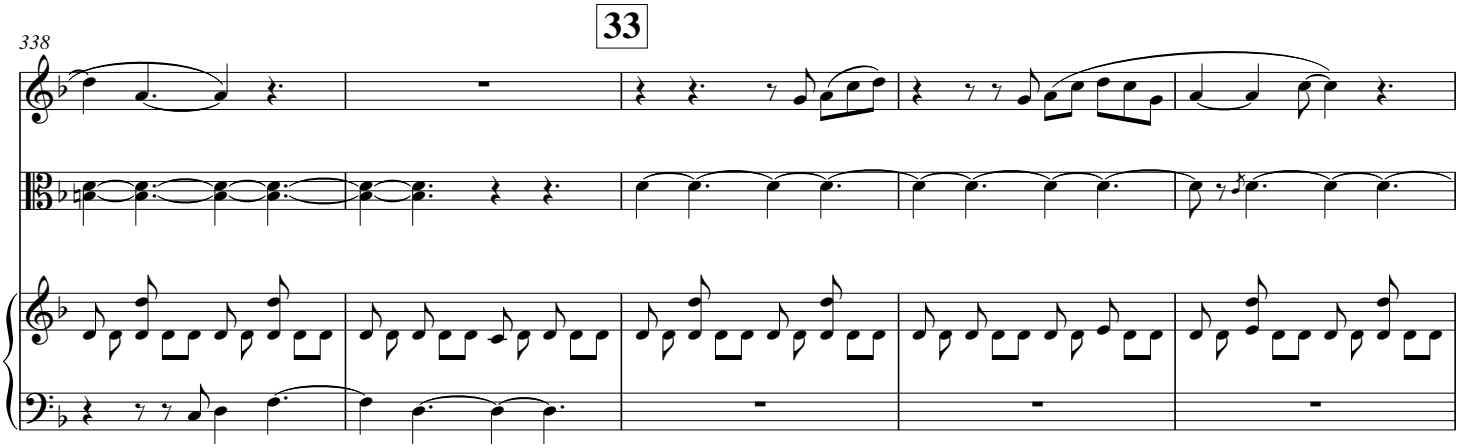

280
mp
29
285
f
30
290
mf
pp
pp

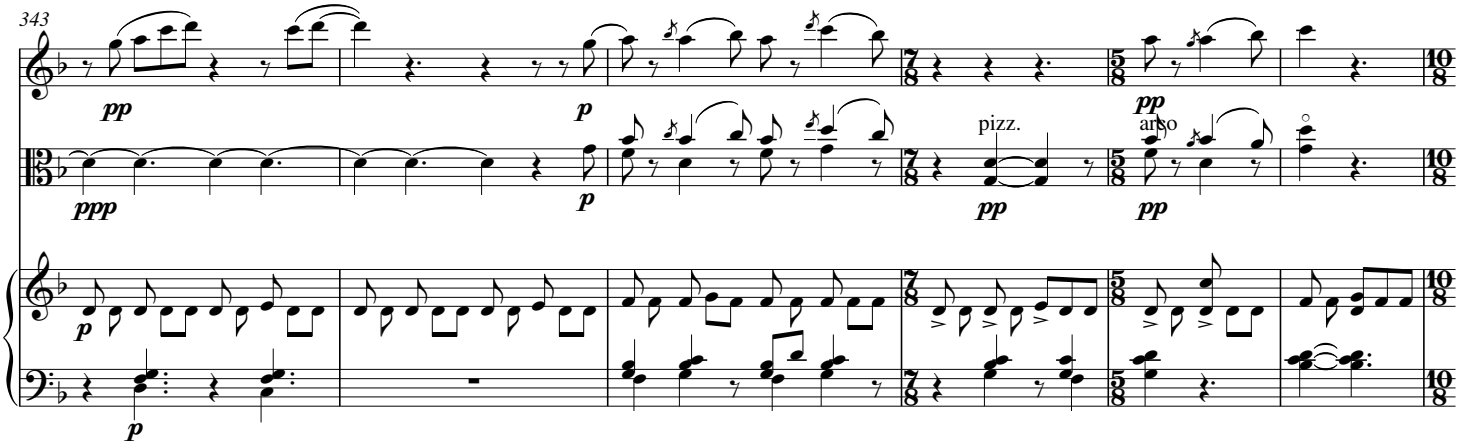

295
mp
300
306
pp
p

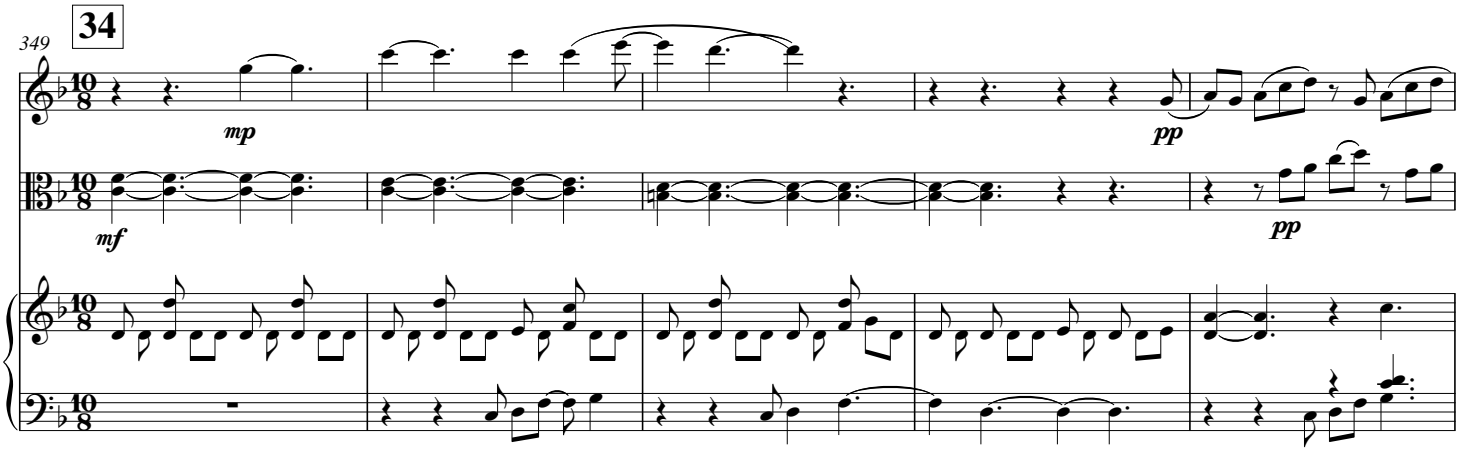

31
311
f
ff
316
mp
321
mf
mf
f

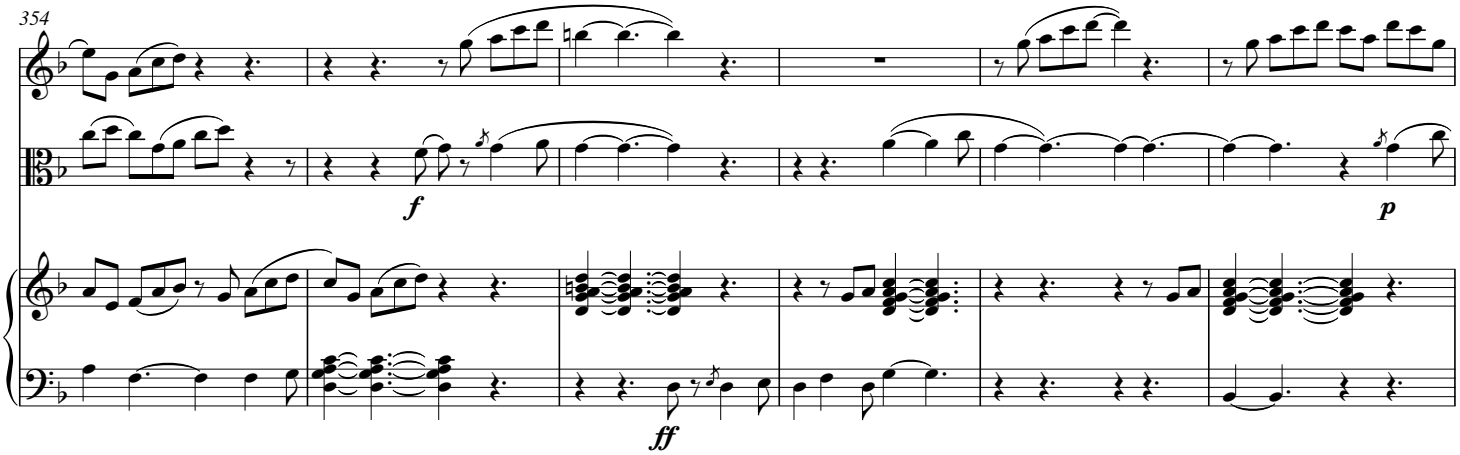

327
mp

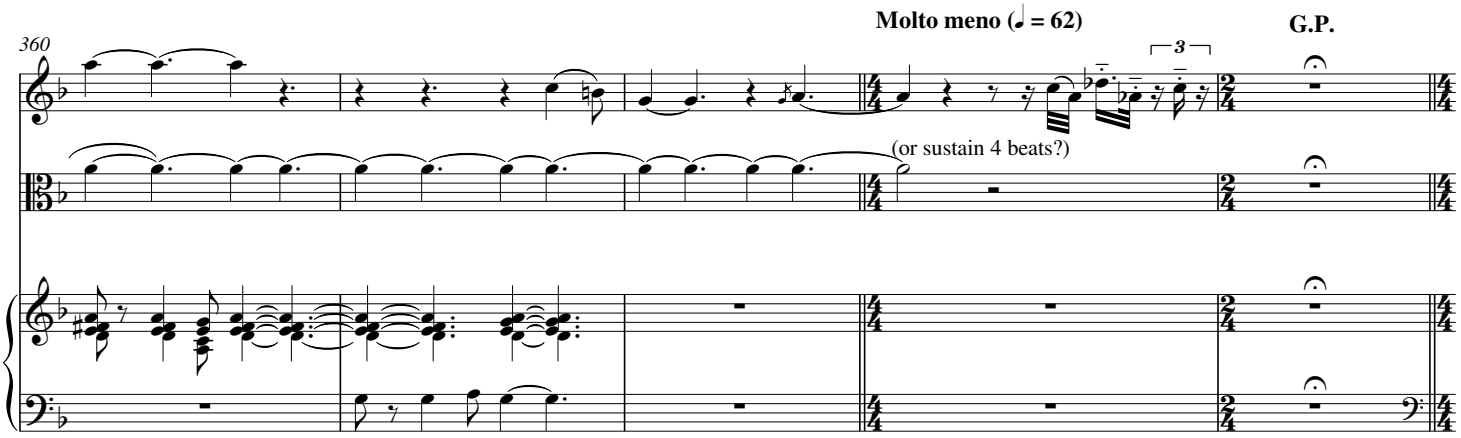

332
G.P.
32
p
mp
mf

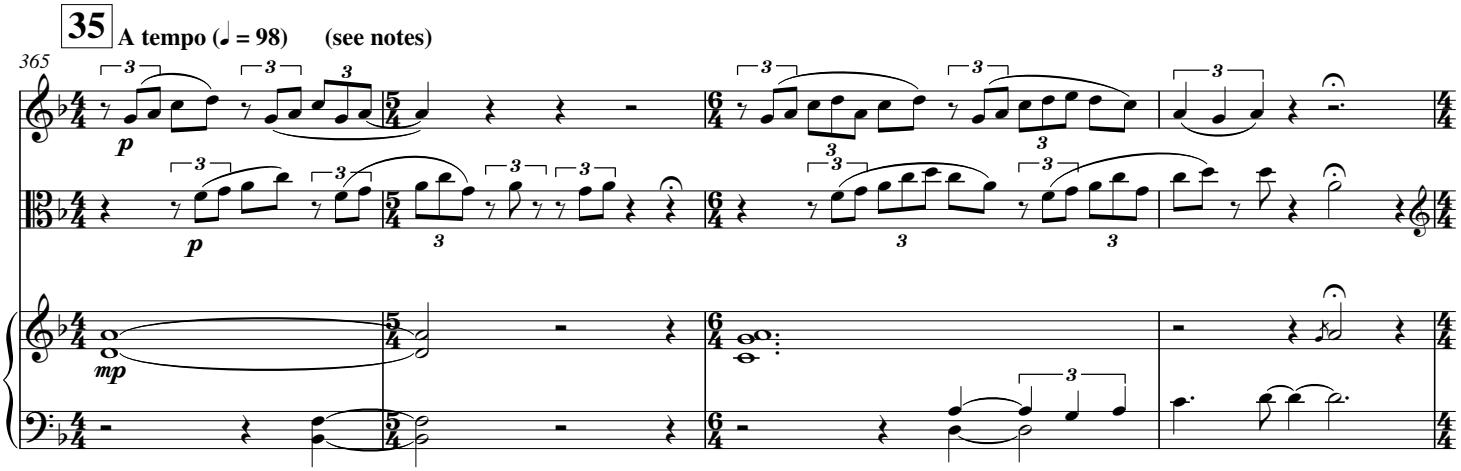

338
33

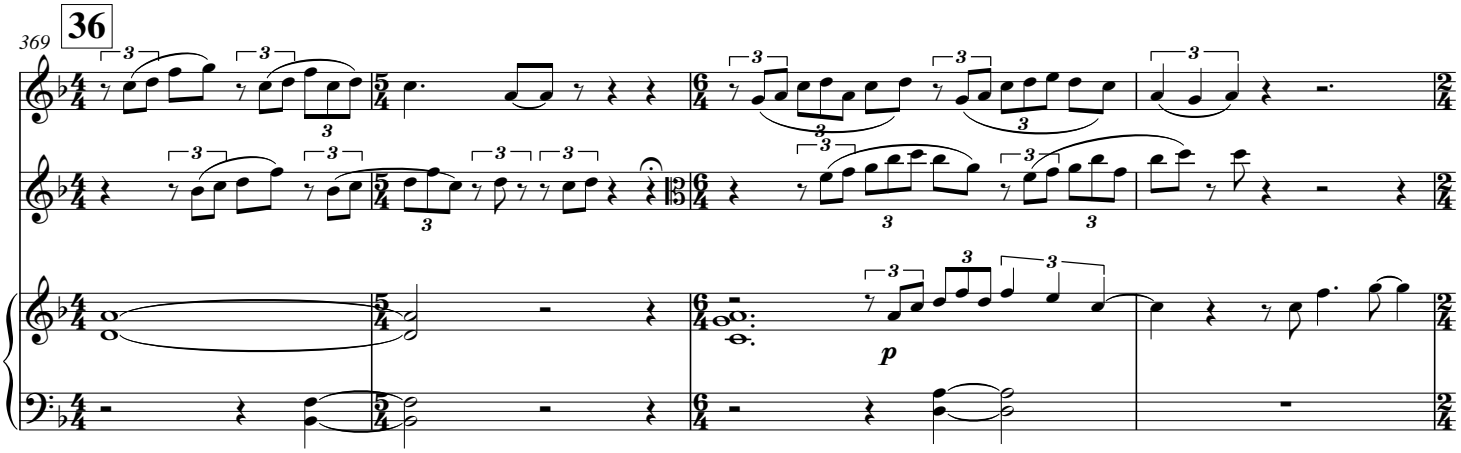

343
pp
p
ppp
p
pizz.
pp
arco
pp
p
p

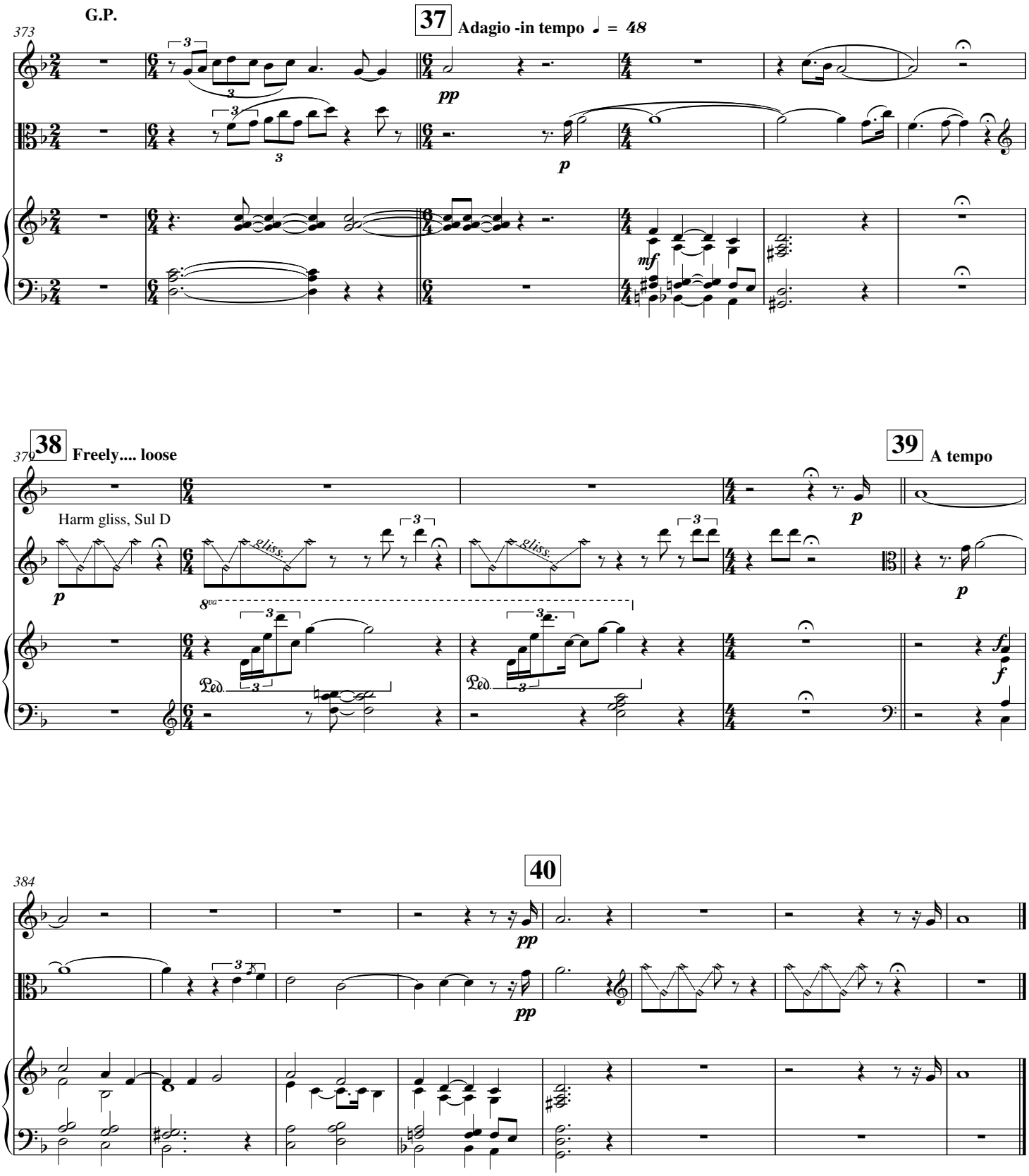

34
349
mp
pp
mf
pp


354
f
p
ff


360
Molto meno (♩ = 62)
G.P.
(or sustain 4 beats?)


35
A tempo (♩ = 98)
(see notes)
365
p
p
mp


369
36
p


G.P.
373
37
Adagio -in tempo ♩ = 48
pp
p
mf
38
Freely.... loose
379
Harm gliss, Sul D
gliss.
8va
Ped.
39
A tempo
p
f
40
384
pp