1996 M79

string quartet no.1

in memoriam Barry Anderson & Tomasz Sikorski

(1993)

Stephen Montague

Full Score

UNITED MUSIC PUBLISHERS LTD.

42 Rivington Street, London EC2A 3BN

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BIOGRAPHY - STEPHEN MONTAGUE

Stephen Montague (b. 10 March, 1943 Syracuse, New York) grew up in the southern part of the United States (West Virginia and Florida). He studied piano and composition at Florida State University (BM, 1965 with Honors; MM, 1967), and after teaching two years at Butler University (Indianapolis) completed a doctorate in composition (DMA, 1972) at The Ohio State University (Columbus). He came to Europe first as a Fulbright Scholar (Warsaw, Poland, 1972-74), then to England as composer-in-residence with the Strider Dance Company (Richard Alston *et al*), London (1974-75). Since 1975 he has been a free-lance composer and performer based in London but touring world-wide. His works have been performed at numerous international festivals in Europe, Asia, North and South America, and as a pianist he has recorded for all the major European radio networks. Recent commissions have included orchestral, chamber, vocal, electronic, dance, television, and multi-media projects.

Mr. Montague was a founding member of EMAS (the Electroacoustic Music Association of Great Britain now called Sonic Arts Network), the founding Director of their monthly concert series, and a past Chairman of the Executive Committee. He has served as Concert Director of the National Studio for Electronic Music at the South Bank Centre - London, and is currently the Chairman of the Executive Committee for the SPNM (The Society for the Promotion of New Music, UK). He has won numerous awards including the *London Dance and Performance Award for Outstanding Creative Achievement in Music*, a *Citation for Contributions to Contemporary Music* from the Mayor of Philadelphia, and *The Ernst von Dohnanyi Citation for Compositional Excellence.*

In 1992 he was Guest Professor at the University of Texas - Austin, and in the 1993-94 season he was Guest Professor of Composition at The Royal College of Music, London. A more detailed biography and works list can be found in the *New Grove Dictionary of American Music*, in the 1992 edition of *Baker's Biographical Dictionary*, or by contacting United Music Publishers, London.

The press have called him: ". . . A Superb Postminimalist." - *The Village Voice*, New York, and ". . . a perpetual tonic on the British musical scene." - *The Independent*, UK.

January, 1994

STRING QUARTET No. 1: *in memoriam Barry Anderson & Tomasz Sikorski*

for string quartet, live-electronics, computer generated tape

In May 1987 one of my closest friends Barry Anderson (52), died tragically in Paris a few hours after the premiere of his new IRCAM commission **ARC** for bass clarinet, string quartet and tape. The following year another friend of mine, Tomasz Sikorski (49) lost his long battle with alcoholism sadly dying alone (and undiscovered for over a week) in his dreary Warsaw flat. Their deaths struck me deeply. Both men were fine composers of growing international stature, but I could not help thinking that their best work was still ahead of them.

Barry Anderson's music was firmly based in the post-Webern idiom, dissonant but elegently crafted, and at its best, brilliantly orchestrated with computer generated sounds. Anderson was refined, urbane and dapper. Tomasz Sikorski was not. He was well known as a difficult character. His personal life and his music were battlefields with considerable collateral damage. The idiom he used was "minimalism", but in his hands repetition was more to bludgeon than to entertain.

In memoriam Barry Anderson & Tomasz Sikorski was inspired by my close friendship with these two men, and uses short thematic and harmonic material from their works: Barry Anderson's **ARC** (1987) and Tomasz Sikorski's **Holzwege** (1972) for orchestra. The opening bars of **Holzwege** ("Paths to Nowhere") are quoted in the closing bars of my work.

String Quartet No. 1: *in memoriam Barry Anderson & Tomasz Sikorski* (1989-93) was commissioned by The National Studio for Electronic Music at the South Bank Centre, London with funds provided by the Greater London Arts Association. Equipment used for the original electronic tape part (1989) was generously loaned by Yamaha/Kemble UK Ltd. The final revised version (1992-93) was completed in my own studio in London.

The first performance was in London by the Jagdish Mistry Quartet at the South Bank Centre's Purcell Room during the Sonic Art Network's **Points of Contact** series, 4 June 1989. The work was revised and reworked numerous times from 1991 during a period of performances by The Smith Quartet. The final version was completed and performed by The Smith Quartet for my 50th Birthday Concert, 23 March, 1993 in The Purcell Room, South Bank Centre, London.

A version for string quartet and two percussionists, live-electronics and tape was commissioned by the Milwaukee 20th Century Music Ensemble, Wisconsin (director, Pavel Burda) and completed in August 1991.

String Quartet No. 1 is available on compact disc performed by The Smith Quartet on the Continuum label (UK) no. CCD 1061, entitled: **Stephen Montague – Orchestral & Chamber Works**.

Duration: ca. 22'00"

– Stephen Montague

Personnel:

String quartet: 2 violins, viola, 'cello

Sound projectionist: a musician/technician to run the electronics and tape

Tape operator (optional) to assist the sound projectionist.

Equipment:

4 professional contact mikes

4 condenser mikes (to give better string sound) + 4 boom stands

4-6 main speakers (see schema)

2 monitors (for stage monitoring)

1 mixer: 14 inputs; 4 or 6 outputs to main speakers; auxiliaries or 2 outputs to stage monitors

1 DAT playback tape recorder

1 DAT tape of the electronic elements (available through the publisher along with a cassette rehearsal tape)

1 Digital Delay Line (DDL) mono or stereo, capable of a 3 second delay and feedback looping

1 Effects unit (like a Yamaha SPX-1000) for varying reverberation times (2.5 to 15 seconds), flange, and pitch shifting (1, 2, and 3 pitches)

– assorted lines and cabling for all the above.

The mixer must be placed in the centre of the audience so proper balances can be maintained.

General Instructions:

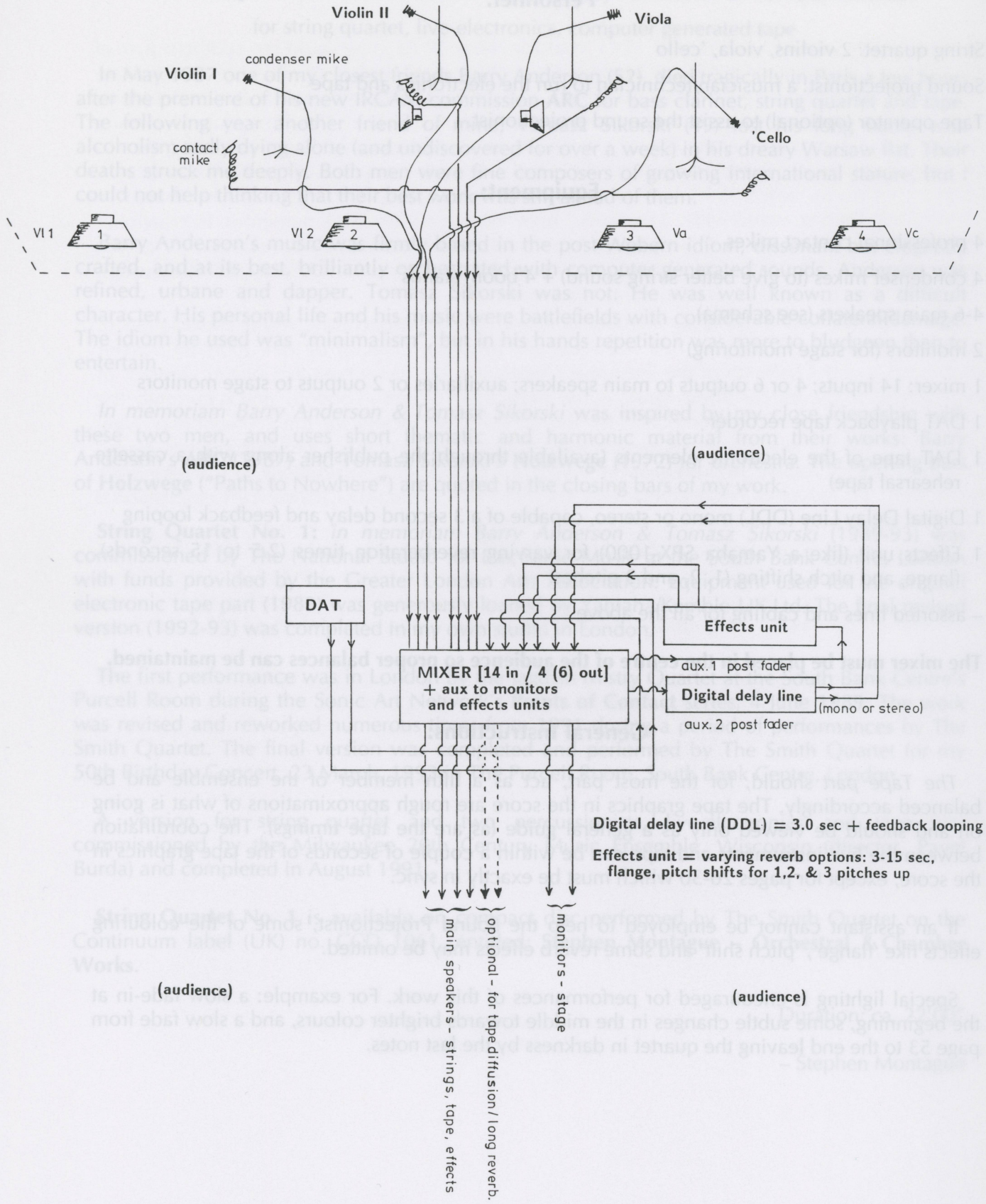
The Tape part should, for the most part, act as a fifth member of the ensemble and be balanced accordingly. The tape graphics in the score are rough approximations of what is going on and should be viewed only as a general guide (as are the tape timings). The coordination between the live instruments and tape can be within a couple of seconds of the tape graphics in the score, except for pages 26-30 which must be exactly in sync.

If an assistant cannot be employed to help the Sound Projectionist, some of the colouring effects like 'flange', 'pitch shift' and some reverb effects may be omitted.

Special lighting is encouraged for performances of this work. For example: a slow fade-in at the beginning, some subtle changes in the middle towards brighter colours, and a slow fade from page 53 to the end leaving the quartet in darkness by the last notes.

SCHEMA

for Stephen Montague- *String Quartet No. 1*



5

(optional)

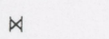
N.B. Mixer to be placed in the MIDDLE of the audience.

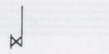
6

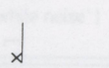
(optional)

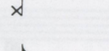
Symbols:

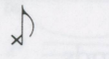
× = Produce 'white noise' by playing directly on top of the bridge of the instrument.

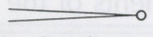
 = length of 'white noise'

 =

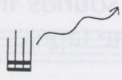
 =

 =

 =

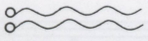
 = decrescendo to nothing

 = ad lib. accents over duration of note(s)

 = continue similar patterns in direction of line

 = Bartok or snap pizz.

 = a high note

 = gliss. ad lib. in direction of line(s)

 = say 'ssh' with the voice as well as play 'white noise' on top of bridge.

Effects List:

1 = Normal reverberation: 3.0 seconds (all these settings need to be adjusted to the requirements of the space in which the performance takes place.

2 = Long reverb: ca. 15 seconds

3 = Normal reverb: ca. 2.6

4 = Flange: only a slight, subtle, distortion of the string sound. Just enough to colour it in an interesting way.

5 = Normal reverb. ca. 2.6

6 = Pitch shift 1: add one higher pitch of two semitones (+2)

7 = Pitch shift 2: add two higher pitches of +2 and +3

8 = Pitch shift 3: add three higher pitches of +2, +3, and +4

(9) = Normal reverb: 3.0 sec

(10) = Long reverb: 15 sec

(11) = Medium reverb: 5 sec

Sound Diffusion of the Tape Part:

The tape should always be in all four front speakers to blend with the live string sounds.

The Sound Projectionist's job is to musically balance the instruments and tape for optimum effect and project that result in an interesting way into the special acoustic requirements of the space.

The dynamics in the tape part in the score indicate how loud to project the tape sounds in relation to the live instrumentalists. (They are not indications of what is happening *on* the tape).

Some ideas for performance:

Ideally there should be 6 main loudspeakers available for concert performance (four in front and two in the rear of the hall as indicated in the 'schema').

Generally the sound should be frontal with occasional use of the full space for dramatic effect.

Tape Cue 1 (p.2): 'white noise' sound comes out of the strings in front and gradually moves out into the space filling it.

Cue 2 (p.12): starts in front and moves out into the space at letter (O).

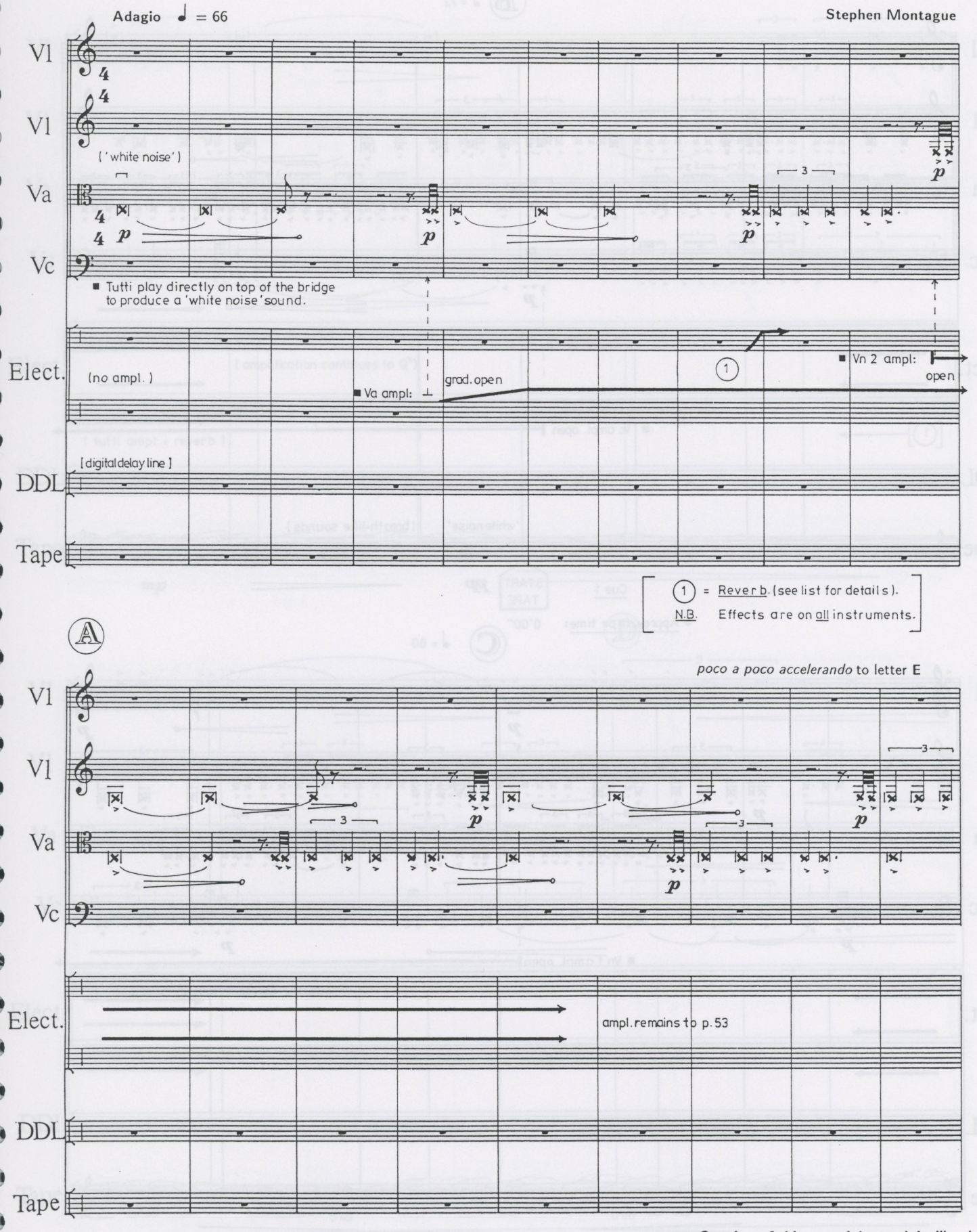
Cue 3 (p.16): should probably stay 'inside' the string texture on the front speakers, but could be moved around within that space.

Cue 4 (p.26): could stay in front until page 31, then move ad lib. around the space varying dynamics to fit the intensity of the live instrumental parts.

Cue 5 (p.40): perhaps on all six speakers for optimum impact, then move to the front by (E²) (p.45) and stay there to the end of the cue.
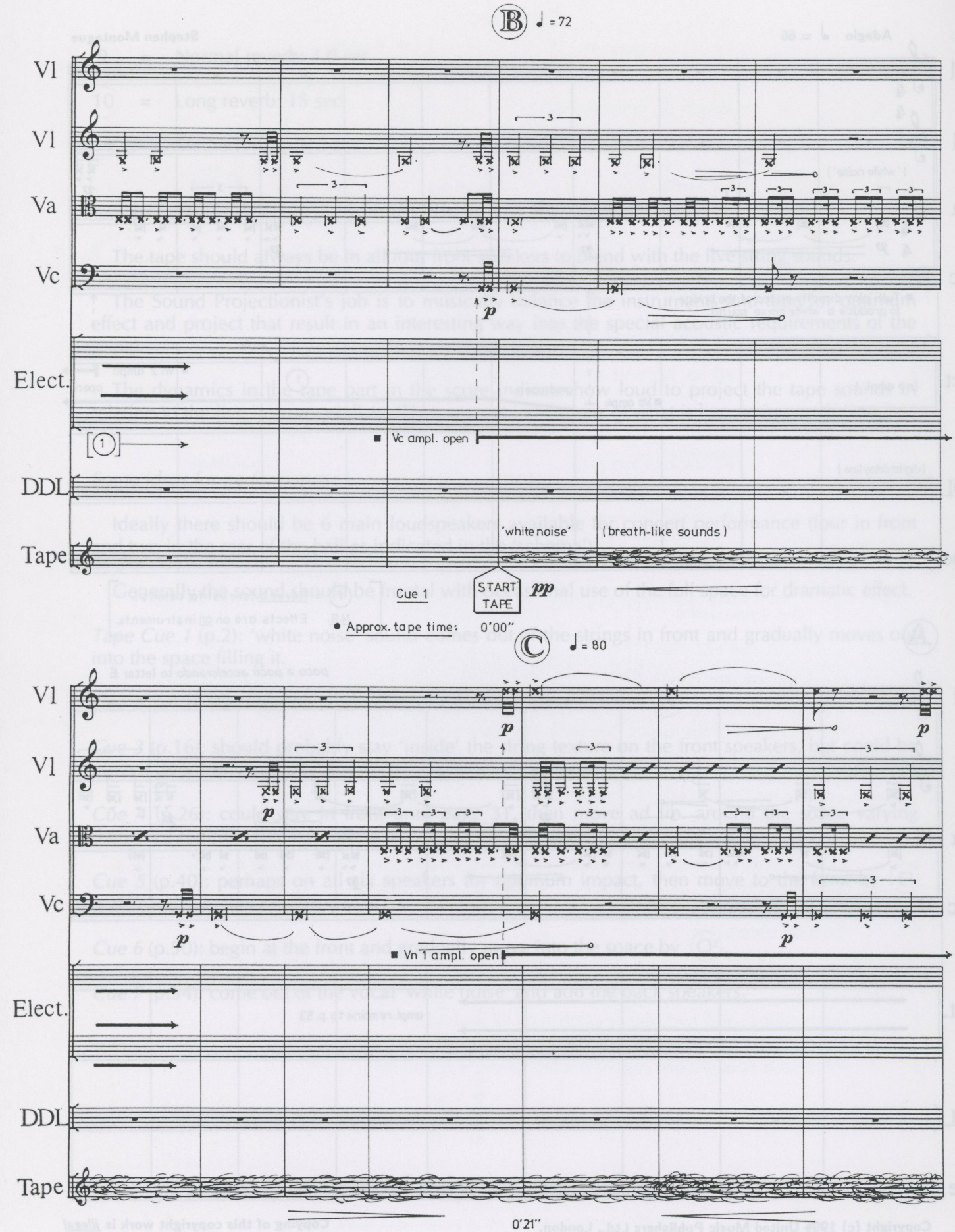
Cue 6 (p.50): begin at the front and gradually move into the space by (O²).
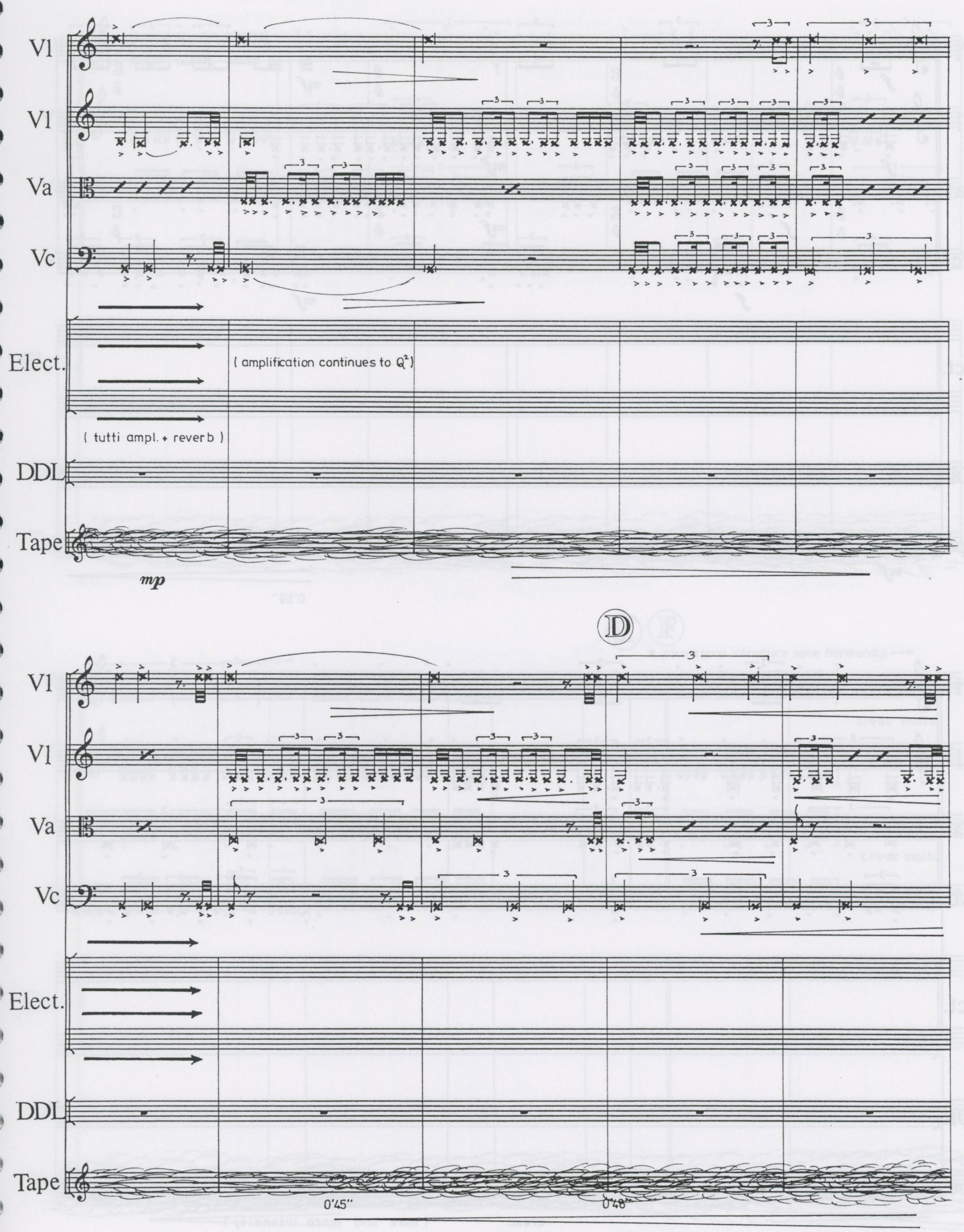
Cue 7 (p.54): come out of the vocal 'white noise' and add the back speakers.

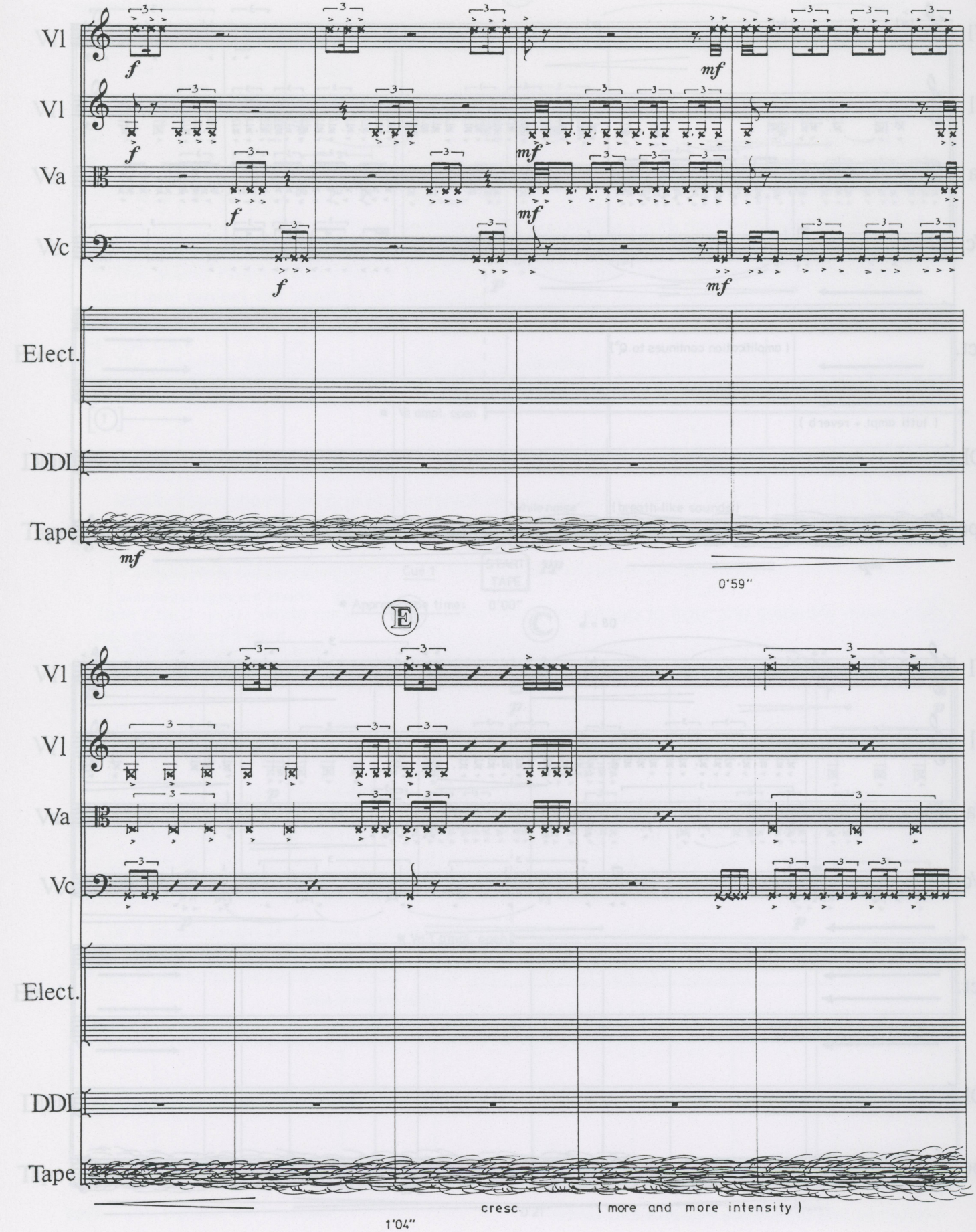


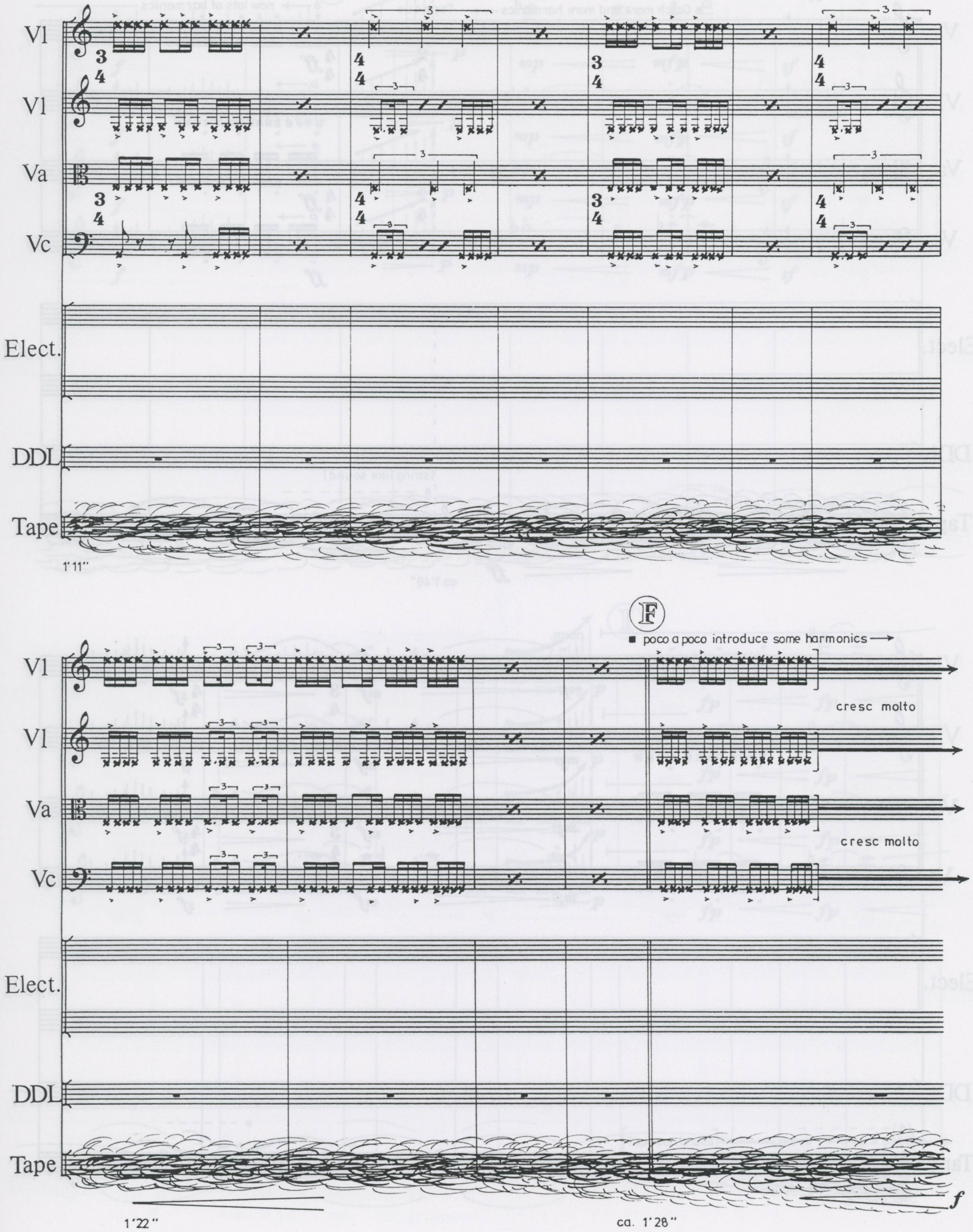
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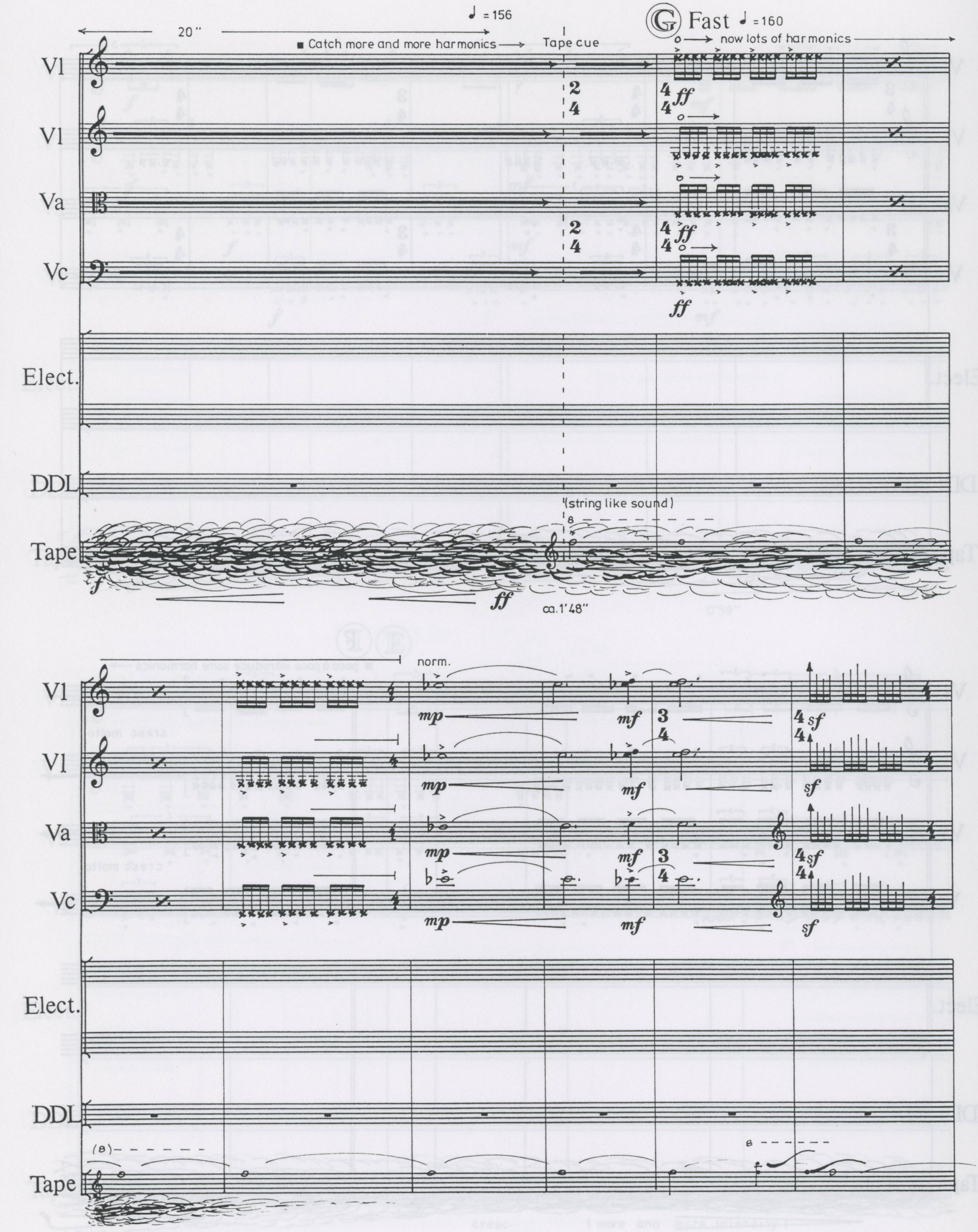
Copying of this copyright work is *illegal*
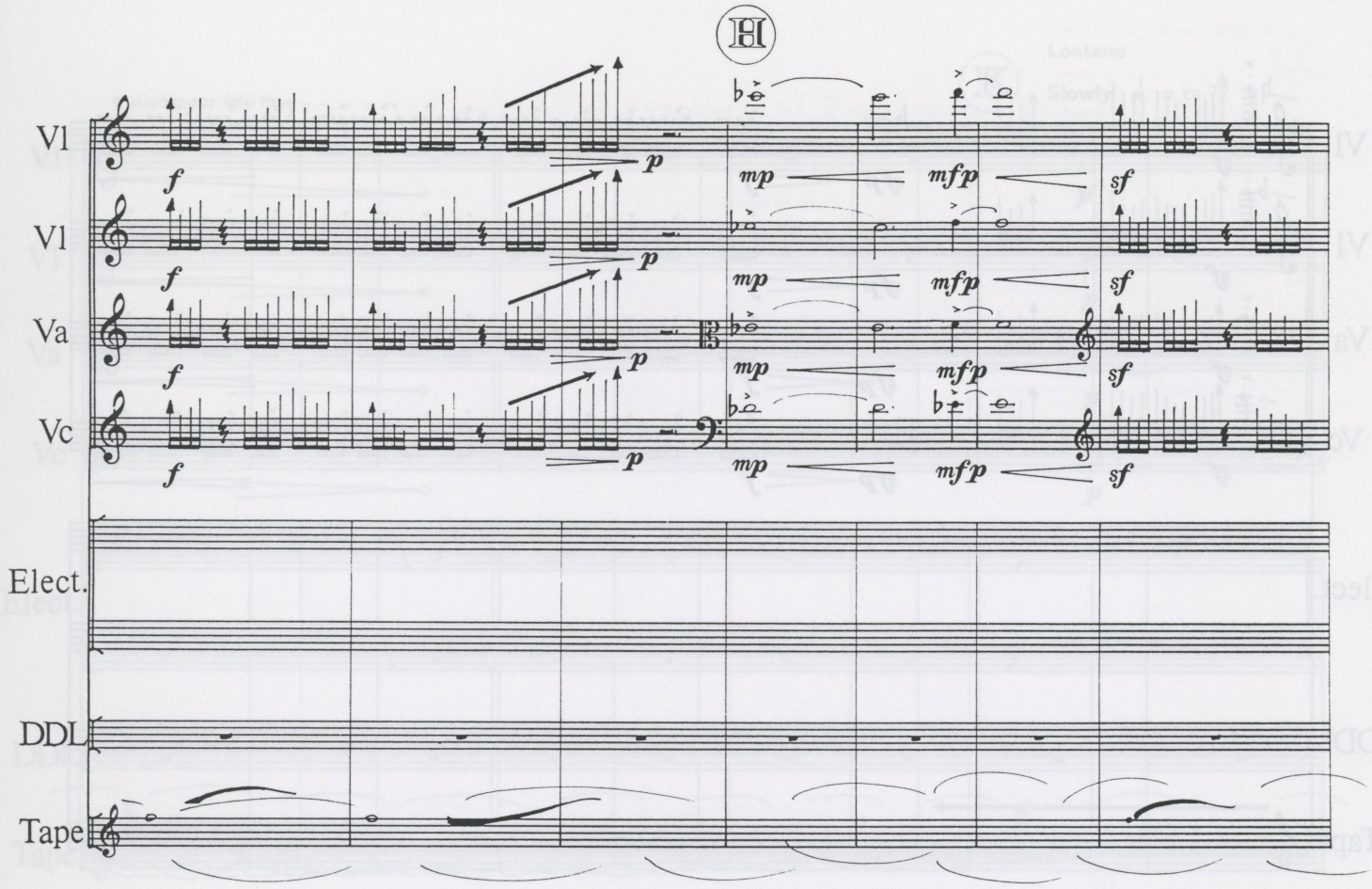

B
♩ = 72
Vl
Vl
Va
Vc
Elect.
[1]
■ Vc ampl. open
DDL
'white noise'
(breath-like sounds)
Tape
START TAPE
pp
Cue 1
• Approx. tape time: 0'00"
C
♩ = 80
Vl
Vl
Va
Vc
■ Vn 1 ampl. open
Elect.
DDL
Tape
0'21"
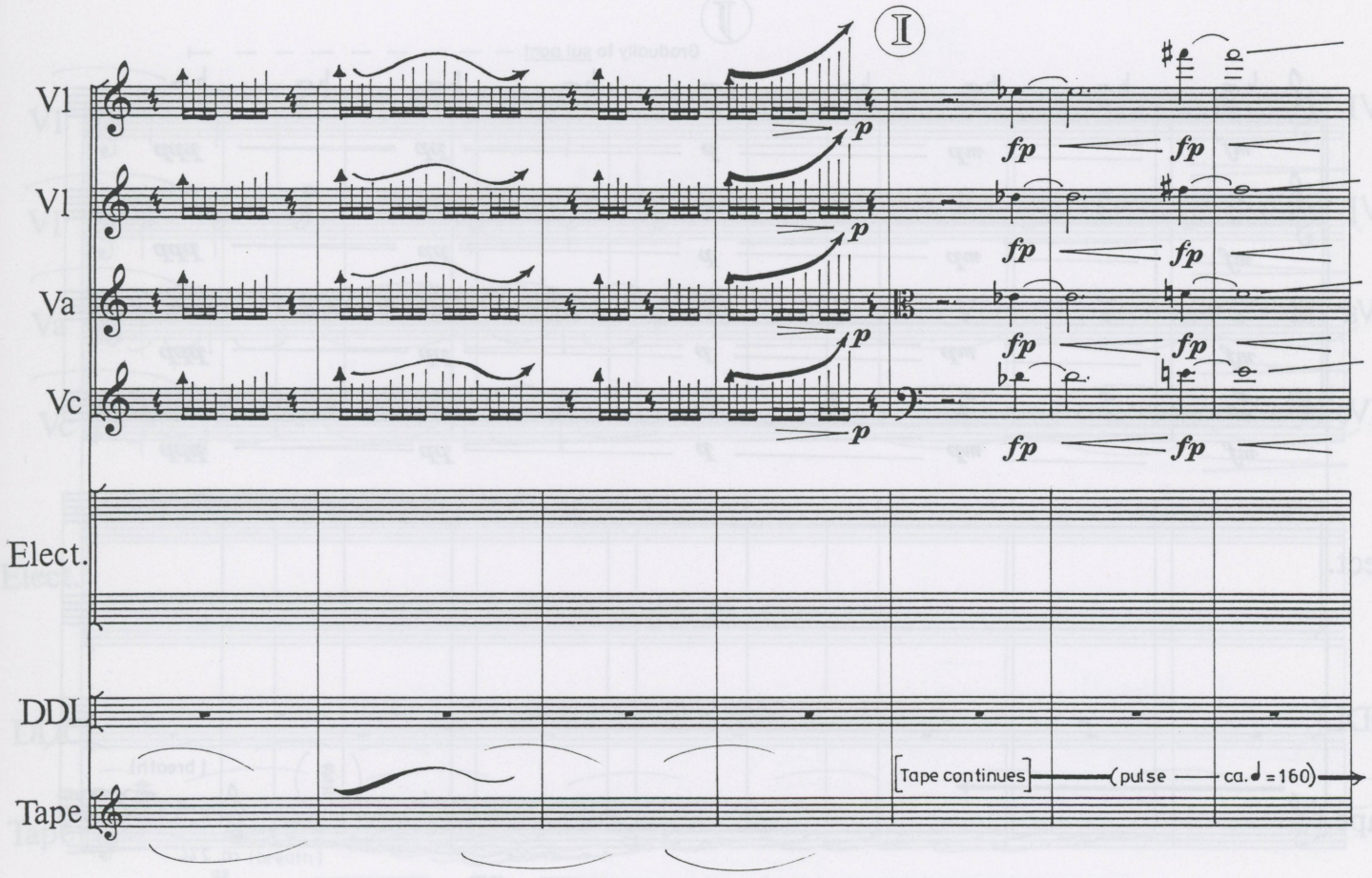

Vl
Vl
Va
Vc
Elect.
(amplification continues to Q²)
(tutti ampl. + reverb)
DDL
Tape
mp
D
Vl
Vl
Va
Vc
Elect.
DDL
Tape
0'45"
0'48"
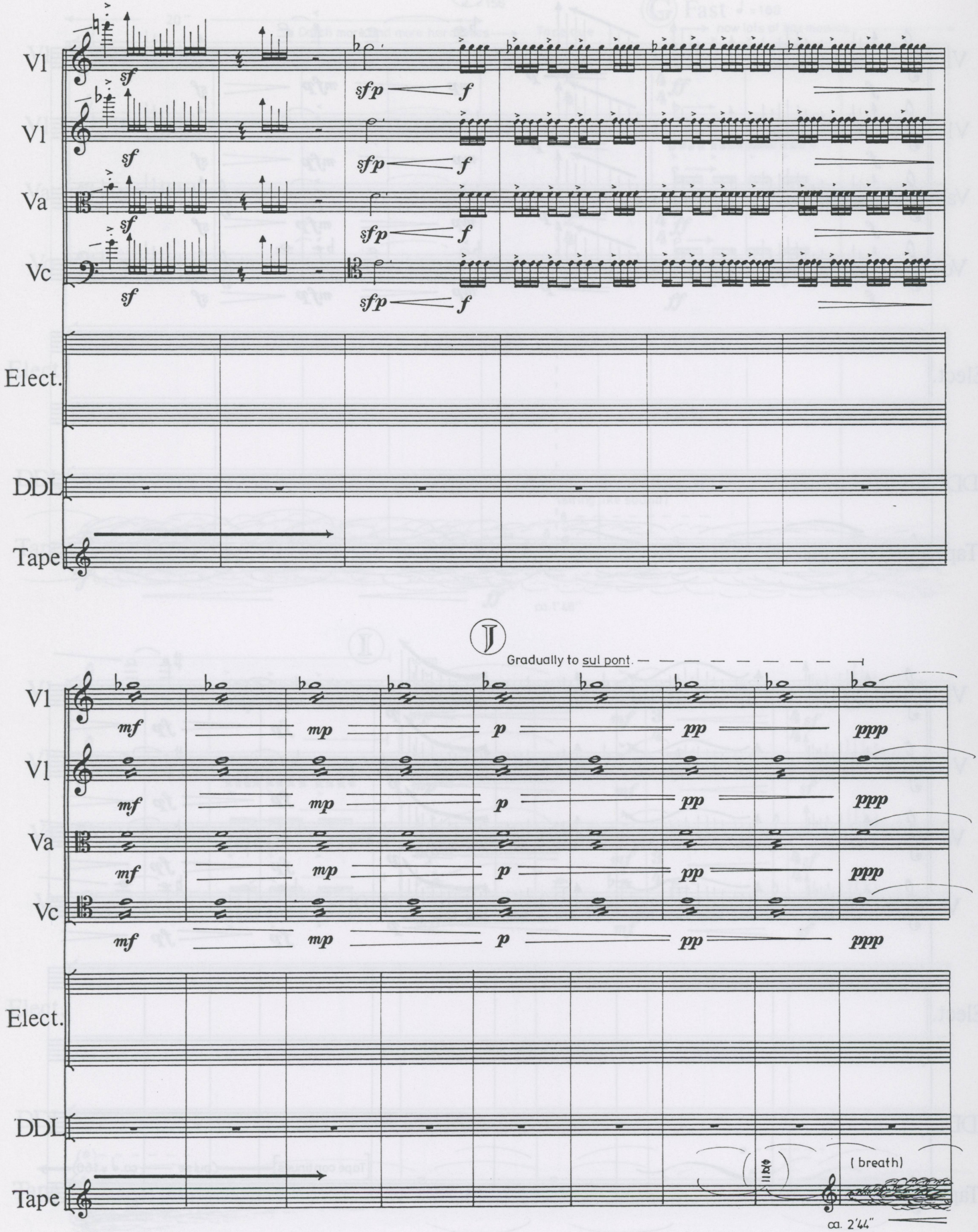

Vl
Vl
Va
Vc
Elect.
DDL
Tape
f
mf
0'59"
E
cresc.
(more and more intensity)
1'04"
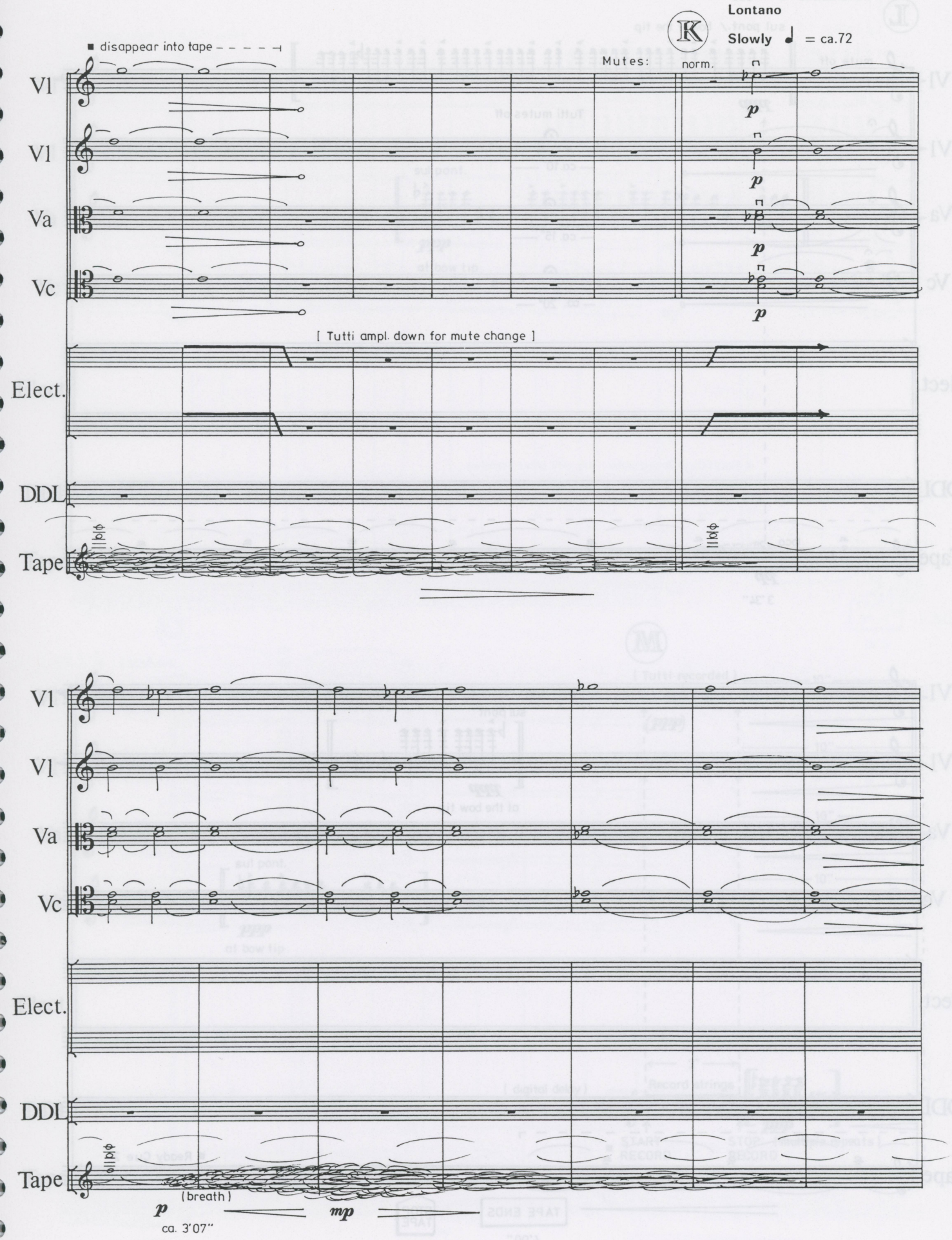

Vl
Vl
Va
Vc
Elect.
DDL
Tape
1'11"
F
poco a poco introduce some harmonics
cresc molto
cresc molto
Vl
Vl
Va
Vc
Elect.
DDL
Tape
f
1'22"
ca. 1'28"
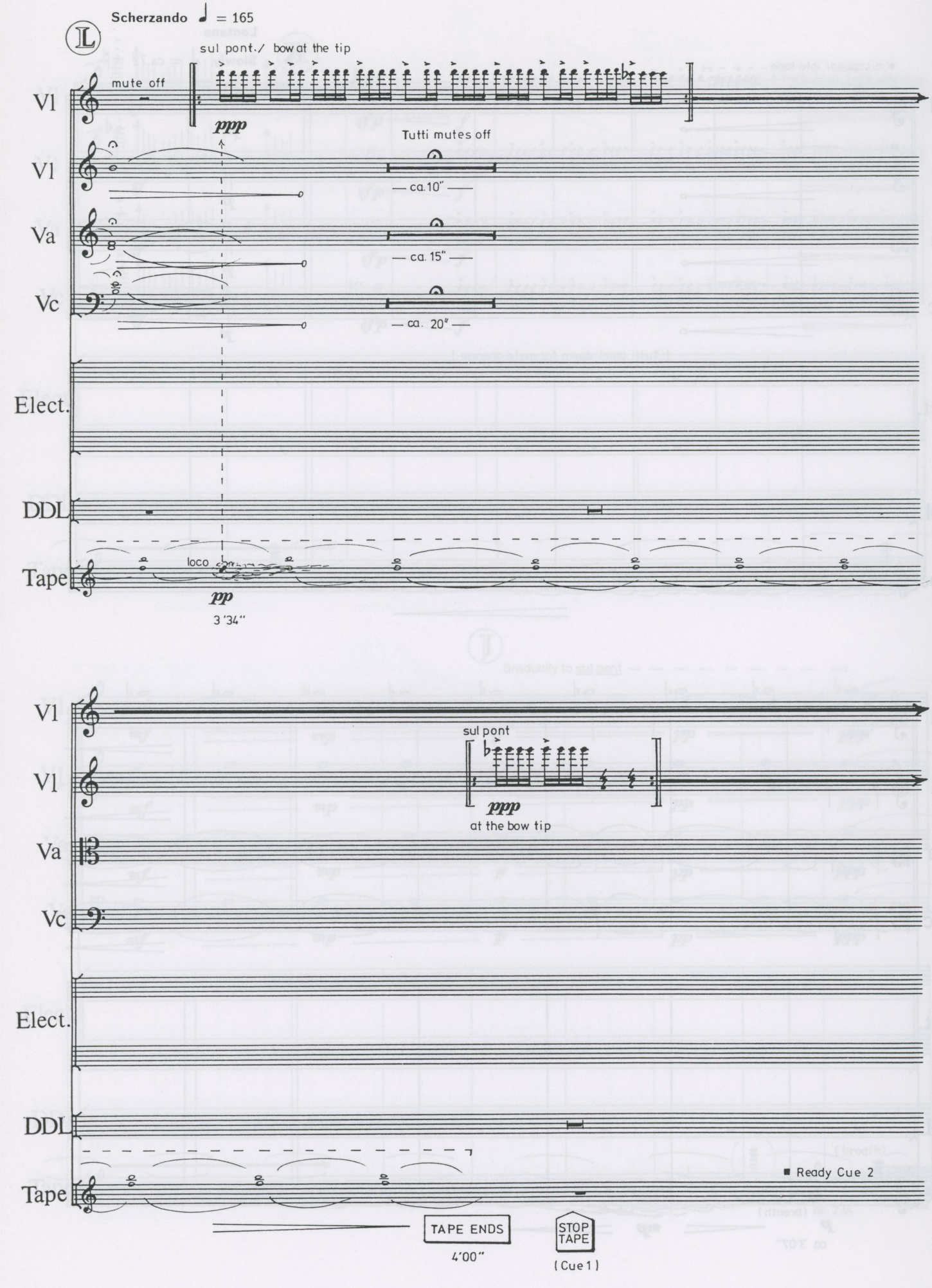

20"
♩ = 156
■ Catch more and more harmonics
Tape cue
Fast ♩ = 160
now lots of harmonics
Vl
Vl
Va
Vc
Elect.
DDL
Tape
(string like sound)
ca.1'48"
norm.

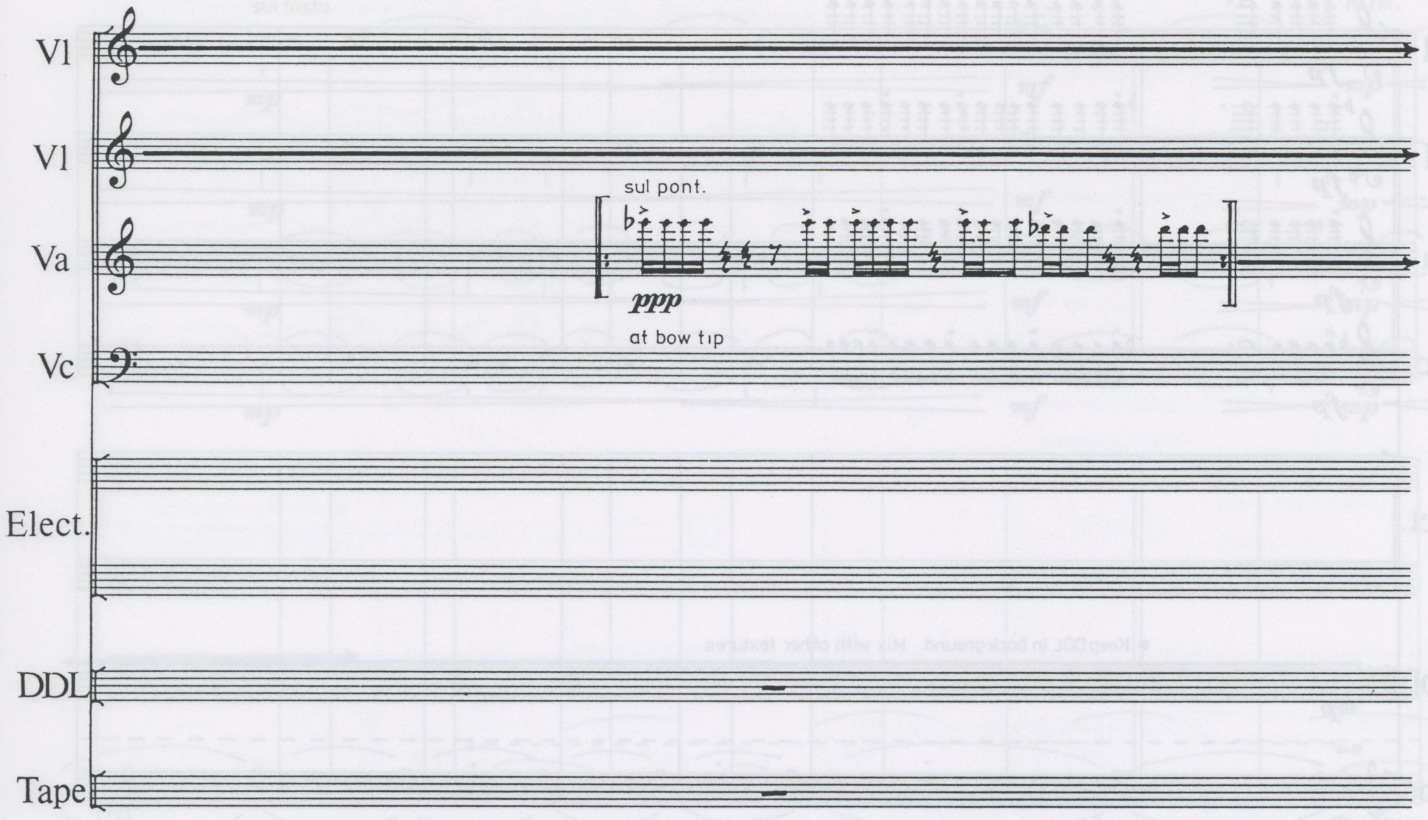

H
Vl
Vl
Va
Vc
Elect.
DDL
Tape
f
p
mp
mfp
sf

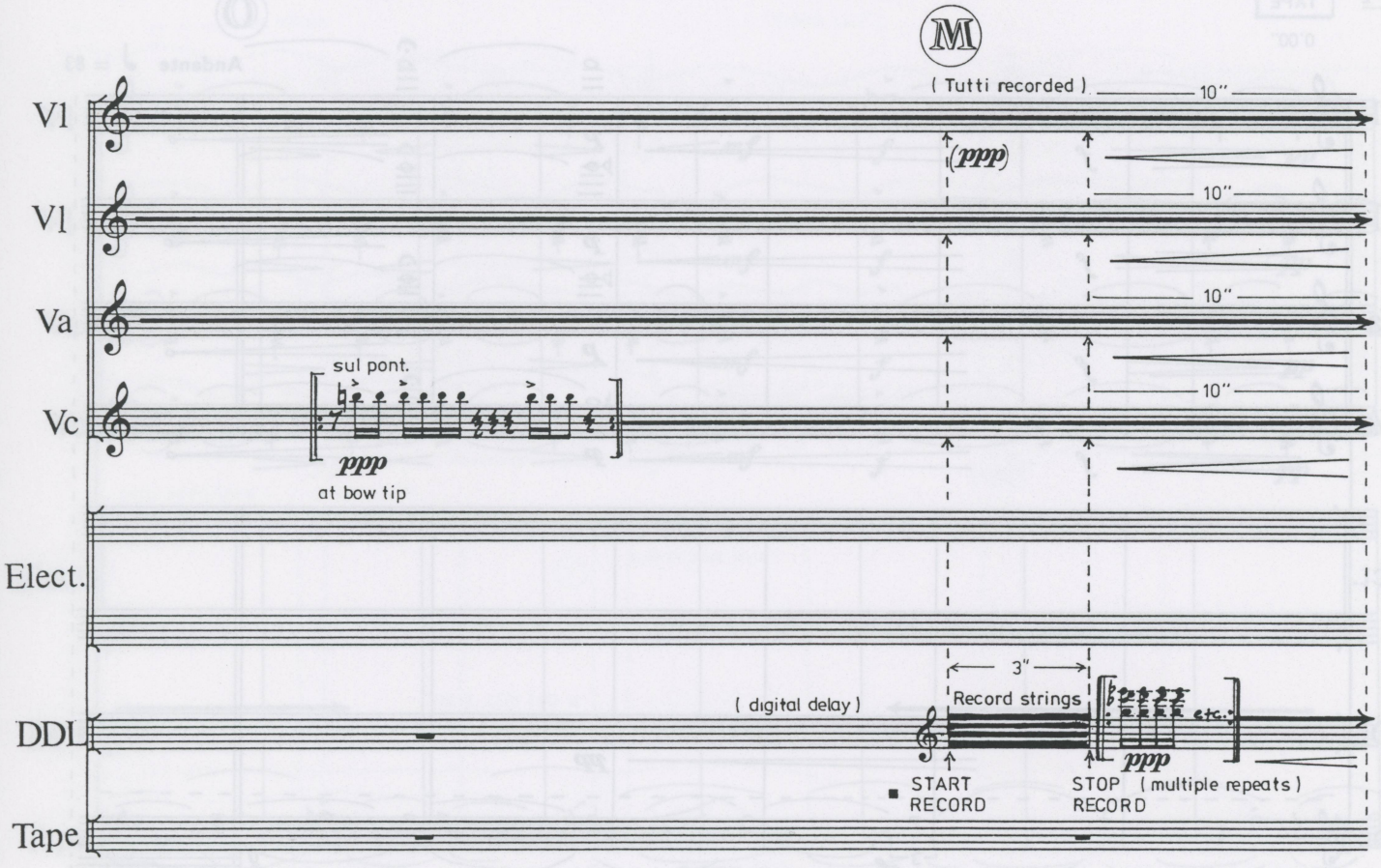

I
Vl
Vl
Va
Vc
Elect.
DDL
Tape
p
fp
[Tape continues]
(pulse
ca. ♩ = 160)
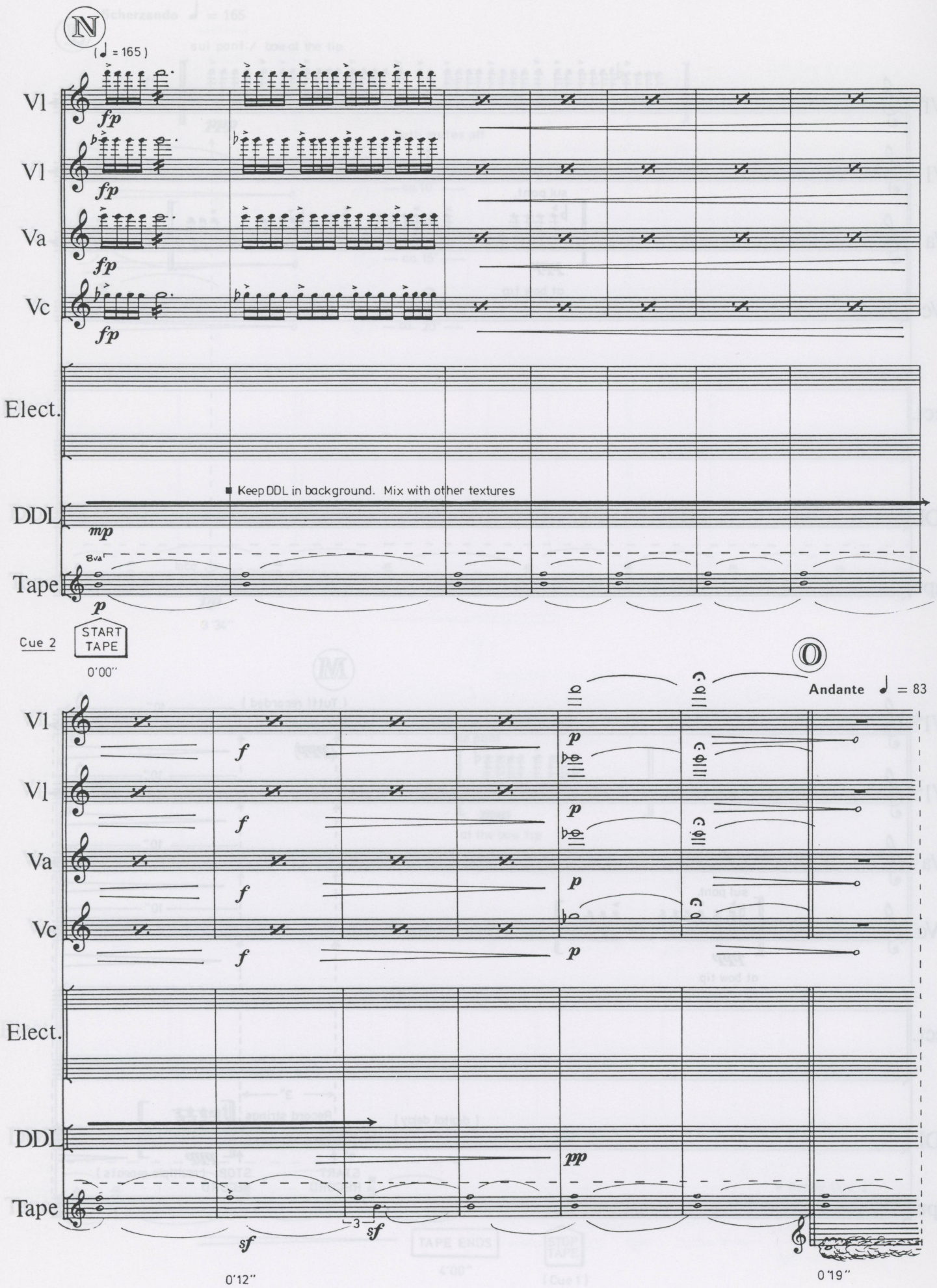

Vl
Vl
Va
Vc
Elect.
DDL
Tape
sf
sfp
f
J
Gradually to sul pont.
mf
mp
p
pp
ppp
(breath)
ca. 2'44"
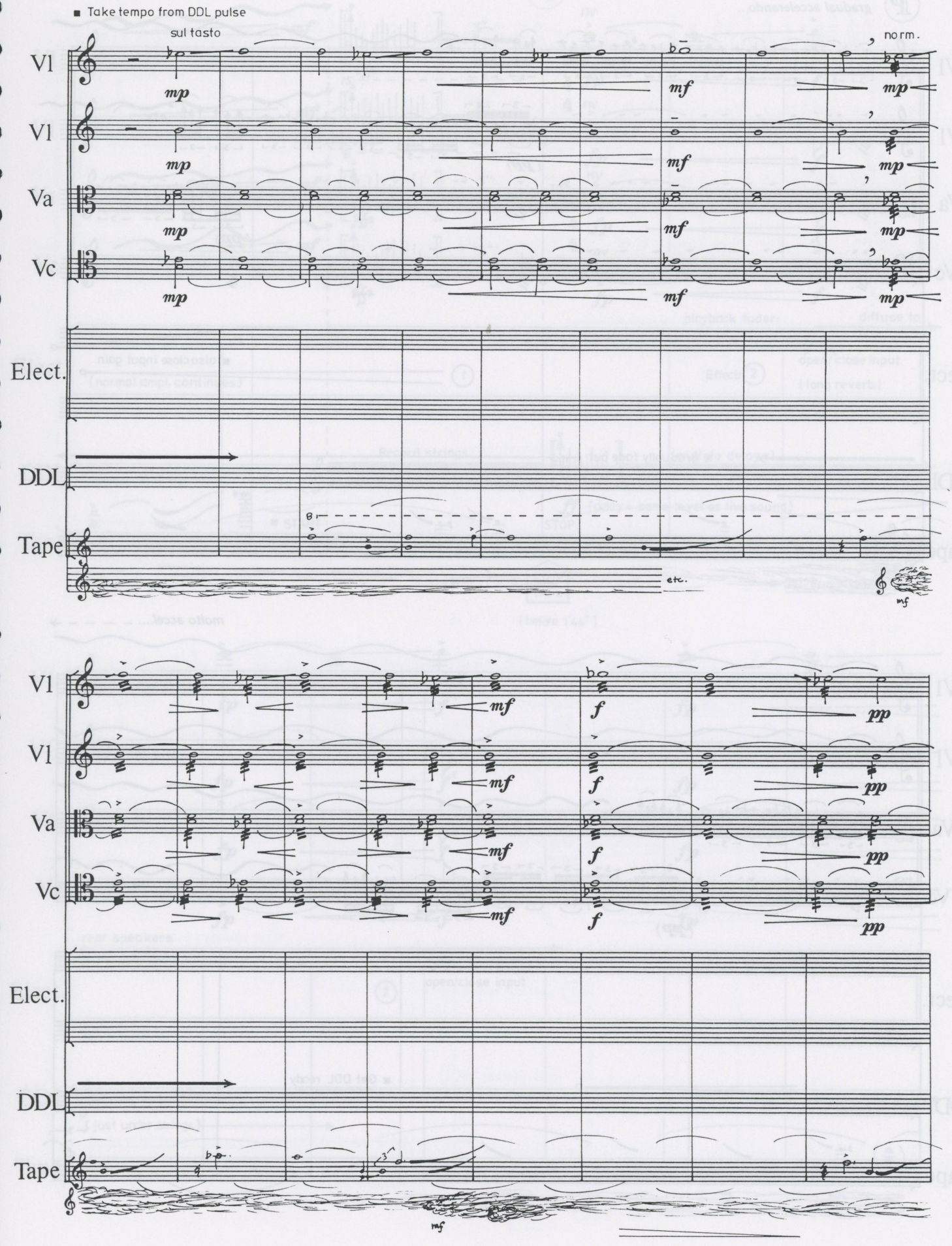

Lontano
Slowly ♩ = ca.72
■ disappear into tape
Mutes:
norm.
Vl
Vl
Va
Vc
[Tutti ampl. down for mute change]
Elect.
DDL
Tape
(breath)
ca. 3'07"
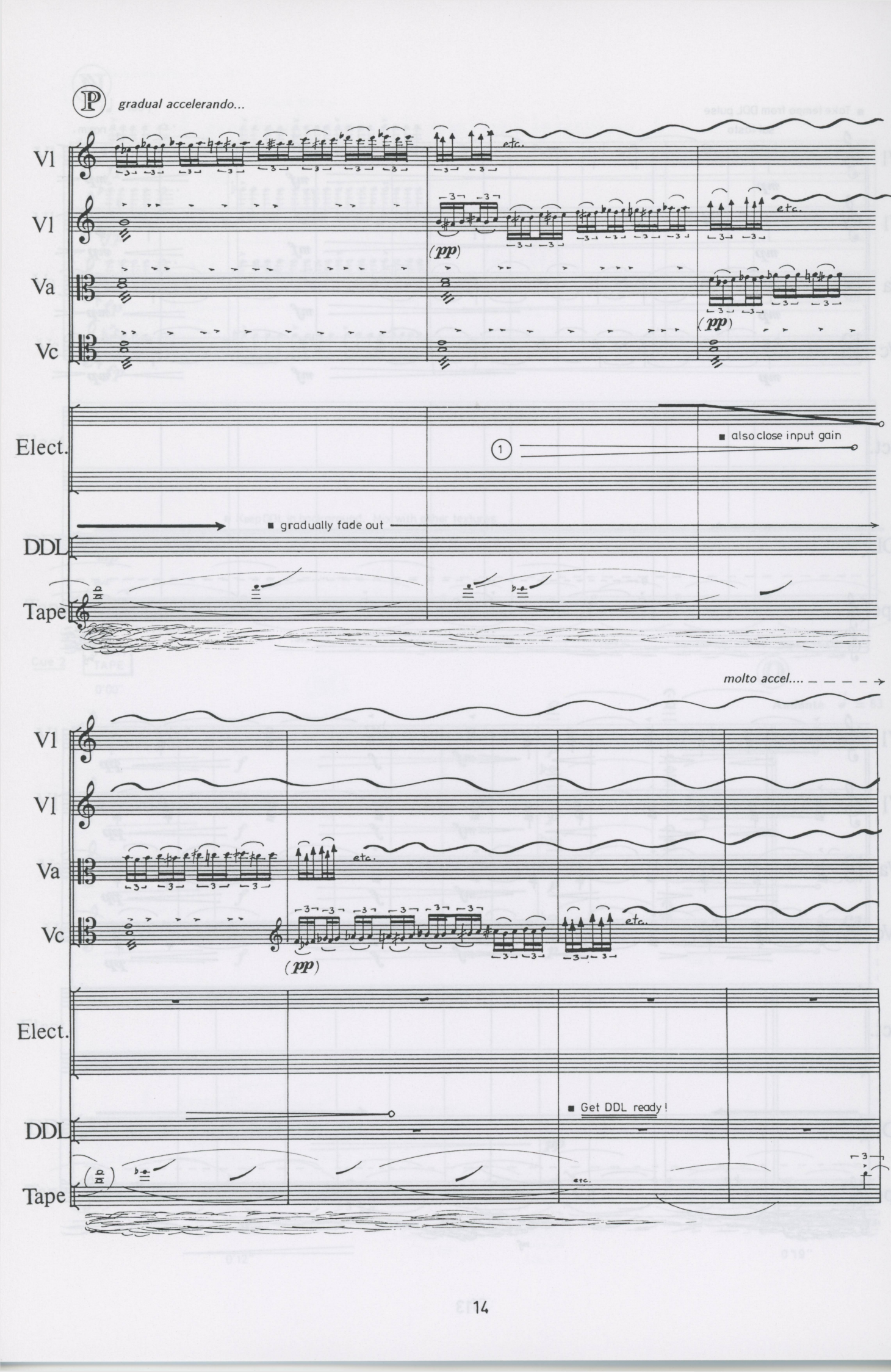

Scherzando ♩ = 165
L
sul pont./ bow at the tip
mute off
Vl
ppp
Tutti mutes off
Vl
— ca. 10" —
Va
— ca. 15" —
Vc
— ca. 20" —
Elect.
DDL
Tape
loco
pp
3'34"
Vl
sul pont
Vl
ppp
at the bow tip
Va
Vc
Elect.
DDL
Tape
■ Ready Cue 2
TAPE ENDS
4'00"
STOP TAPE
(Cue 1)
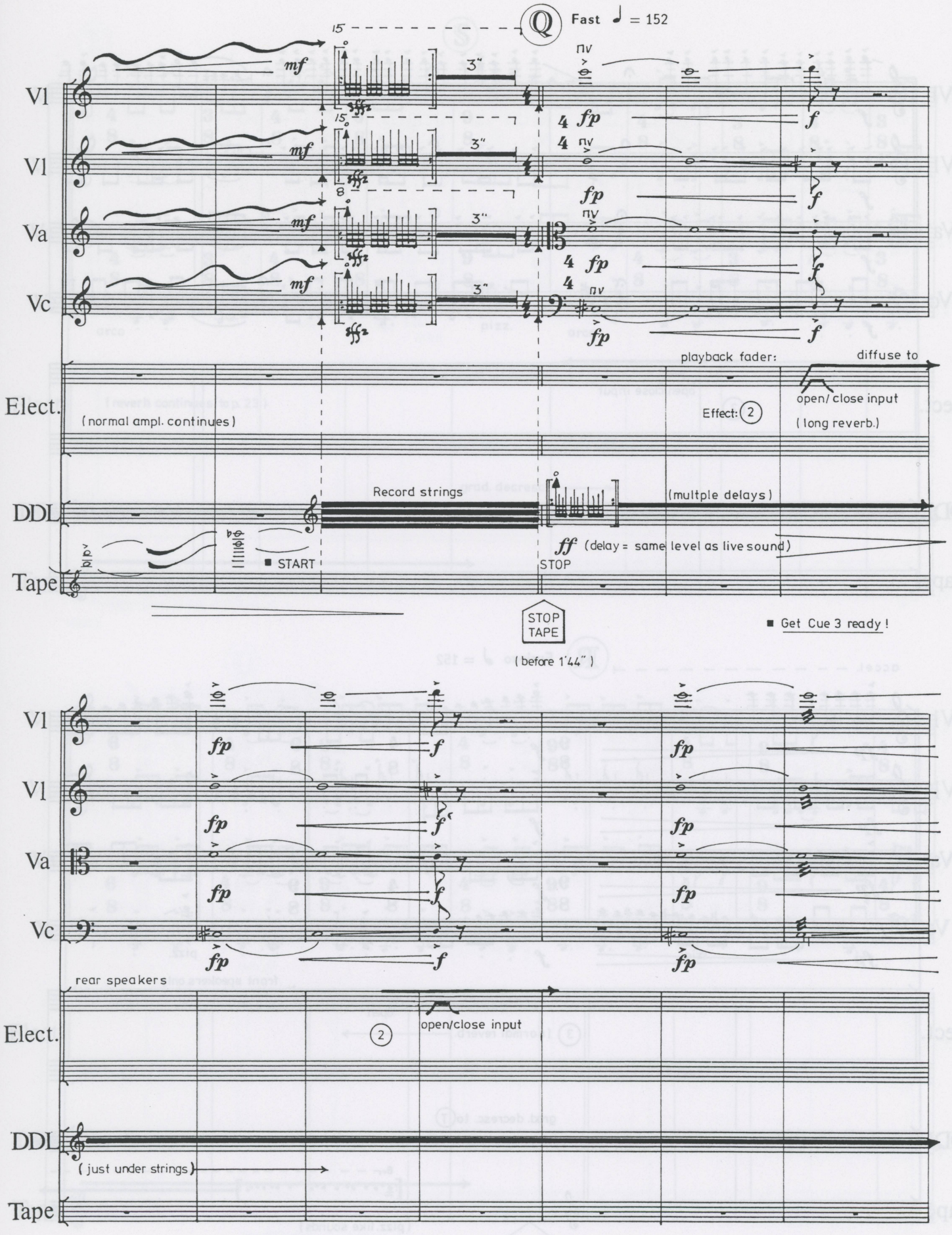

Vl
Vl
Va
Vc
Elect.
DDL
Tape
sul pont.
ppp
at bow tip
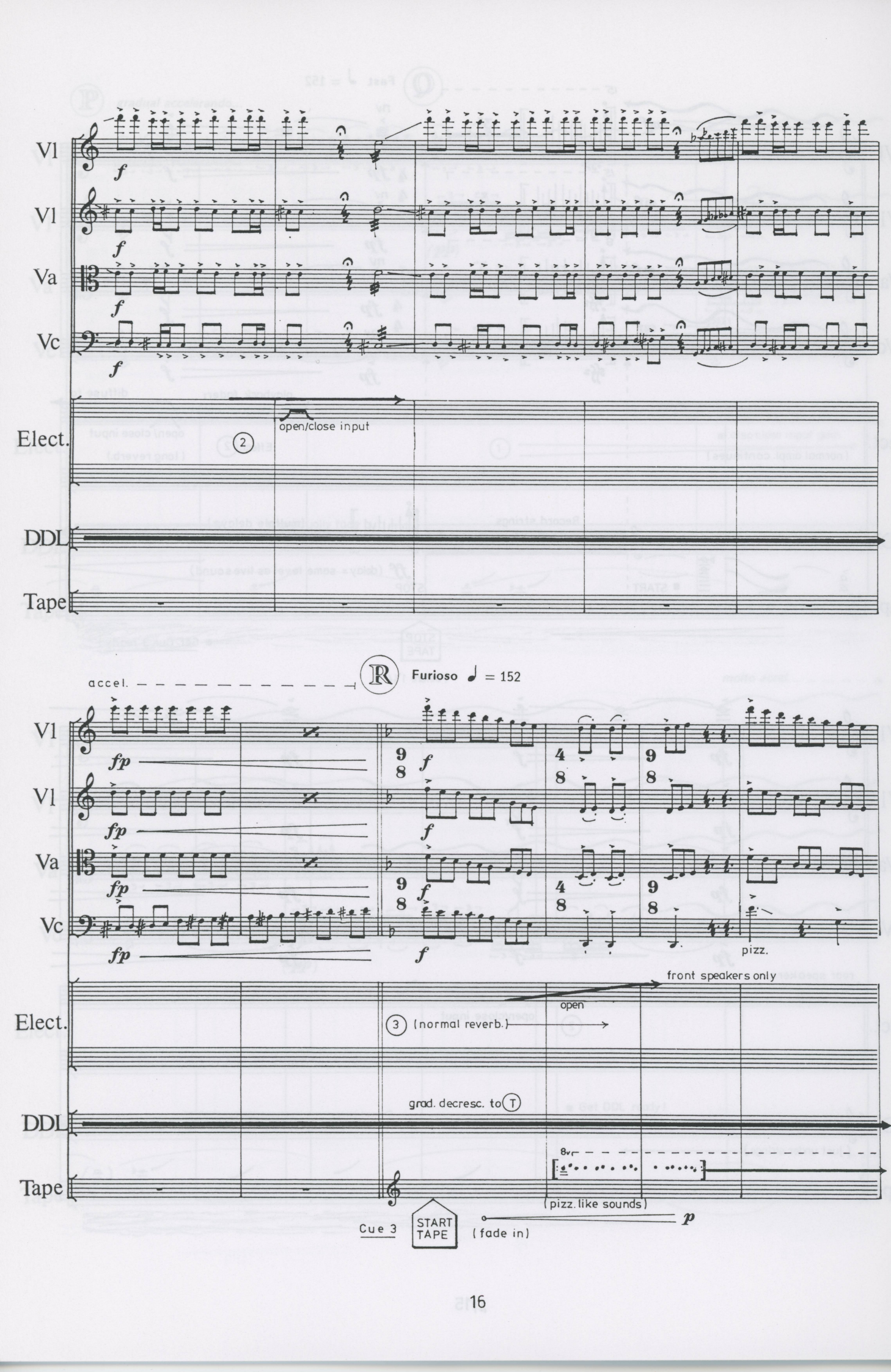

M
(Tutti recorded)
10"
(ppp)
Vl
Vl
Va
Vc
Elect.
DDL
Tape
sul pont.
ppp
at bow tip
(digital delay)
3"
Record strings
etc.
ppp
START RECORD
STOP (multiple repeats) RECORD

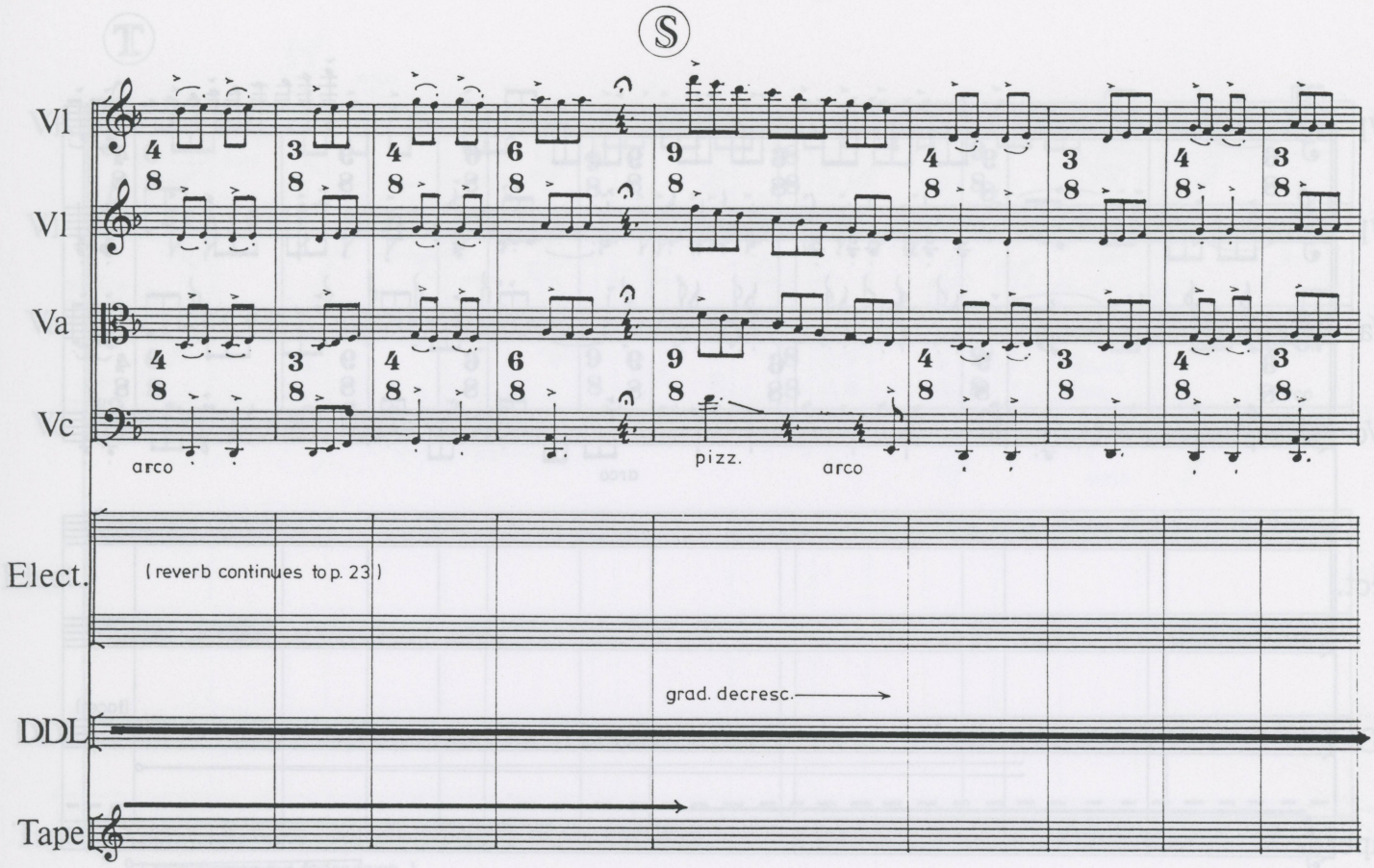

N
(♩ = 165)
Vl
Vl
Va
Vc
fp
Elect.
■ Keep DDL in background. Mix with other textures
DDL
mp
8va
Tape
p
Cue 2
START TAPE
0'00"
O
Andante ♩ = 83
f
p
pp
sf
3
0'12"
0'19"
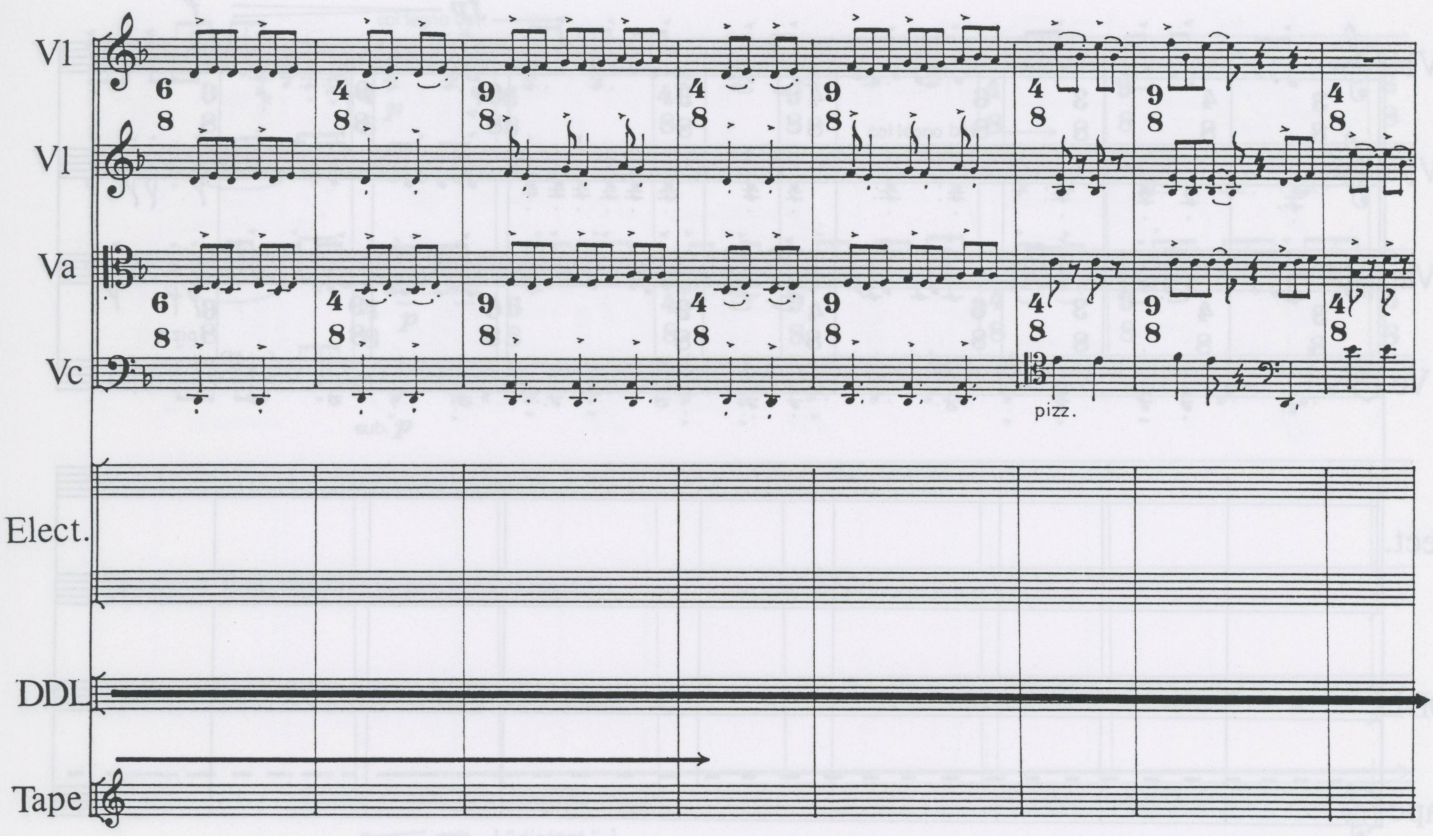

■ Take tempo from DDL pulse
sul tasto
norm.
Vl
Vl
Va
Vc
Elect.
DDL
Tape
mp
mf
etc.
Vl
Vl
Va
Vc
Elect.
DDL
Tape
mf
f
pp
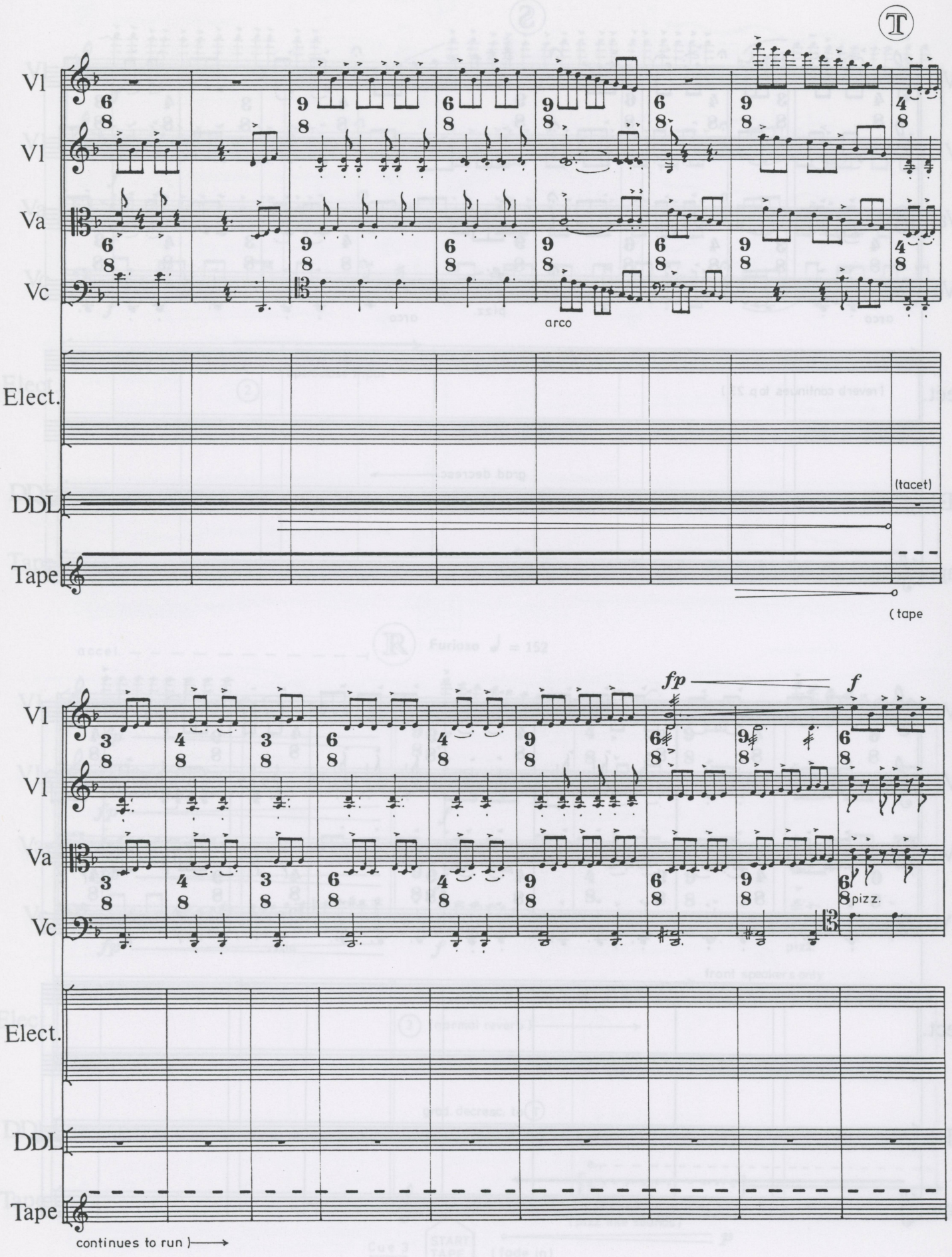

P
gradual accelerando...
Vl
Vl
Va
Vc
Elect.
DDL
Tape
etc.
(pp)
1
■ also close input gain
■ gradually fade out
molto accel.... – – – – →
■ Get DDL ready!

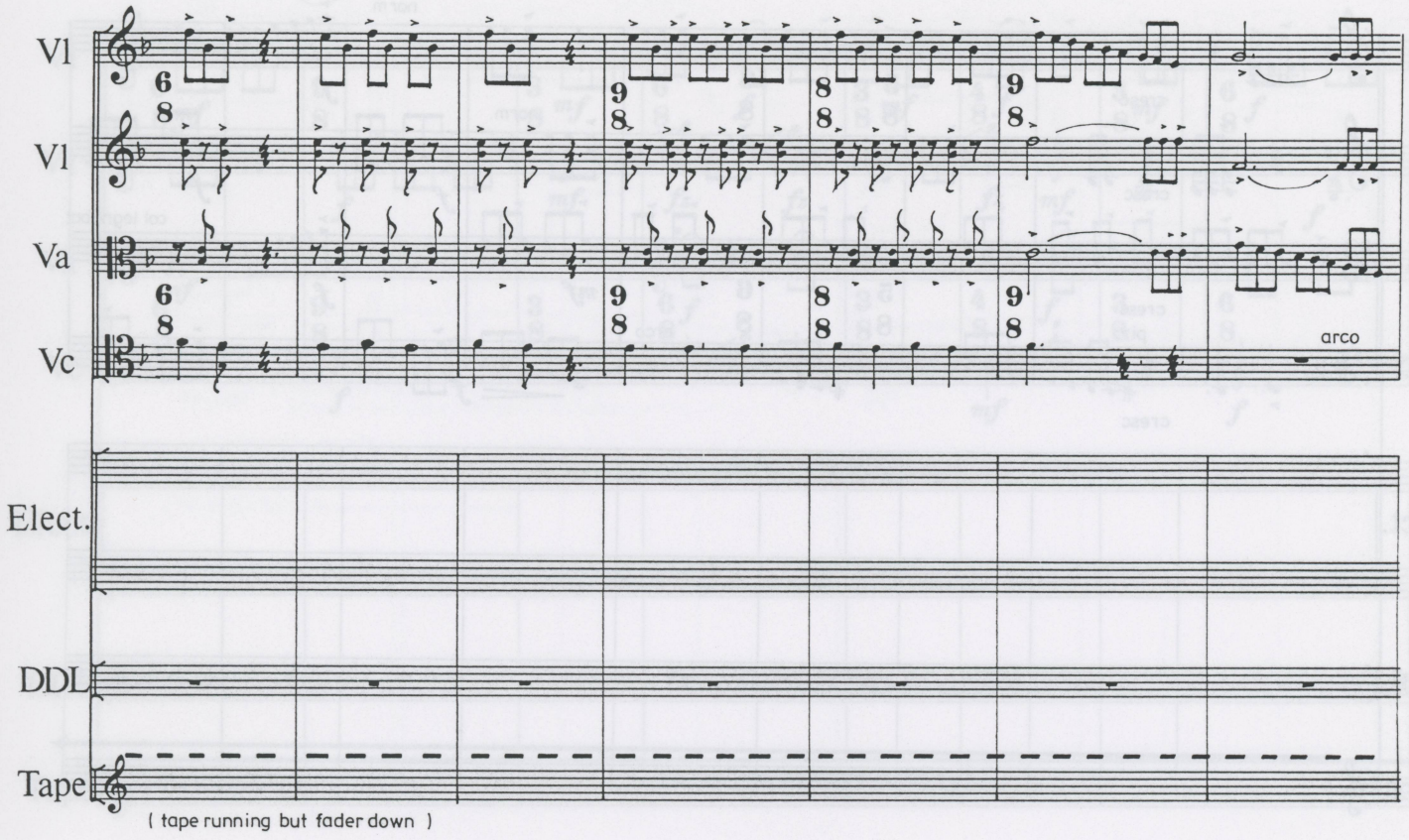

Q
Fast ♩ = 152
Vl
Vl
Va
Vc
mf
3"
fp
f
playback fader:
diffuse to
open/ close input
(long reverb.)
Elect.
(normal ampl. continues)
Effect: 2
DDL
Record strings
(multiple delays)
ff (delay = same level as live sound)
Tape
START
STOP
STOP TAPE
(before 1'44")
■ Get Cue 3 ready !
rear speakers
open/close input
(just under strings)

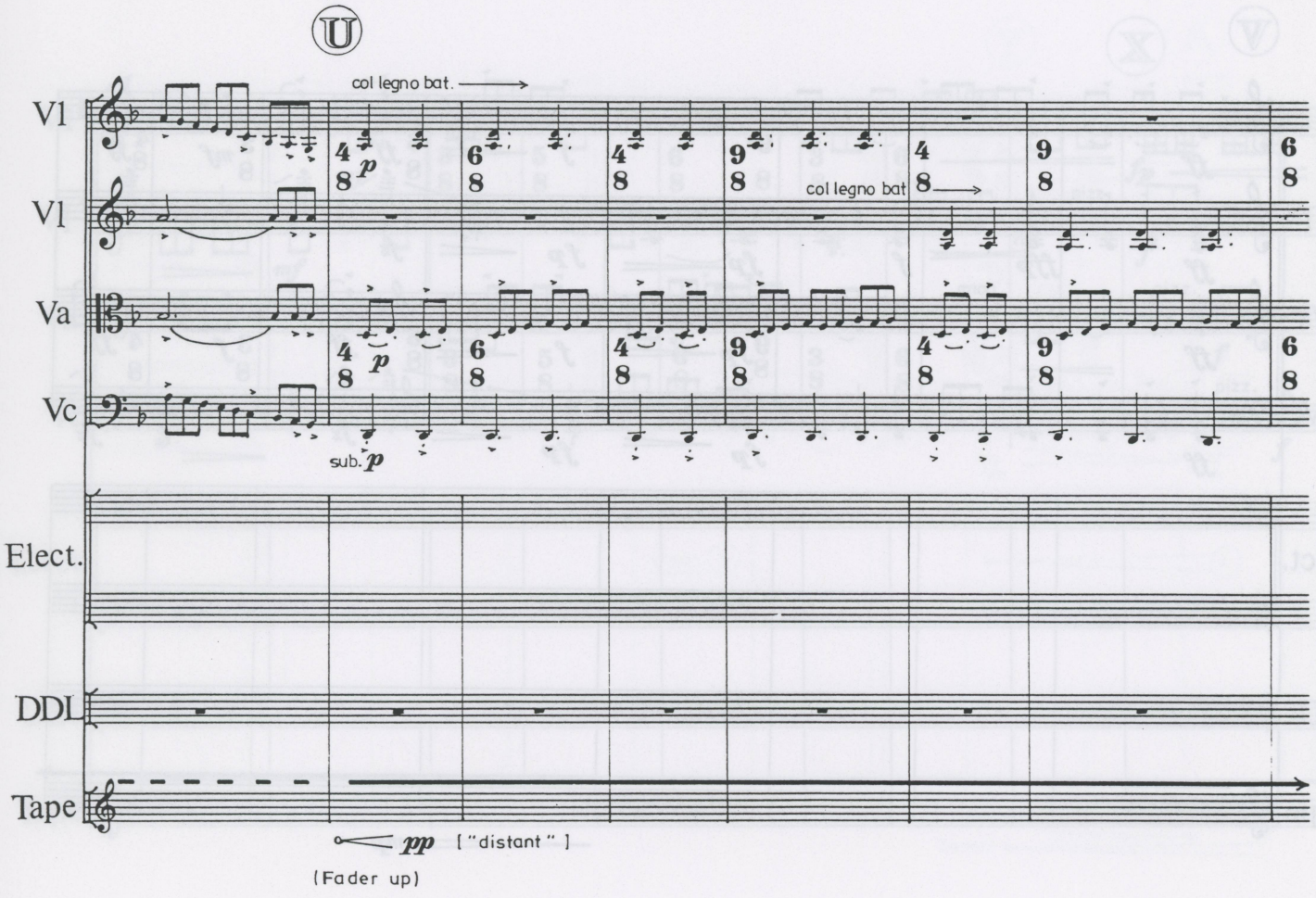

Vl
Vl
Va
Vc
f
Elect.
open/close input
2
DDL
Tape
accel.
R
Furioso ♩ = 152
fp
9/8
4/8
pizz.
front speakers only
open
3 (normal reverb.)
grad. decresc. to T
8va
(pizz. like sounds)
p
Cue 3
START TAPE
(fade in)
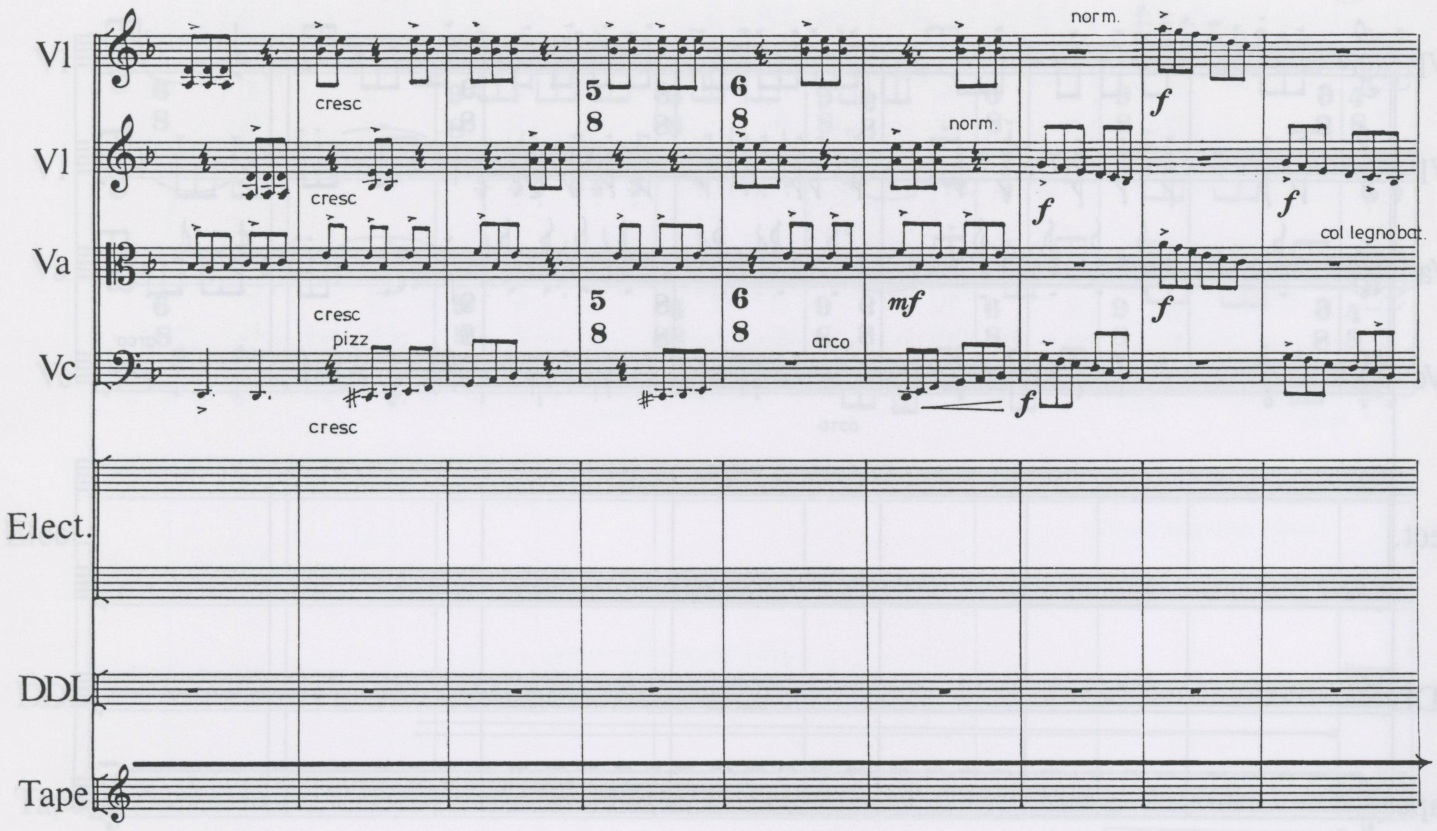

S
Vl
Vl
Va
Vc
arco
pizz.
arco
Elect.
(reverb continues to p. 23)
grad. decresc.
DDL
Tape
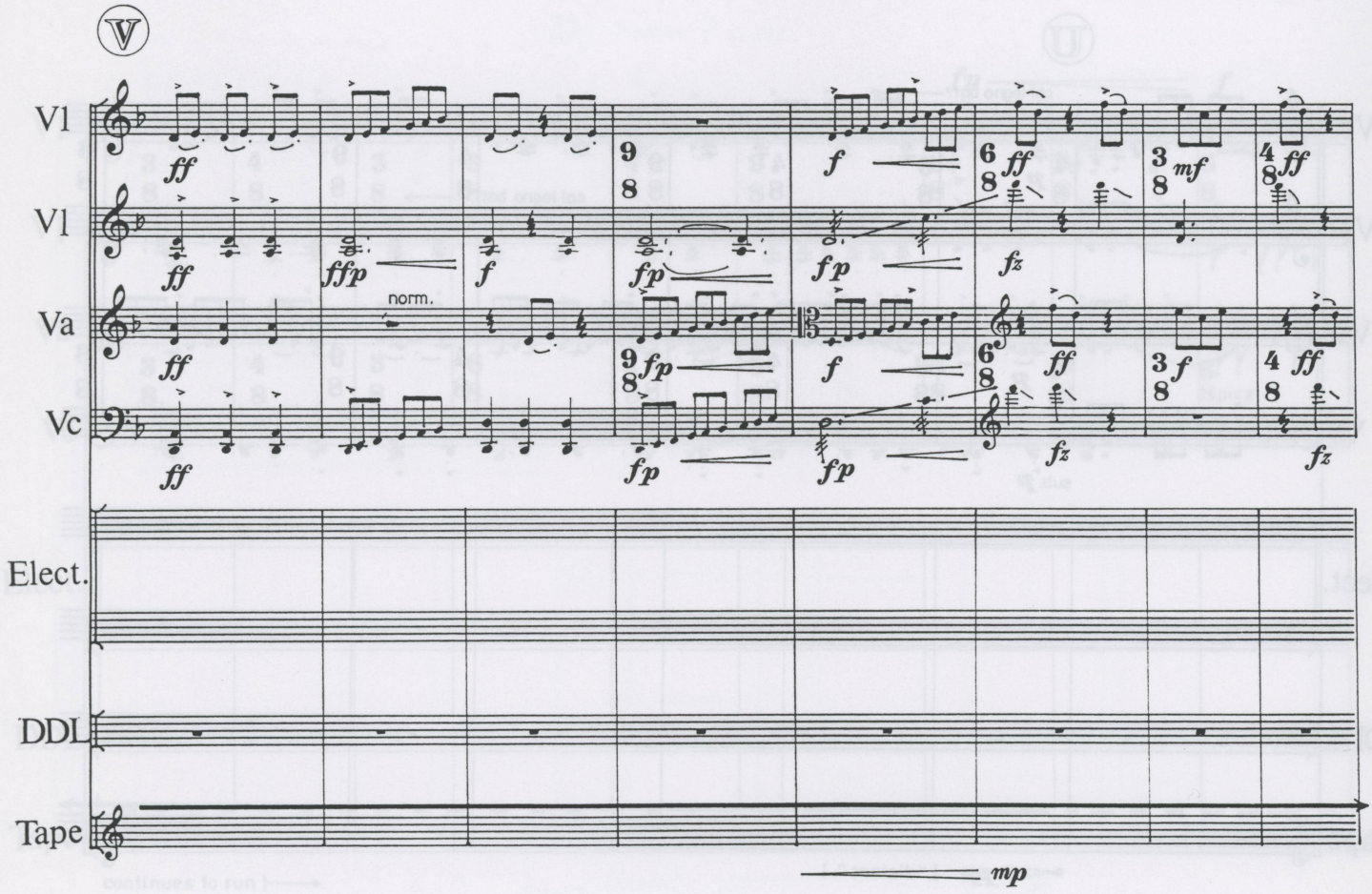

Vl
Vl
Va
Vc
pizz.
Elect.
DDL
Tape

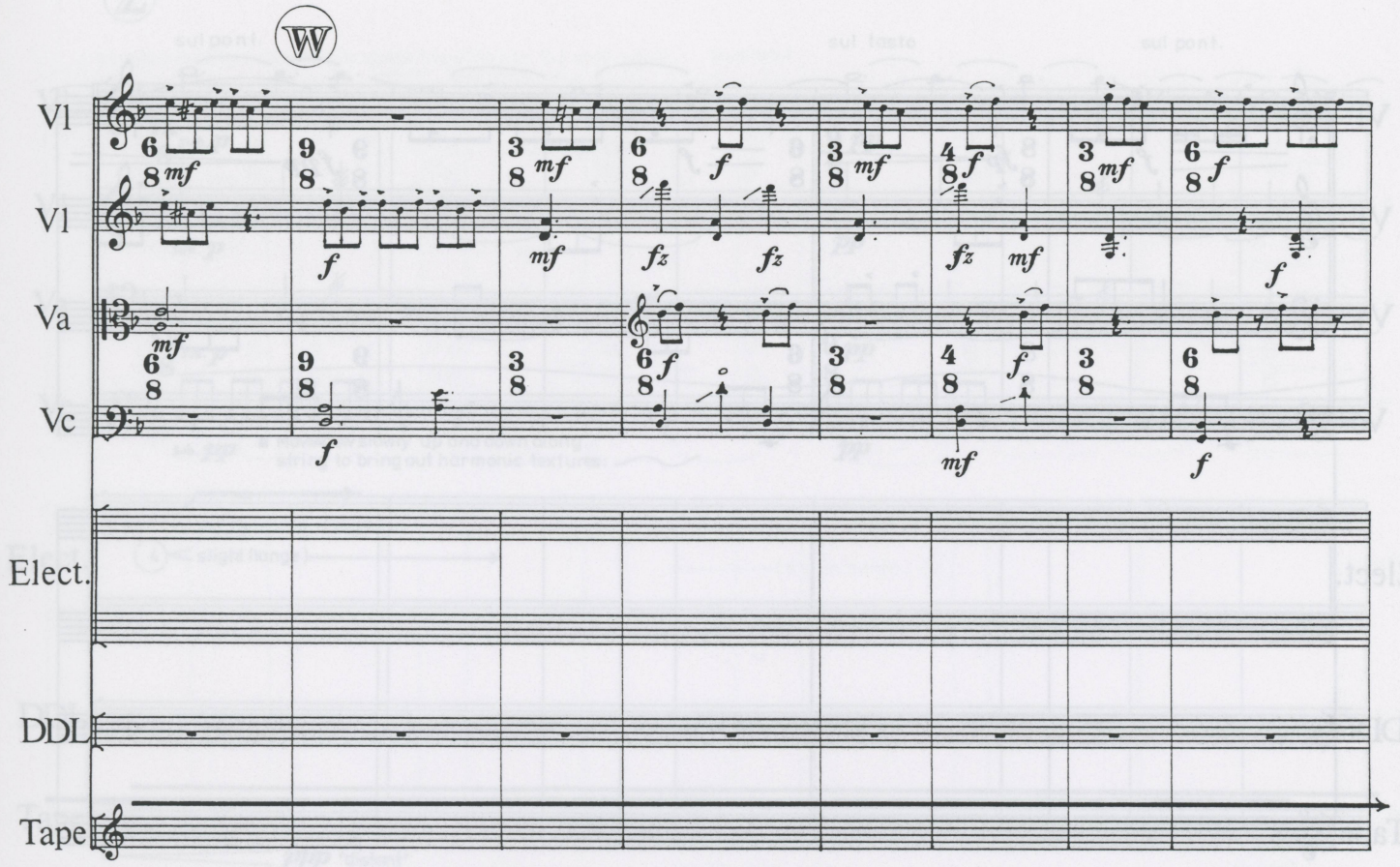

T
Vl
Vl
Va
Vc
arco
Elect.
DDL
(tacet)
Tape
(tape
fp
f
pizz.
continues to run)
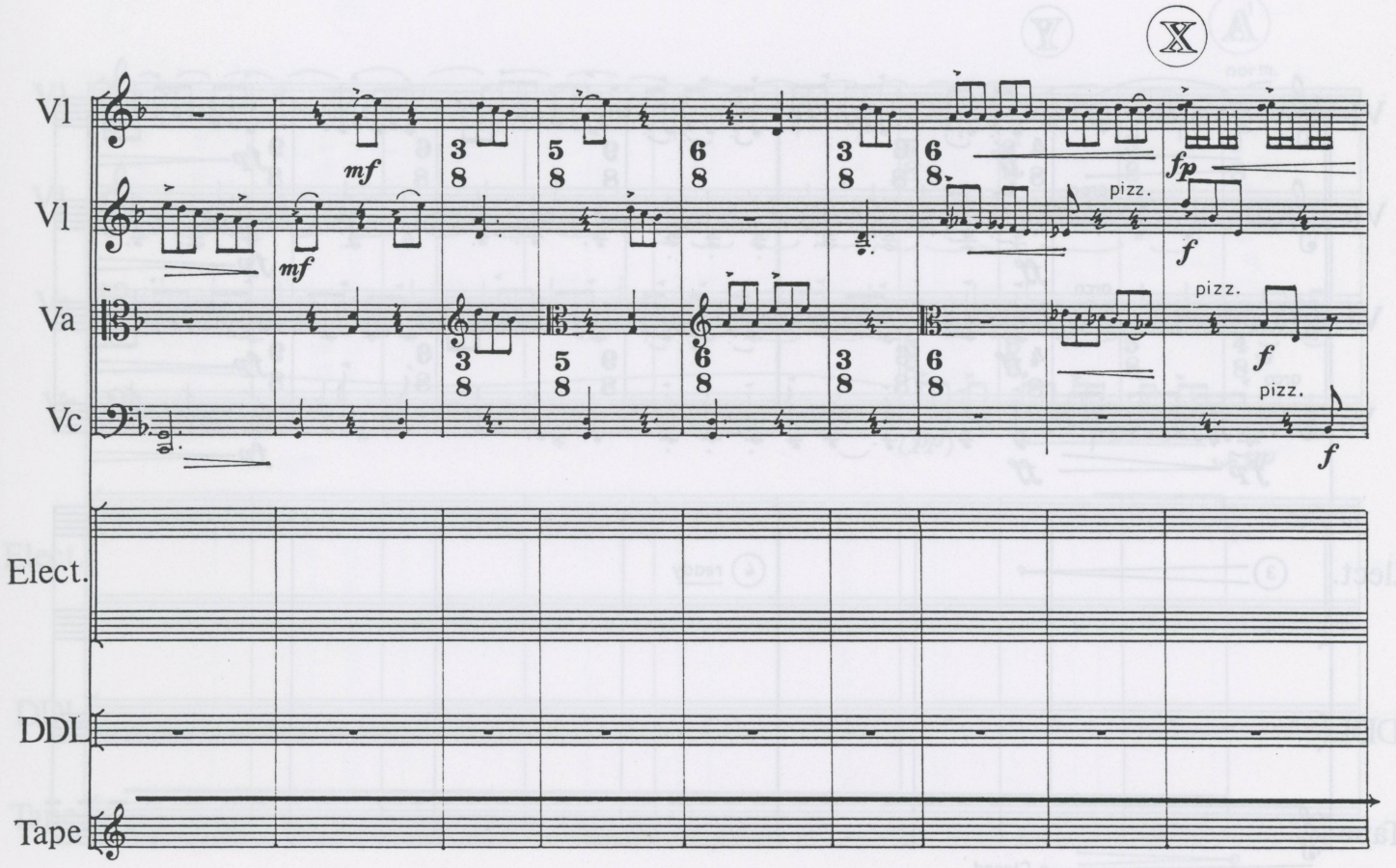

Vl
Vl
Va
Vc
arco
Elect.
DDL
Tape
(tape running but fader down)
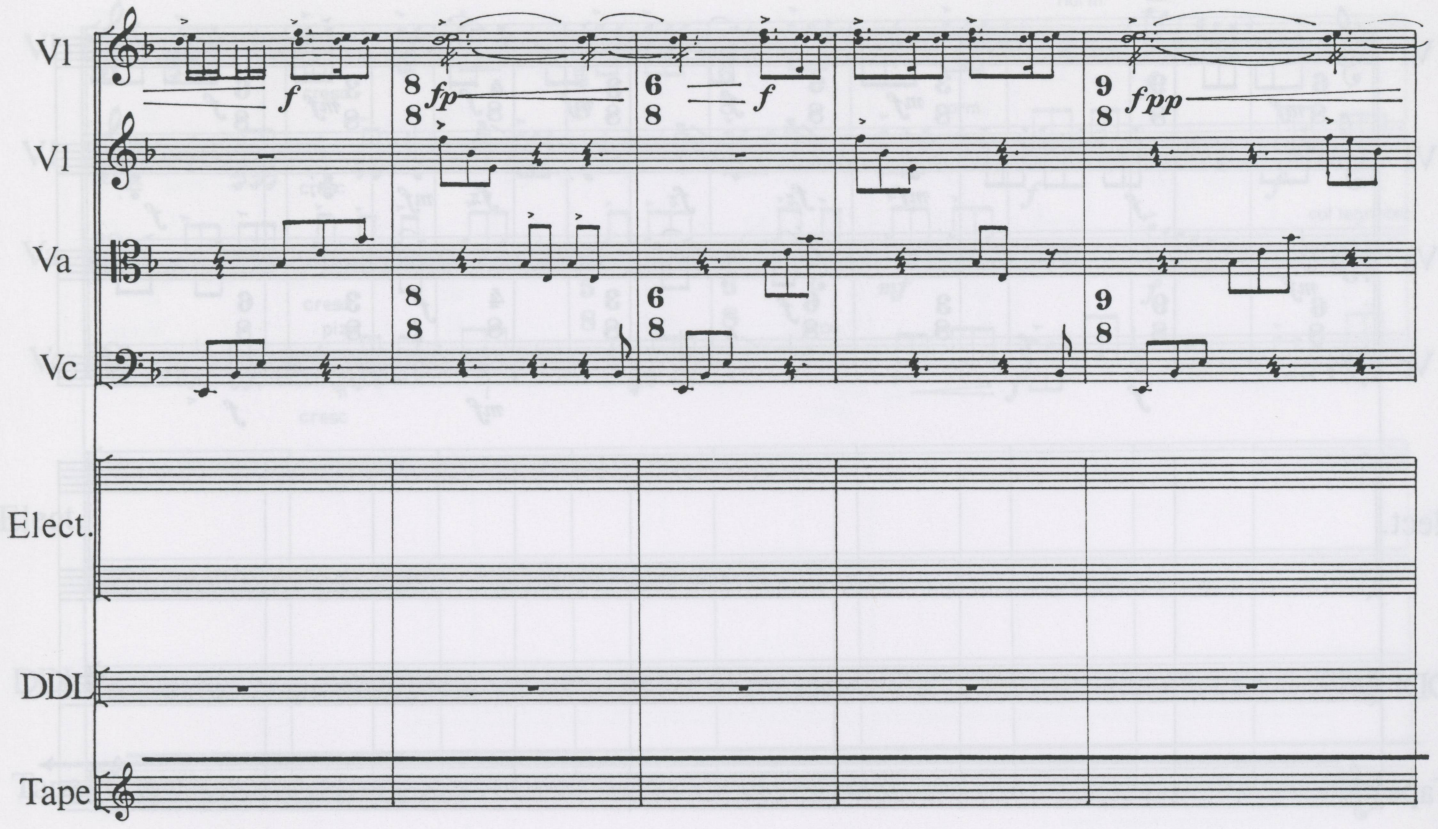

U
col legno bat.
Vl
Vl
Va
Vc
p
sub. p
col legno bat
Elect.
DDL
Tape
pp
["distant"]
(Fader up)
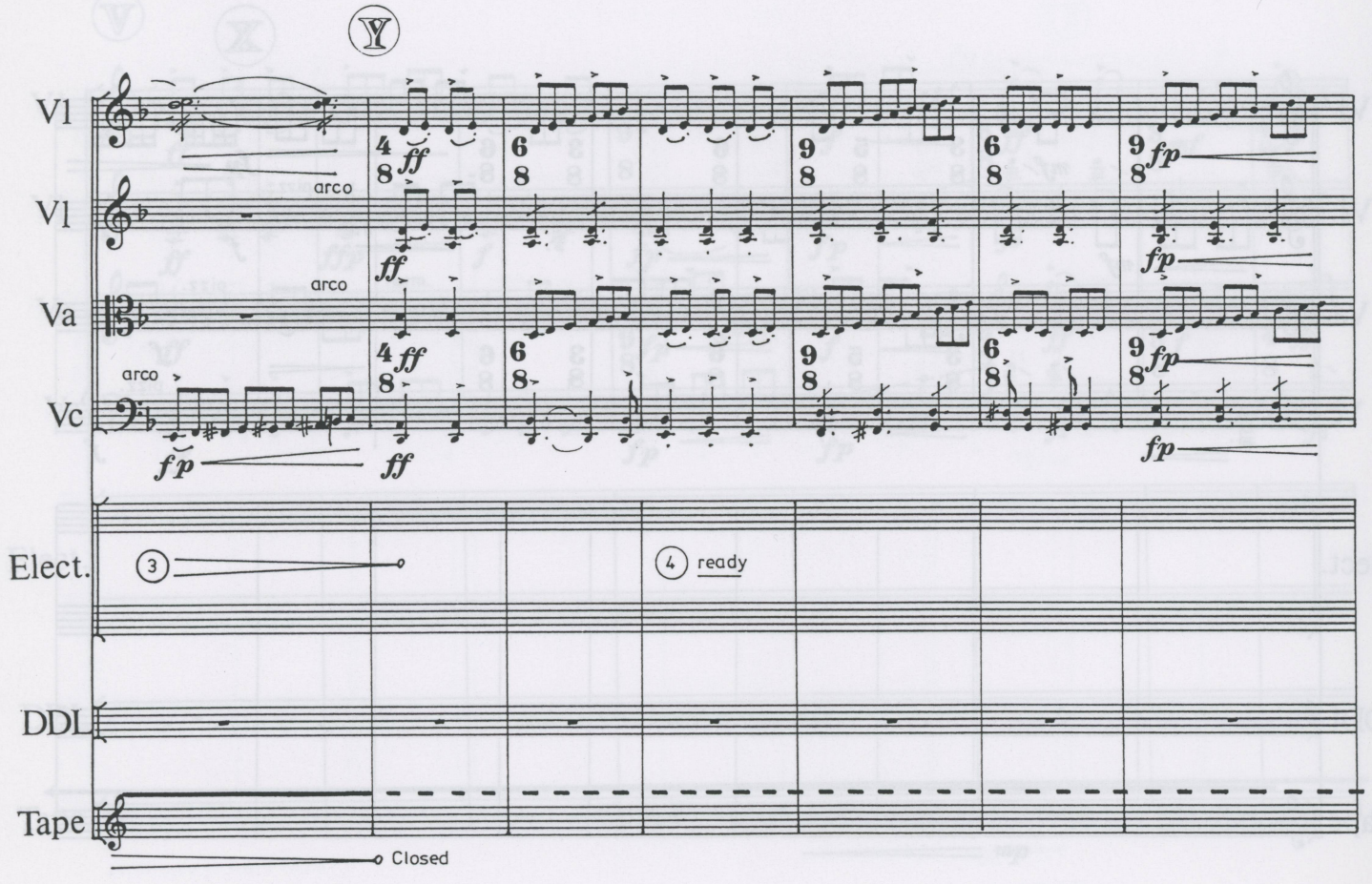

Vl
Vl
Va
Vc
Elect.
DDL
Tape
cresc
pizz
norm.
arco
col legno bat.

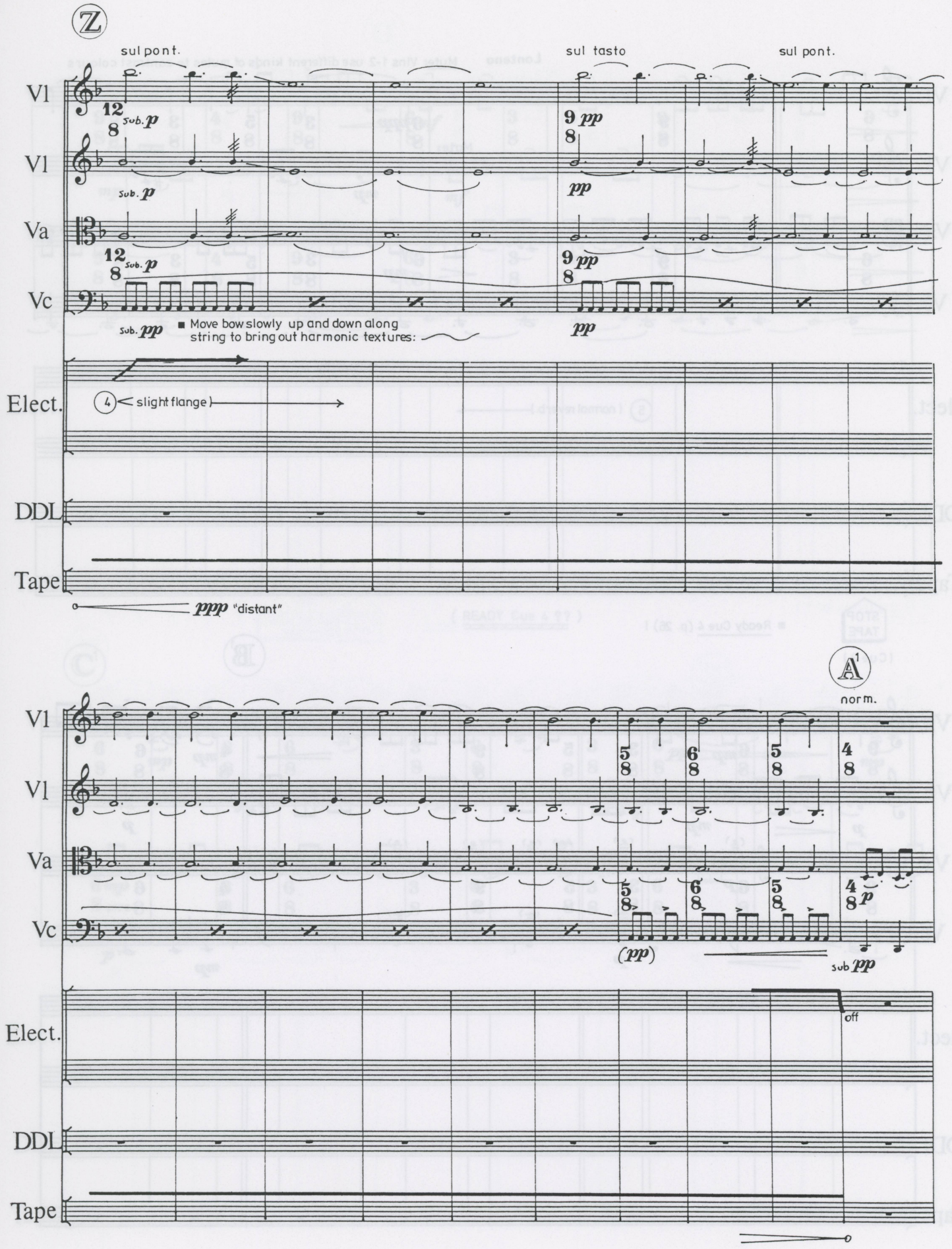

V
Vl
Vl
Va
Vc
Elect.
DDL
Tape
norm.
mp

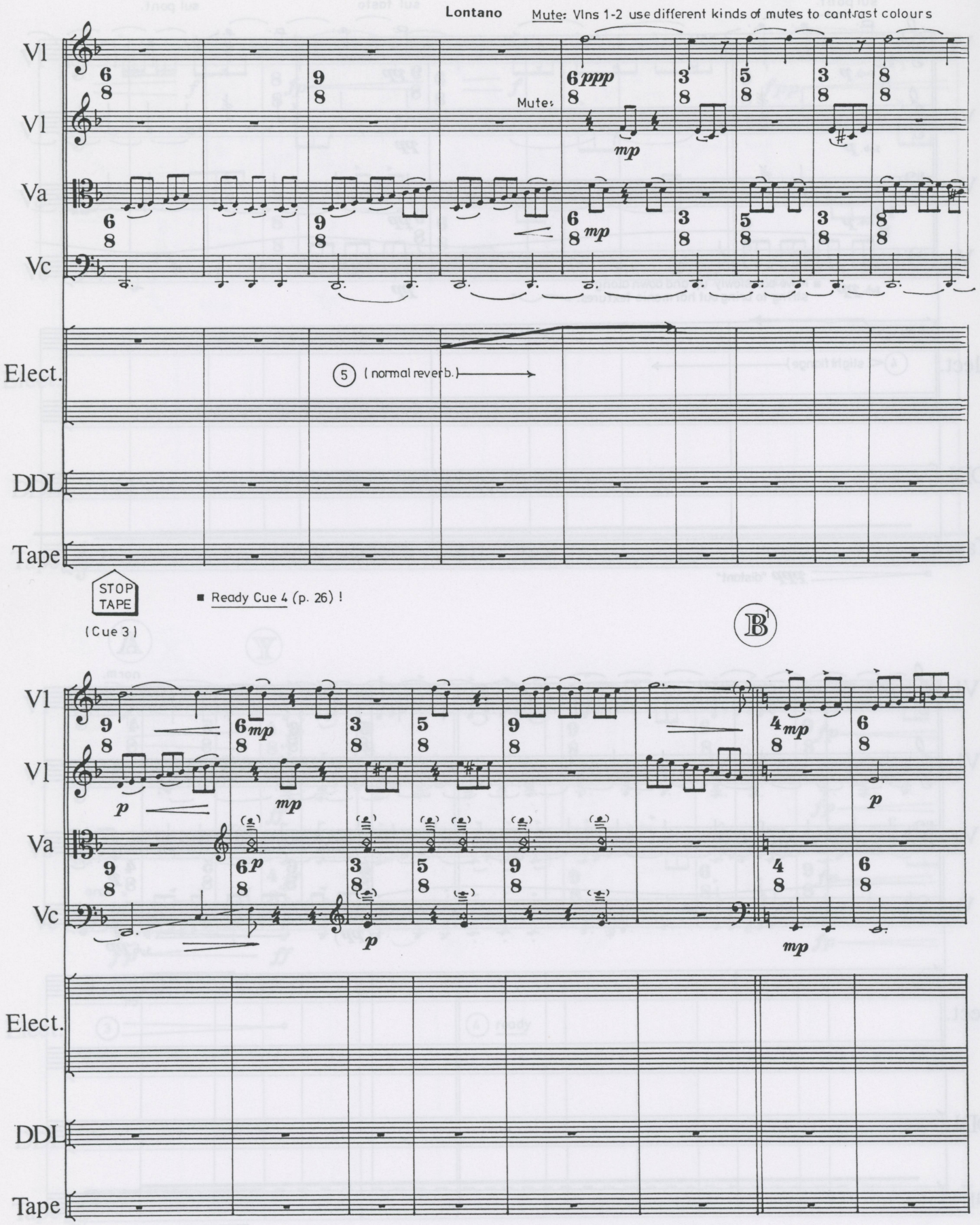

W
Vl
Vl
Va
Vc
Elect.
DDL
Tape
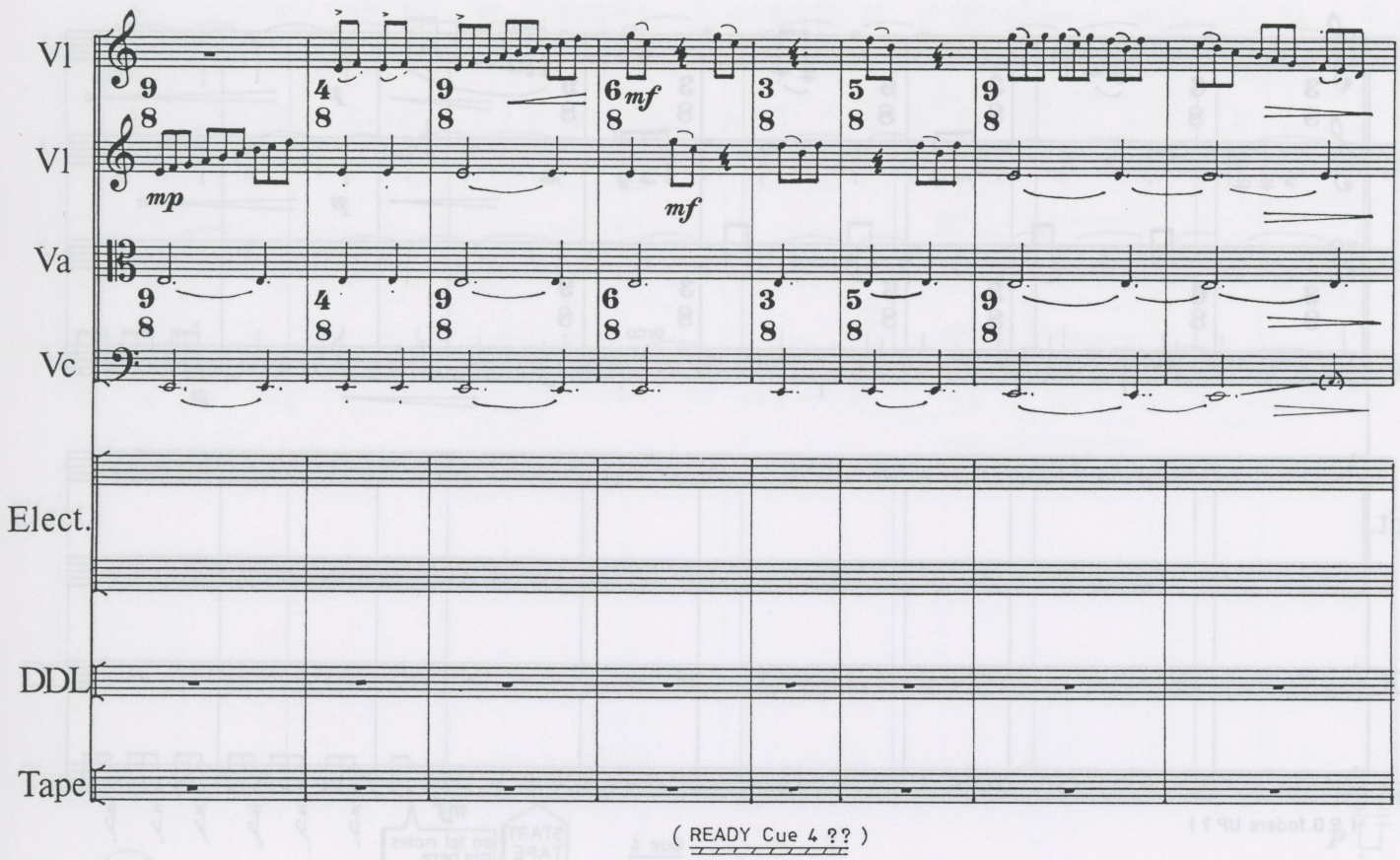

X
Vl
Vl
Va
Vc
pizz.
pizz.
pizz.
Elect.
DDL
Tape


Vl
Vl
Va
Vc
Elect.
DDL
Tape
f
fp
f
fpp
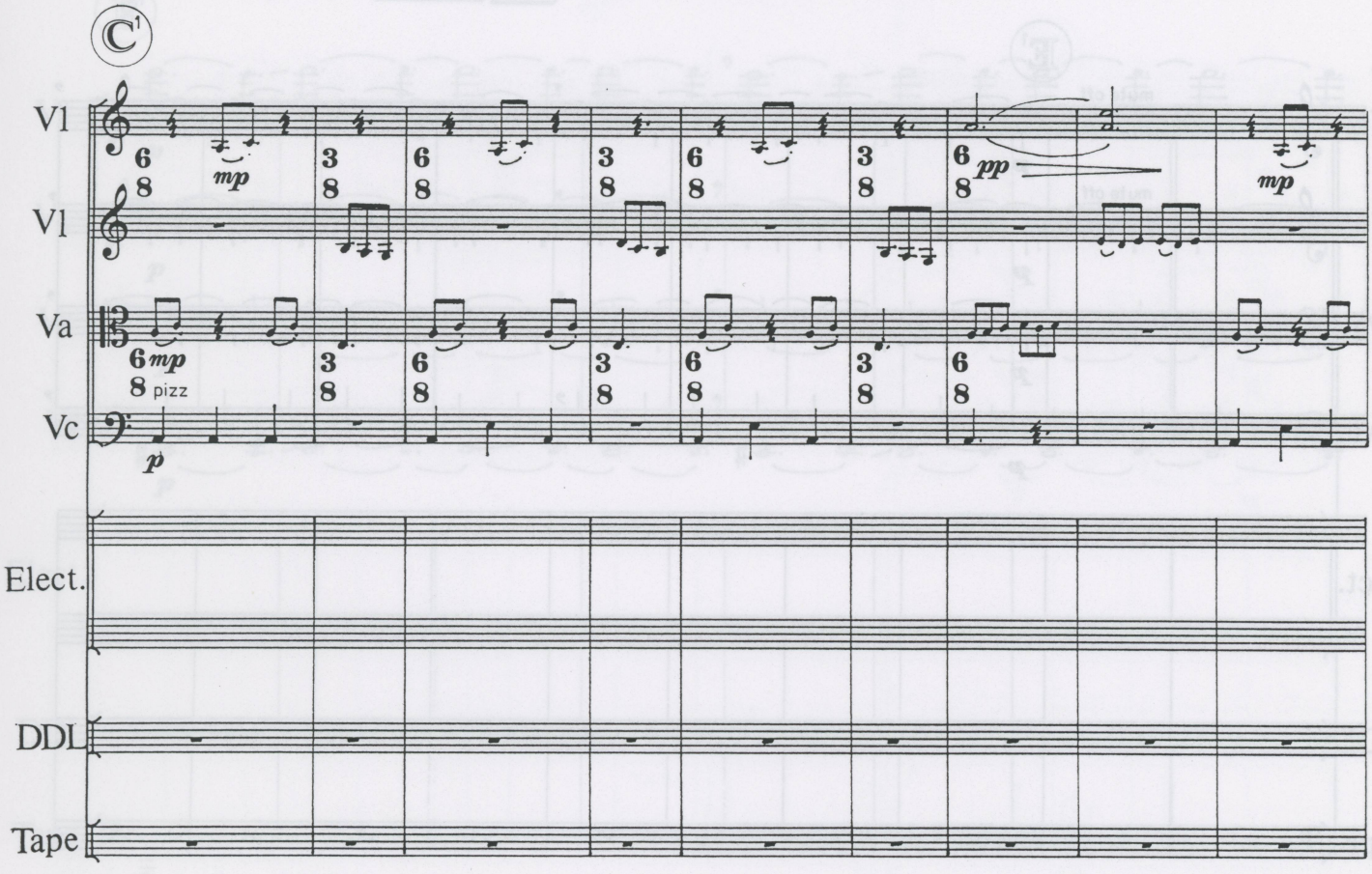

Y
Vl
Vl
Va
Vc
arco
arco
arco
ff
fp
fp
Elect.
DDL
Tape
3
4
ready
Closed
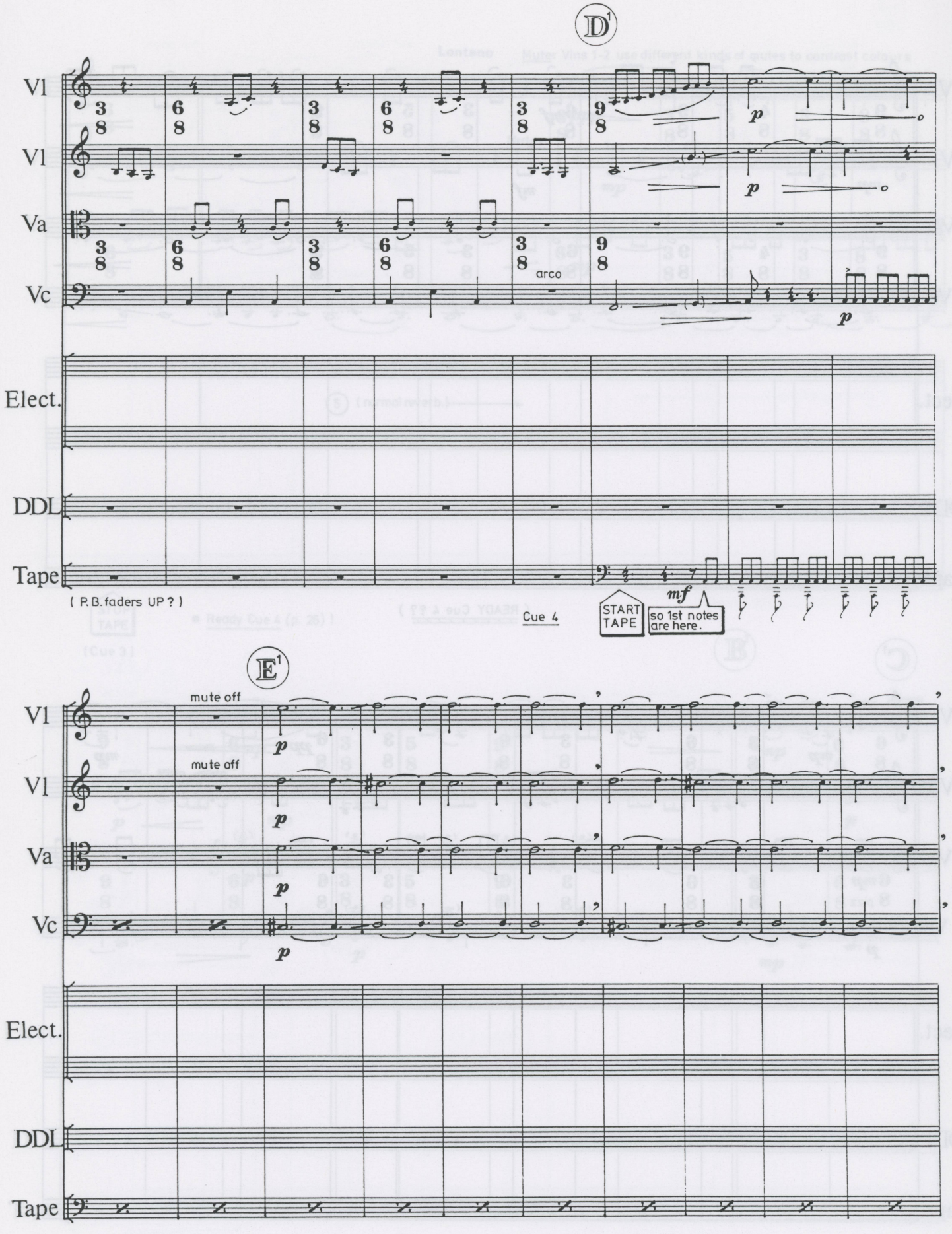

Z
sul pont.
sul tasto
sul pont.
Vl
Vl
Va
Vc
Sub. p
9 pp
pp
Sub. pp
■ Move bow slowly up and down along string to bring out harmonic textures:
Elect.
4 < slight flange
DDL
Tape
ppp "distant"
A1
norm.
5/8
6/8
4/8
(pp)
sub pp
off

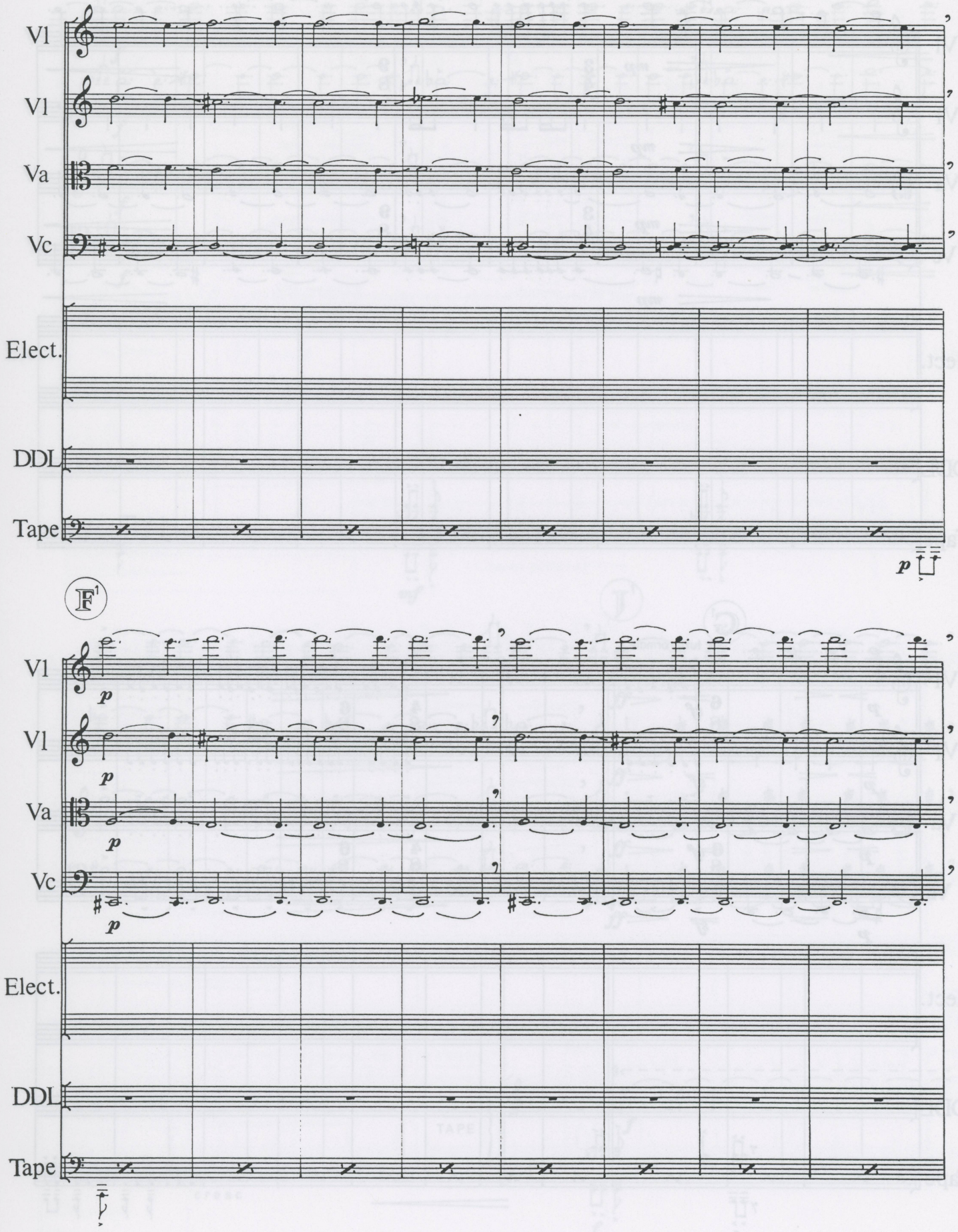

Lontano
Mute: Vlns 1-2 use different kinds of mutes to contrast colours
Vl
Vl
Va
Vc
Elect.
DDL
Tape
Mute:
ppp
mp
mp
(5) (normal reverb.)
STOP TAPE
(Cue 3)
■ Ready Cue 4 (p. 26) !
B
Vl
Vl
Va
Vc
Elect.
DDL
Tape
p
mp
mp
p
p
mp

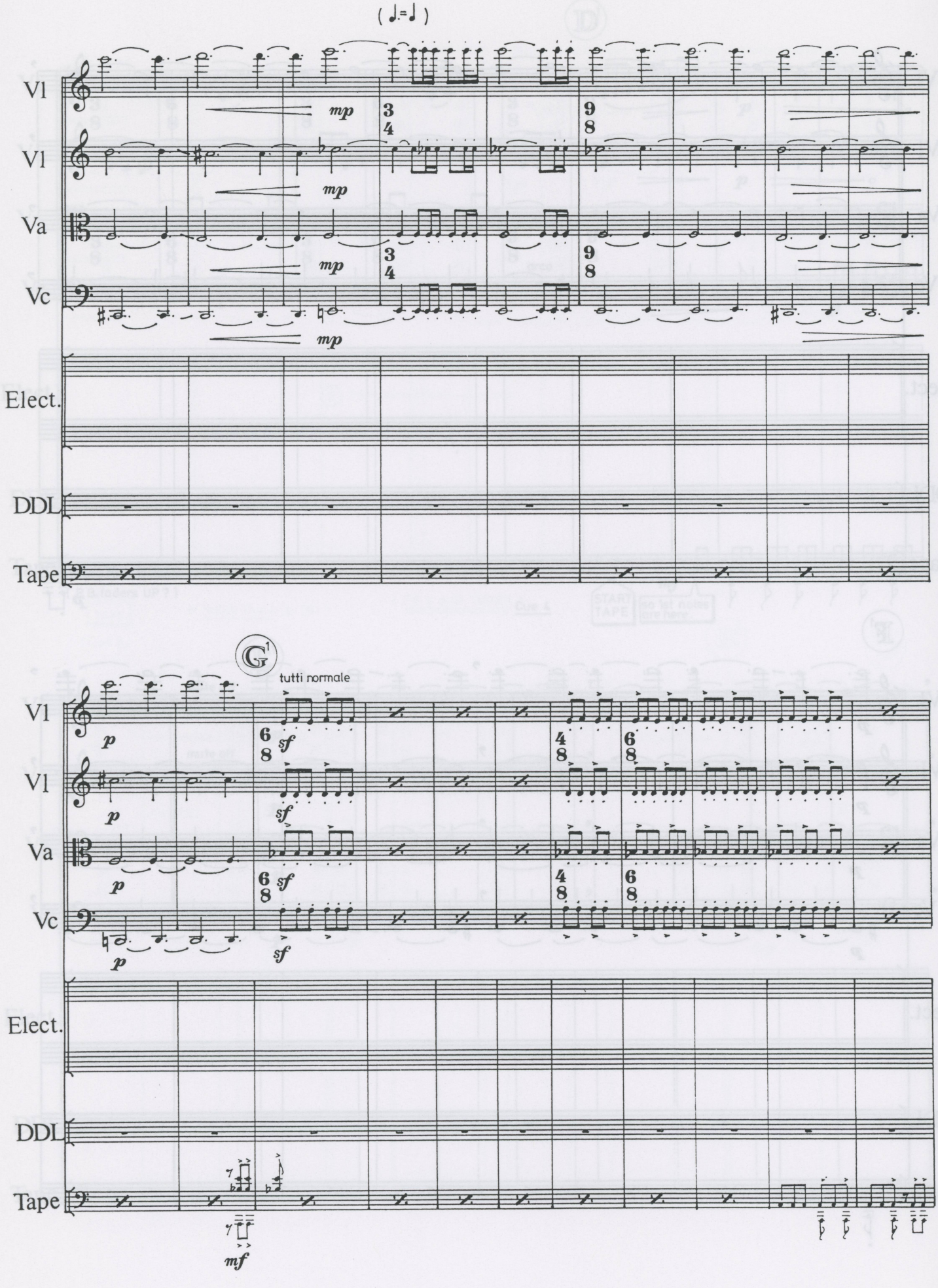

Vl
Vl
Va
Vc
Elect.
DDL
Tape
mp
mf
mf
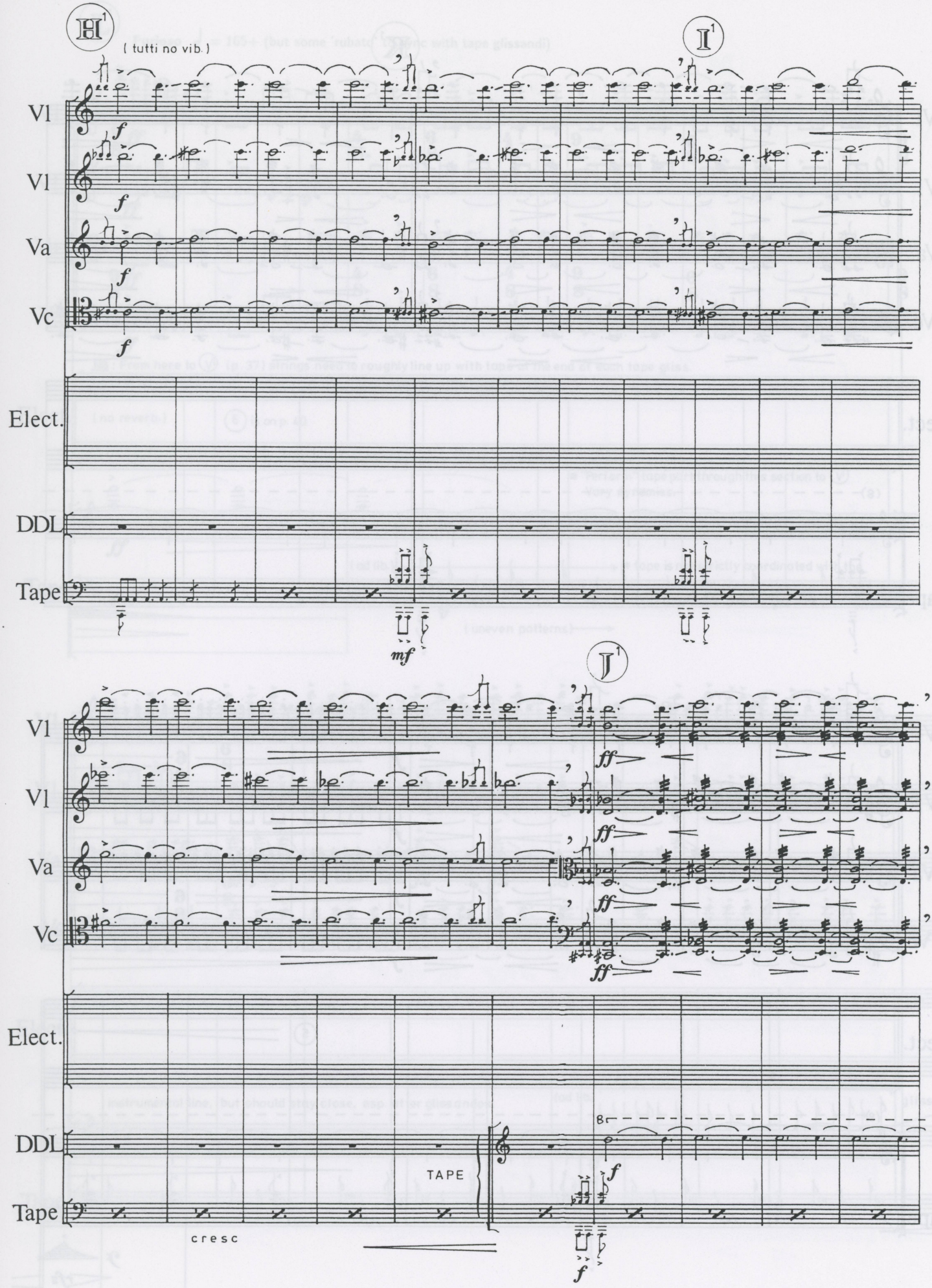
(READY Cue 4 ??)
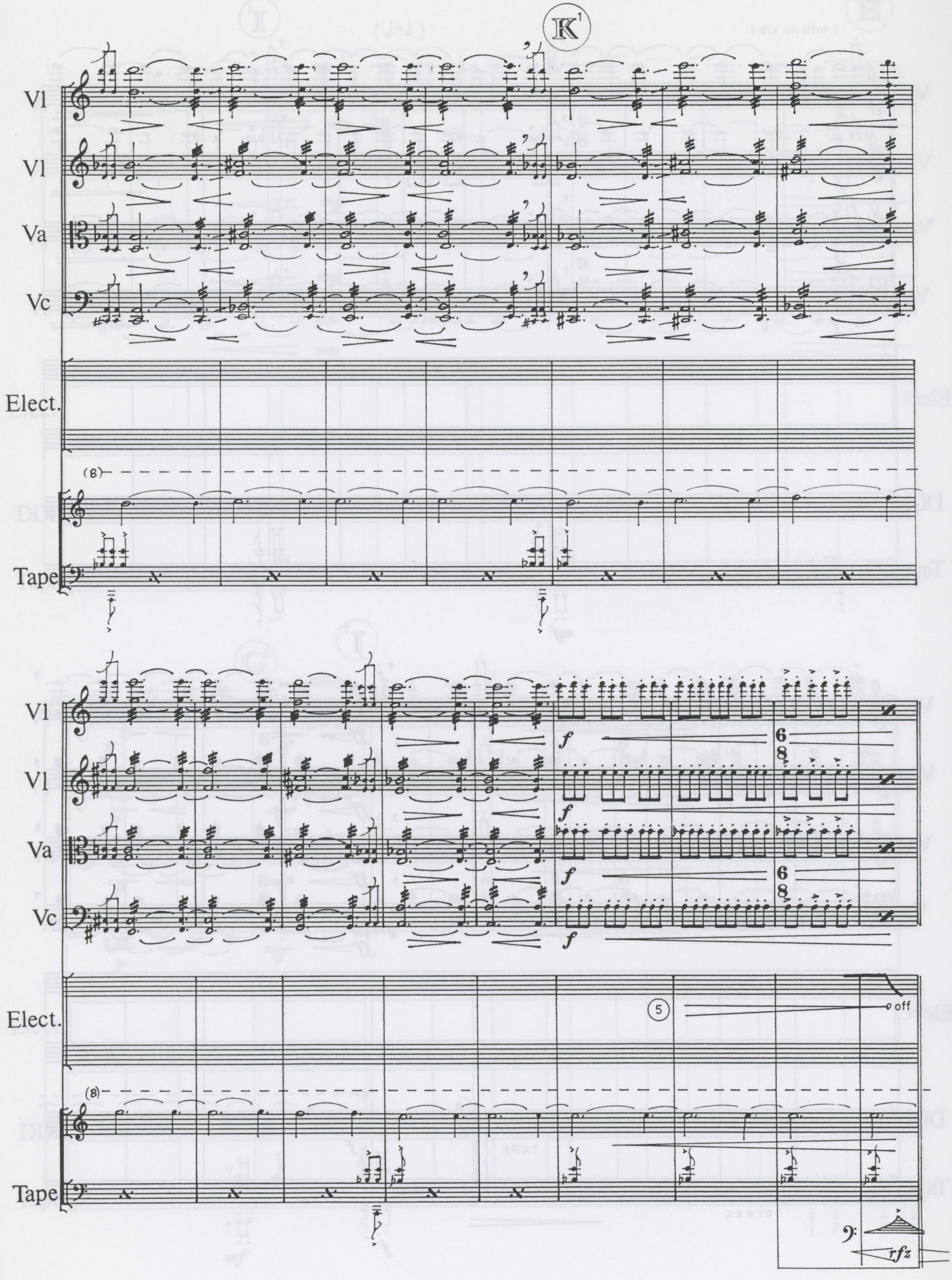

C'
Vl
Vl
Va
Vc
Elect.
DDL
Tape
mp
mp pizz
p
pp
mp
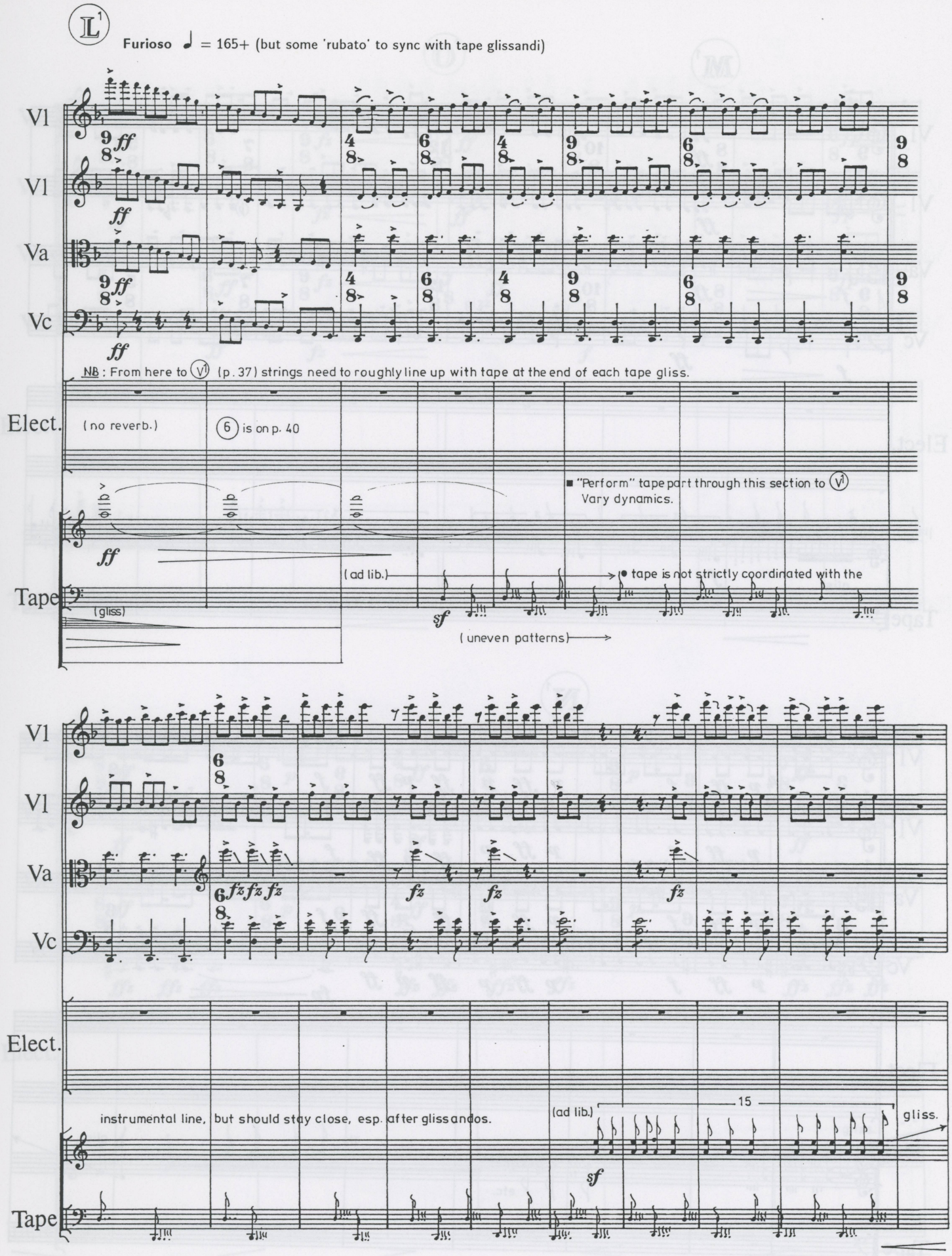

D1
Vl
Vl
Va
Vc
arco
p
Elect.
DDL
Tape
(P.B. faders UP ?)
Cue 4
START TAPE
mf
so 1st notes are here.
E1
mute off
mute off

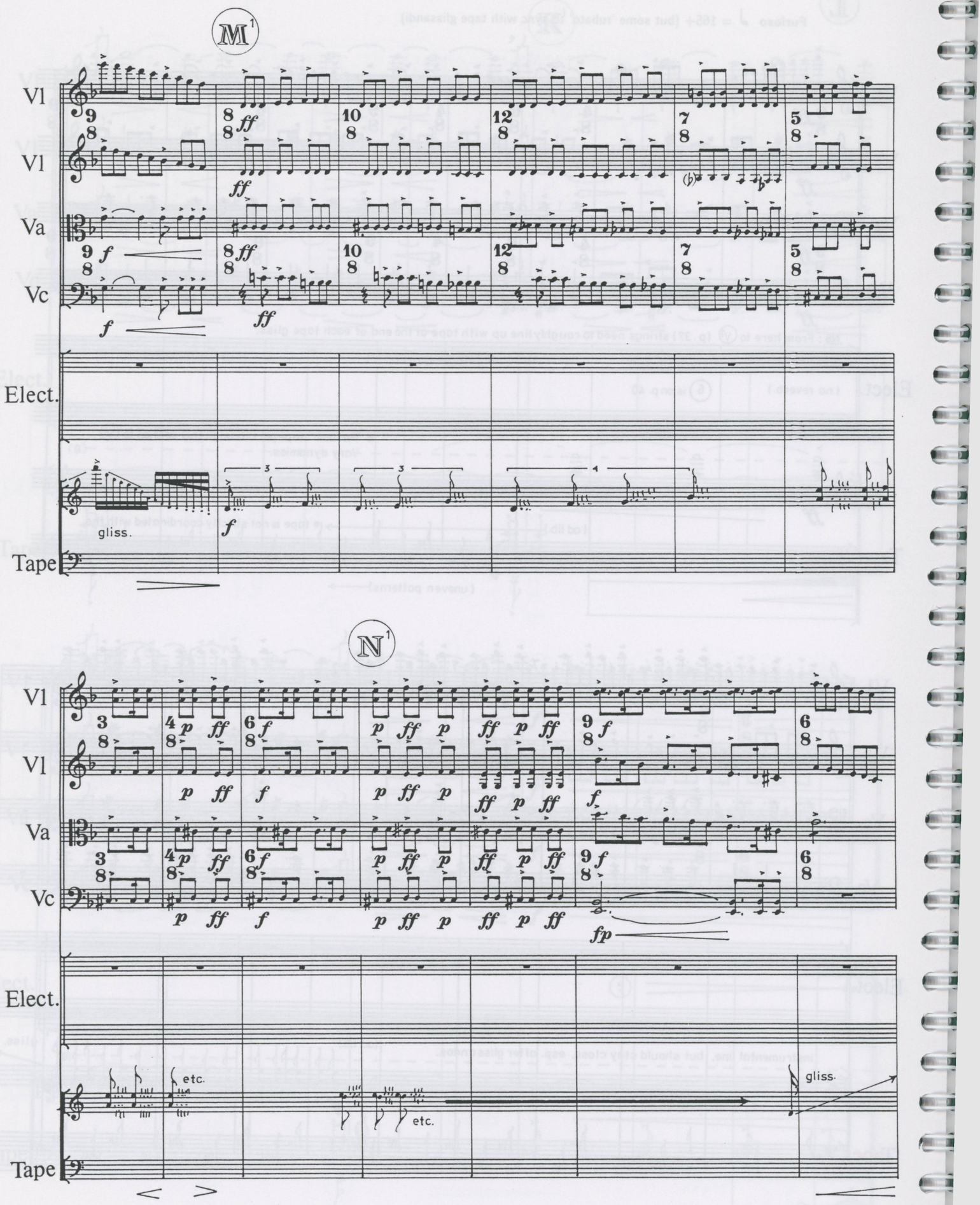

Vl
Vl
Va
Vc
Elect.
DDL
Tape
p
F1
p
p
p
p
Vl
Vl
Va
Vc
Elect.
DDL
Tape
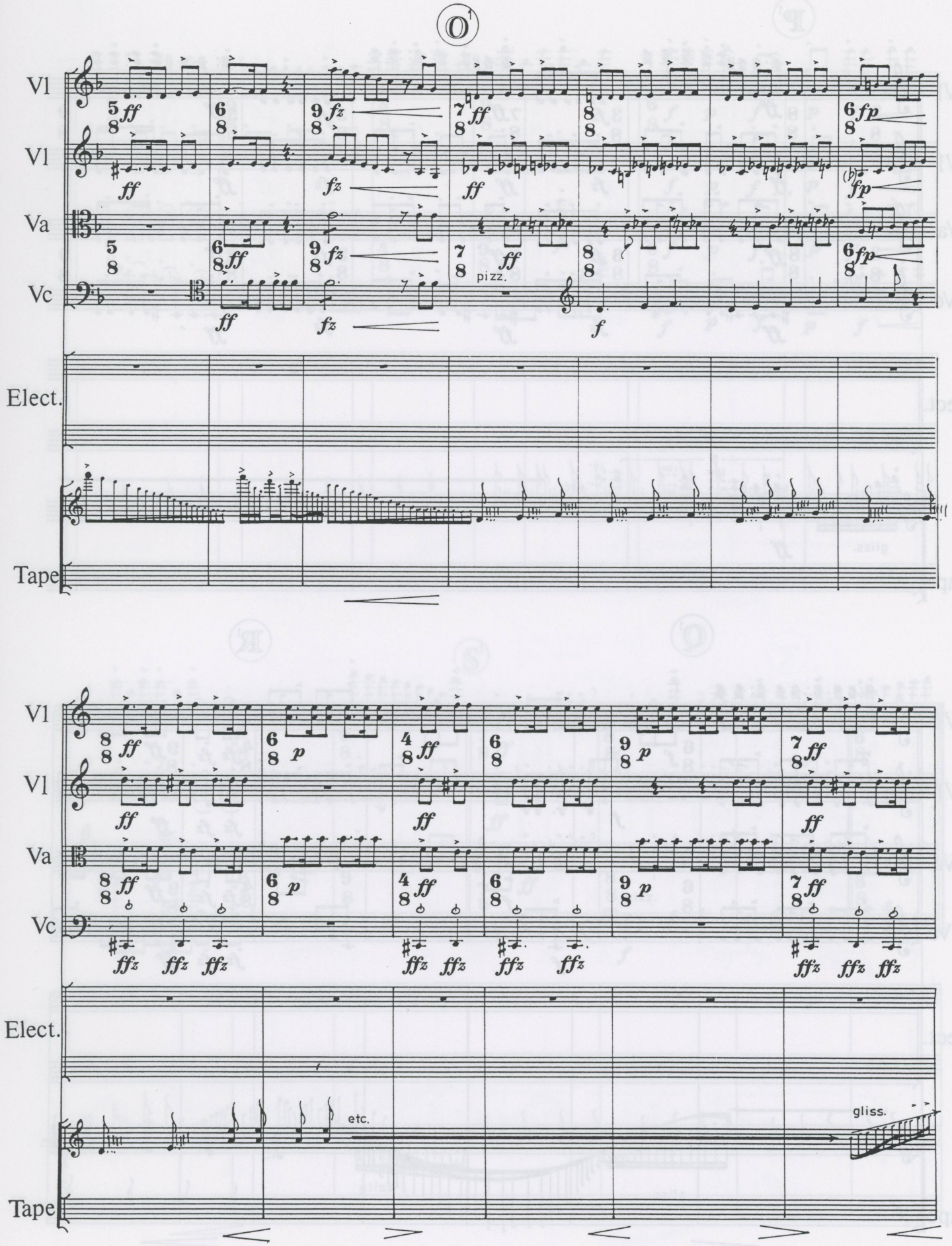

(♩.=♩)
Vl
Vl
Va
Vc
Elect.
DDL
Tape
mp
3/4
9/8
G
tutti normale
p
sf
6/8
4/8
mf
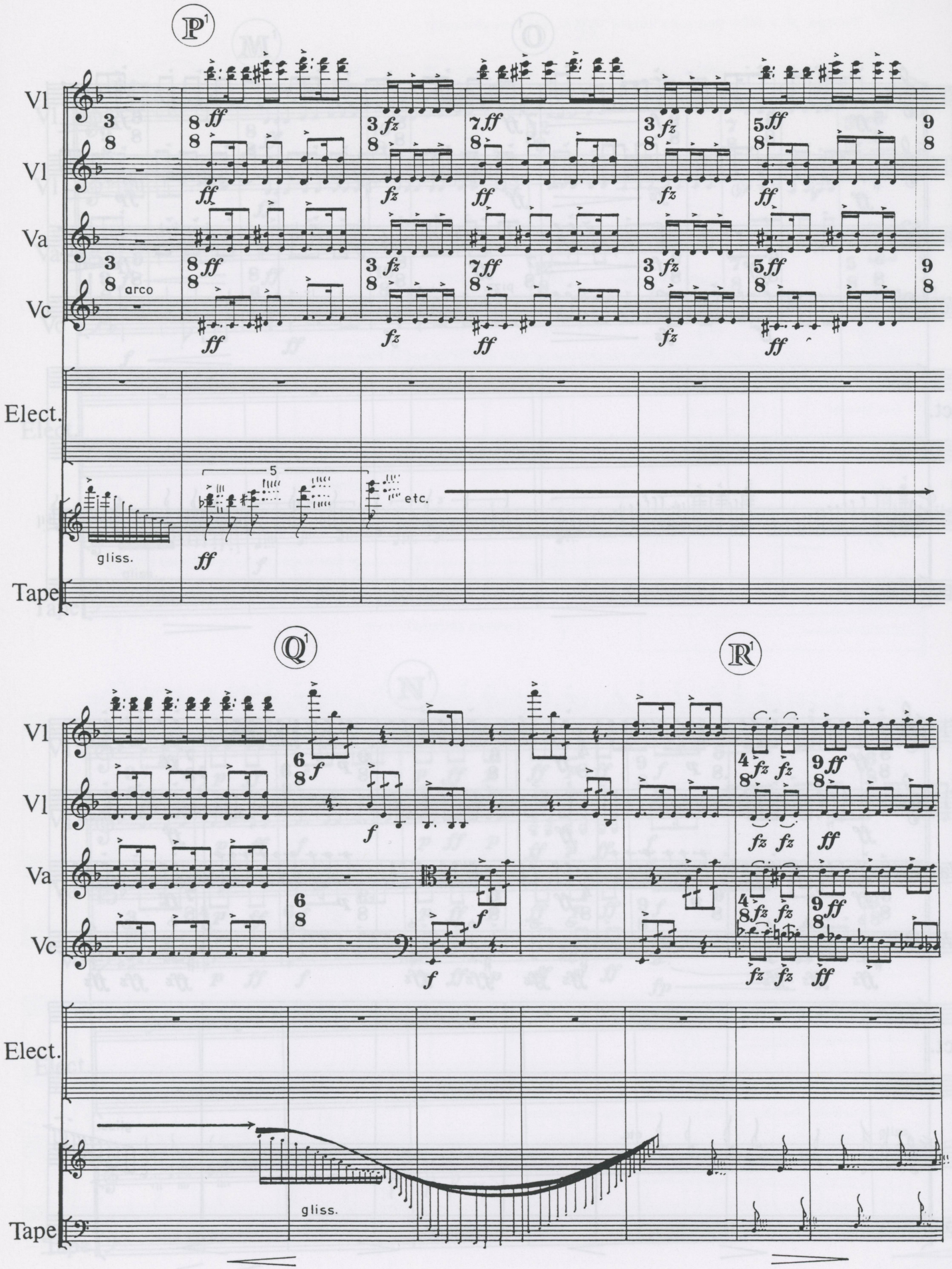

H1
(tutti no vib.)
I1
Vl
Vl
Va
Vc
f
Elect.
DDL
Tape
mf
J1
ff
8
TAPE
cresc
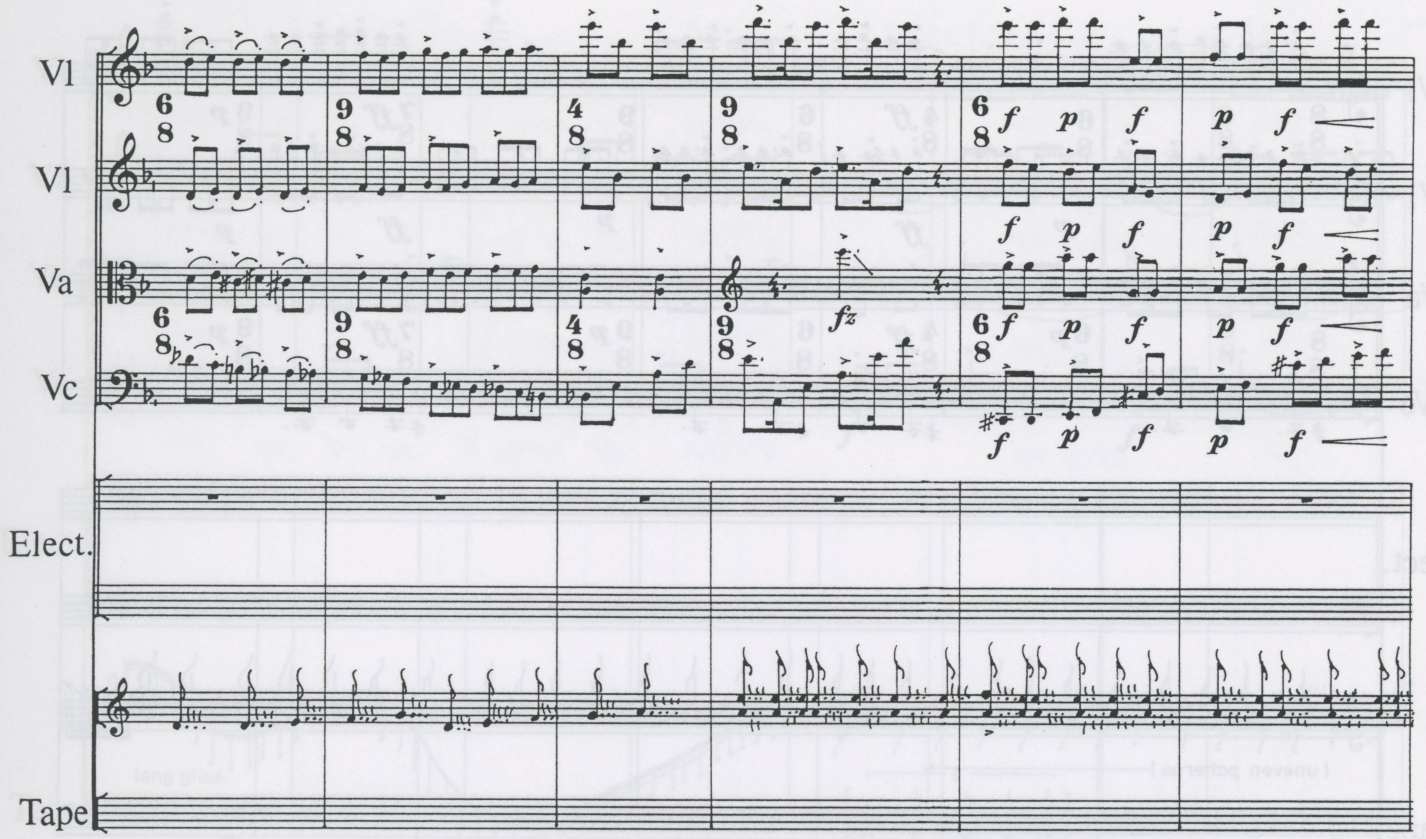

K1
Vl
Vl
Va
Vc
Elect.
(8)
Tape
f
6/8
off
5
rfz
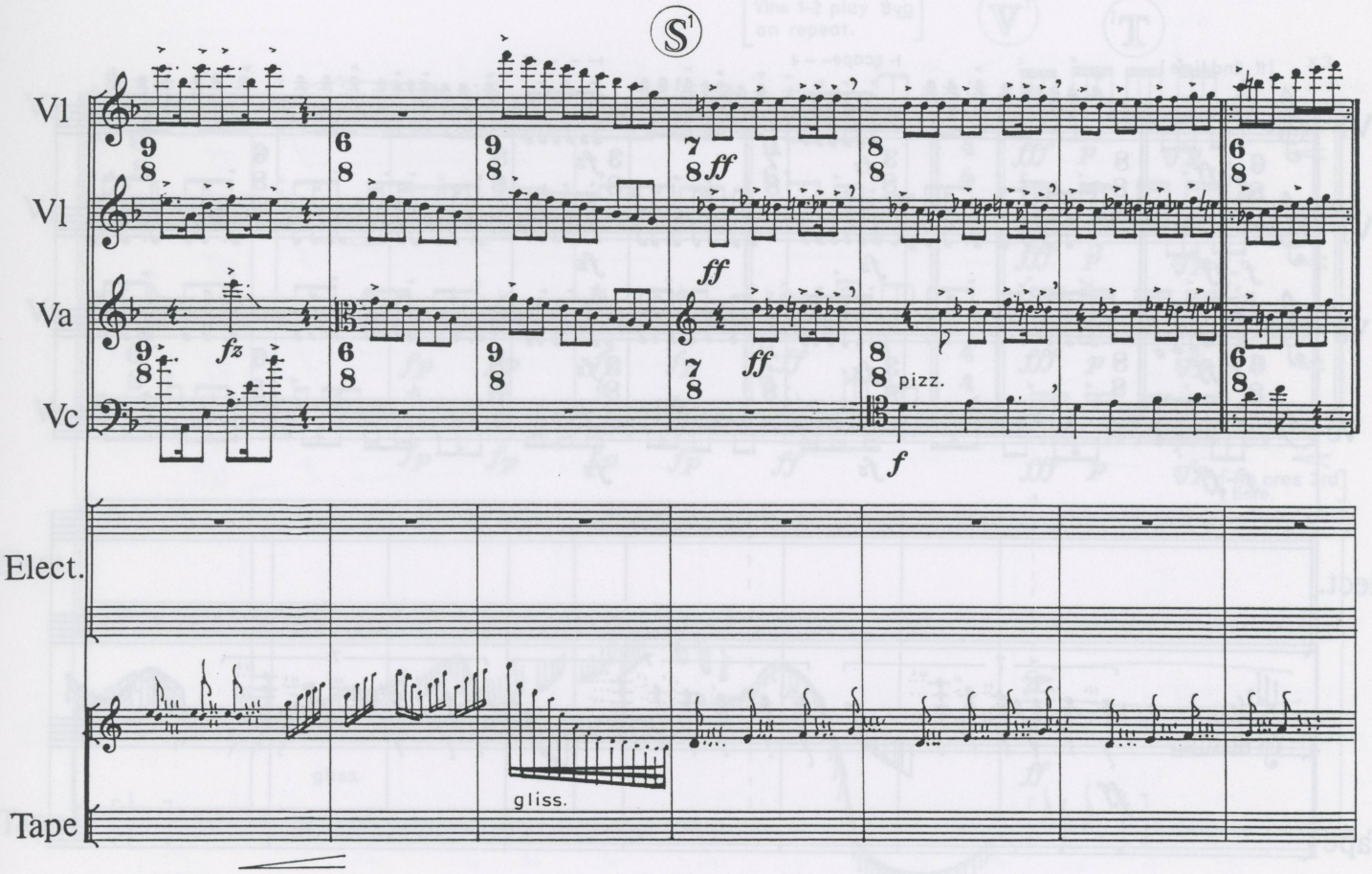

L1
Furioso ♩ = 165+ (but some 'rubato' to sync with tape glissandi)
Vl
Vl
Va
Vc
ff
NB: From here to V1 (p. 37) strings need to roughly line up with tape at the end of each tape gliss.
Elect.
(no reverb.)
6 is on p. 40
■ "Perform" tape part through this section to V1
Vary dynamics.
Tape
(gliss)
(ad lib.)
(● tape is not strictly coordinated with the
sf
(uneven patterns)
fz
instrumental line, but should stay close, esp. after glissandos.
(ad lib.)
15
gliss.
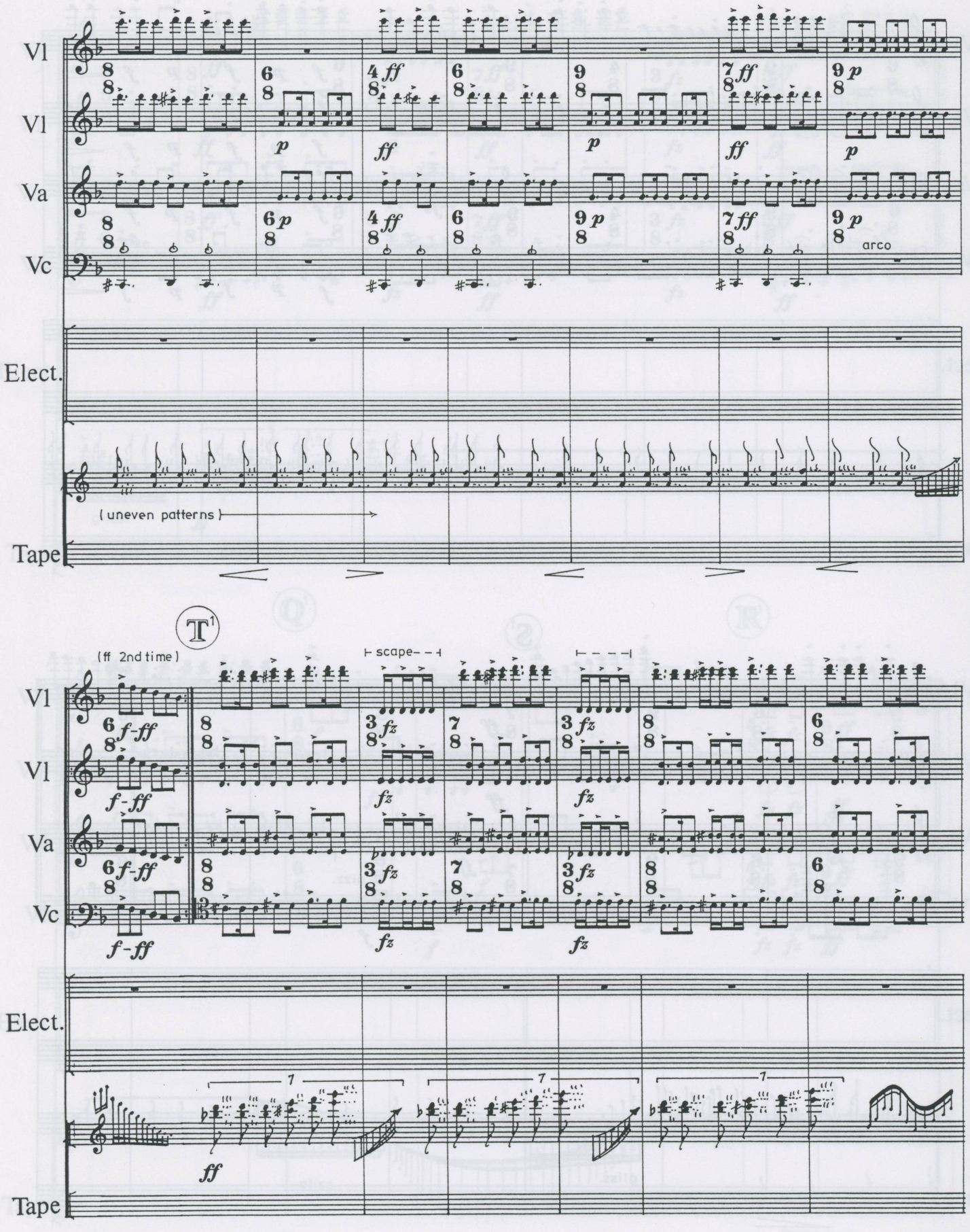

M1
Vl
Vl
Va
Vc
Elect.
Tape
gliss.
N1
Vl
Vl
Va
Vc
Elect.
Tape
etc.
etc.
gliss.
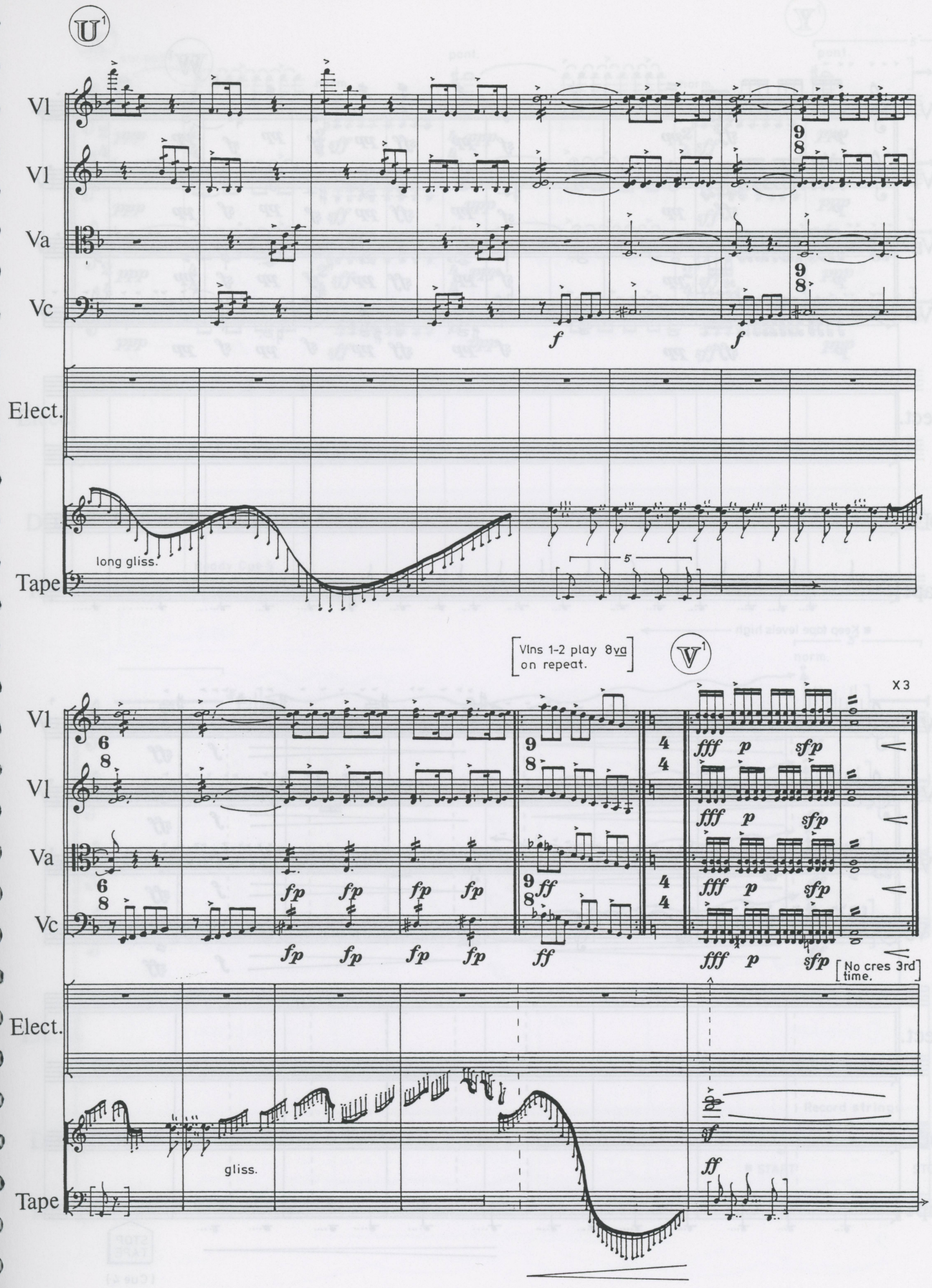

Vl
Vl
Va
Vc
Elect.
Tape
pizz.
etc.
gliss.
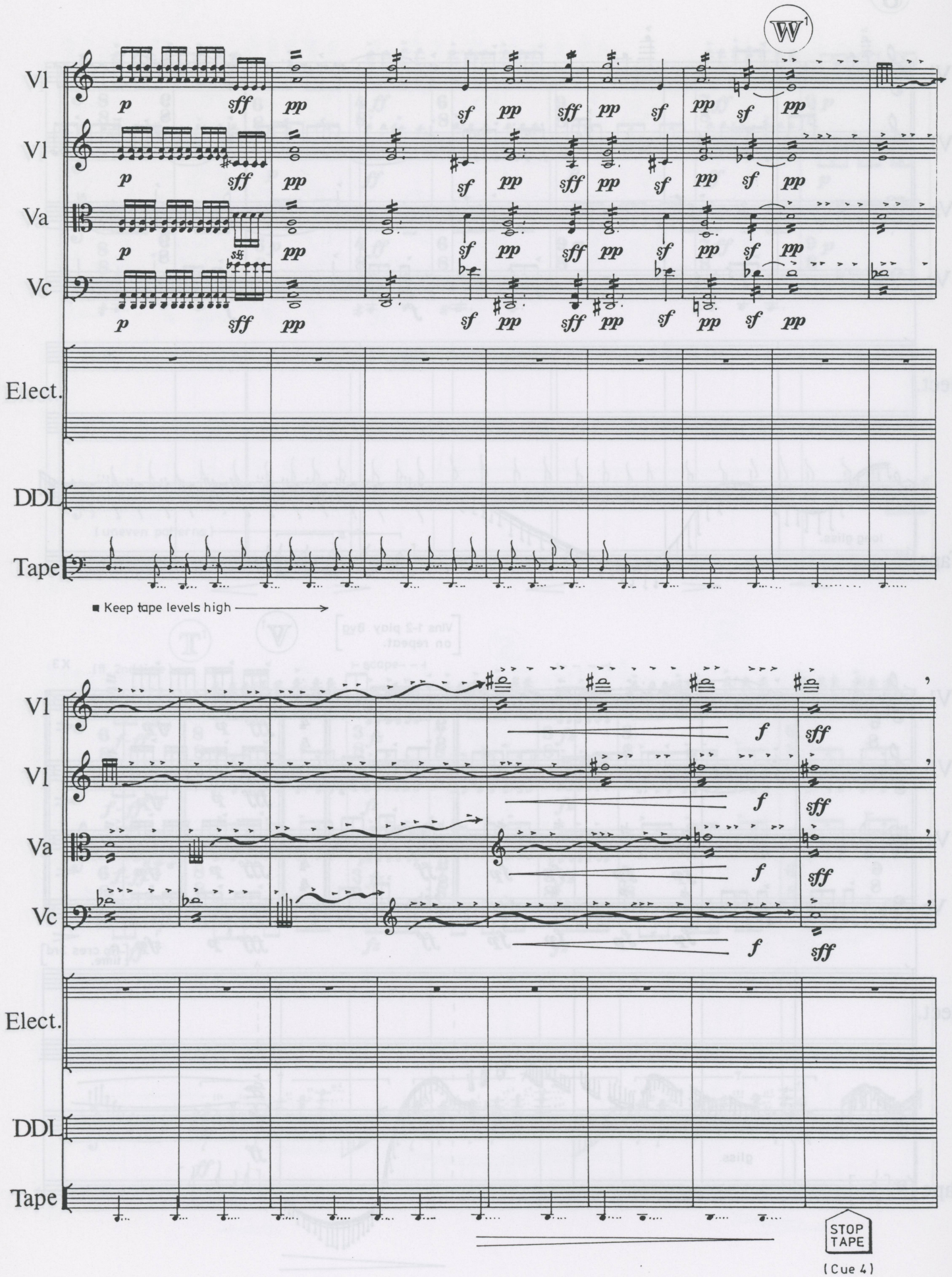

P1
Vl
Vl
Va
Vc
arco
Elect.
gliss.
etc.
Tape
Q1
R1
gliss.
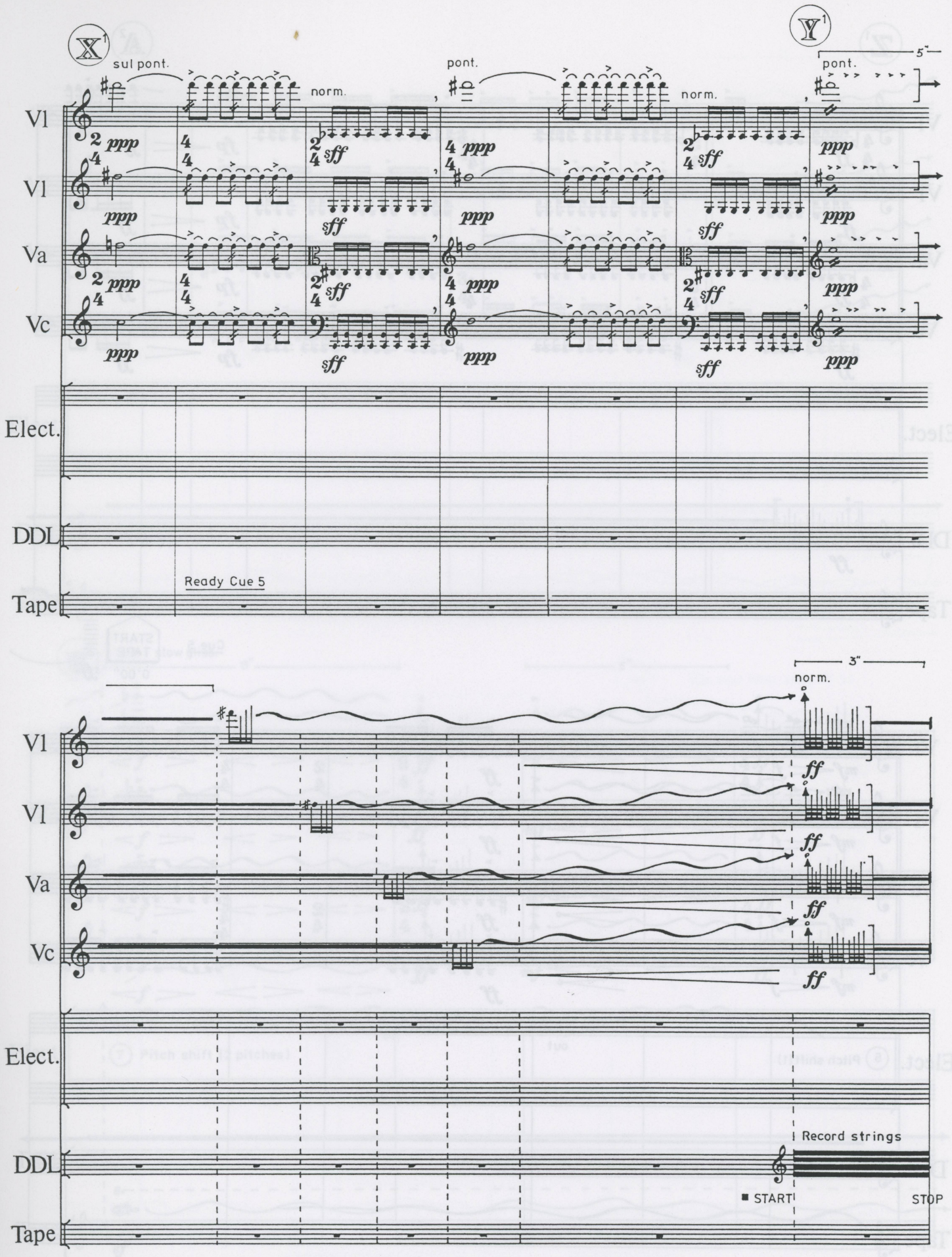

Vl
Vl
Va
Vc
Elect.
Tape

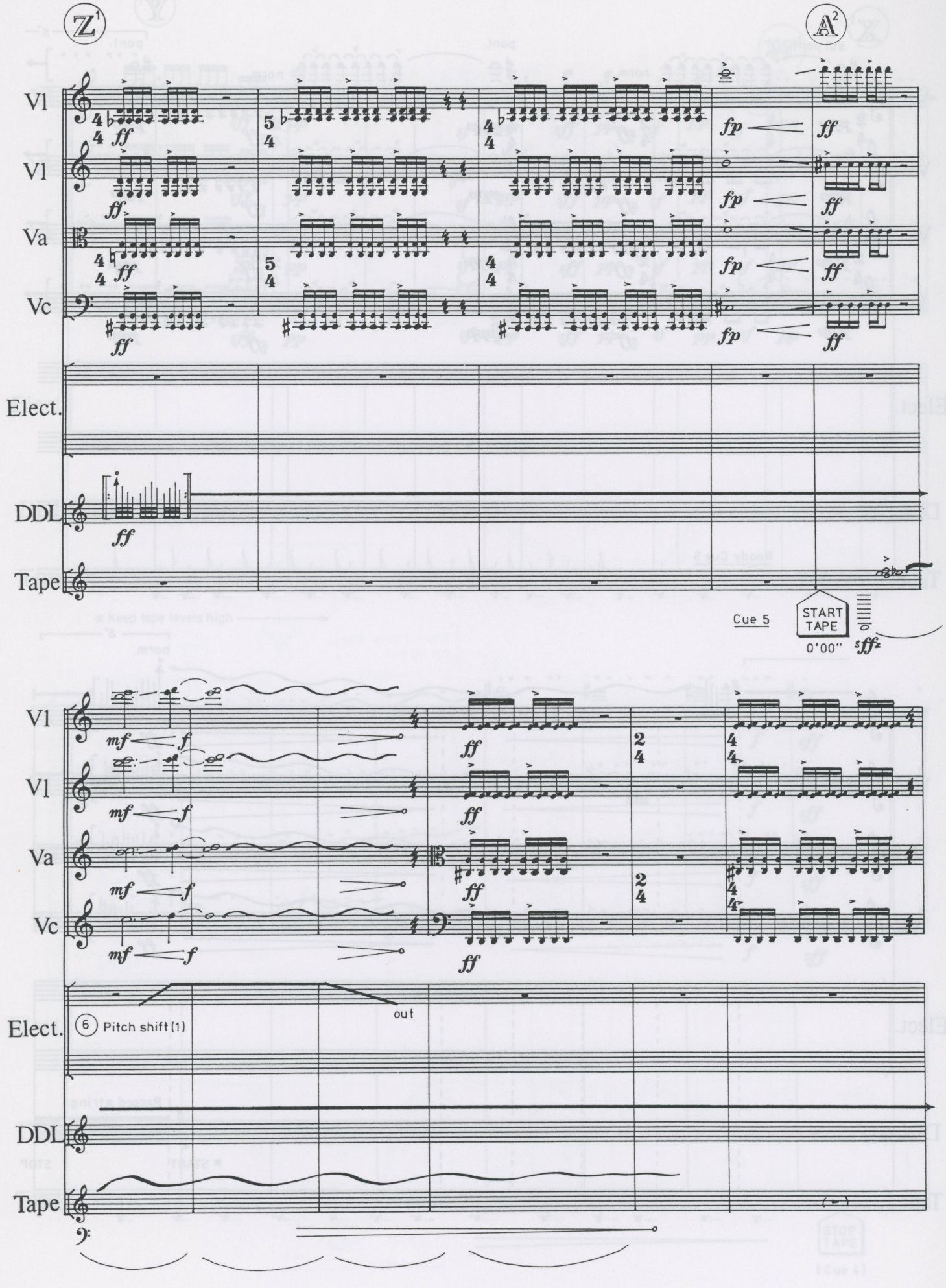

S1
Vl
Vl
Va
Vc
pizz.
Elect.
gliss.
Tape
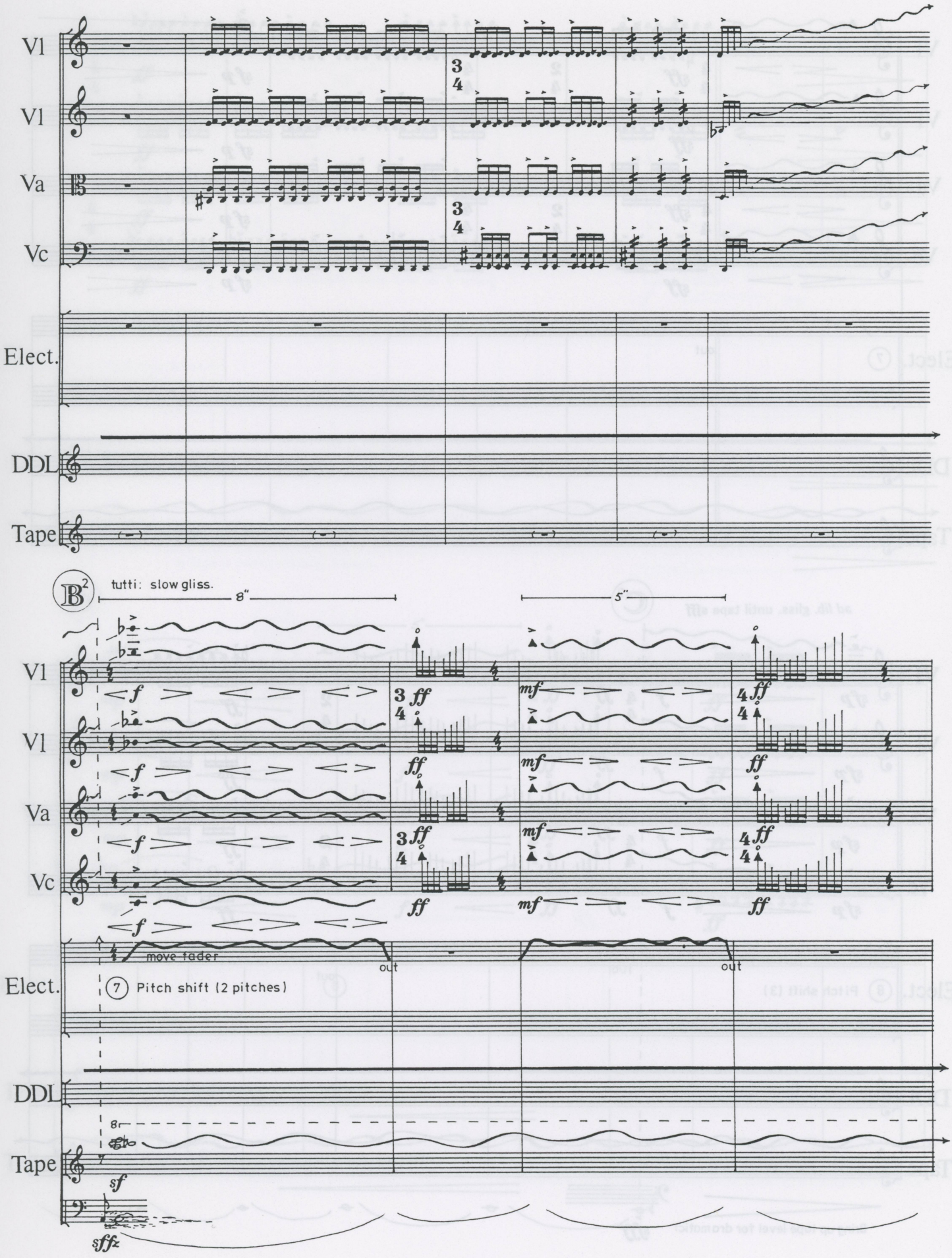

Vl
Vl
Va
Vc
Elect.
Tape
arco
(uneven patterns)
T1
(ff 2nd time)
scape
Vl
Vl
Va
Vc
Elect.
Tape
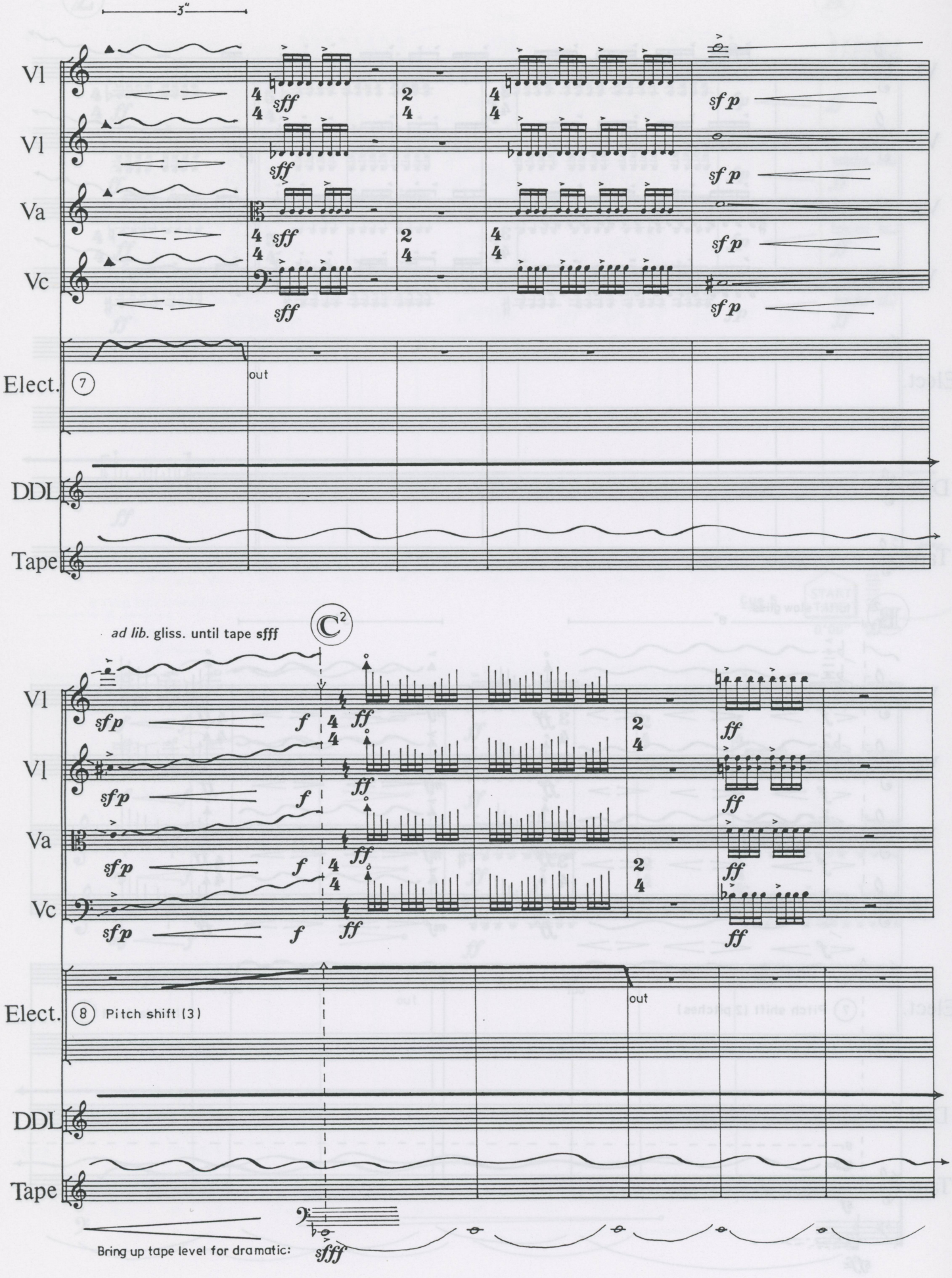

U1
Vl
Vl
Va
Vc
Elect.
Tape
long gliss.
f
f
9/8
9/8
5
[Vlns 1-2 play 8va on repeat.]
V1
X3
Vl
Vl
Va
Vc
Elect.
Tape
6/8
9/8
4/4
fp
ff
fff
p
sfp
[No cres 3rd time.]
gliss.
sf
ff
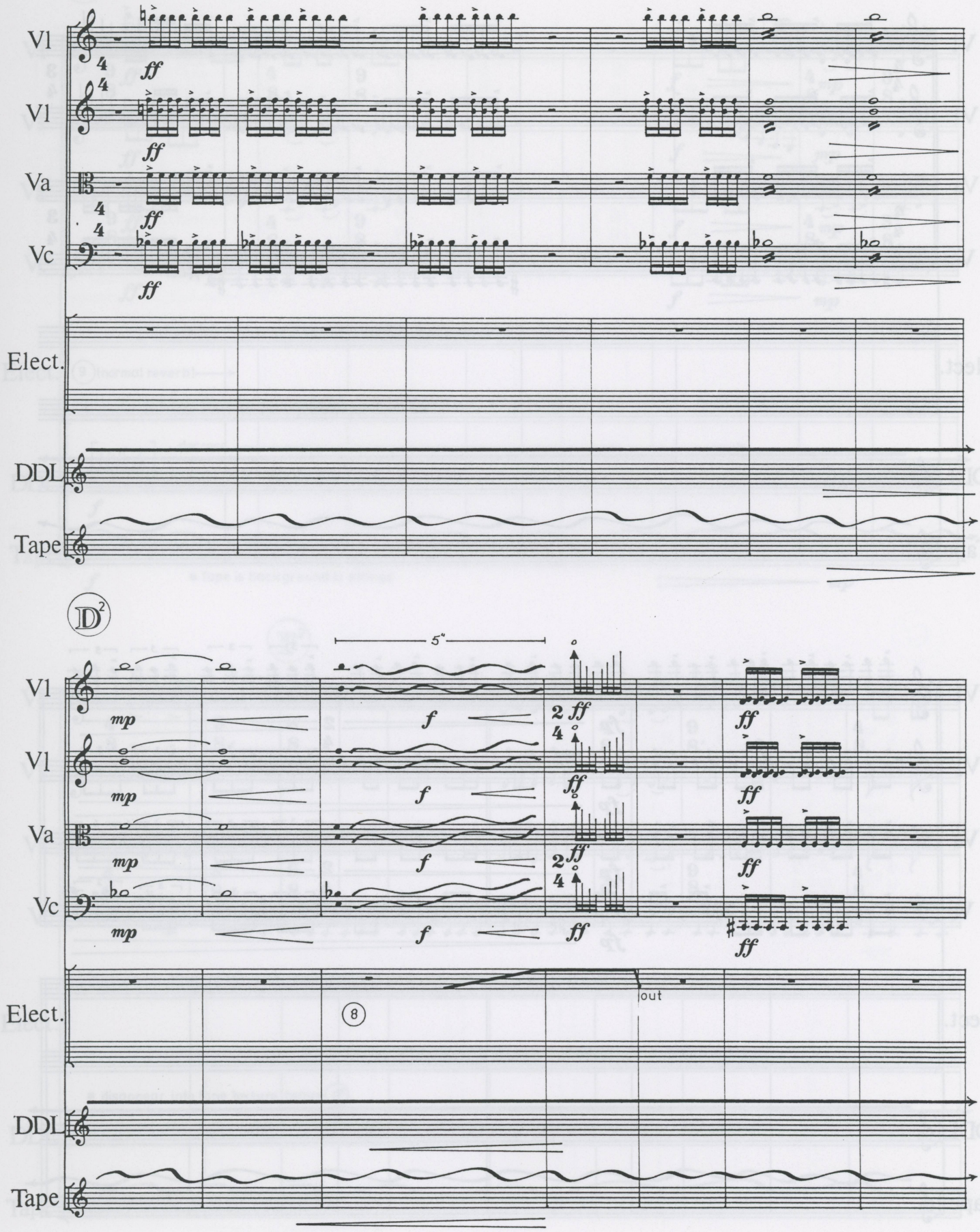

W'
Vl
Vl
Va
Vc
Elect.
DDL
Tape
■ Keep tape levels high
STOP TAPE
(Cue 4)
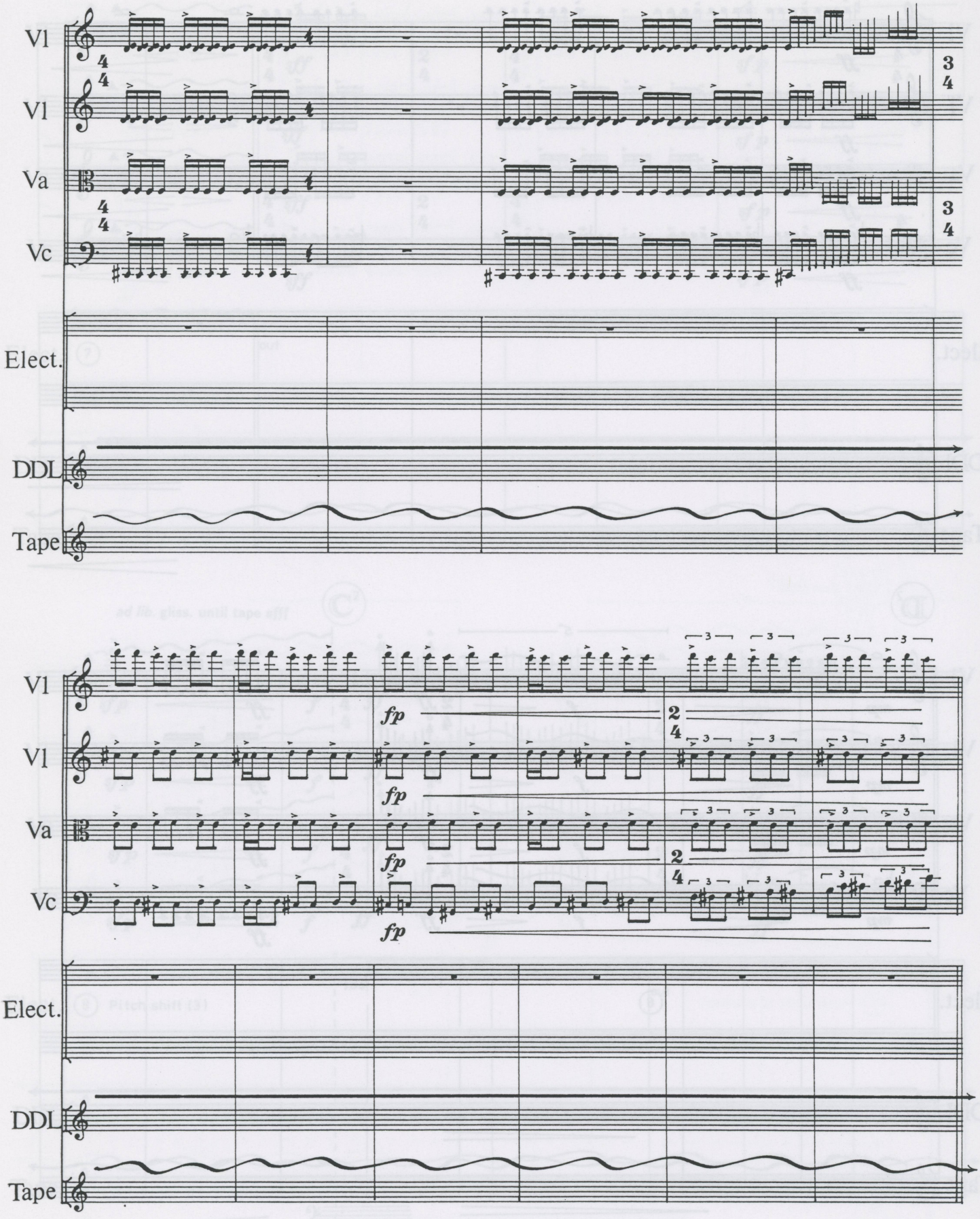

X1
sul pont.
norm.
pont.
norm.
Y1
5"
pont.
Vl
Vl
Va
Vc
Elect.
DDL
Tape
Ready Cue 5
3"
norm.
Record strings
START
STOP
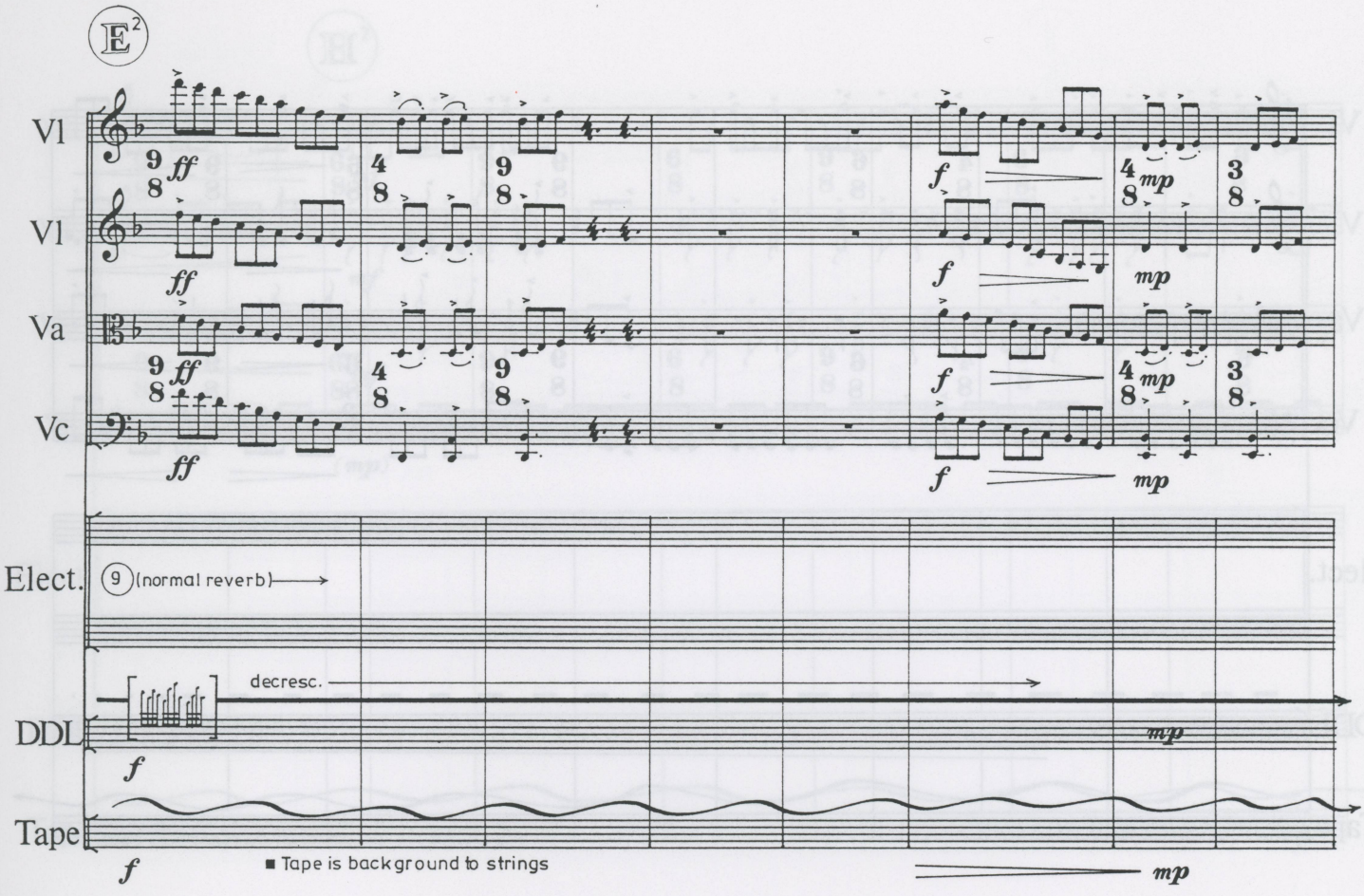

Z1
A2
Vl
Vl
Va
Vc
Elect.
DDL
Tape
ff
fp
Cue 5
START TAPE
0'00"
mf
f
2
4
out
6 Pitch shift (1)
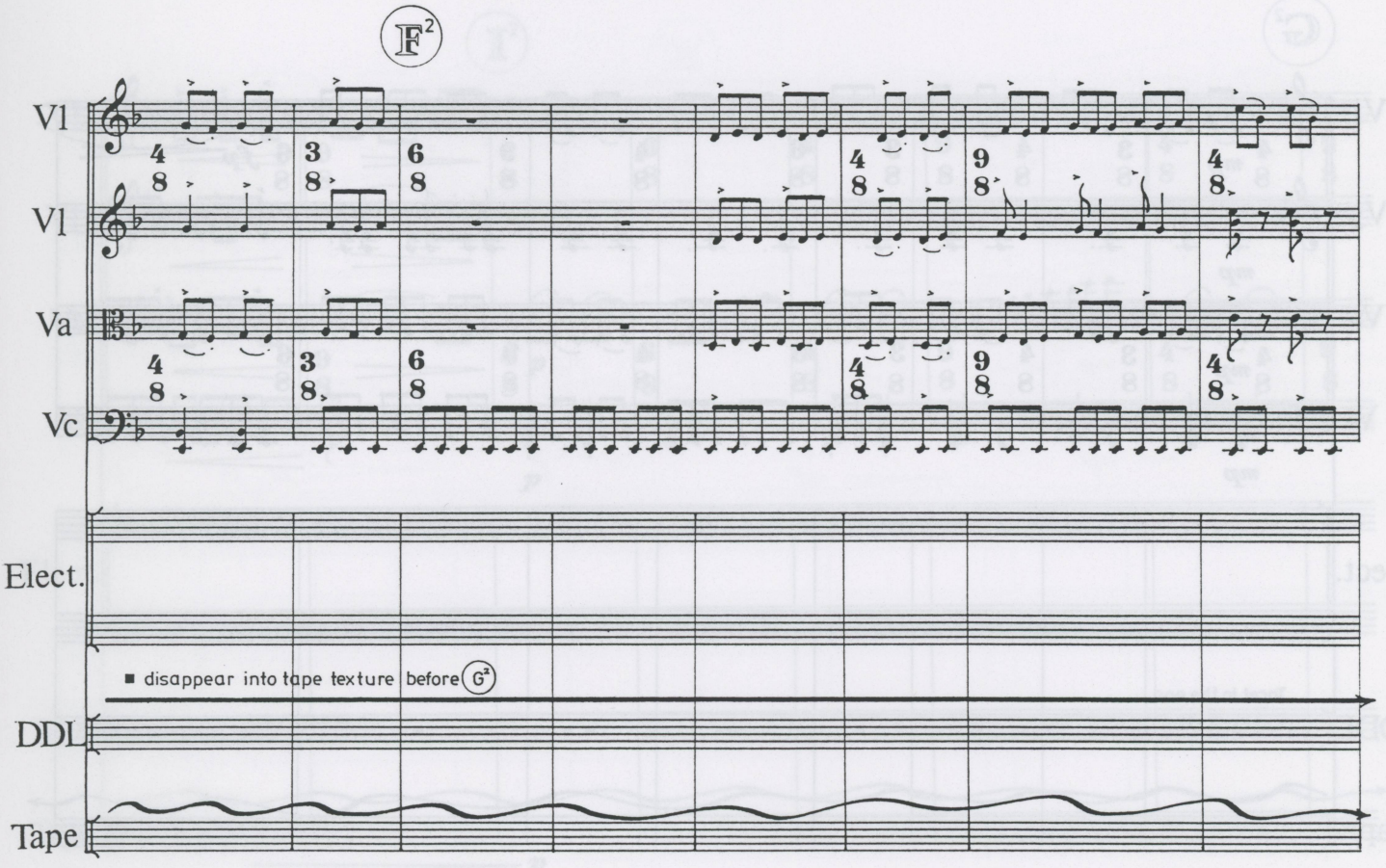

Vl
Vl
Va
Vc
Elect.
DDL
Tape
B2
tutti: slow gliss.
8"
5"
move fader
out
out
7 Pitch shift (2 pitches)
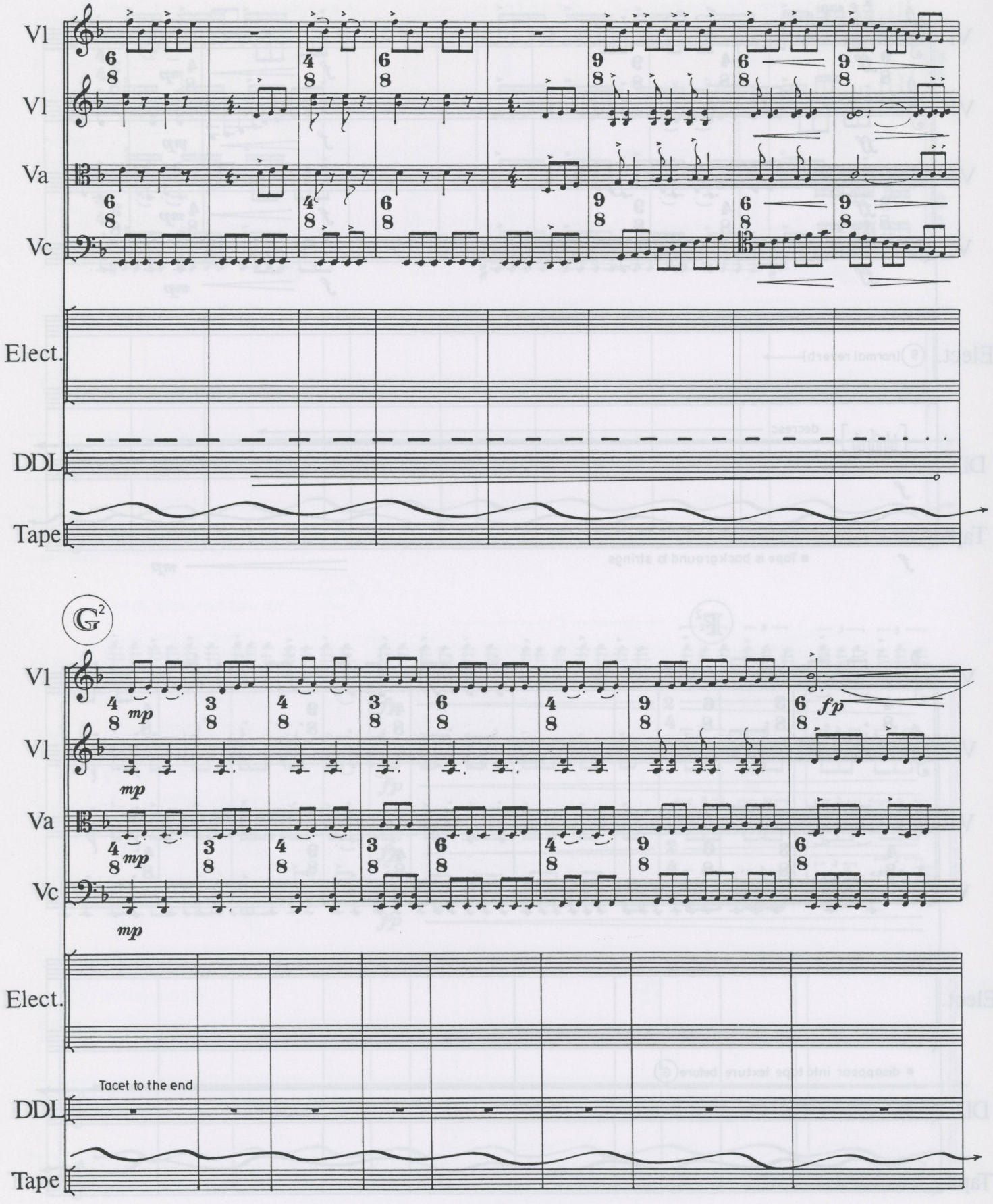

3"
Vl
Vl
Va
Vc
sff
sf p
Elect.
7
out
DDL
Tape
ad lib. gliss. until tape sfff
C2
sfp
f
ff
8
Pitch shift (3)
Bring up tape level for dramatic:
sfff
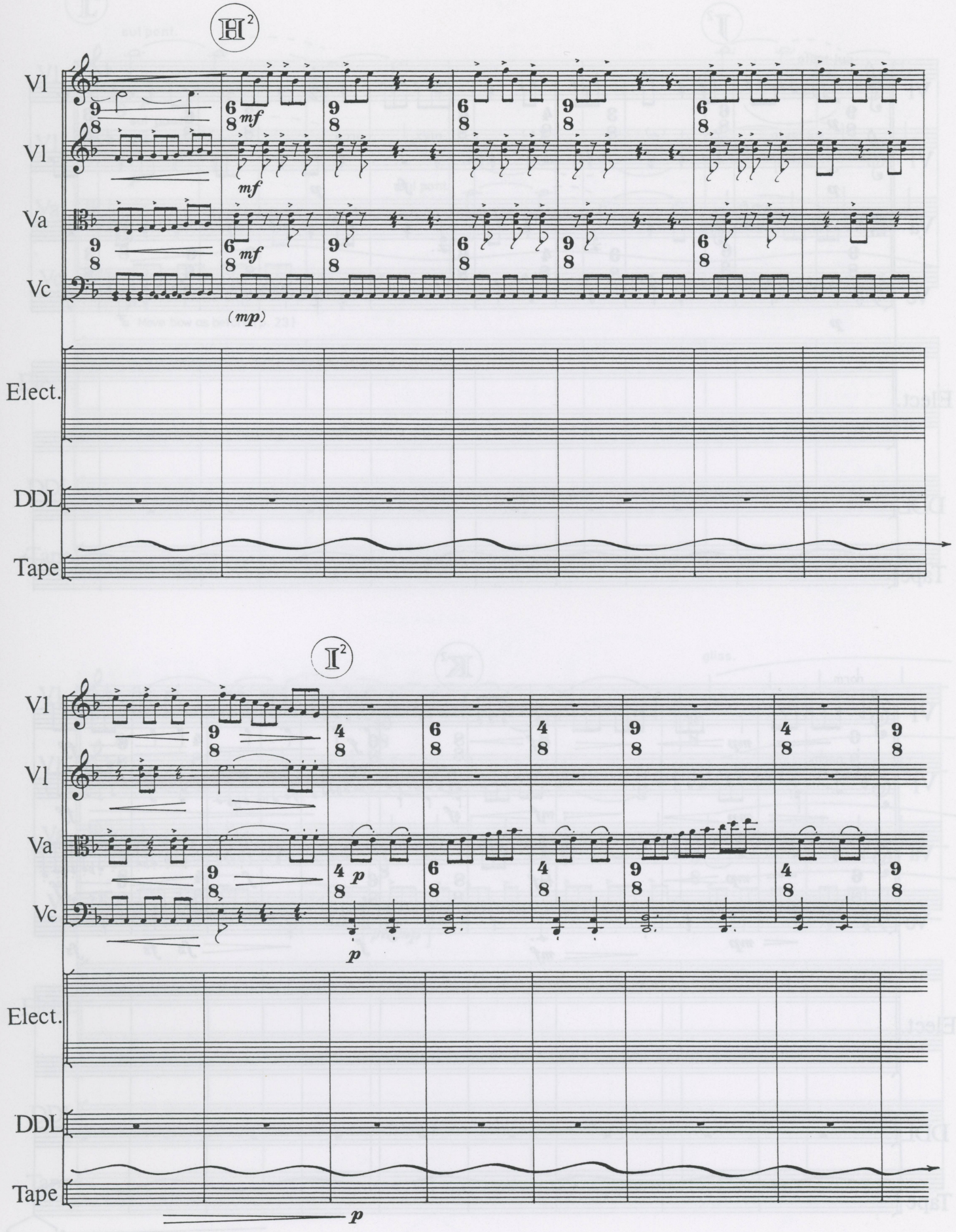

Vl
Vl
Va
Vc
Elect.
DDL
Tape
ff
D²
5"
mp
f
2
4
out
8
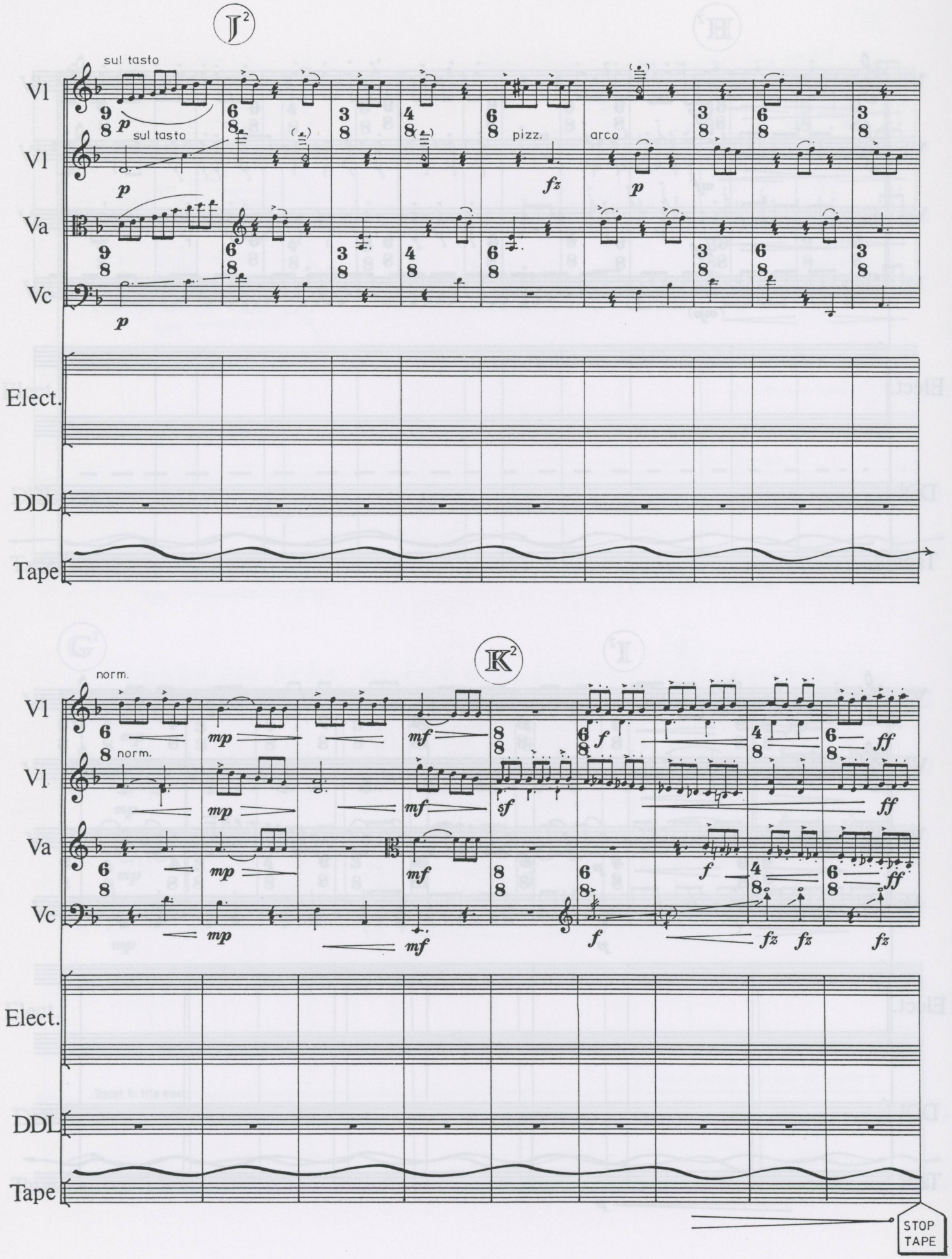

Vl
Vl
Va
Vc
Elect.
DDL
Tape
fp
fp
fp
fp
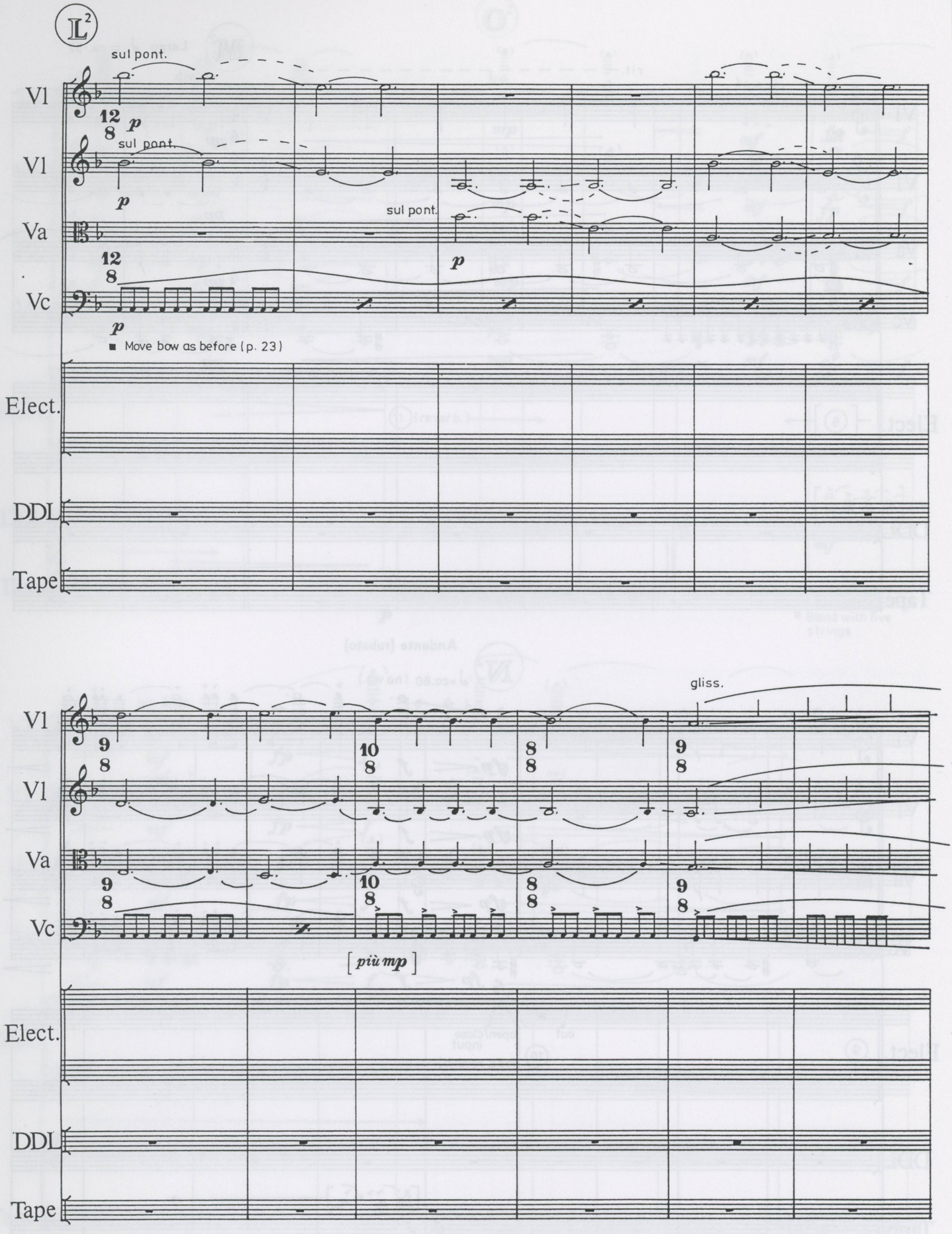

E²
Vl
Vl
Va
Vc
Elect.
9 (normal reverb)
decresc.
DDL
Tape
■ Tape is background to strings
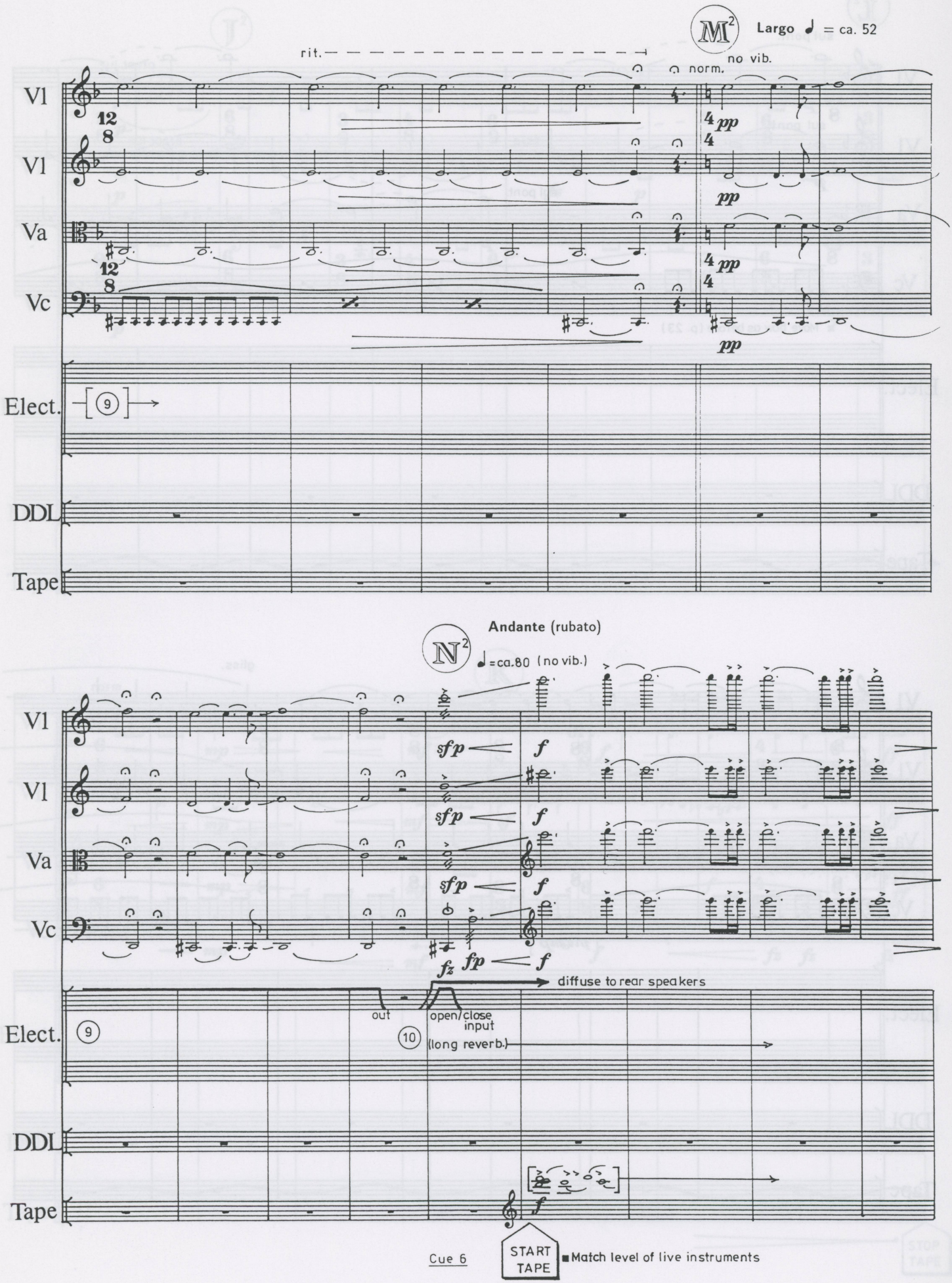

F²
Vl
Vl
Va
Vc
Elect.
■ disappear into tape texture before G²
DDL
Tape
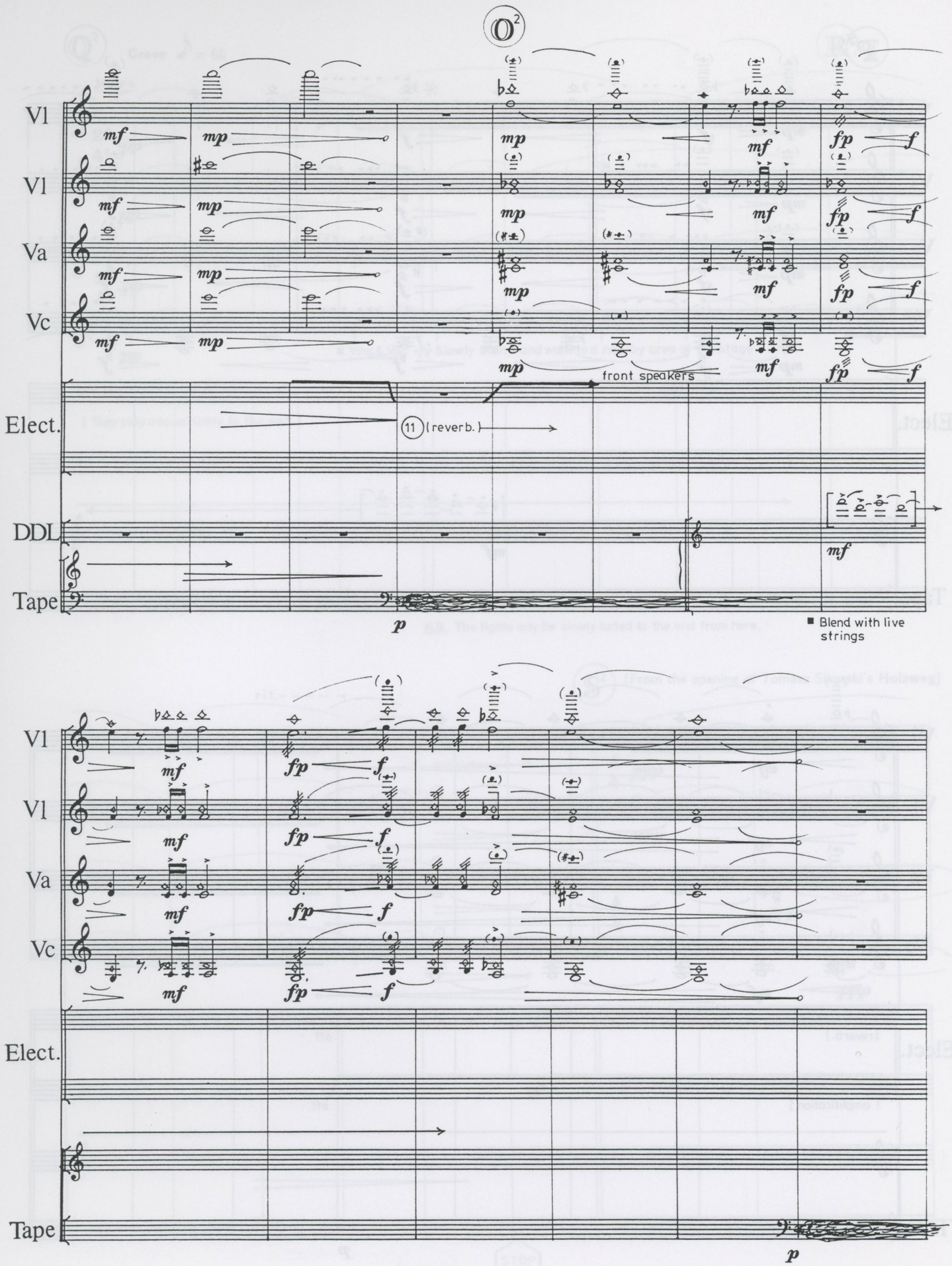

Vl
Vl
Va
Vc
Elect.
DDL
Tape
G2
mp
fp
Tacet to the end
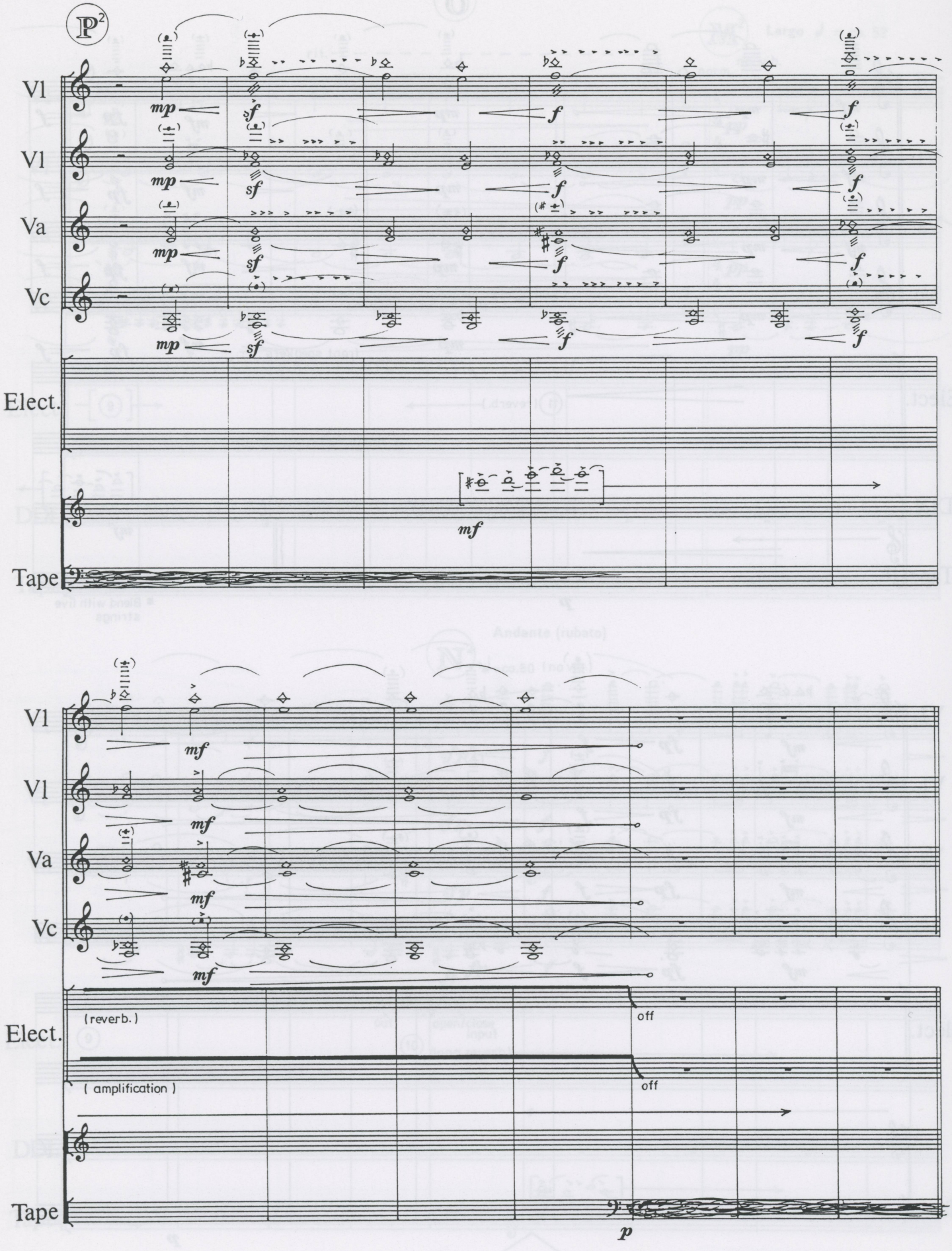

H²
Vl
Vl
Va
Vc
mf
mf
mf
(mp)
Elect.
DDL
Tape
I²
Vl
Vl
Va
Vc
p
p
Elect.
DDL
Tape
p
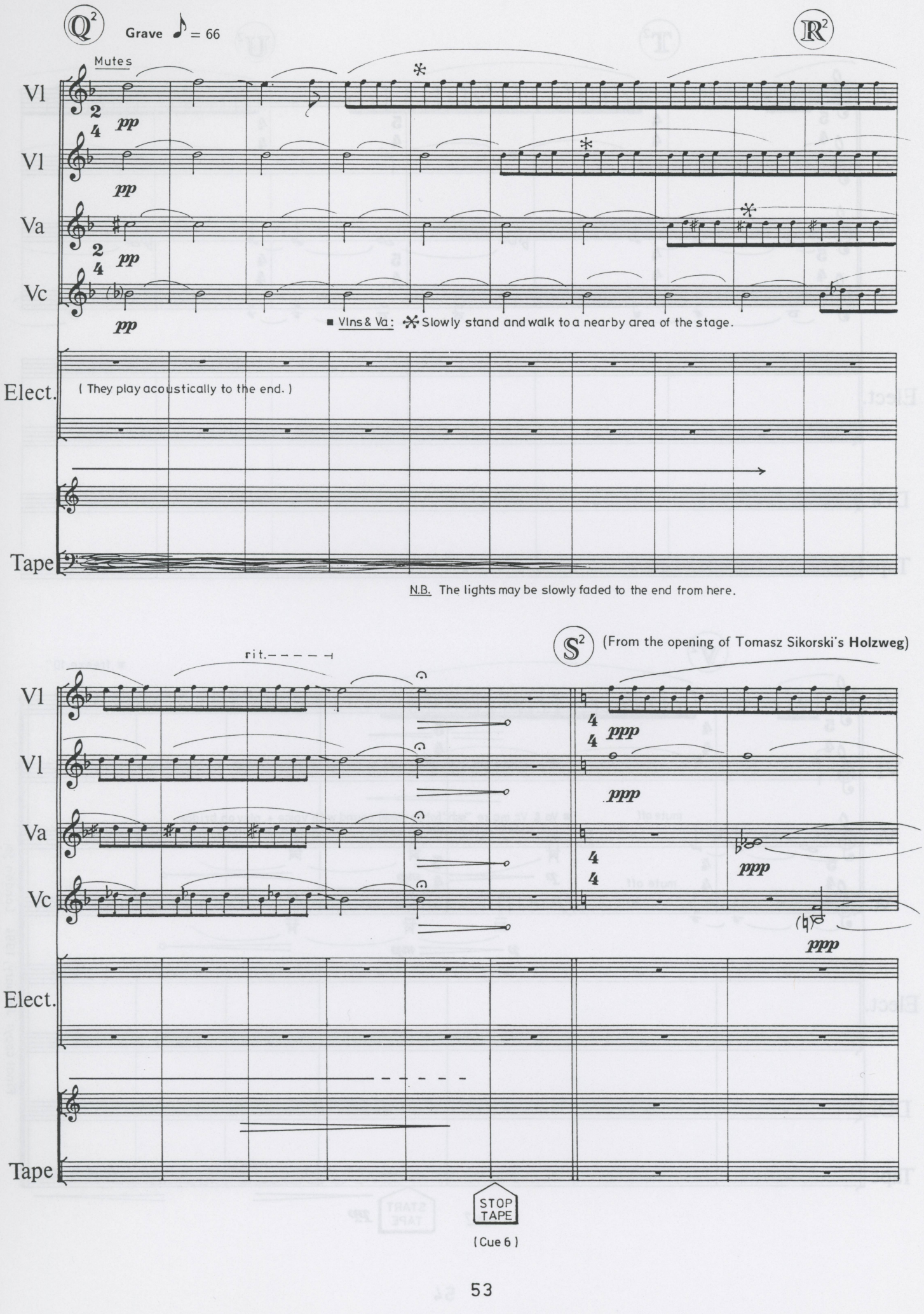

J2
sul tasto
Vl
Vl
Va
Vc
sul tasto
pizz.
arco
Elect.
DDL
Tape
K2
norm.
norm.
STOP TAPE
(Cue 5)
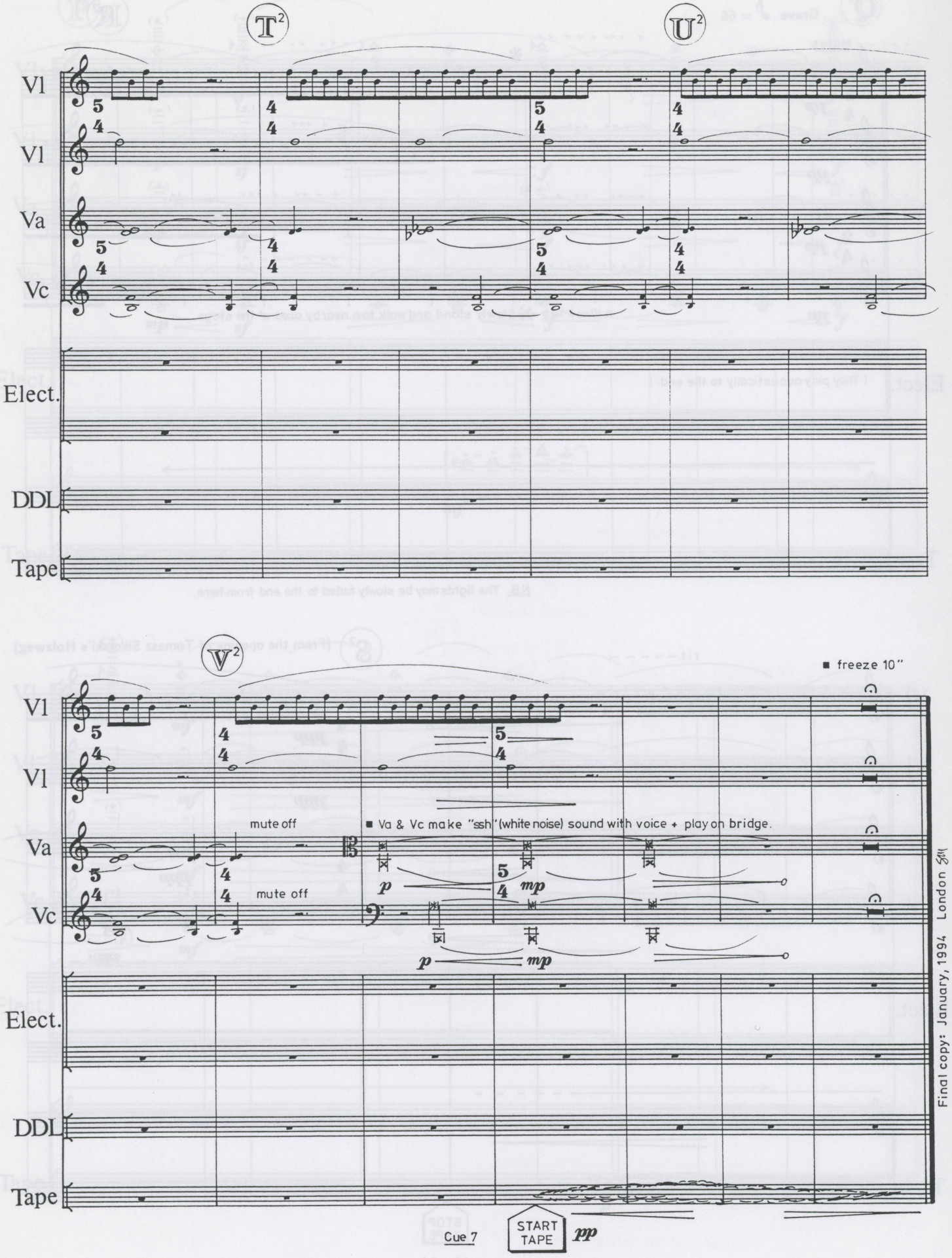

L2
sul pont.
Vl
12/8
p
sul pont.
Vl
p
sul pont.
Va
12/8
p
Vc
p
■ Move bow as before (p. 23)
Elect.
DDL
Tape
gliss.
Vl
9/8
10/8
8/8
9/8
Vl
Va
9/8
10/8
8/8
9/8
Vc
[più mp]
Elect.
DDL
Tape


M2
Largo ♩ = ca. 52
rit.
no vib.
norm.
Vl
Vl
Va
Vc
Elect.
DDL
Tape
pp
N2
Andante (rubato)
♩=ca.80 (no vib.)
sfp
f
fz
diffuse to rear speakers
out
open/close input
(long reverb.)
START TAPE
Match level of live instruments
Cue 6


Vl
Vl
Va
Vc
Elect.
DDL
Tape
front speakers
11 (reverb.)
■ Blend with live strings


P²
Vl
Vl
Va
Vc
Elect.
Tape
mp
sf
f
mf
Vl
Vl
Va
Vc
Elect.
Tape
mf
(reverb.)
off
(amplification)
off
p


Q²
Grave ♪ = 66
Mutes
Vl
Vl
Va
Vc
pp
■ Vlns & Va: ✻ Slowly stand and walk to a nearby area of the stage.
Elect.
(They play acoustically to the end.)
Tape
R²
N.B. The lights may be slowly faded to the end from here.
S²
(From the opening of Tomasz Sikorski's Holzweg)
rit.
ppp
STOP TAPE
(Cue 6)



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UMP