

Joseph Klein

Pathways IV: Rhymes & Spirals

(2024)

for piano and chamber orchestra

— for Redi Llupa —

duration: c. 20'

- I. Descent — Fragmentation
- II. Uprising — Malaise
- III. Transmission — Response — Skirmish (cadenza)
- IV. Interregnum — Breach — Plus ça change (coda)

“Was die Erfahrung aber und die Geschichte lehren, ist dieses, daß Völker und Regierungen niemals etwas aus der Geschichte gelernt.” (“What experience and history teach is that peoples and governments never learn anything from history.”)

— Georg Wilhelm Friedrich Hegel, *Vorlesungen über die Philosophie der Geschichte* (*Lectures on the Philosophy of History*), 1832

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“Those who fail to remember History are doomed to repeat it.”

— George Santayana, *The Life of Reason* (1905)

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“It has been said that history repeats itself. This is perhaps not quite correct; it merely rhymes.”

— Theodor Reik, “The Unreachables” (1965)

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“...history, as you may know, is much like a spiral staircase that gives the illusion of going up, but never quite goes anywhere.”

— Robert Jackson Bennett, *City of Stairs* (2014)

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“Some people say history moves in a spiral... We travel through time in a circular trajectory, our distance increasing from an epicenter only to return again, one circle removed.”

— Ocean Vuong, *On Earth We're Briefly Gorgeous* (2019)

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“[H]istory is not a line; it is a spiral. We don't repeat moments in time, but we come back around, echoing them.”

— Andrea Stewart, *The Bone Shard Emperor* (2021)


Instrumentation


- Flute (dbl. piccolo and alto flute)
- Oboe (dbl. English horn)
- Bb clarinet (dbl. Bb bass clarinet)
- Bassoon


- F horn
- Bb Trumpet
- Tenor trombone
- Tuba
- 2 Percussion


- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass


Notation


 durational continuum within *senza misura* sections, arranged from shortest to longest


 pause continuum within *senza misura* sections, arranged from shortest to longest


 fermata continuum, arranged from shortest to longest


 accelerando/ritardando groupings; duration indicated in metered sections.


 play material within box (*ad libitum*) for the duration of the wavy line


 play material within repeat brackets as indicated for the duration of the solid line


 smooth, even portamento/glissando

 erratic, uneven portamento/glissando

 contoured crescendo


 *senza misura*

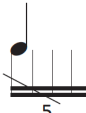
flt.
 winds: fluttertongue

 metered notation: beat units fixed without specific measure units.

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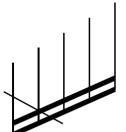
brass: closed (mute); horn: stopped

|  beat groupings (2, 3) in compound meters

 brass: rapidly rearticulate attack (double-tongue)

[] freely insert bracketed material within texture

 percussion: depress pedal indefinitely (until release is indicated)


 play beamed note grouping as rapidly as possible

 percussion: pedal release

 *laissez vibrer*

 percussion: dead stroke

f | *mp* subito dynamic change

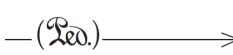







 percussion (chimes): rapid glissando over the entire range of the instrument upward across the sharp tubes and downward across the natural tubes

mf ± slight fluctuations around dynamic level indicated (*ad libitum*)

1/2 clb strings: play with the bow rotated so that both the hair and stick make contact with the string

↑ cues/synchronization of parts

piano notation:

	depress pedal indefinitely (until release is indicated)		chromatic cluster (in the register indicated)
	gradually release pedal		upward strum, downward strum
	suddenly release pedal		silently depress all keys within the range indicated
	fingernail pluck (single note) / strum (cluster)		
	muffle string with finger(s) while playing notes on keyboard.		

Notes

Percussion instruments and striking implements:

Player 1: vibraphone, 3 timpani (28", 23", 20"), claves, bongo drums, 3 tam-tams, crash cymbals, slapstick; hard felt timpani sticks, brushes, tam-tam beater, hard plastic mallets, hard rubber mallets (3), hard yarn mallets, soft yarn mallets (4).

Player 2: glockenspiel, xylophone, chimes, mark tree, bell tree, snare drum, large bass drum, ratchet, sleigh bells, 4 roto toms (14", 12", 10", 8"), large suspended cymbal, brake drum; medium rubber mallets, hard rubber mallets, soft yarn mallets, hard plastic mallets, wood (snare drum) sticks, bass drum beater, chime hammers (2), brushes.

Brass players require mutes the following mutes:

Horn: standard mute

Trumpet: straight mute, cup mute, plunger

Trombone: straight mute, cup mute

Tuba: standard mute

Accidentals apply only to the pitches they immediately precede, except in the case of repeated notes.

The pianist will be required to perform several techniques inside the piano, including muffling and plucking individual strings, strumming and slapping groups of strings, and glissandi requiring a 1" glass guitar slide.

Program Notes

Begun in 1993, *Pathways* is a series of works for solo instrument and chamber orchestra which consists of a single, fixed accompaniment in the ensemble through which each of the featured solo instruments traverses a unique path. To date, four iterations of the work have been composed, featuring trombone, percussion, soprano saxophone, and piano. The conceptual metaphor for *Pathways* is that of a traveler and his/her unique and personal relationship with the surroundings on any given journey. Though a single road may be taken by several individuals (or by the same individual on different occasions), the various experiences and responses to the particular environment may differ substantially. Such factors as the time of day, climate, or the traveler's mood may have a profound effect upon the experience and consequent response of the individual. In the *Pathways* series, the ensemble acts as a sonic landscape through which the soloist (i.e., the traveler) wends its way. Because the solo part is intended to reflect the unique "personality" of the particular featured instrument, these may differ from one another substantially, to the extent that each section within the work as a whole may be directed (and subsequently perceived) in a number of different ways, thus influencing the dynamic unfolding of the overall work.

The fourth in the series, *Pathways IV: Rhymes & Spirals* was composed for pianist Redi Llupa, and is intended as a commentary on the political and cultural events in the United States (and elsewhere in the world) over the previous decade. The title refers to the cyclical nature of political ideologies, global pandemics, social movements, and the disruption to the prevailing order associated with these phenomena.

