ERIC CHASALOW

Due (Cinta)mani

for piano and tape
(2002)

I. Three Symbolic Gestures
II. Cloudbands

ERIC CHASALOW

Due (Cinta)mani

Performance Notes

Accidentals do not carry through the bar. They refer only to the note they precede, except in cases of immediate repetition, where, for example C#,C,C would mean C#,C#,C# (even with intervening rests). Many cautionary accidentals have been added (in parentheses) for clarity.

In concert, both the quality and positioning of the playback system are very important. Time in rehearsal should be devoted to balancing the volume and timbre and to positioning. Loudspeakers should be capable of reproducing the full audible frequency spectrum. A multi-driver system with subwoofer would be helpful. While multiple speakers beyond a single stereo pair may be used, at least one pair must be positioned on stage, very close to the performer to create an ensemble sound. Any sound coming from remote speakers should be at a lower volume than the main, stage pair. The CD player should be of professional quality and never a portable, walkman style player.

Program Notes

Due (Cinta)mani (2002) is a piece for piano soloist (due mani) combined with electronic sounds that modulate and transform piano timbres, the attack and decay characteristics, and the shapes of entire gestures or even whole phrases. There is a great economy in the piano writing, and yet the combined result is a kind of tapestry of colors and shapes. Its narrative form evolves nonlinearly, with "cross-cutting" of the sort used in film-editing. This allows for multiple narrative streams to unfold simultaneously, enriching one another- the present idea, a second layer of commentary, and a third with the resonance of memory, all in "narrative counterpoint".

The origin of the cintamani pattern, three flaming pearls placed over sea waves, is uncertain, but it most likely has an ancient Buddhist origin. The lines representing the waves might instead connote tiger stripes or clouds. Cintamani appear frequently in the decorative arts of China, India, Tibet, and the Ottoman Empire, most often in textiles, carpets and ceramics. I have chosen the word for my title because of its iconographic power and mystery - also because of a personal interest in Asian art and culture.

The piece is in two movements, each based on the same harmonic material:
Three Symbolic Gestures and Cloudbands.

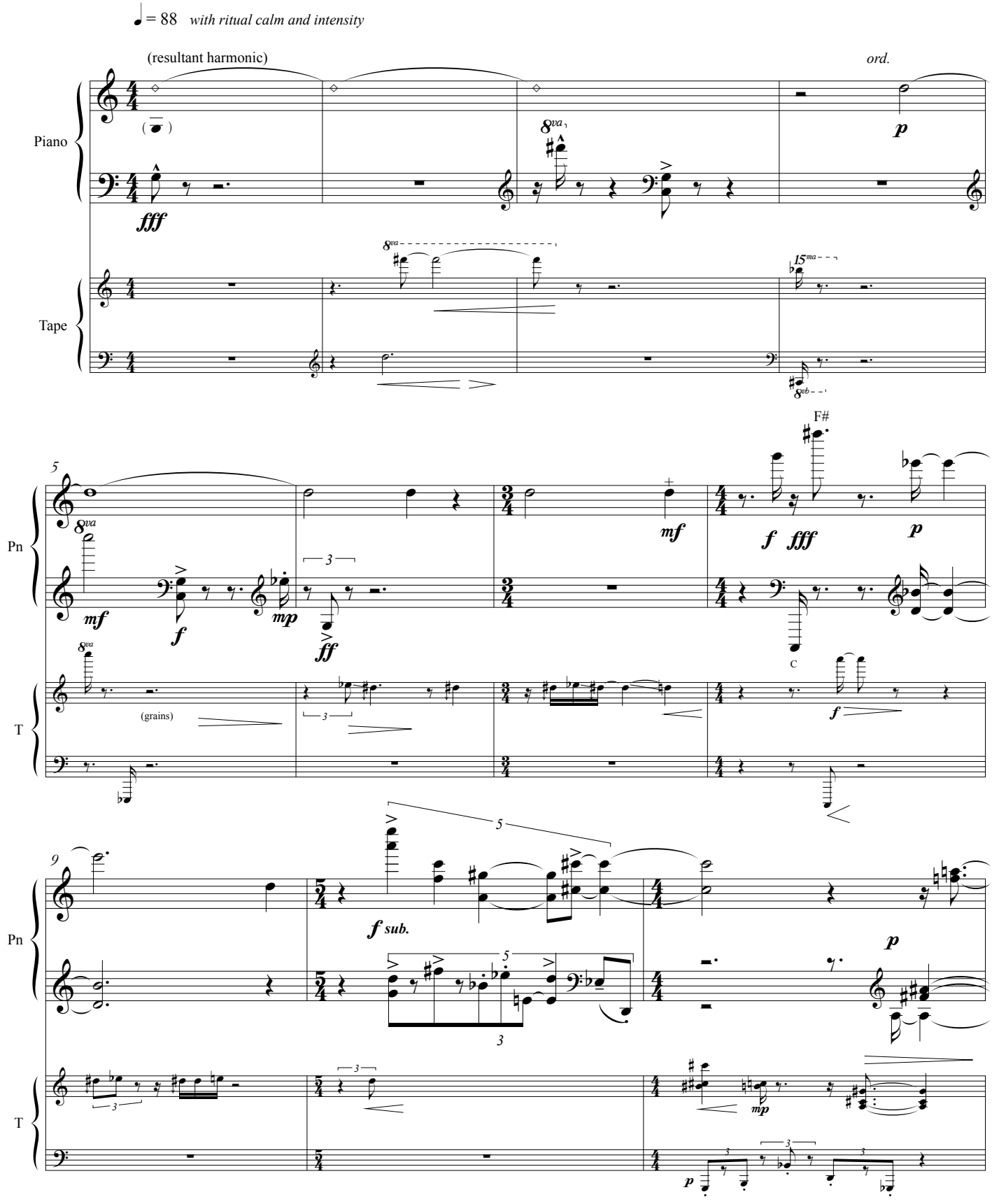
Due (Cinta)mani was commissioned by Vicki Ray and is dedicated to her.

Due (Cinta)mani

I. Three Symbolic Gestures

to Vicki Ray

Eric Chasalow
2002



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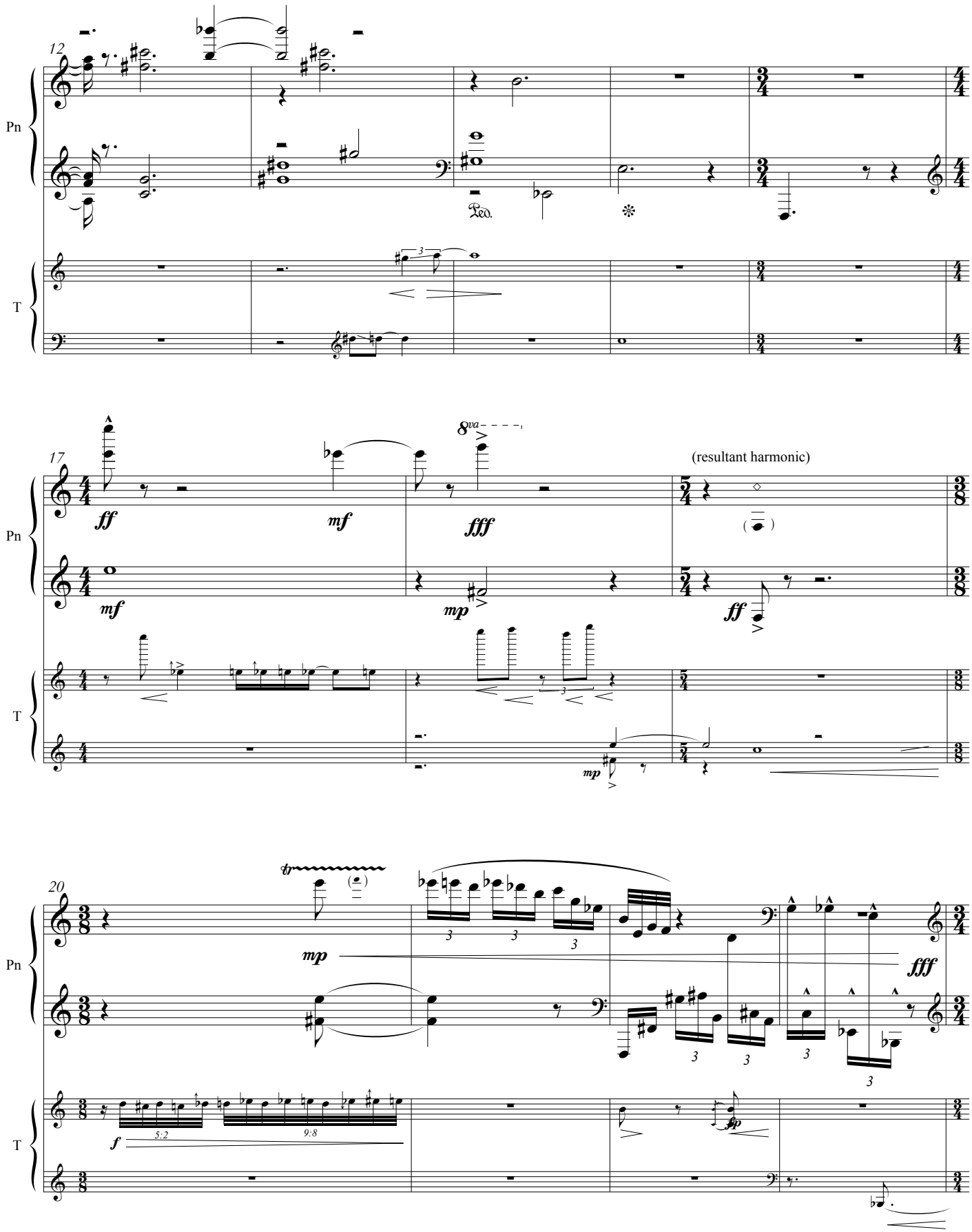
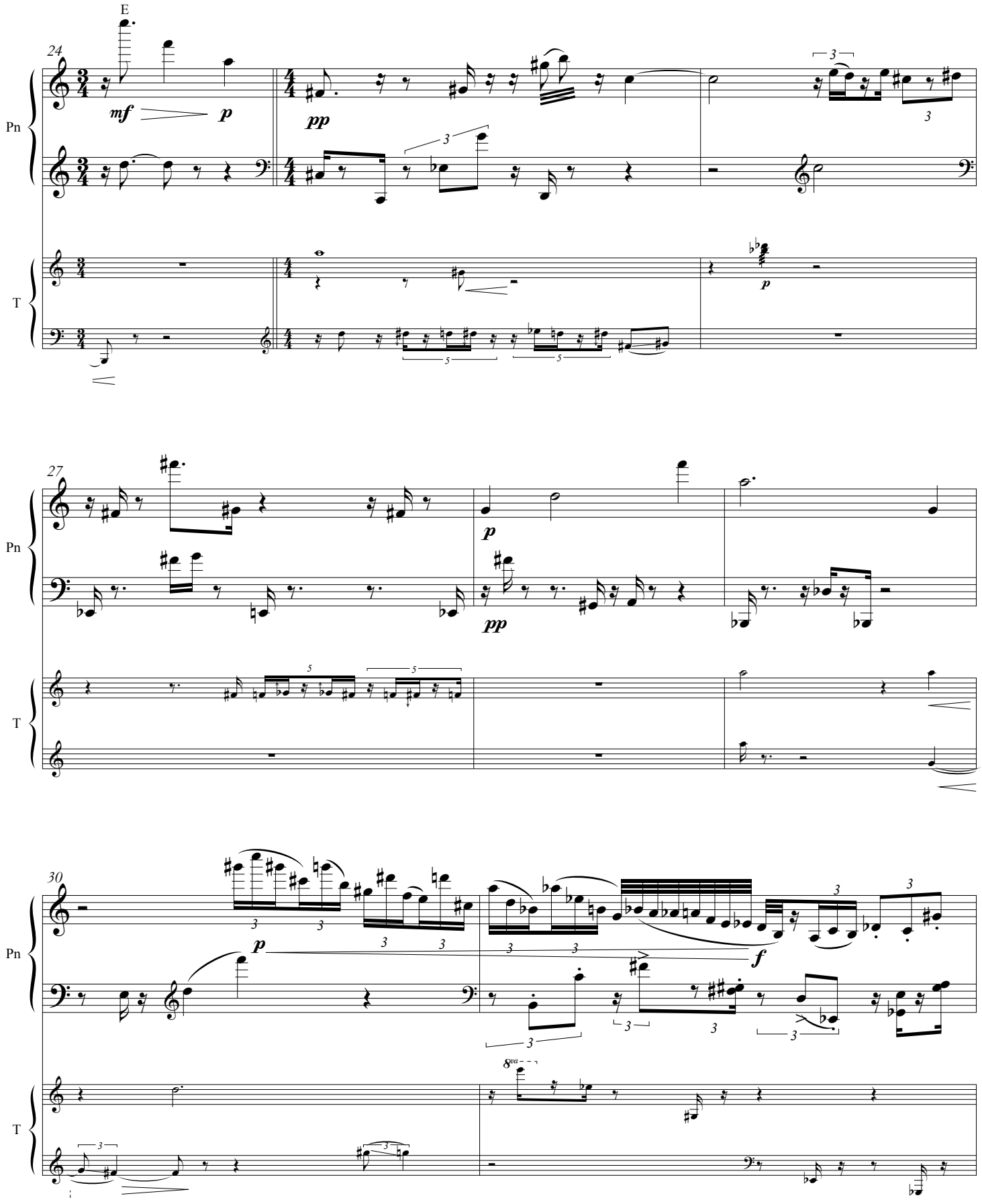
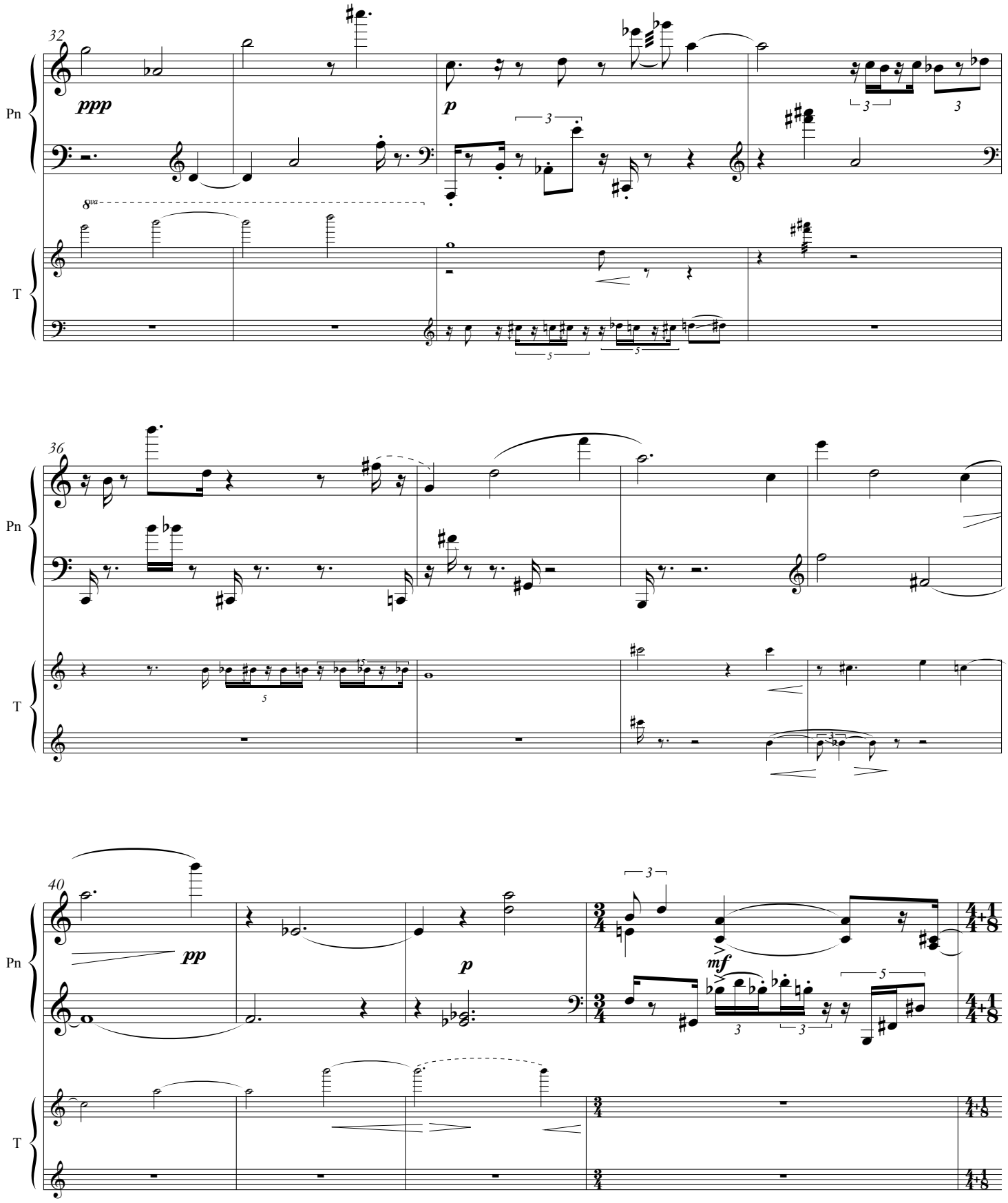
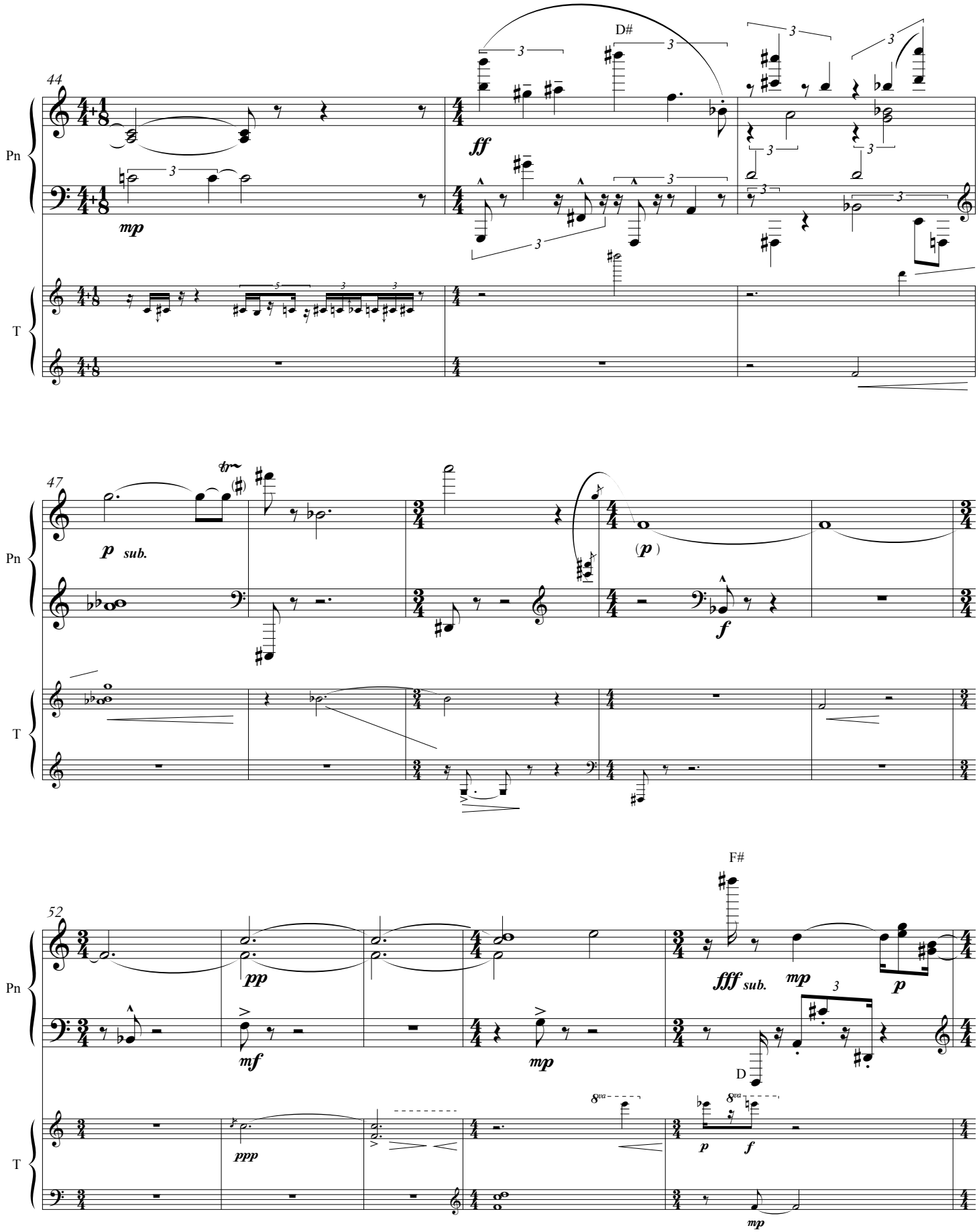
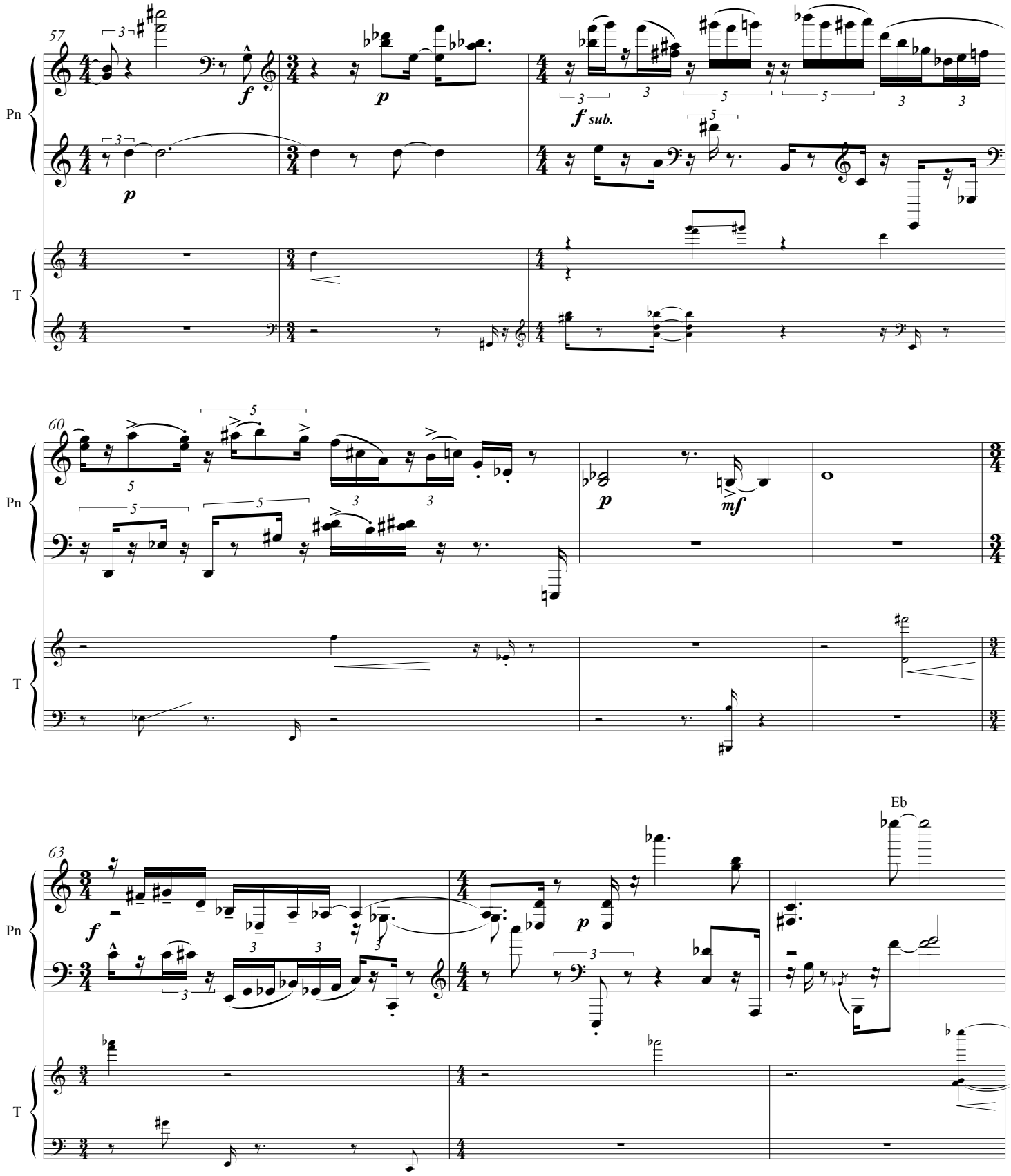
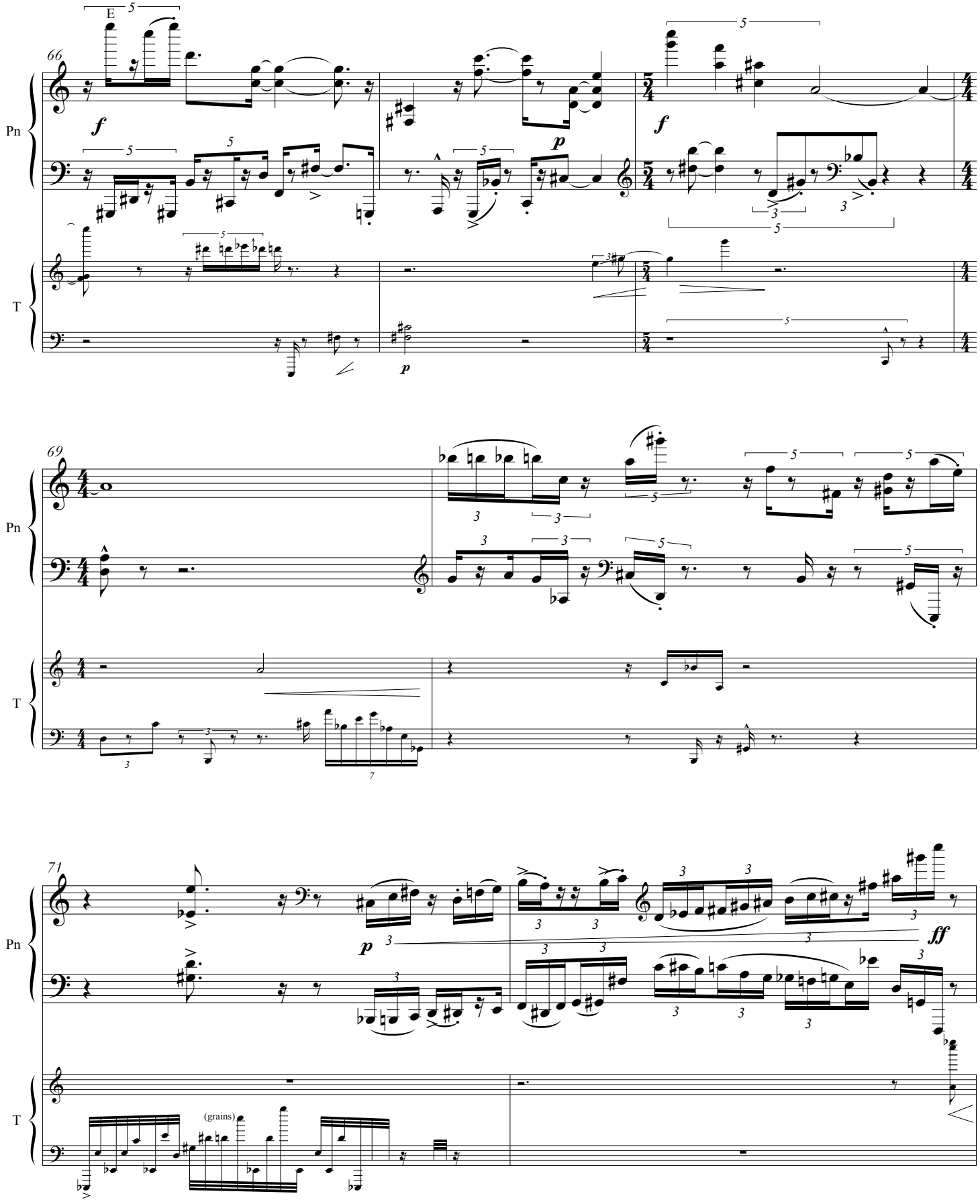

12
Pn
T
Ped.
17
ff
mf
fff
8va
(resultant harmonic)
mp
20
tr
f
5:2
9:8

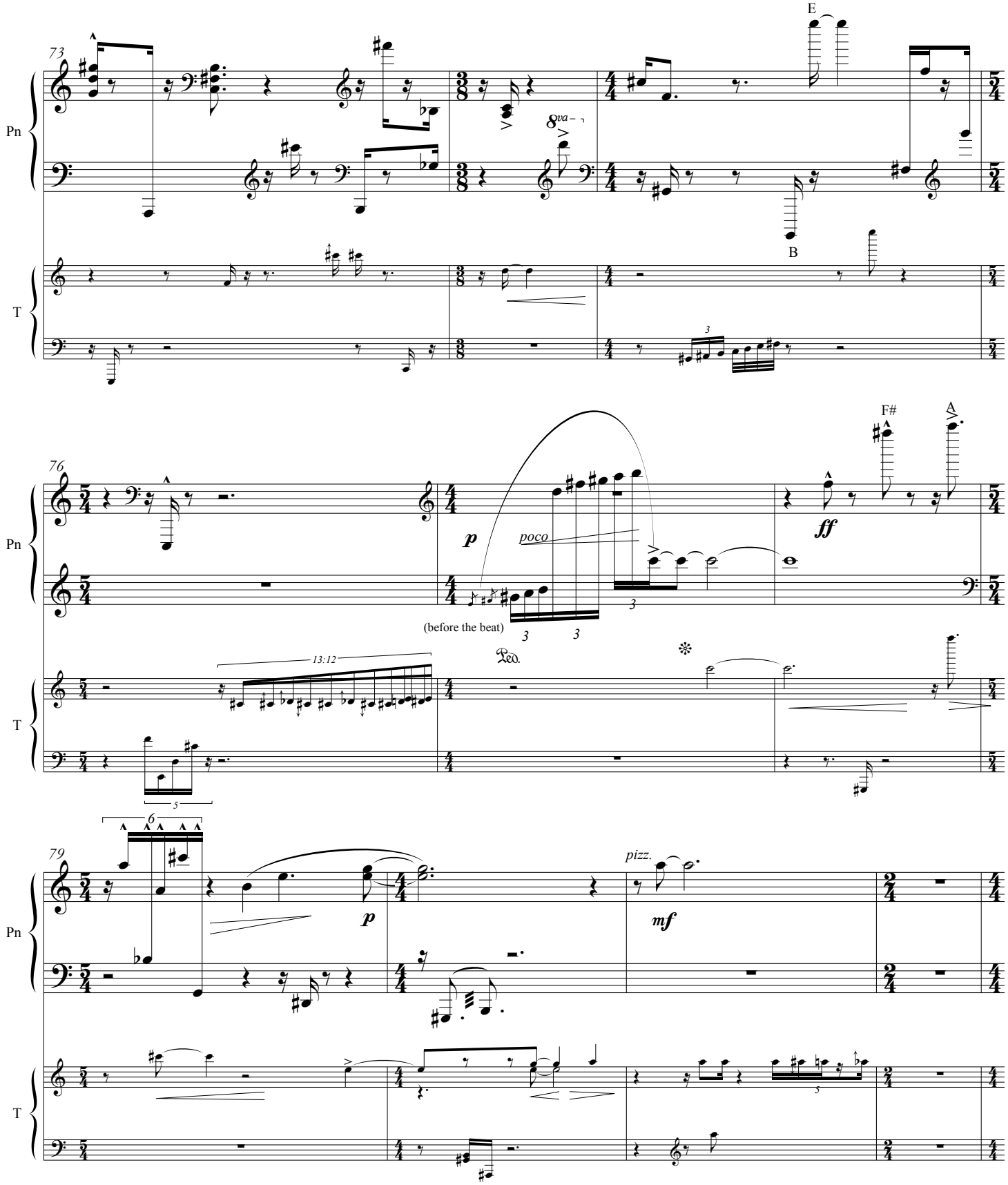

E
24
Pn
T
mf
p
pp
27
30
f
8va

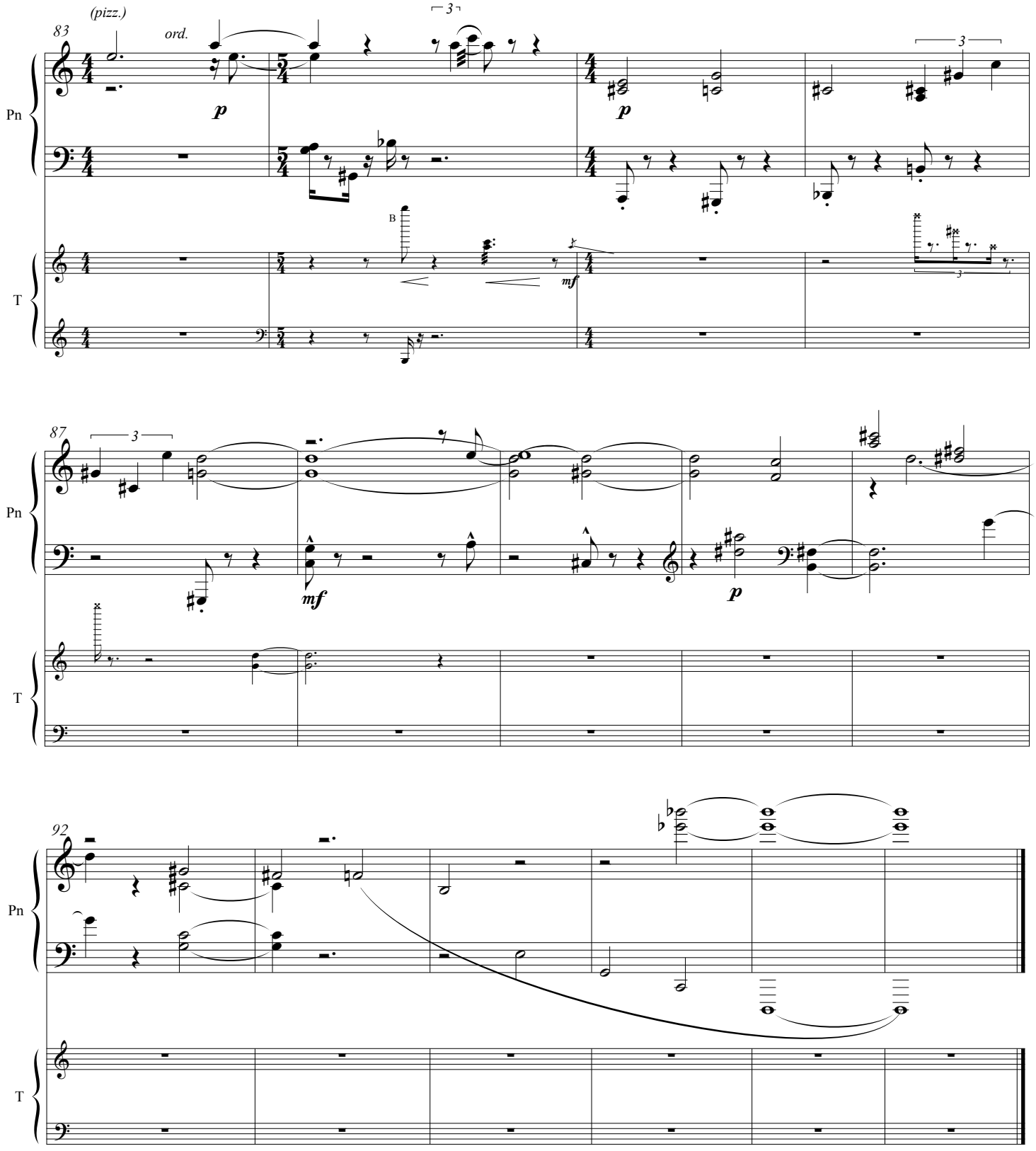

32
ppp
p
8va
Pn
T
36
Pn
T
40
pp
p
mf
Pn
T


44
Pn
T
D#
ff
mp
47
tr
p sub.
(p)
f
52
F#
pp
mf
mp
fff sub.
mp
p
D
ppp
p
f
mp


57
Pn
T
f
p
f sub.
60
mf
63
Eb


E
66
Pn
T
f
p
69
71
ff
(grains)

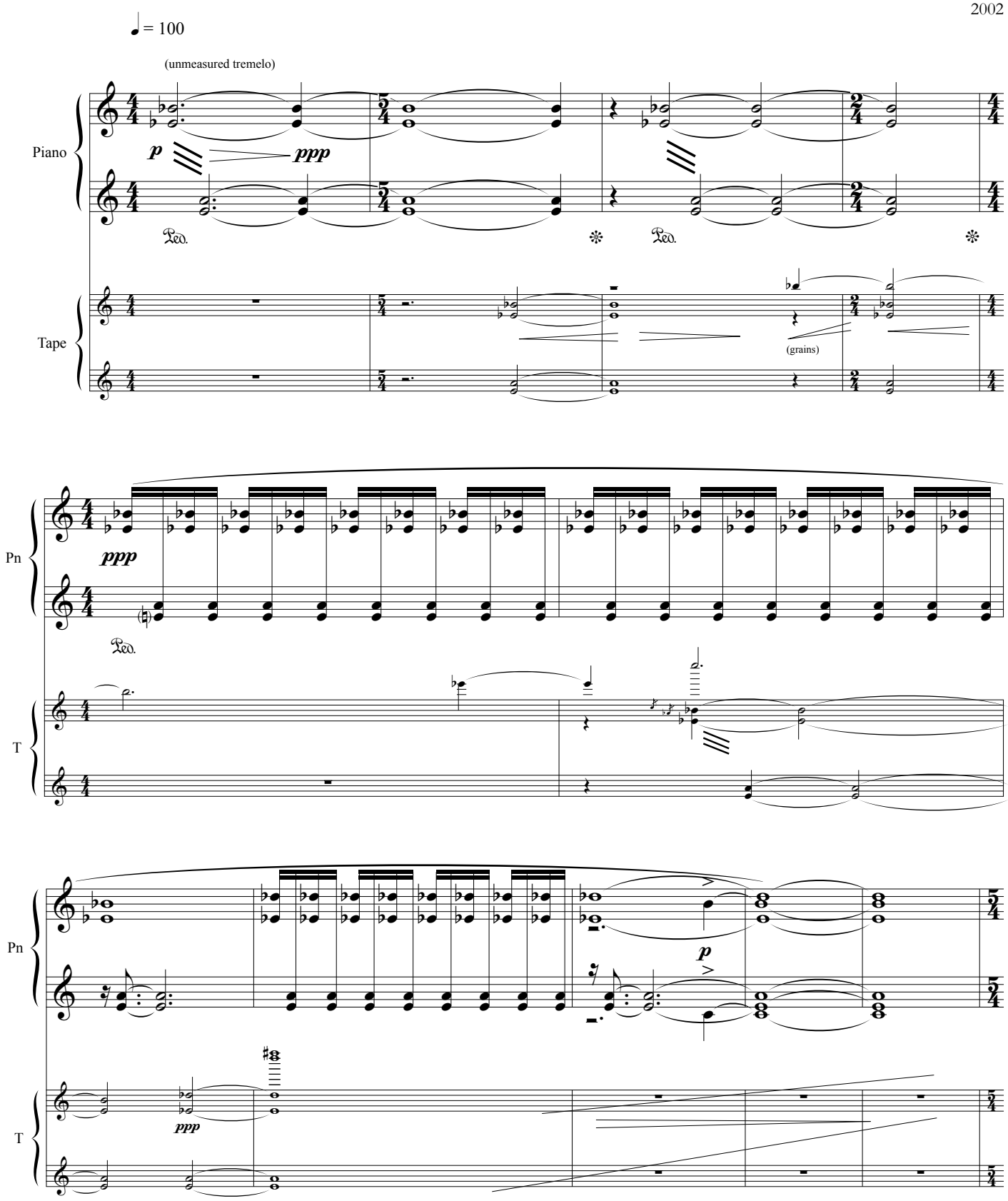

73
E
Pn
8va
B
T
76
F#
A
p
poco
ff
(before the beat)
13:12
Ped.
79
pizz.
mf


(pizz.)
83
ord.
p
3
p
3
B
mf
Pn
T
87
3
mf
p
Pn
T
92
Pn
T

Due (Cinta)mani

II. Cloudbands

Eric Chasalow
2002



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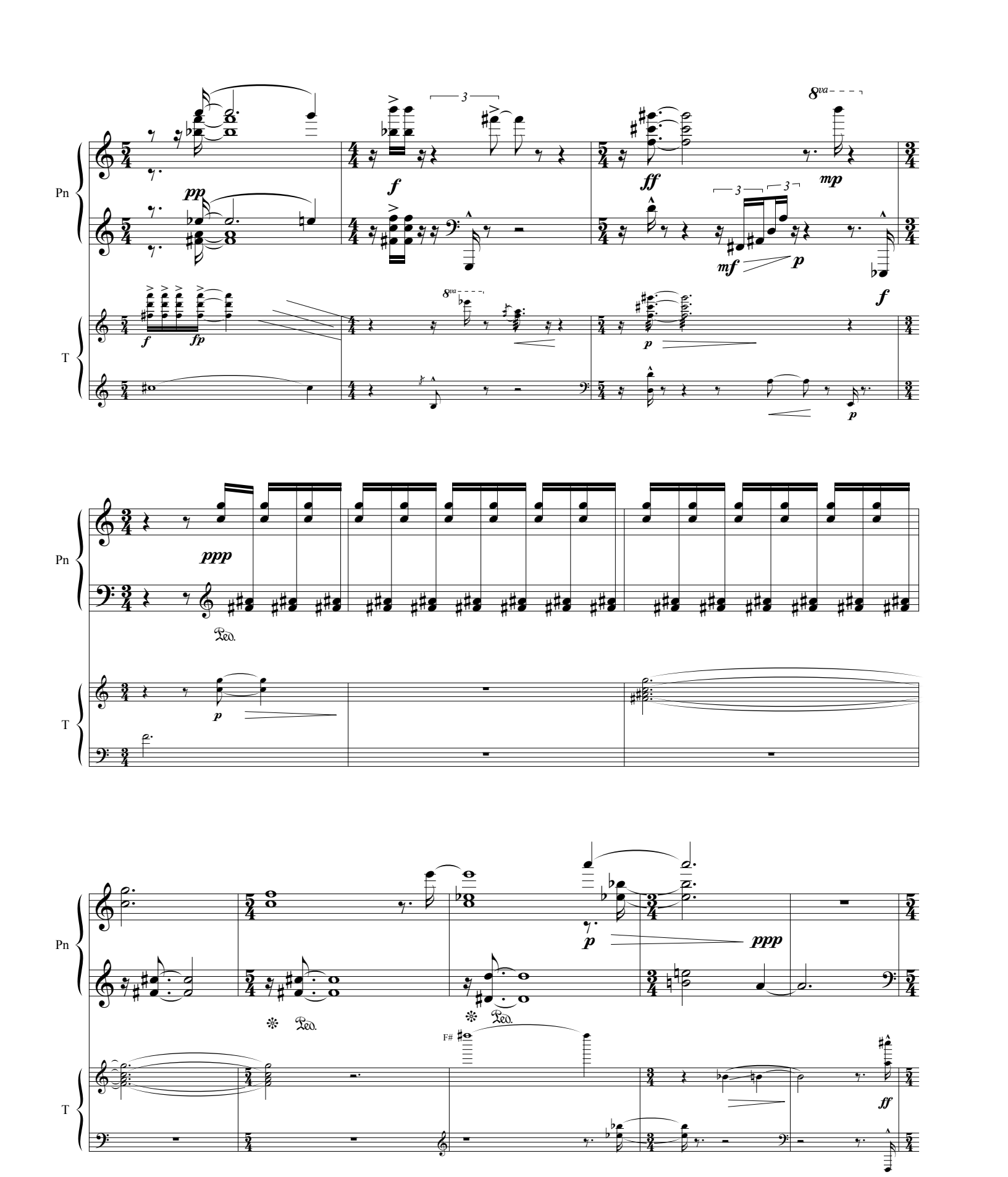
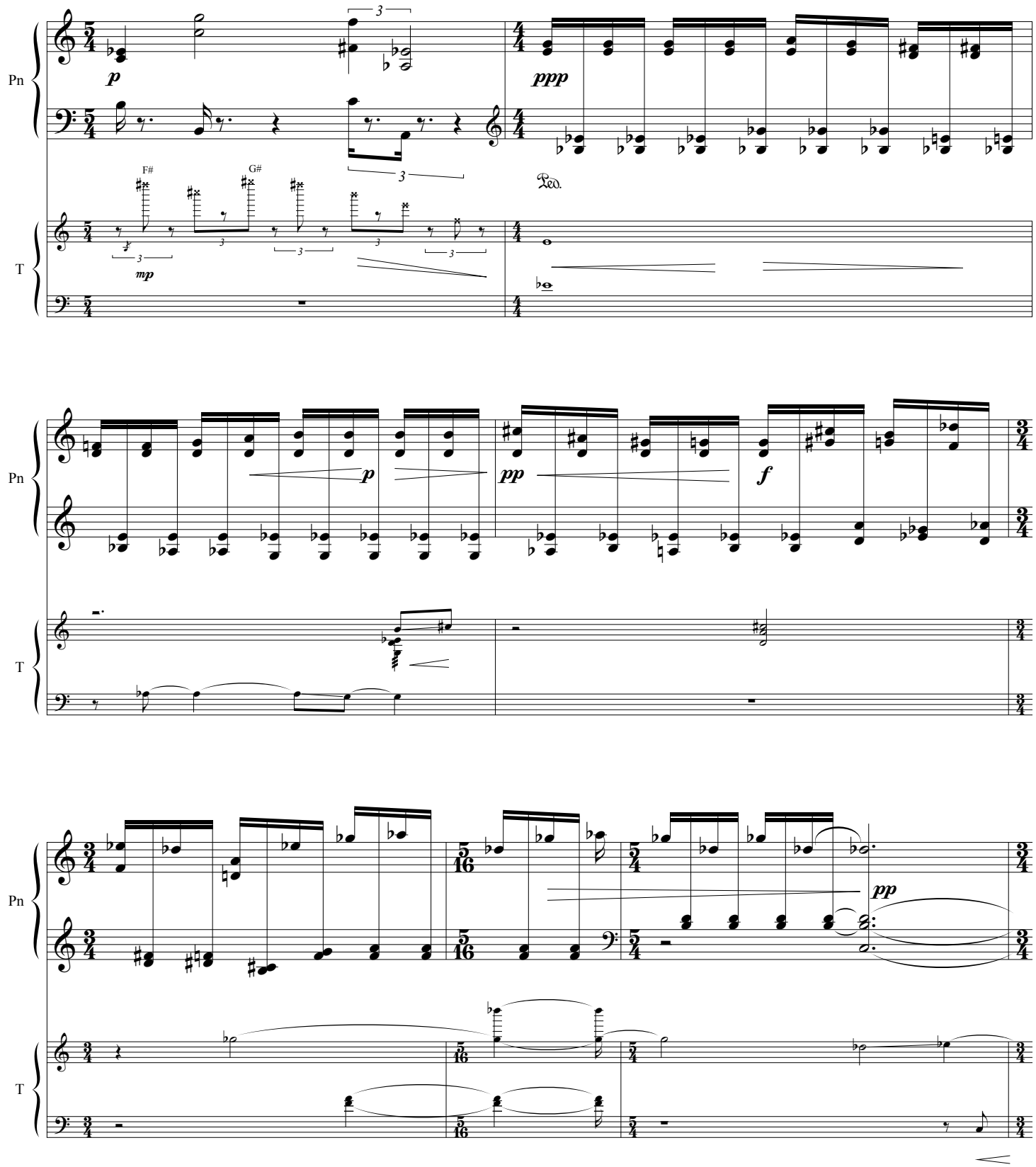
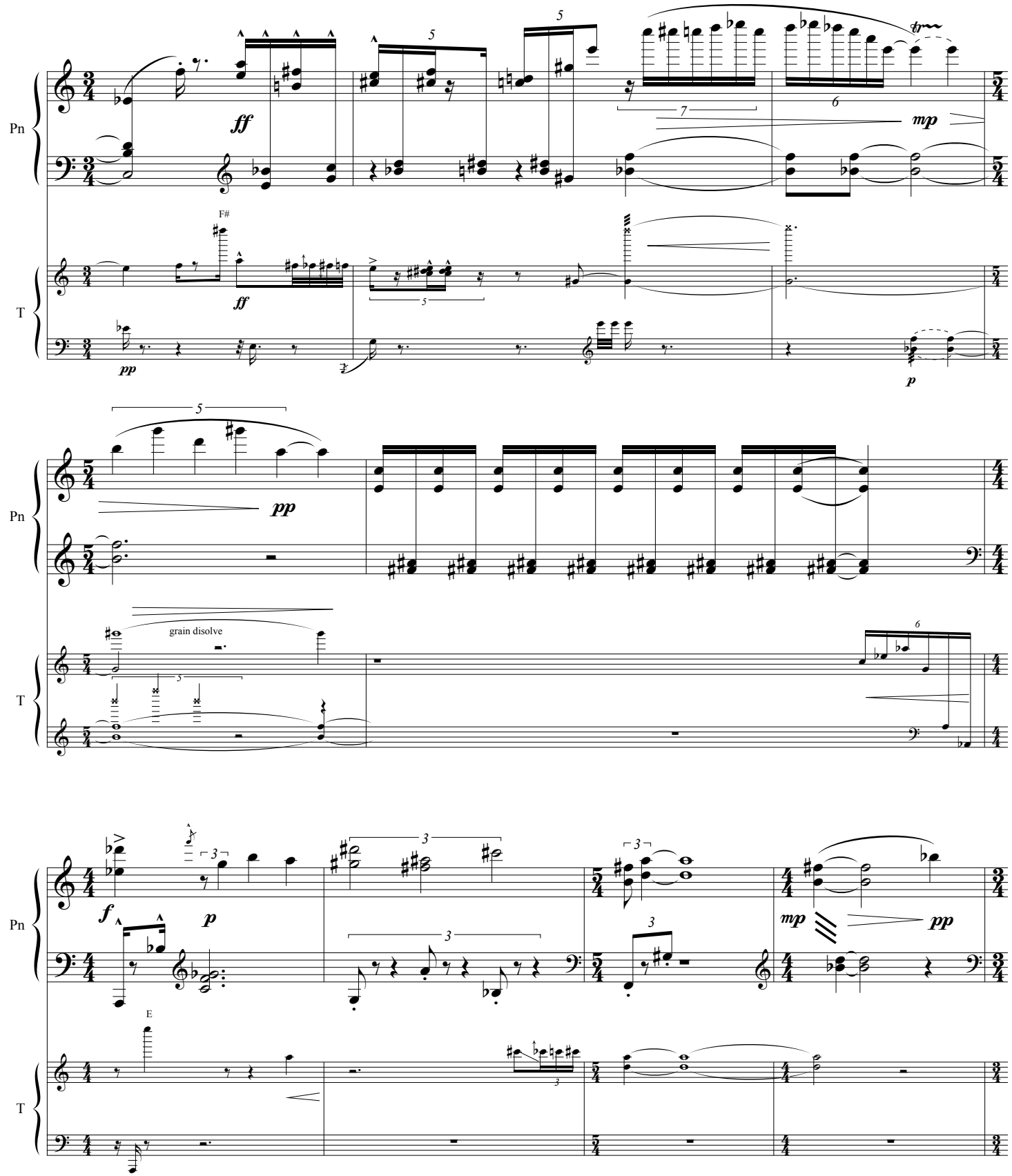
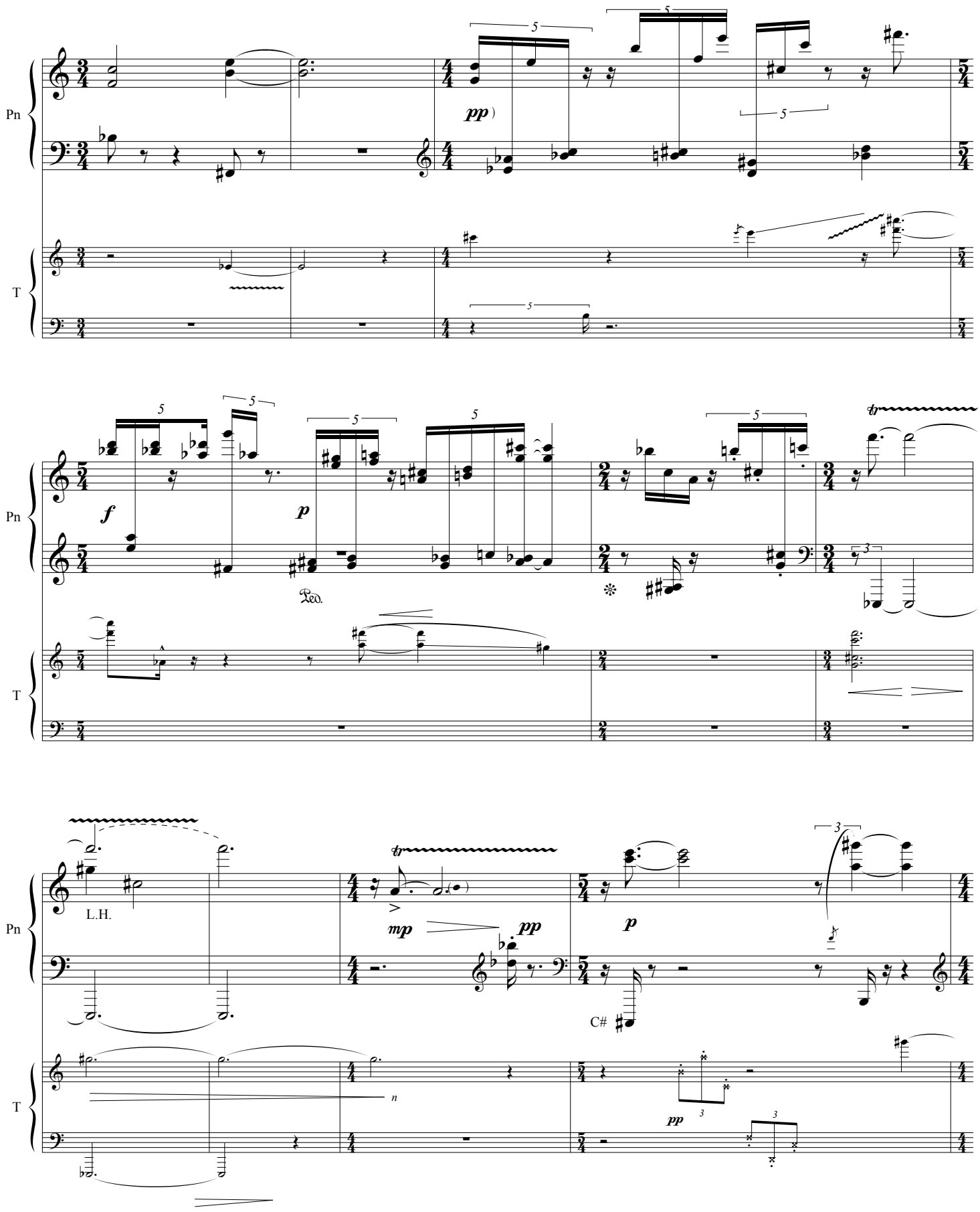
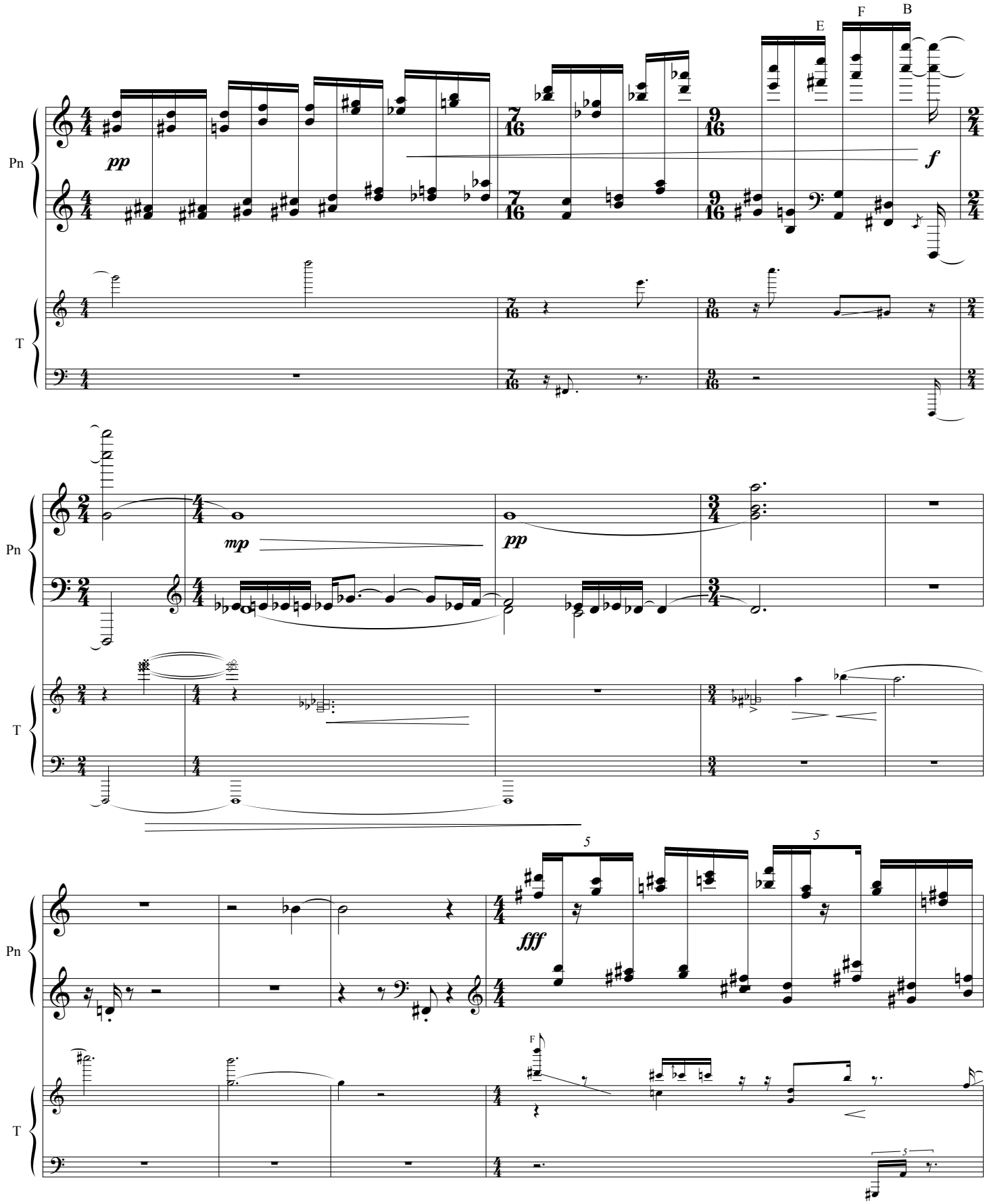
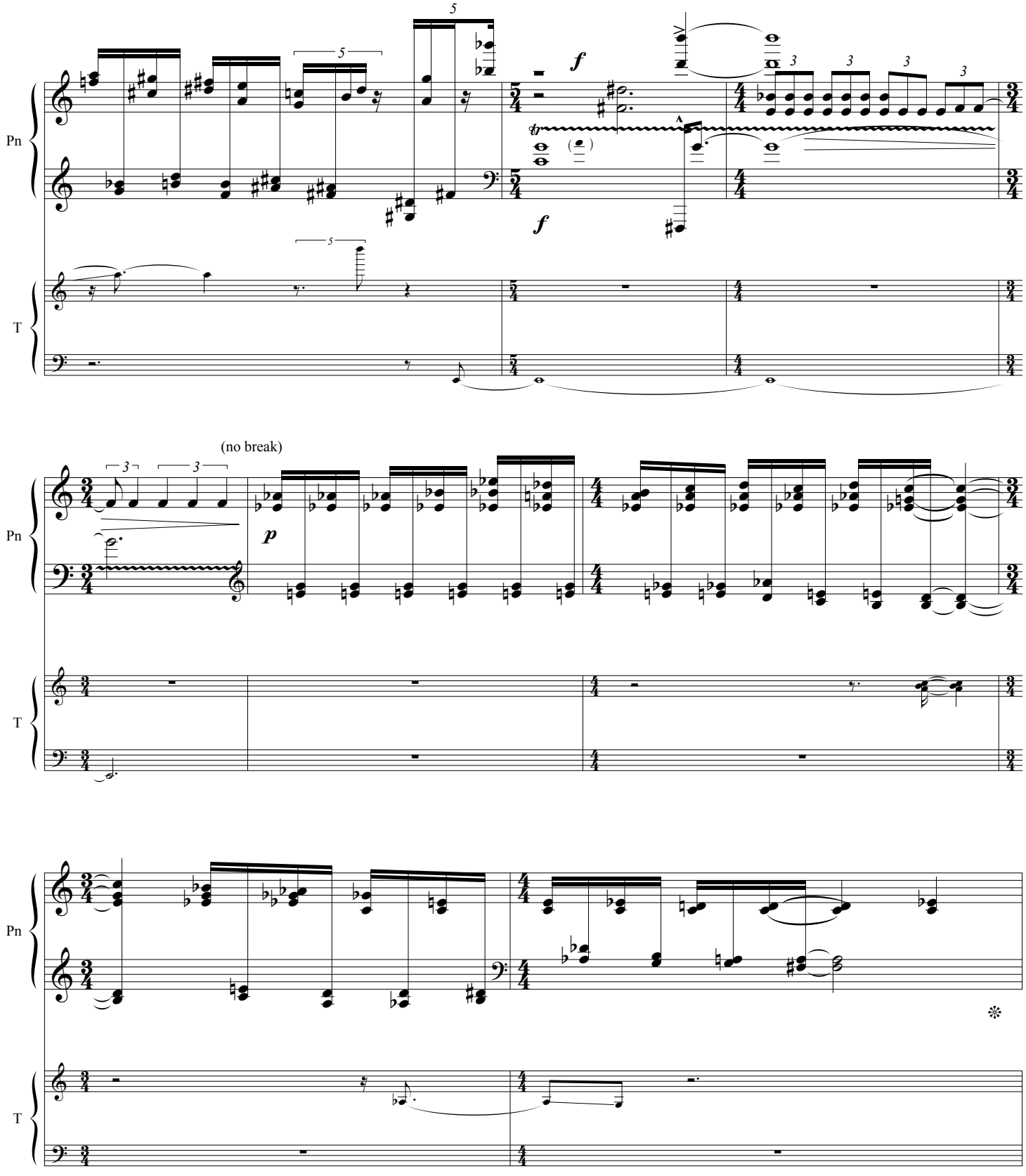

Pn
T
pp
f
ff
mp
mf
p
fp
ppp
Ped.
F#
ff

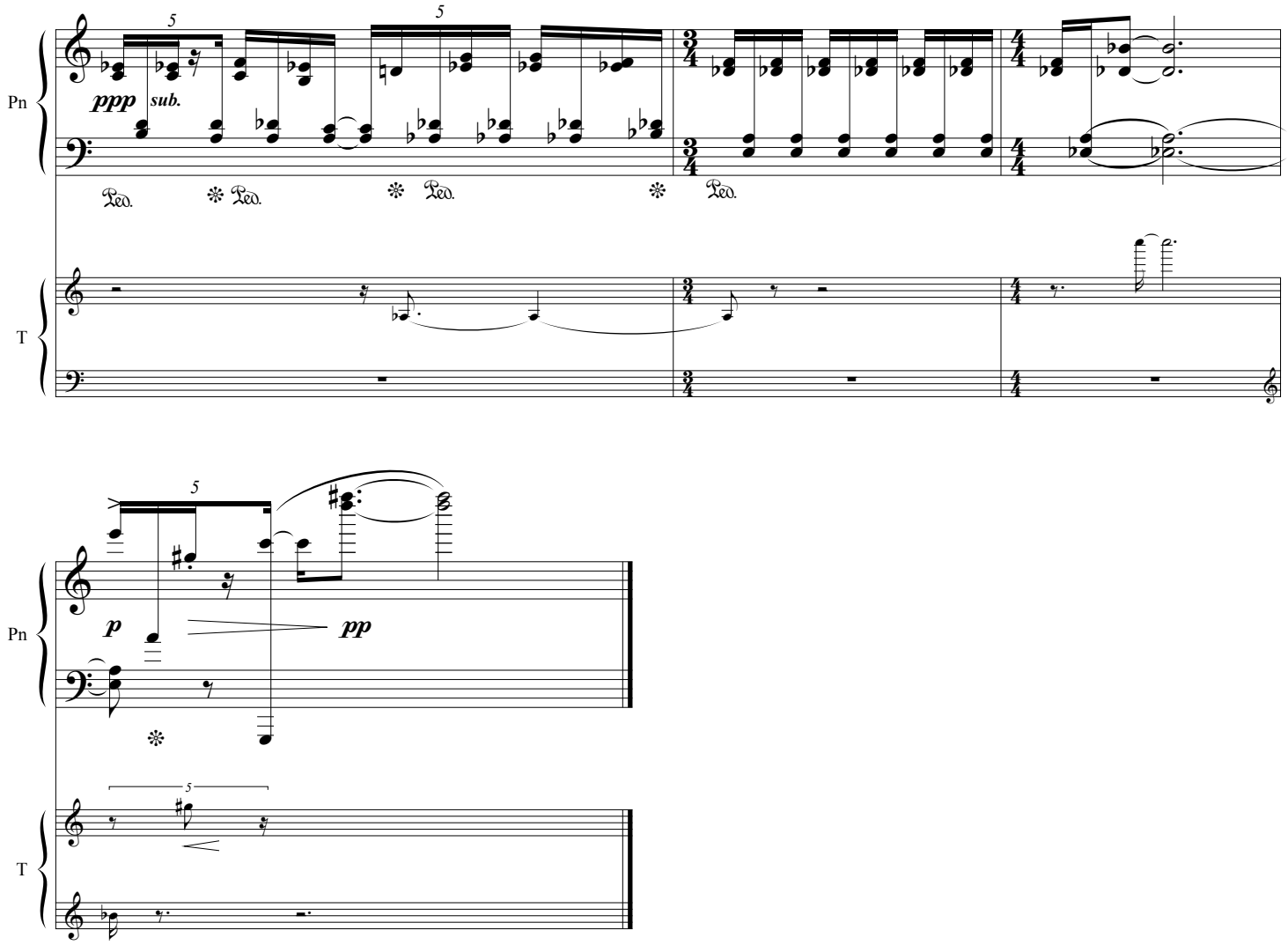

Pn
T
p
ppp
mp
F#
G#
Ped.
p
pp
f
pp


Pn
T
ff
mp
F#
ff
pp
p
pp
grain disolve
f
p
mp
pp
E


Pn
T
pp
f
p
Ped.
L.H.
mp
pp
p
C#
pp


E
F
B
Pn
pp
f
T
Pn
mp
pp
T
Pn
fff
5
5
F
T
5


Pn
T
(no break)
Pn
T
Pn
T


Pn
T
5
5
ppp
sub.
Ped.
Ped.
Ped.
Ped.

Pn
T
5
p
pp
5