Héctor Oltra-García

Kenopsia

for String Quartet

Specially composed and dedicated to LIGETI QUARTET
(Alboraia, Valencia - Spain. 26/VIII/2020)

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Duration: 5'

PROGRAM NOTES

[English]
Kenopsia (from the Greek *kenosis* "emptiness" + *opsia* "seeing"): *The eerie, forlorn atmosphere of a place that's usually bustling with people but is now abandoned and quiet. An emotional afterimage that makes it seem not just empty but hyper-empty, with a total population in the negative, who are so conspicuously absent they glow like neon signs.*

Without its human dimension –like in the lockdown caused by the current pandemic situation around the world–, the city just becomes a cold and bleak scenery. Empty that, instead of expressing its silence, progressively becomes louder, showing little by little its real significance, the rawness of its meaning, the thunderousness of its emotional emptiness.

The work is specially composed and dedicated to LIGETI QUARTET.

[Spanish]
Kenopsia (del griego *kenosis* "vacío" + *opsia* "ver"): *La inquietante atmósfera de un lugar vacío que normalmente está lleno de gente, pero que ahora permanece abandonado y tranquilo. Una imagen residual emocional que hace que parezca no sólo vacío si no hipervacío, con el total de la población como en el negativo de una fotografía, tan conspicuamente ausentes que resplandecen como letreros de neón.*

Sin su dimensión humana –como en el confinamiento provocado por la actual coyuntura pandémica mundial–, la ciudad se convierte no más que en un frío y desolador decorado. Vacío que, en lugar de plasmar su silencio, progresivamente se hace más sonoro, mostrando poco a poco su significación real, la crudeza de su sentido, lo estruendoso de su vacío emocional.

La obra está especialmente compuesta y dedicada al LIGETI QUARTET.

Héctor Oltra-García (1976, Alboraia, Valencia - Spain). Composer, conductor and musical researcher. Doctor *cum laude* in Music by Universitat Politècnica de València.
For more detailed and up-to-date biographical information, see "Short CV" at www.hectoroltra.com.

INTERPRETATION NOTES

Generals:

diminuendo al niente
crescendo dal niente

/ As HIGH / LOW as possible.

For both trill and tremolo between two pitches.

A trill produced by alternating the finger pressure between normal ( ) and light (harmonic, ◇). The result should be alternating normal and harmonic sounds.

gliss. The realization of the *glissandi* will cover all the value represented.
Small scale silences or headless plicas serve as metric references.

Progressive change of one or several interpretive procedures to others.

l.v. *Lasciare vibrare*. Let the resonance vibrate freely until its natural extinction.

secco Without resonance. Abrupt and dry sound cutting.

Specific:

The notes held in **long values** will always be interpreted with imperceptible arco changes.

NOTE HEADS:

Ordinary pressure (left hand).

Harmonic pressure (left hand): sounding a harmonic (nodes) or white noise (antinodes).

Medium pressure (left hand), making vibrations difficult. *Muted*. *Etouffé*.

BOW CONTACT POINTS:

ST	*Sul tasto* traditional.
N	Normal, ordinary.
SP	*Sul ponticello* traditional.
BB	Behind the bridge.

BOW PRESSURE:

Ordinary pressure.

Maximum pressure - absolute noise.

SOUND PRODUCTION:

arco *or* **ord** *Arco* ordinary, with the bow's crini.

lg *or* **legno** *Col·legno*. With the bow's wood (**tra** ó **tratto**: rubbed; **bat** ó **battuto**: percussed).

Pizz. *Pizzicato* ordinary.

Pizzicato Bartók.

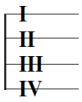
jeté (or *gettato*) ordinary *jeté* with slowing down.

jeté*(acc)* inverse *jeté*, with accelerando.

Tremolo ordinary, always as fast as possible.

Spz *Spazzolato-bowing*. Rubbing/brushing lengthwise the string/s with the bow, always as fast as possible.

TABLATURE:



Tablature tetragram. Specifies the action of the bow on the strings (I, II, III, IV), independent of the left hand.

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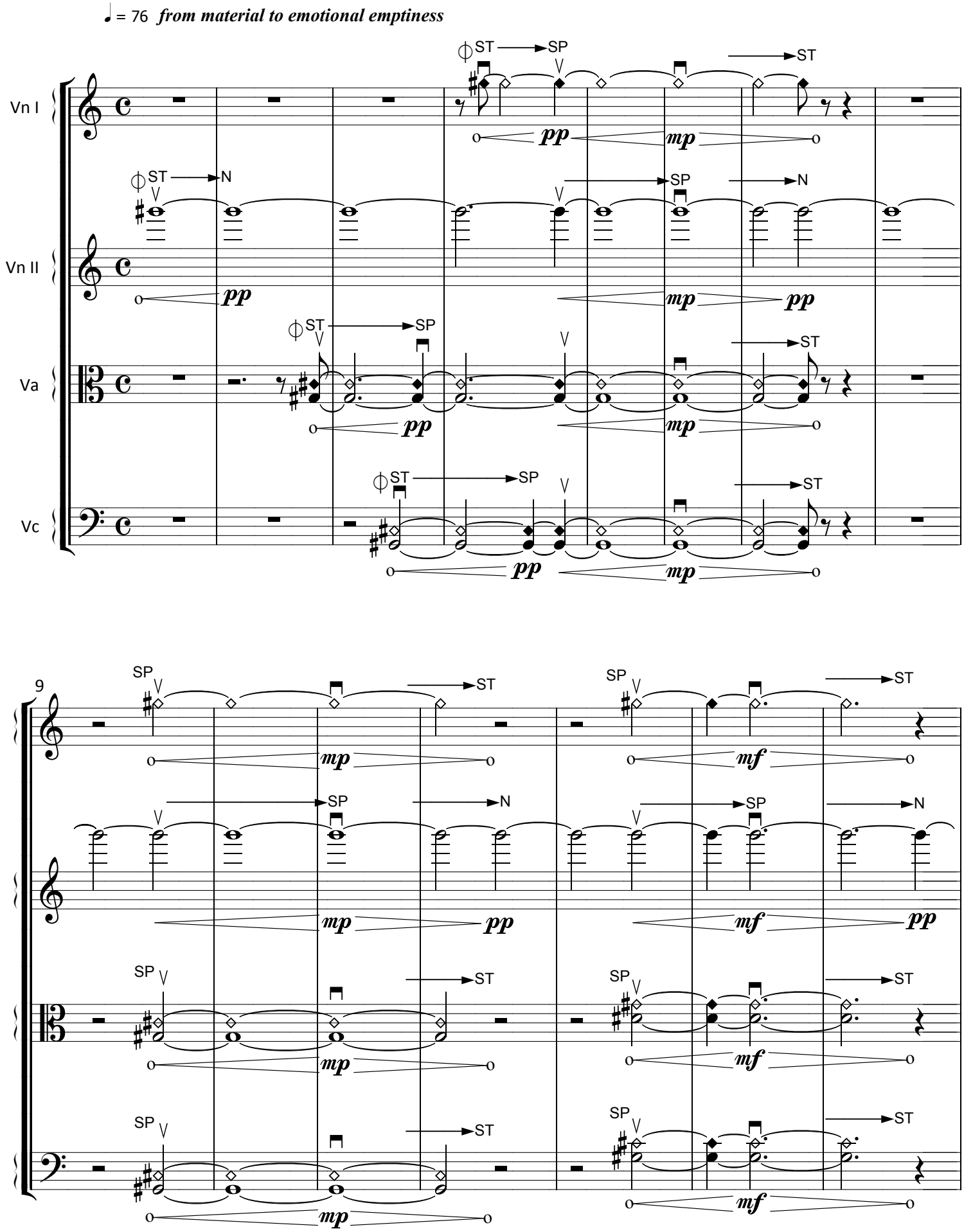
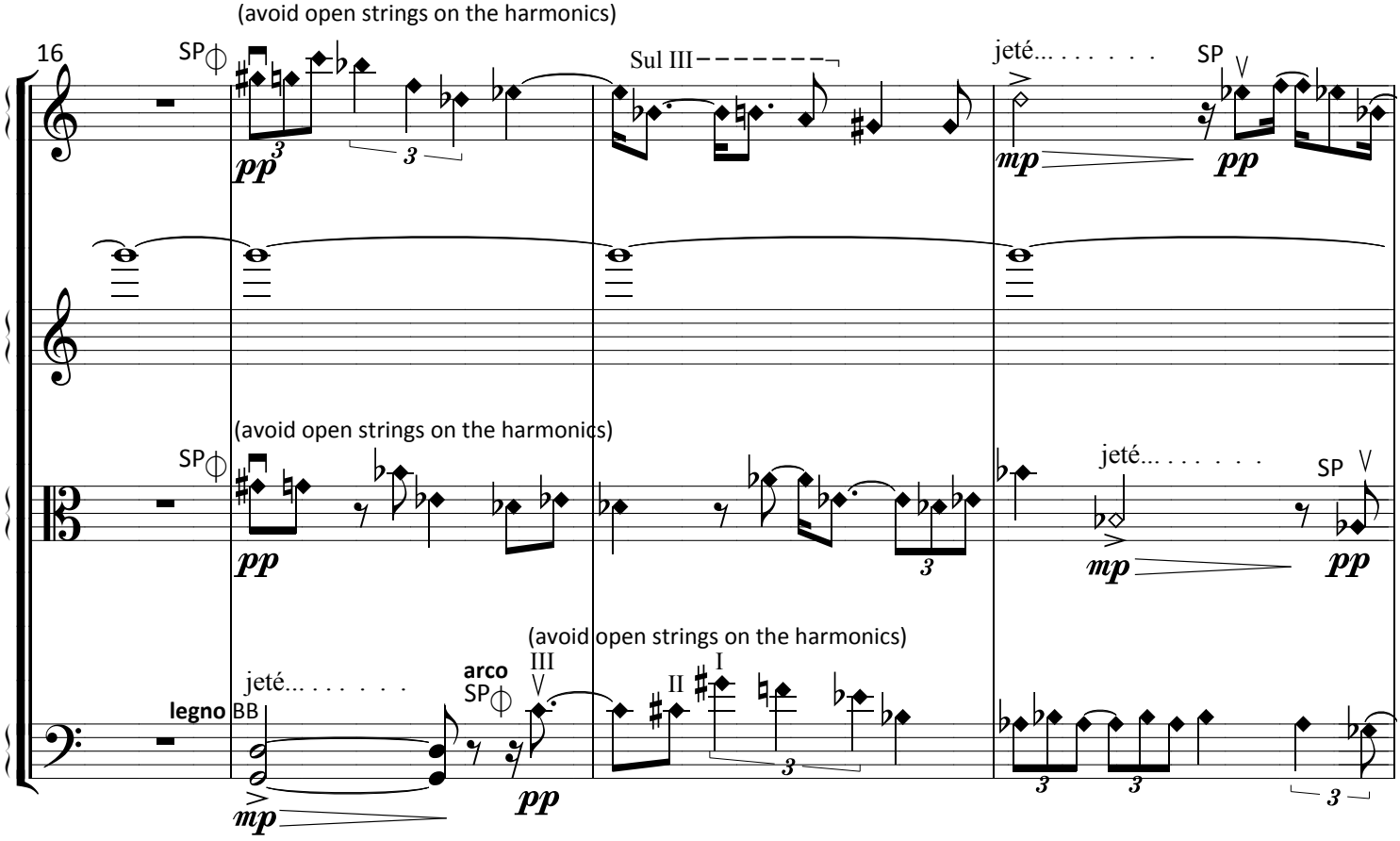
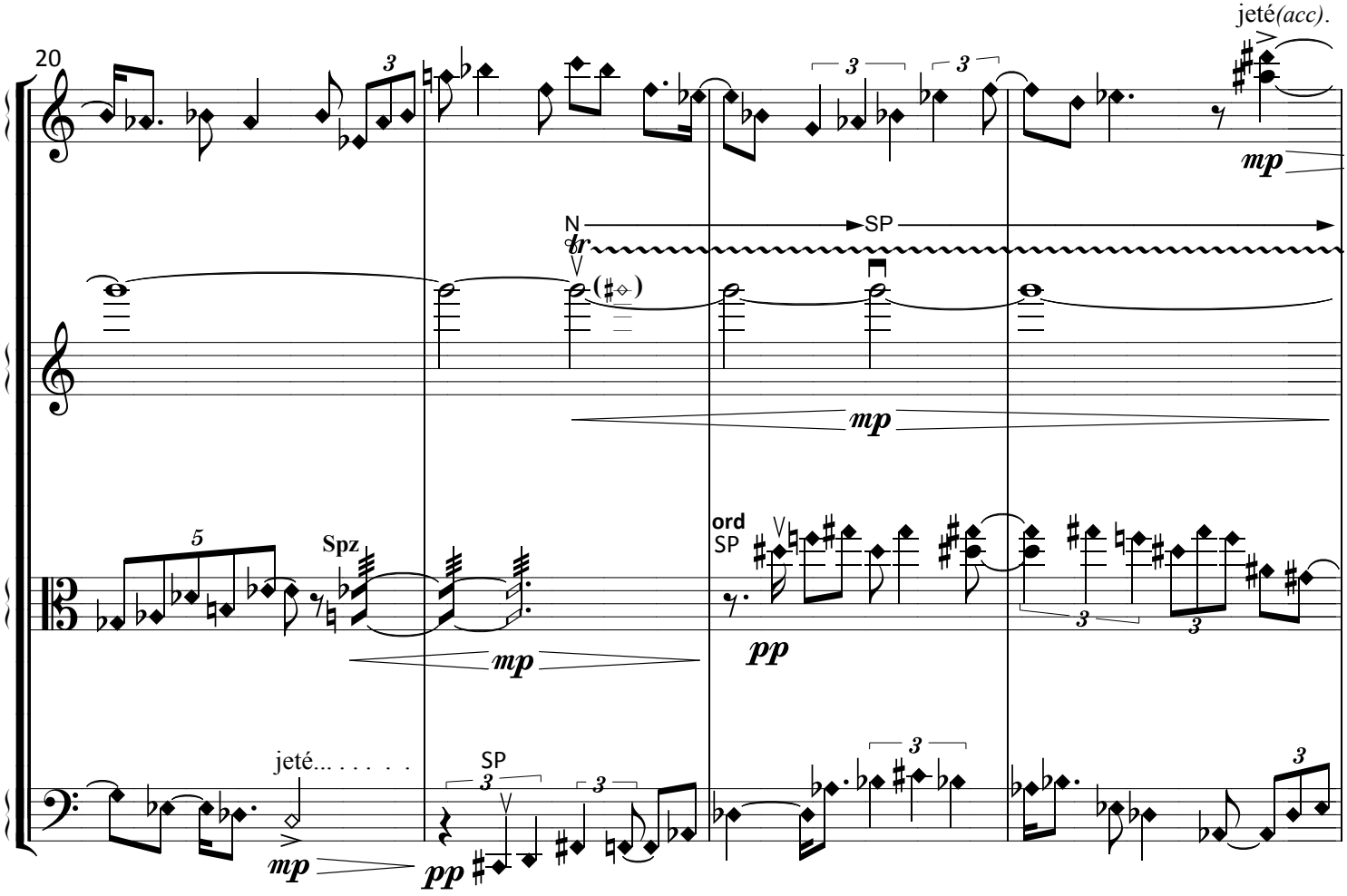
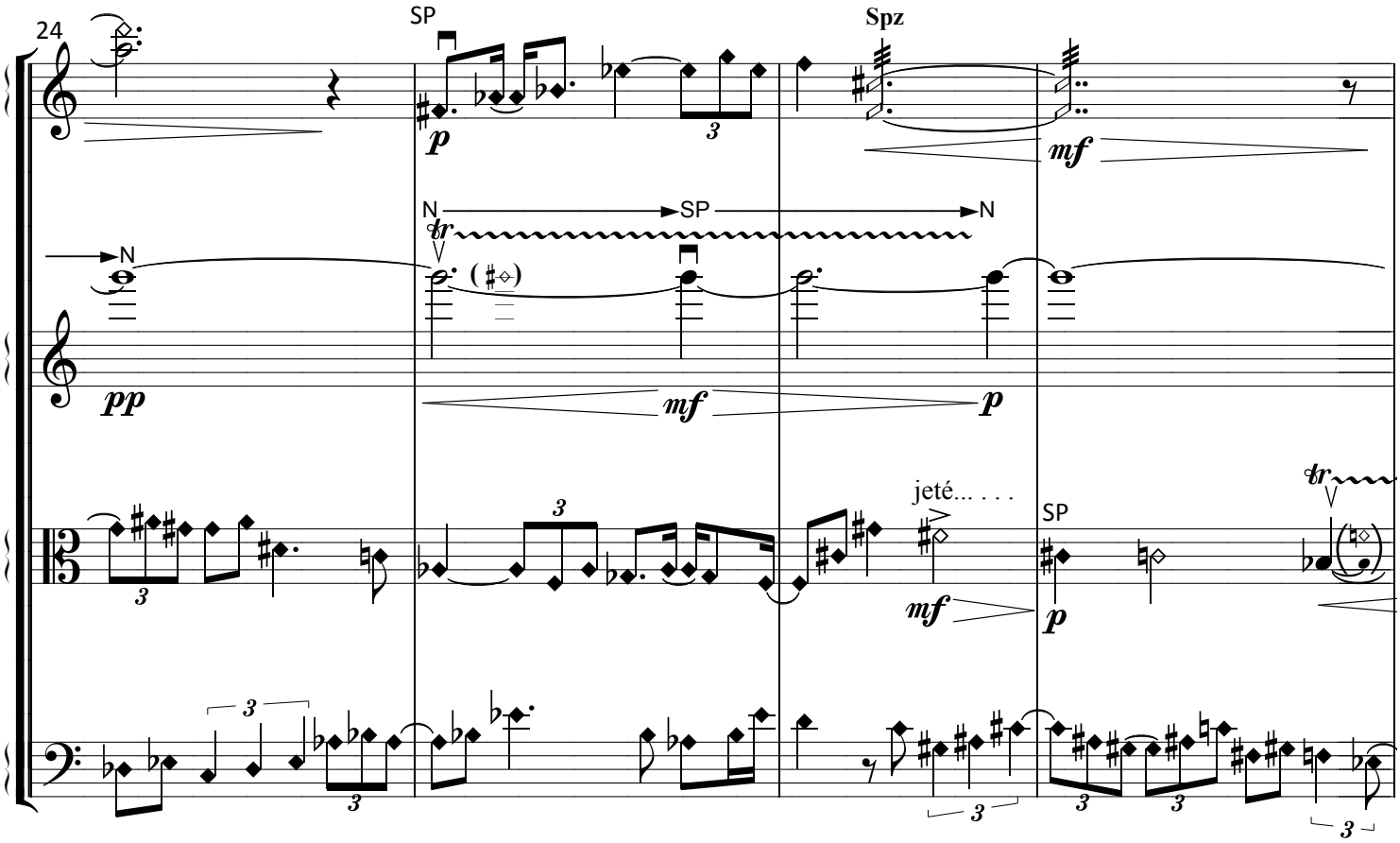
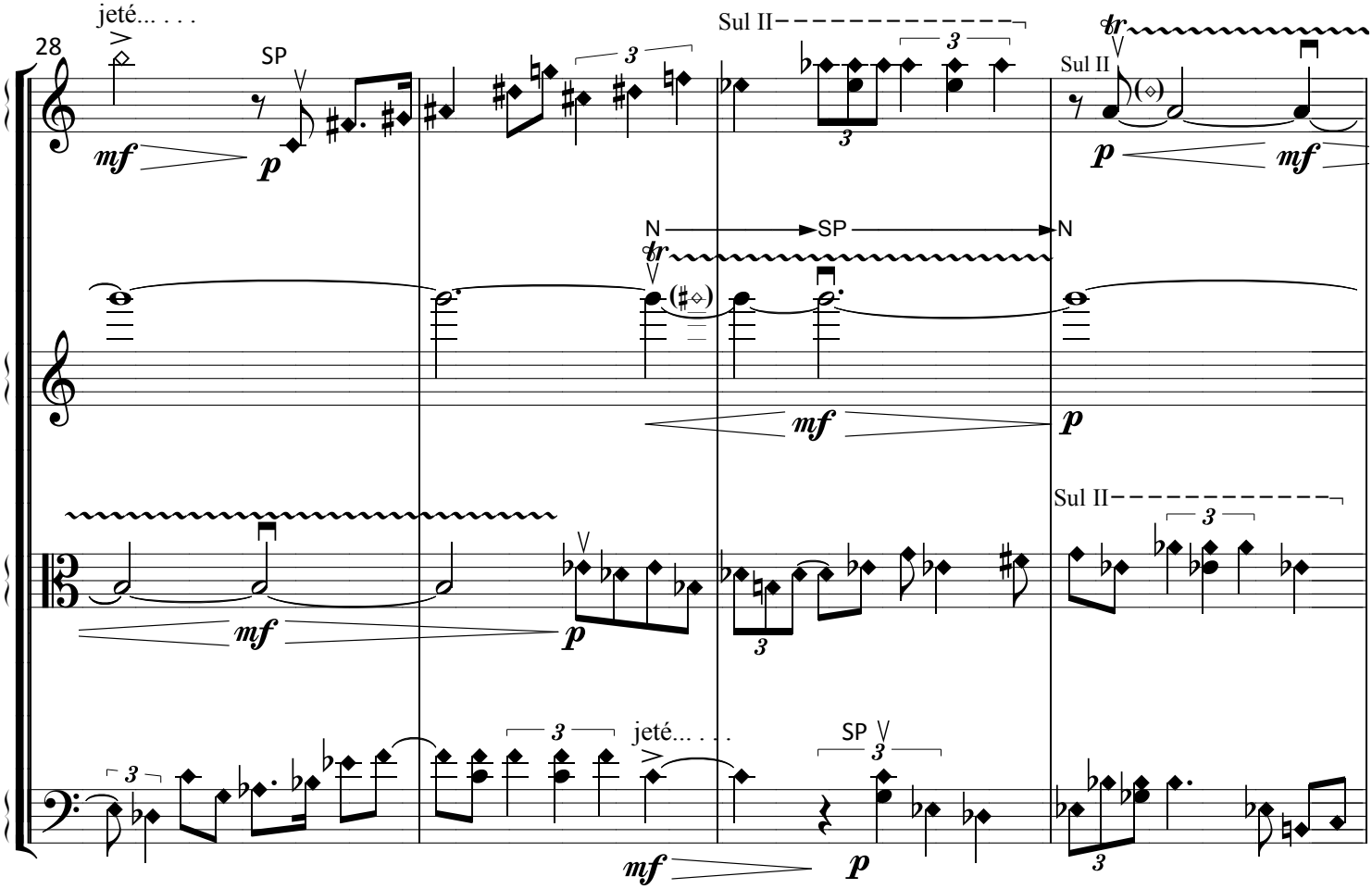
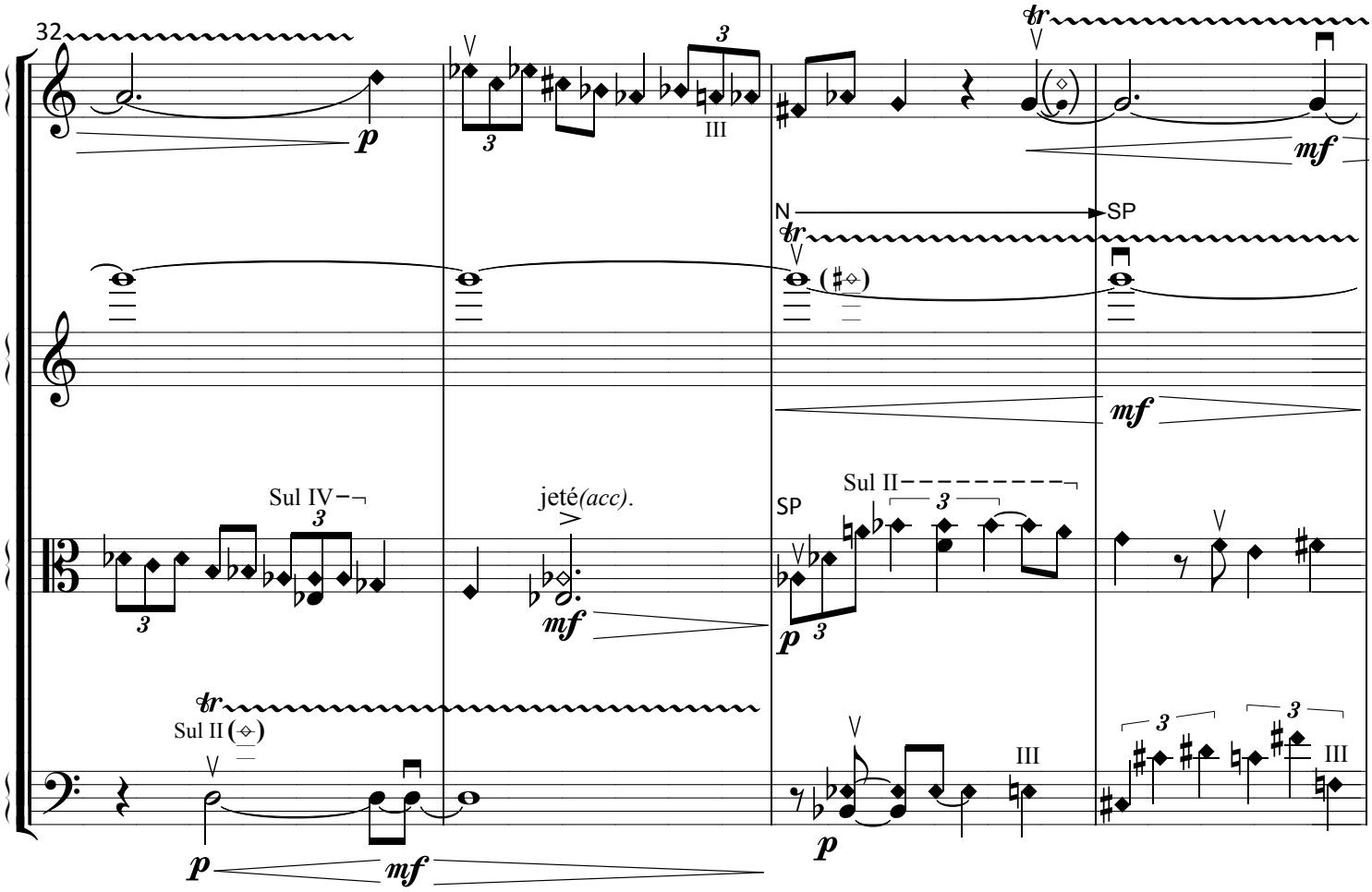


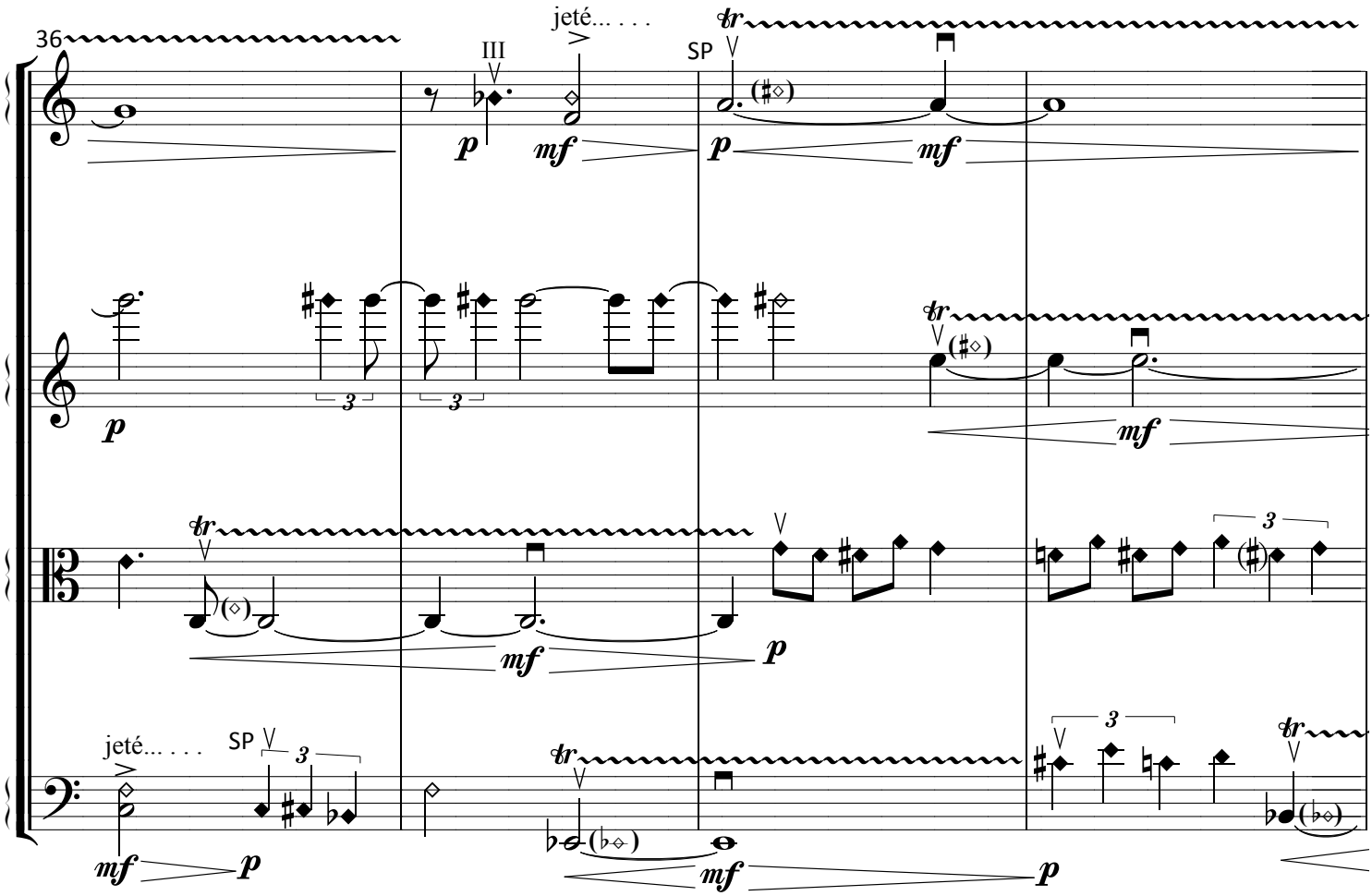

16
(avoid open strings on the harmonics)
SP
Sul III
jeté... . . . . .
SP
pp
mp
pp
(avoid open strings on the harmonics)
SP
jeté... . . . . .
SP
pp
mp
pp
(avoid open strings on the harmonics)
jeté... . . . . .
arco
SP
III
II
I
legno
BB
mp
pp

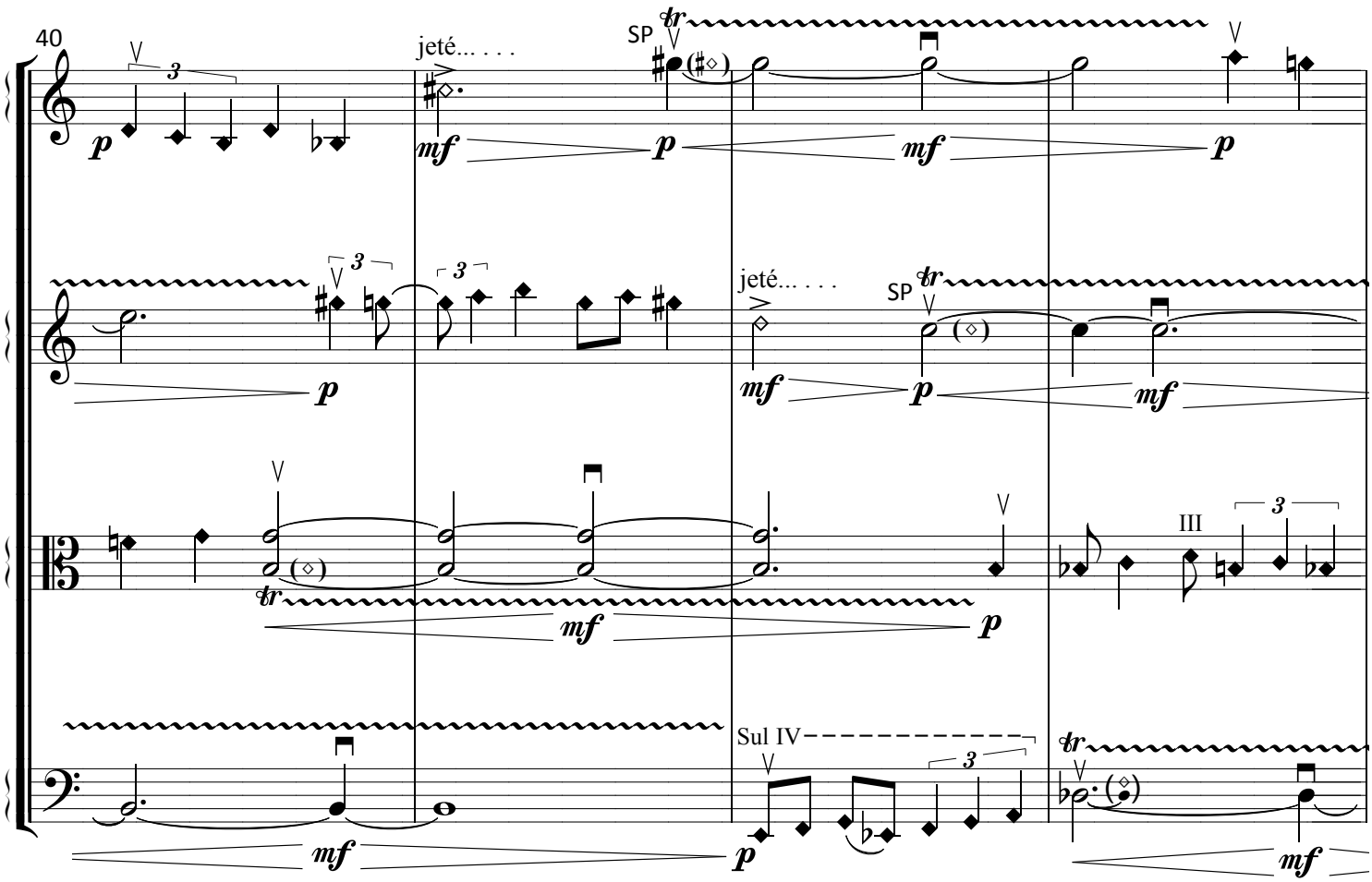

20
jeté(acc).
mp
N
SP
tr
mp
Spz
ord
SP
mp
pp
jeté... . . . . .
SP
mp
pp

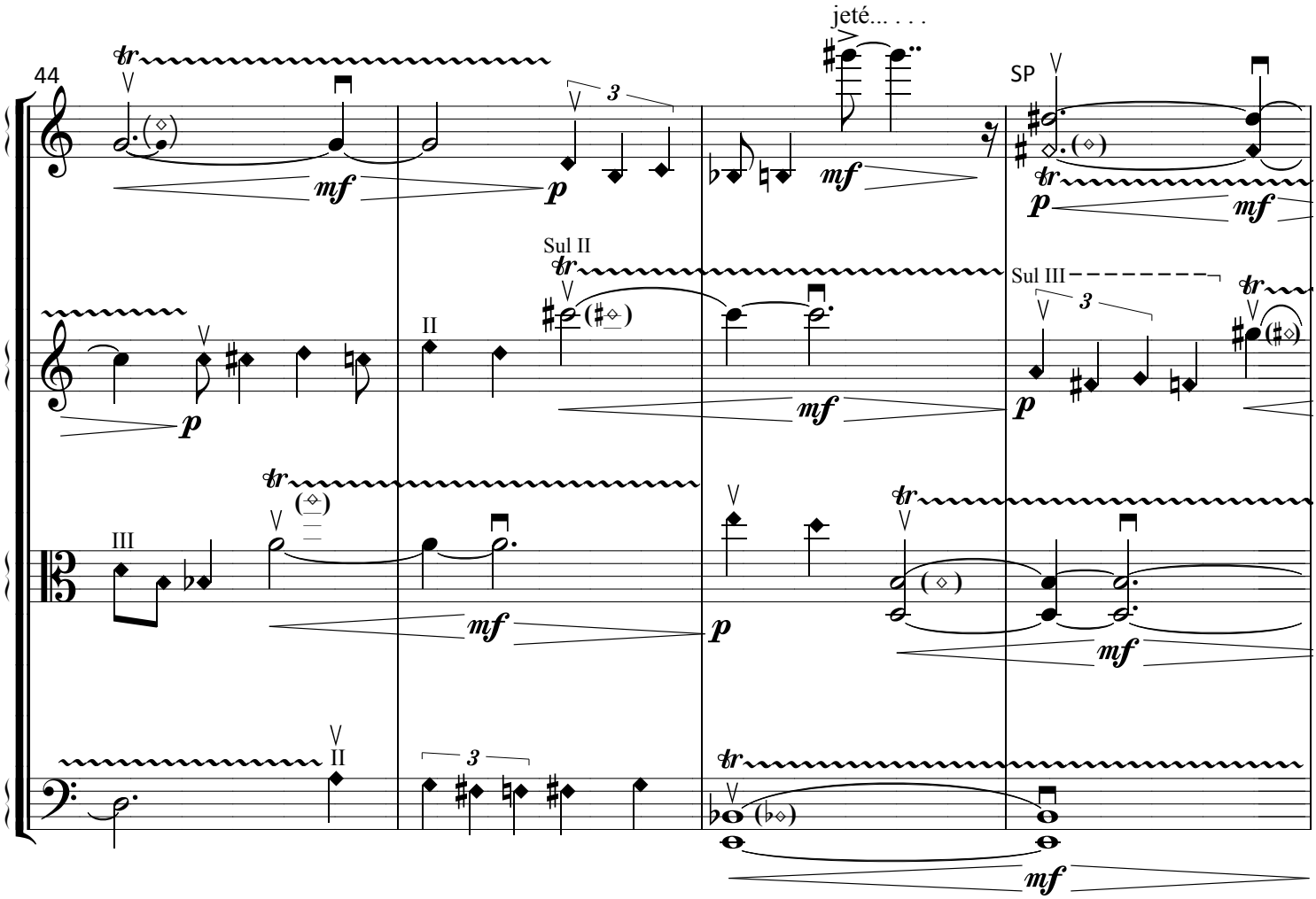

24
SP
Spz
N
SP
N
N
jeté... . . .
SP

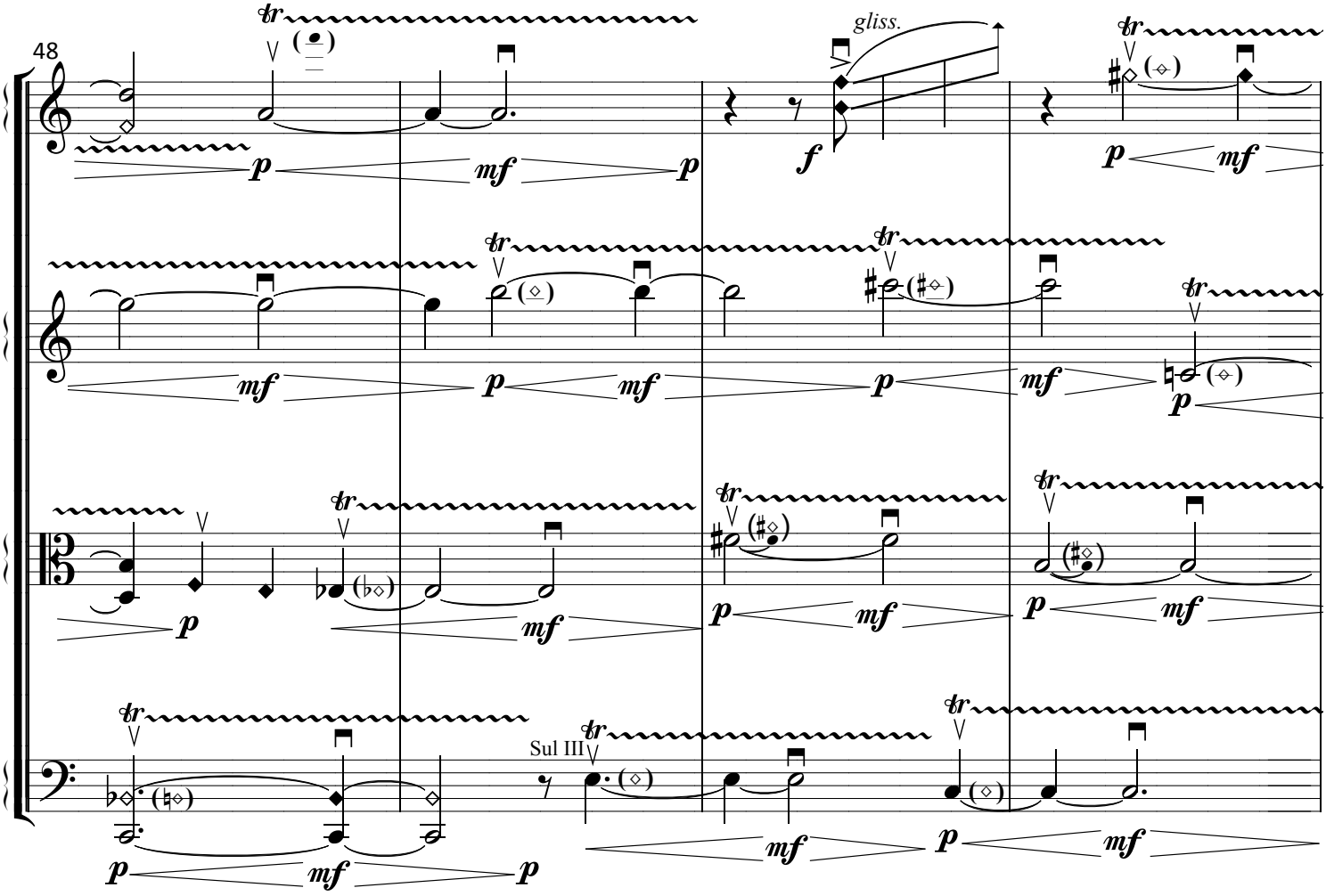

jeté... . . .
28
SP
Sul II
Sul II
N
SP
N
Sul II
jeté... . . .
SP

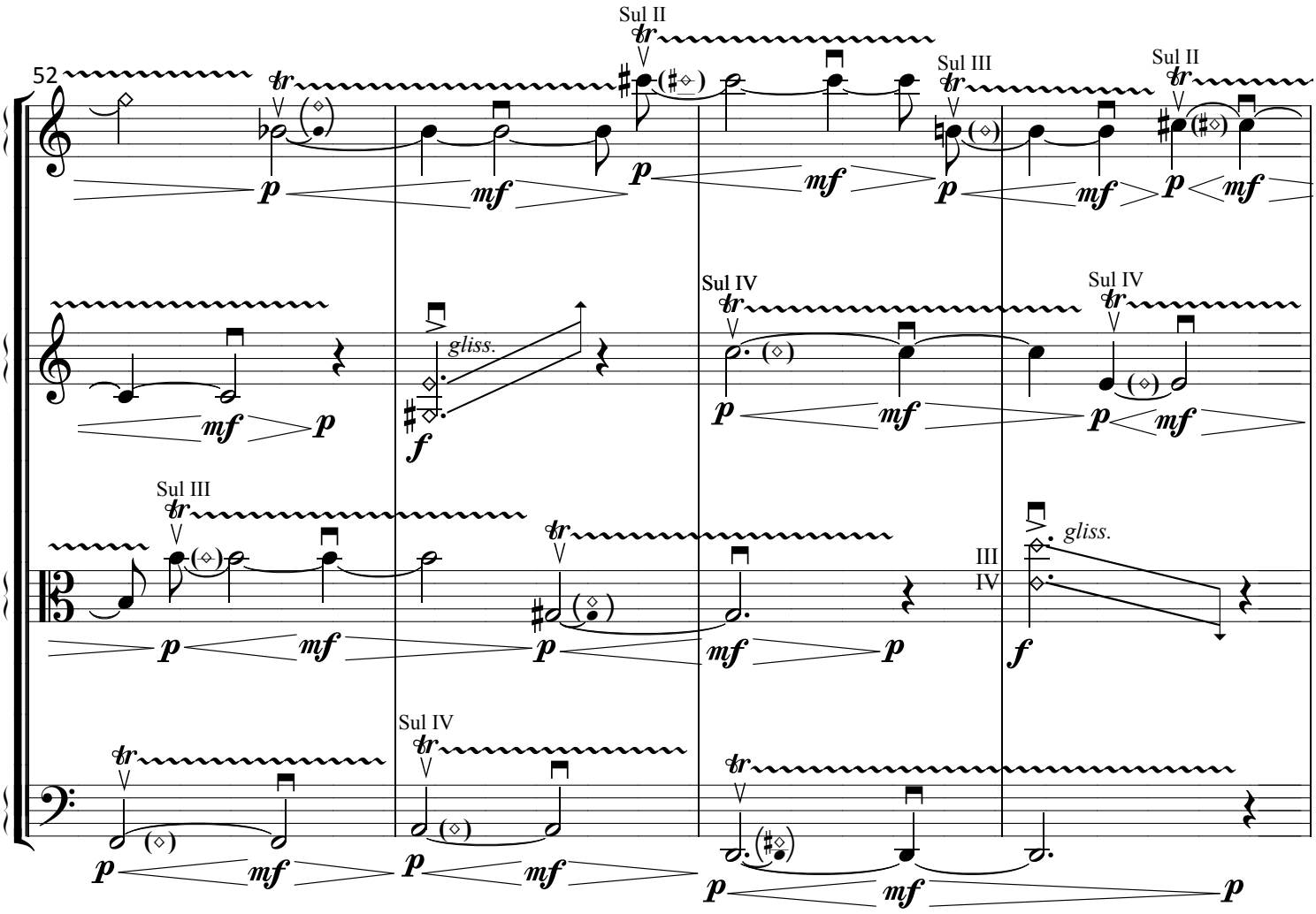

32
N
SP
Sul IV
jeté(acc).
SP
Sul II
Sul II
III
III
III

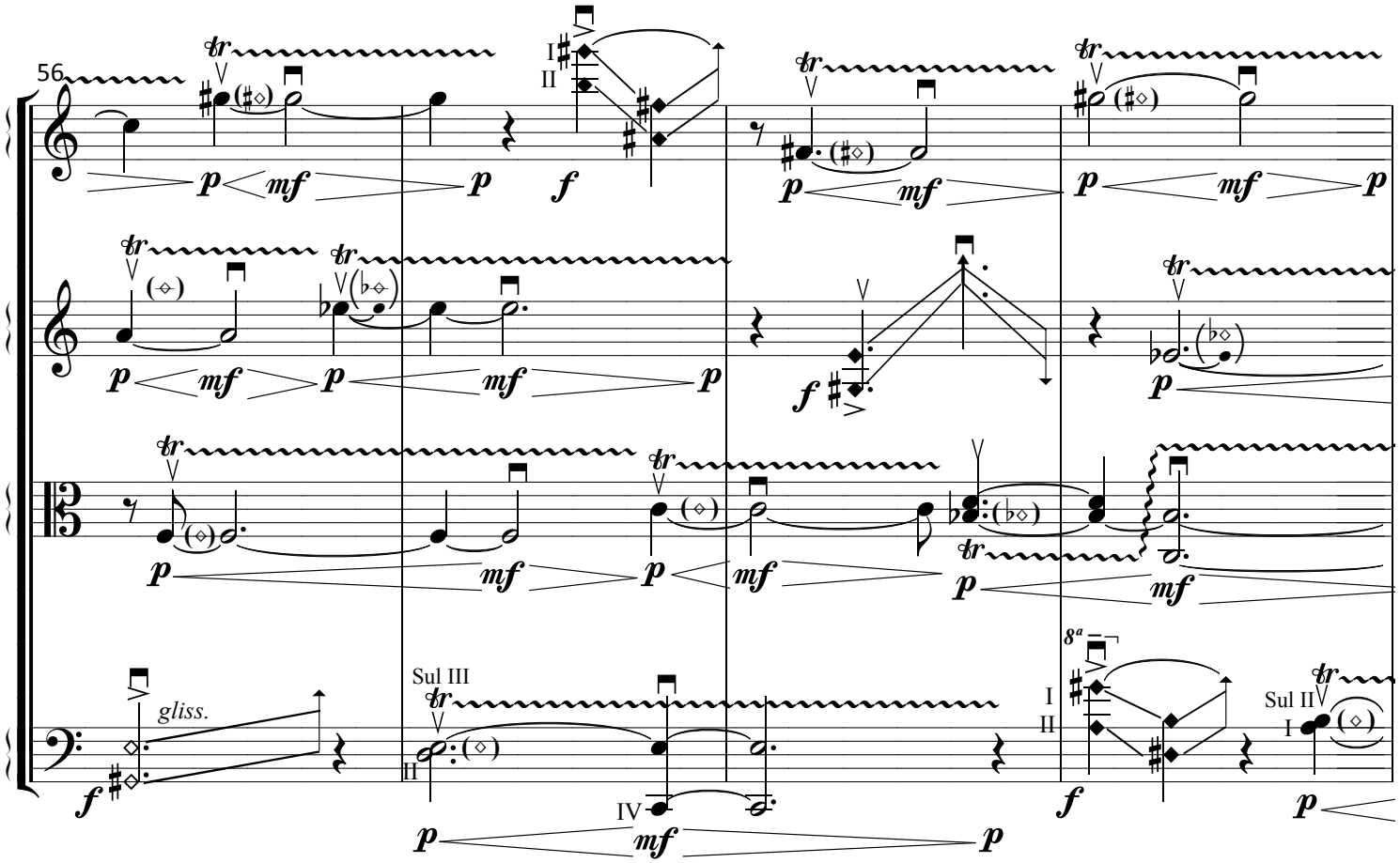

36
III
jeté... . . .
SP
jeté... . . .
SP

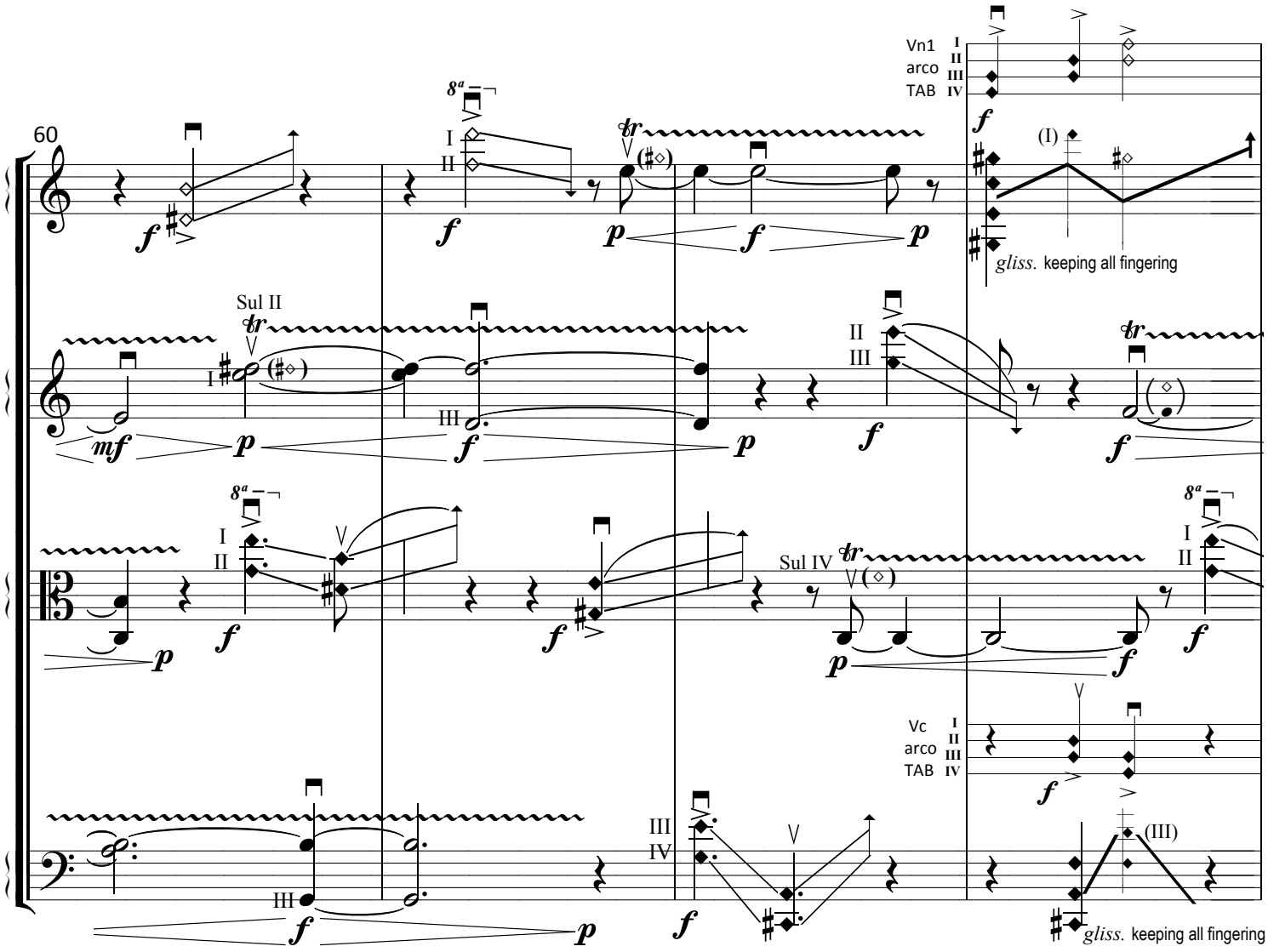

40
jeté... . . .
SP
tr
p
mf
III
Sul IV

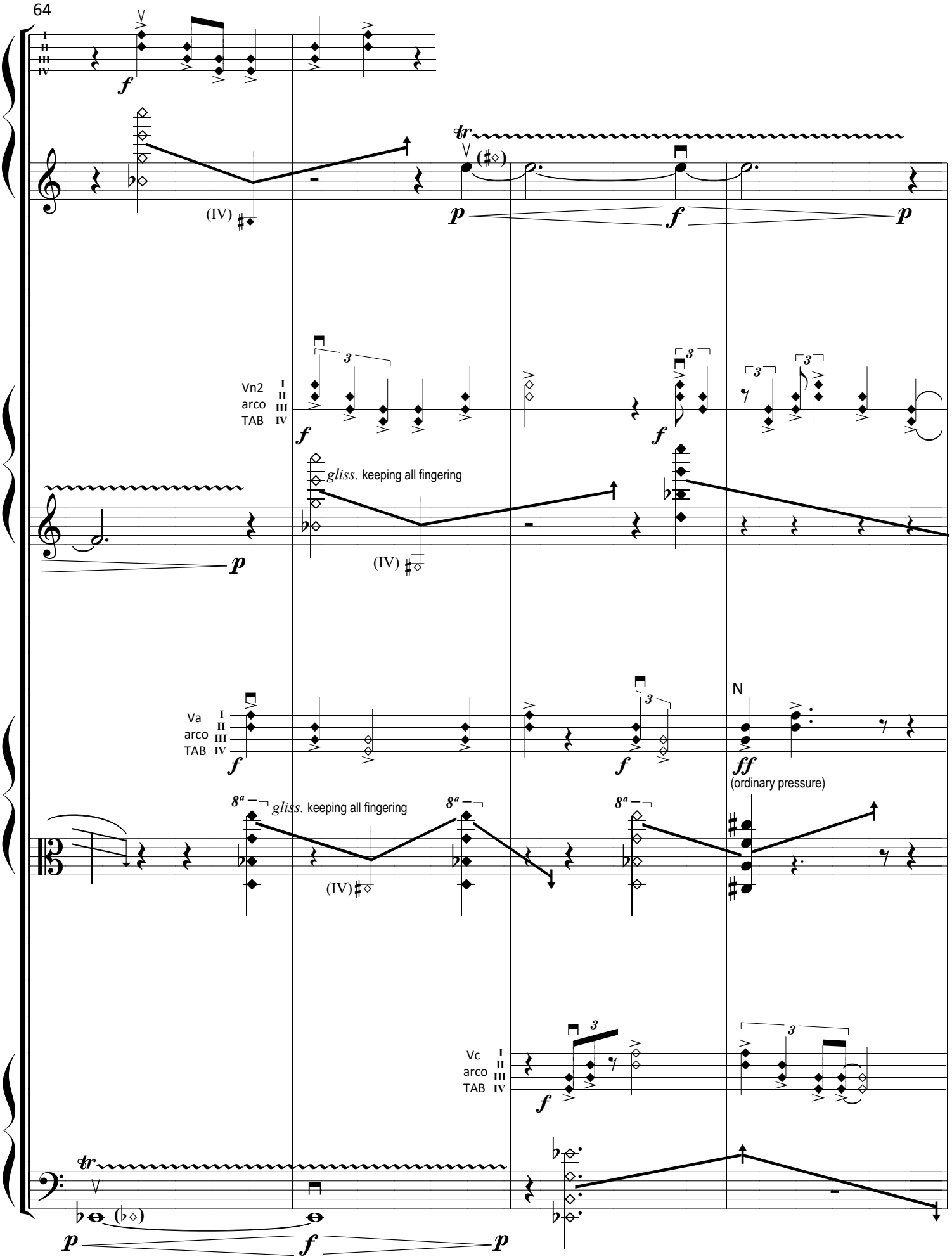

44
jeté... . . .
SP
tr
p
mf
Sul II
II
Sul III
III

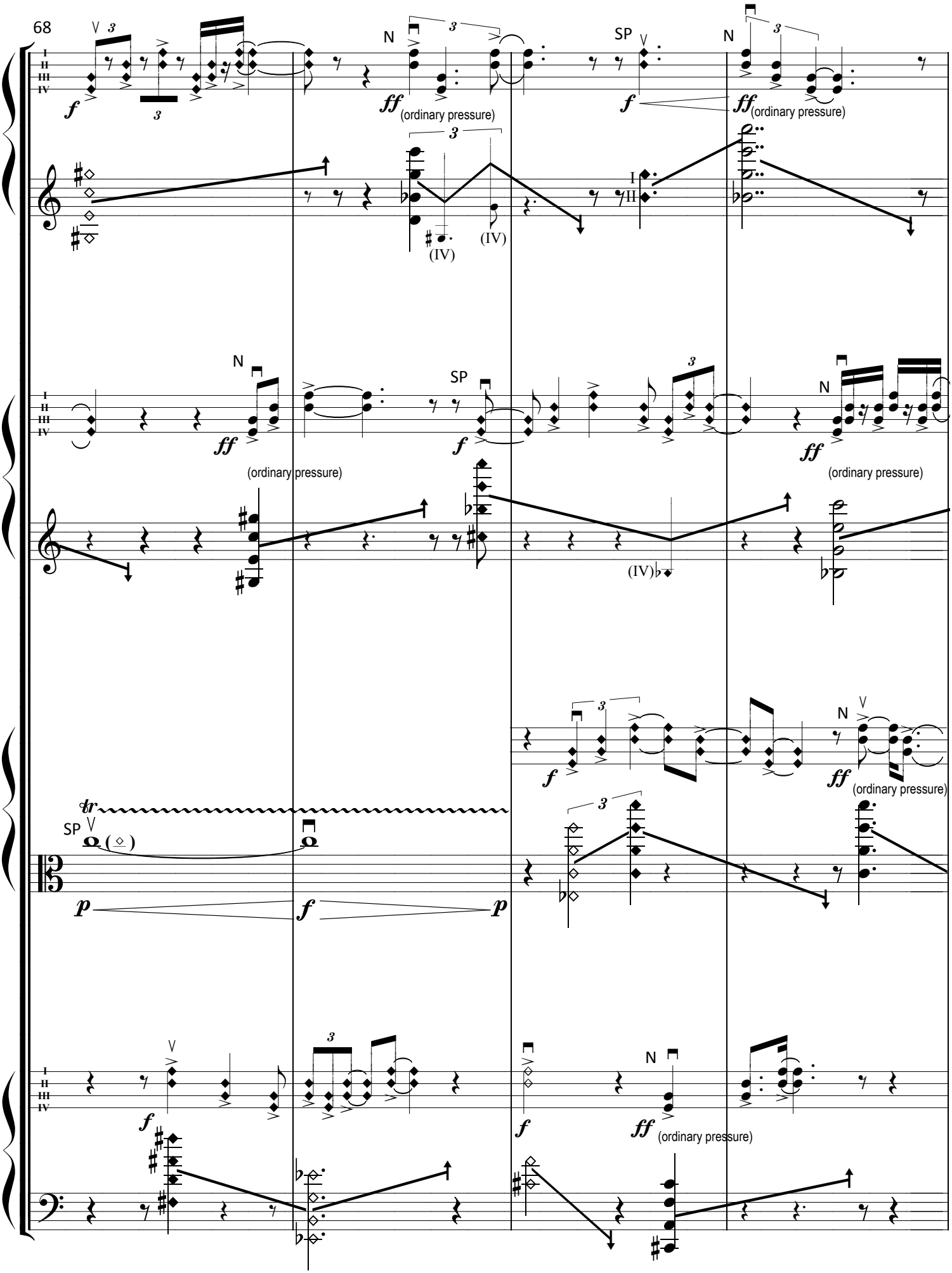

48
gliss.
Sul III

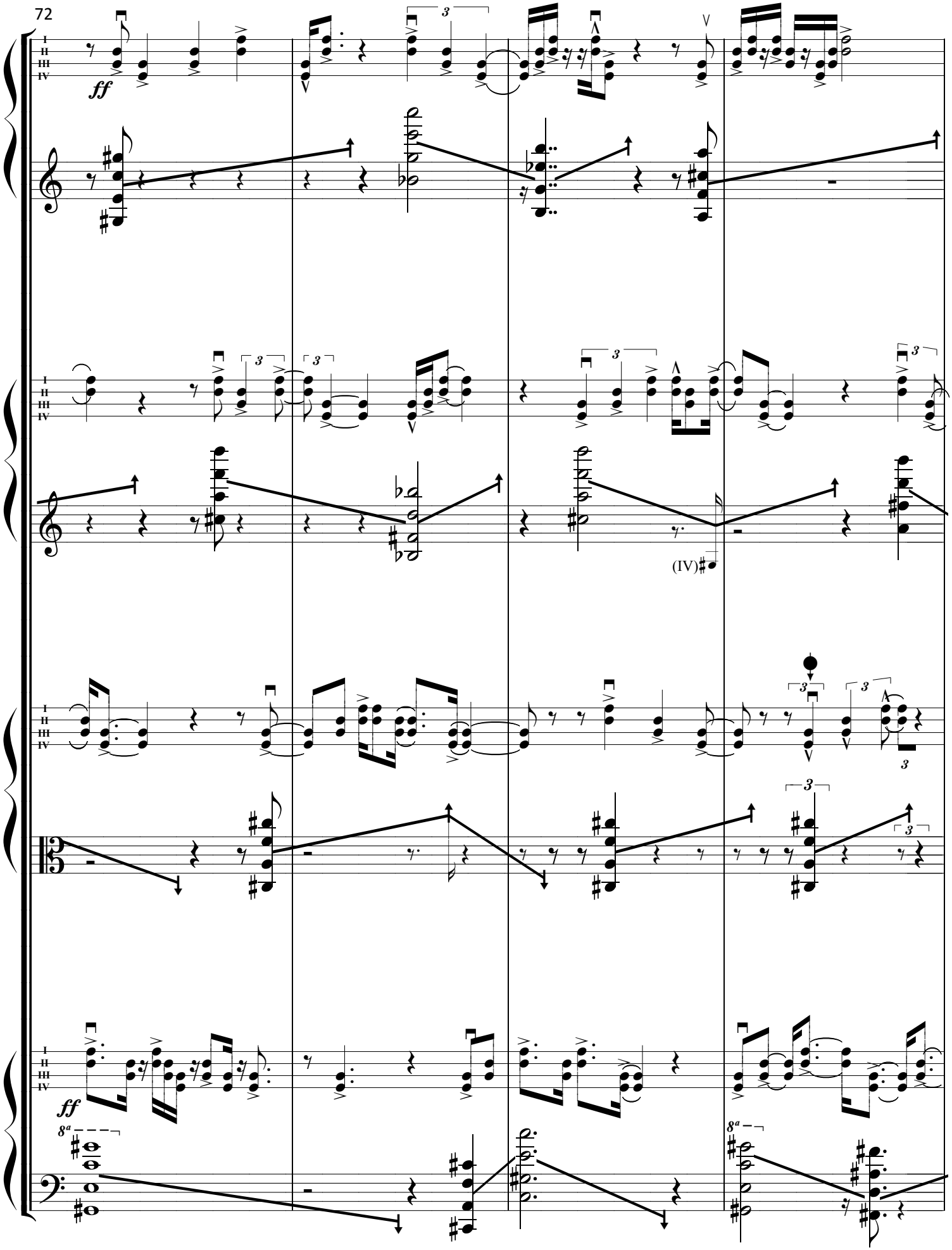

52
Sul II
Sul III
Sul II
gliss.
Sul IV
Sul IV
Sul III
III
IV
gliss.
Sul IV

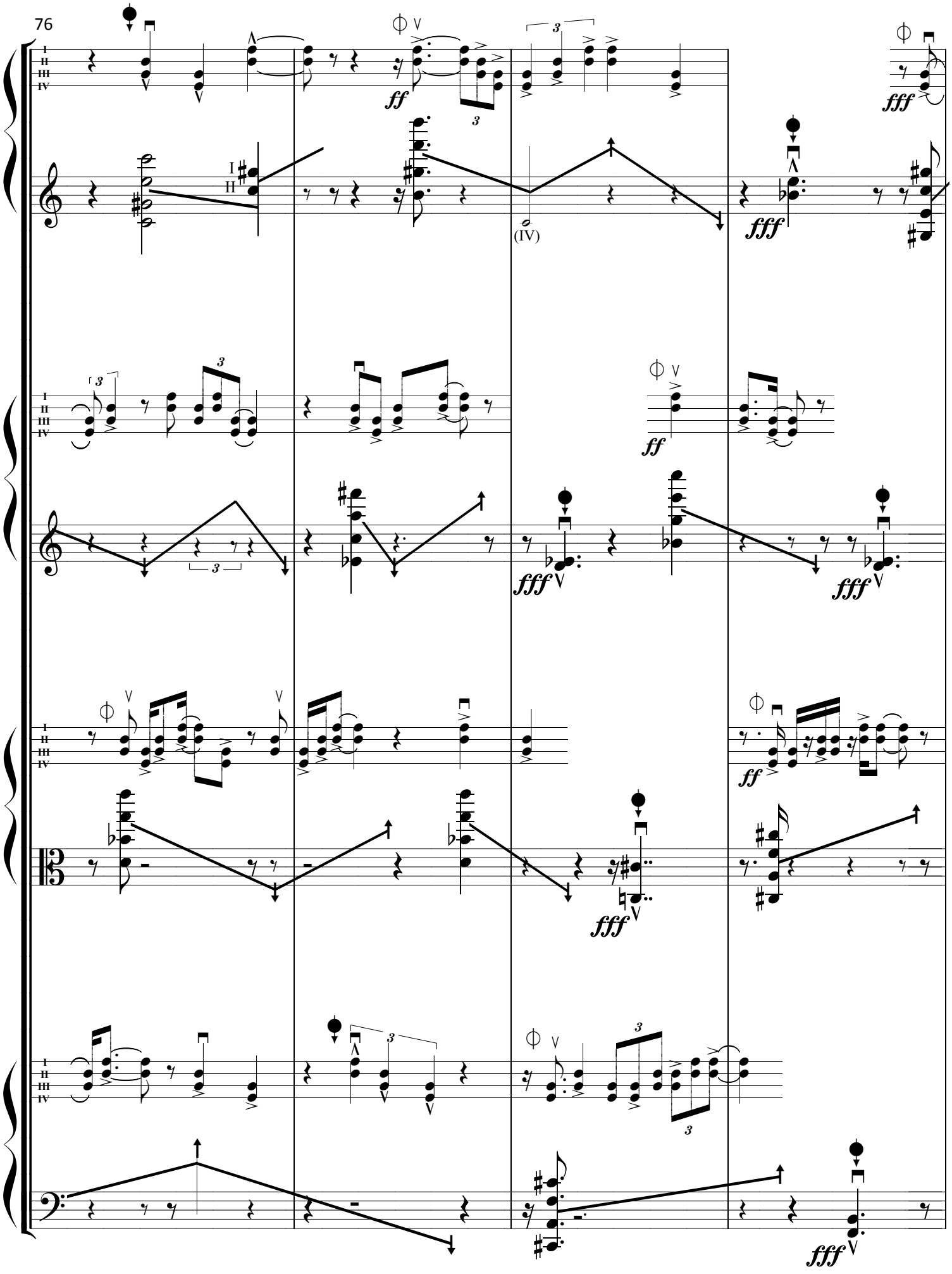

56
gliss.
Sul III
Sul II

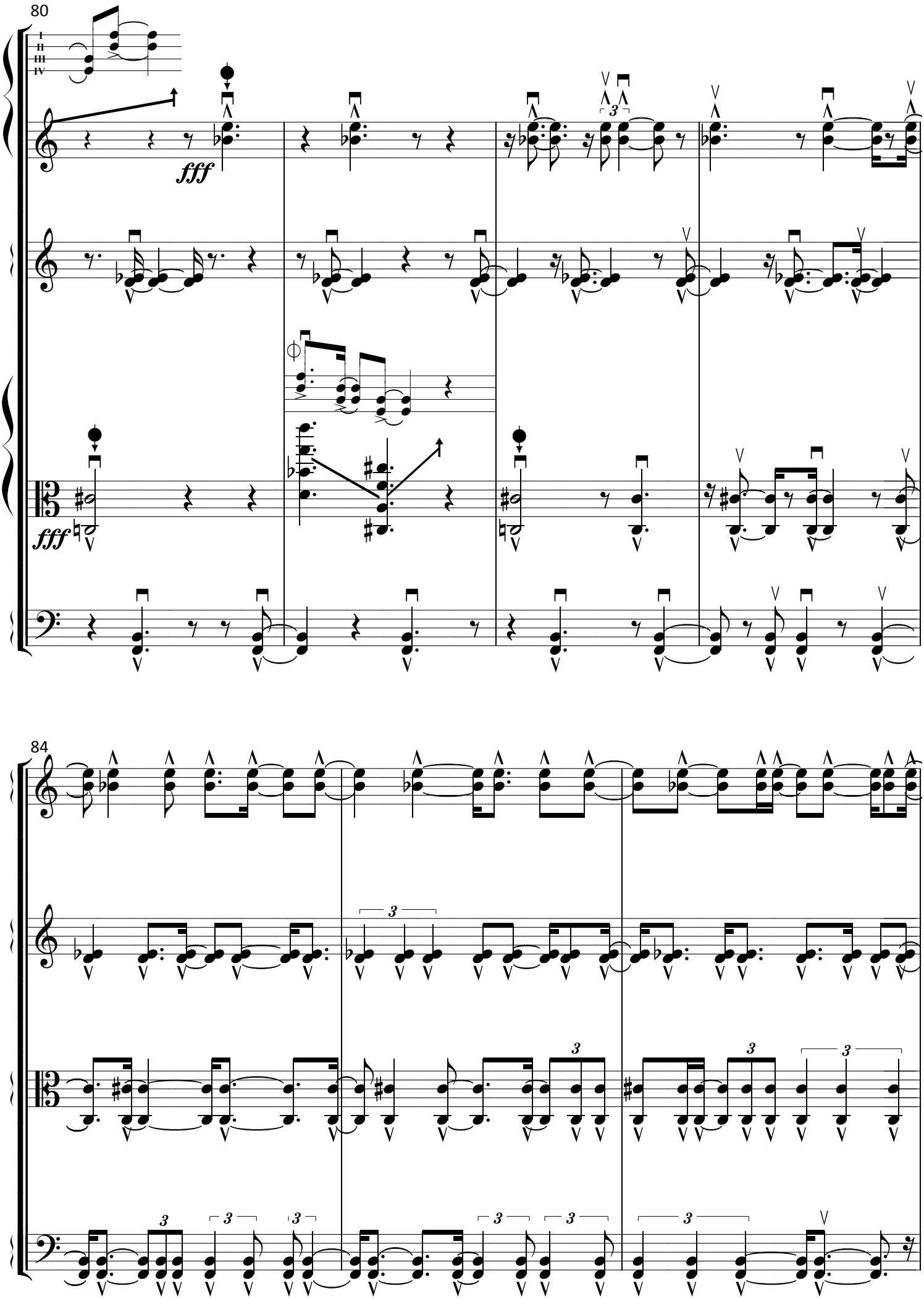

60
Vn1
arco
TAB
gliss. keeping all fingering
Sul II
Sul IV
Vc
arco
TAB
gliss. keeping all fingering

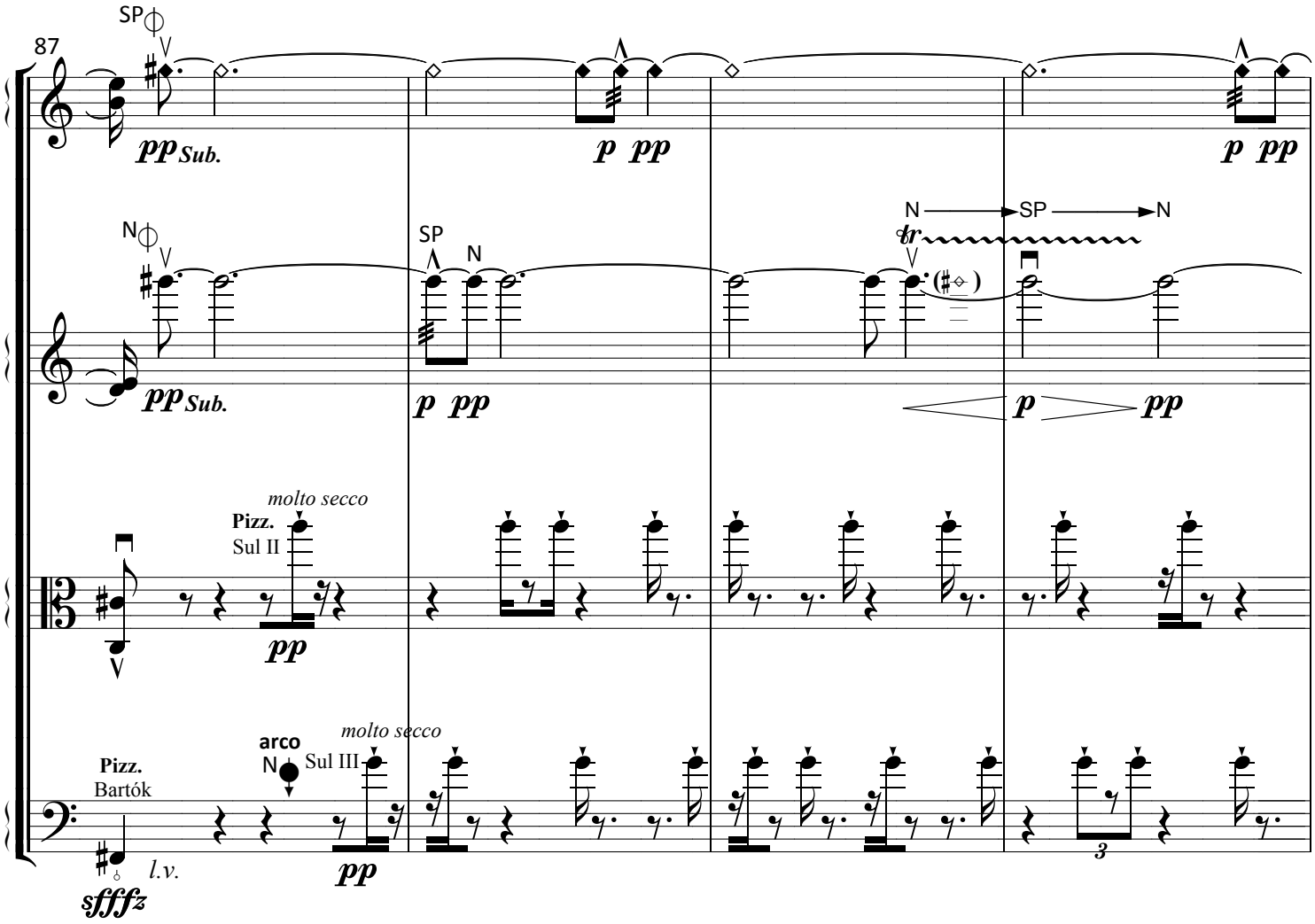

64
I
II
III
IV
f
(IV)
tr
(♯◇)
p
f
p
Vn2
arco
TAB
I
II
III
IV
3
f
f
gliss. keeping all fingering
p
(IV)
Va
arco
TAB
I
II
III
IV
f
f
N
ff
(ordinary pressure)
8ª
gliss. keeping all fingering
(IV)
Vc
arco
TAB
I
II
III
IV
f
tr
(♭◇)
p
f
p

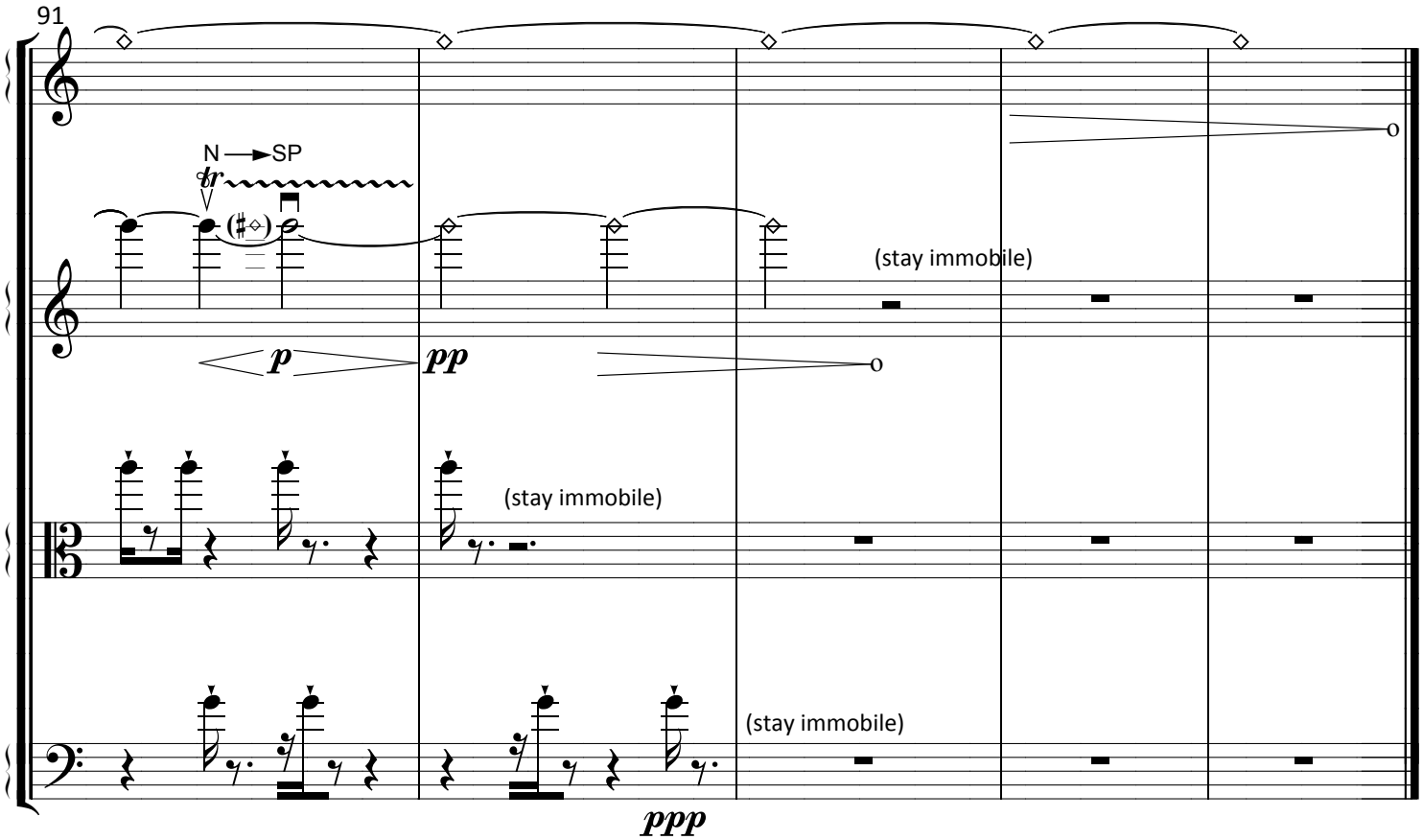

68
N
SP
(ordinary pressure)
(IV)
tr


72
ff
(IV)
ff


76
ff
fff
(IV)
I
II
III
IV


80
I
II
III
IV
fff
fff
84


87
SP
pp Sub.
p pp
p pp
N
SP
N
pp Sub.
p pp
N
SP
N
tr
p
pp
molto secco
Pizz.
Sul II
pp
arco
N
Sul III
molto secco
Pizz.
Bartók
l.v.
sfffz
pp
3


91
N
SP
tr
p
pp
(stay immobile)
(stay immobile)
(stay immobile)
ppp