

逆・靜

# Adversity and calm

for Flute, Violoncello and Piano

Kaiyi Kao

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## 逆·靜 (長笛、大提琴、鋼琴三重奏曲)

《逆·靜》結合木管、弦樂、鍵盤三種不同聲響類型的樂器，作曲家選擇長笛、大提琴、鋼琴三種樂器，在其樂器音域範圍內，充分運用樂器的各別優勢、多變的演奏技法和其獨特性等，利用聲部與聲部間的錯綜交織，產生複雜卻又有條不紊的層次感，同時也透過樂器的結合，融合音堆堆疊所造成的厚實感。

《逆·靜》以作曲家近些年所處的時事背景和社會環境為題，由多個段落，集結為三個樂章所組成。疫情持續和反覆起伏的不定性，從對病毒的懼怕焦慮到與之和平共存的漫長過程；世界各國因地緣政治引發的暴動和衝突，造成局勢動盪和社會緊繃；長久以來環境遭受破壞，大自然的反撲而造成的極端氣候和災難等的關聯性。雖然作品呈現的是抽象、無形的聲音，作曲家希望透過樂句的細膩處理和相融交織，以及多個樂段的巧妙安排、不同樂章的對比反差，將內心深處與音樂融合連結。

串連上述變動衝擊的逆境而造成內心層面受到不平靜之影響；體現當代時態環境下，人因心理產生的恐慌懼怕、焦躁難安，抑或是泰然自若、臨危不懼等，不同樣貌的內心感受和變化。《逆·靜》一方面呈現時局的現況和發展，另一方面則融入心理層面不同反應的構想做結合，藉由作品不同樂章表現外在逆境和內心之間的紛擾和拉鋸，卻也從中取得適當的喘息和平靜，作曲家將其轉化為聲音，讓作品激發出不同的聲響效果，呈現出人的內心在紛擾、平靜和憂慮的感受間，形成的強烈對比。

I: 3', II: 2'55", III: 4'20"

### ***Adversity and calm*** (for Flute, Violoncello and Piano)

This work combines three different types of instruments: woodwind, strings and keyboards, and the composer chose flute, cello and piano to form a trio. Within the range of instruments, it fully used the advantages of each instrument, such as the variety playing techniques and the uniqueness of the instrument, etc. Utilize the intricate interweaving between three voices of the instruments, it creates a complex but orderly sense of hierarchy. At the same time, it integrates through the combination of the instruments, to make the solidity and thickness with the stack of the cluster.

*Adversity and calm*, consists of three movements based on the current affairs, background and social environment of the composer in recent years, especially the uncertainty of the epidemic and the continuity of the ups and downs. It takes a long process, from fear and anxiety about the virus to

coexist peacefully with it. Geopolitical riots and conflicts contribute the instability and tense of the social situation around the world. For a long time, the destruction of the environment has led to the counterattack of nature, resulting in extreme weather and disasters, etc. The composition presents abstract and intangible sound. The composer wanted to combine the innermost feelings with music, through the delicate processing, blending and interweaving of the phrases, as well as the ingenious arrangement of multiple passages, and the contrast of different movements.

Concatenate the above-mentioned impacts of adversity and shocks on inner emotions of people. It reflects the inner feelings and changes of different appearances, such as psychological panic, fear and anxiety, or calmness and fearlessness under the contemporary tense environment. *Adversity and calm*, present the current situation and development. Furthermore, it incorporates the concept of different reactions at the psychological level. Through the different movements of the work, expression of turmoil and tension between the outside adversity and the inward heart, also get a respite and calm from it. The composer translates it into sound, allowing the composition to evoke different sound effects. There is a clear contrast between turmoil, peace and anxiety of mind.

## Symbols

### Flute:

+ Key click with note

Wh. T. Whistle tone

ord. ordinario (normal)



breathy only



breathy note.

With a unfocussed embouchure the resonance of the tube produces a light windy sound.

T.R. Tongue-ram

### Violoncello:

+ pizzicato with left hand



c.l.batt. (col legno battuto). Hit with the wood

s.p. sul ponticello. To bow close to the bridge of the instrument

ord. ordinario (normal)



Depress all strings with the left hand completely and bow to the bridge on the

string



To bow with more strength

### Piano:

*Ped. ad lib.* Pedal ad libitum. The pedal is to be used at the performer's discretion



pizzicato. With fingernail also with plectrum possibility



Press the string with the finger and play on the key, always let it vibrate after playing.

l.v. laissez vibrer. Let it vibrate



*sost. Ped.* Play the full cluster on the keys dumb, with the sostenuto (middle-) pedal.

.... \* Pedal goes away very slowly after the given seconds be counted completely.

# 逆·靜 (Adversity and calm)

I

for flute, violoncello and piano

Kaiyi Kao

adagio ♩ = 56

The score is written for three instruments: Flute, Cello, and Piano. The key signature is one sharp (F#) and the time signature is 5/4. The tempo is adagio, with a metronome marking of ♩ = 56. The score is divided into three systems, each starting with a measure number (1, 5, and 8).

**System 1 (Measures 1-4):**  
- **Flute:** Rests in measures 1-4.  
- **Cello:** Rests in measures 1-3. In measure 4, it plays an arpeggiated chord with dynamics *sfp* and *mf*.  
- **Piano:** Measures 1-4 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *mp*, *p*, *mf*, and *p*. Pedal markings include *Ped.* and *Ped. ad lib.*

**System 2 (Measures 5-7):**  
- **Flute:** Rests in measures 5-6. In measure 7, it plays a triplet with dynamics *p*.  
- **Cello:** Measures 5-7 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *sfp*, *sfp*, *f*, *mf*, *arco*, *3 s.p.*, and *ord.*.  
- **Piano:** Measures 5-7 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *pizz.*, *l.v.*, *mp*, and *p*. A performance instruction reads "press the string and play on the key".

**System 3 (Measures 8-10):**  
- **Flute:** Measures 8-10 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *fp*, *mf*, *p*, *mf*, *p*, *mf*, and *p*.  
- **Cello:** Measures 8-10 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *fp*, *f*, *mf*, *pizz.*, *l.v.*, and *arco*.  
- **Piano:** Measures 8-10 feature a complex rhythmic pattern with triplets and slurs. Dynamics include *pizz.*, *mp*, *p*, and *mp*. Performance instructions include "press the string and play on the key".