

Avidyā Mist

無明之霧

for Large Ensemble

(2021)

王之筠 Chih-Yun Wang

本作品由財團法人國家文化藝術基金會贊助



National Culture and Arts Foundation

Program notes

大型室內樂曲《無明之霧》(Avidyā Mist) 創作計劃，為作曲者拜讀禪學思想家鈴木大拙 (D. T. Suzuki) 其著作《禪與心理分析》一書中的訪問記裡，鈴木大拙提及一種「無明之霧散盡以後的心境」，並以其來表述「悟」的最高境界；此意念與心境的轉變，形成了這首作品的最初理念。

因此作品《無明之霧》，嘗試運用音樂中時間與節拍起落的狀態，從微觀（一組泛音音型的特質）與宏觀（由泛音特性影響並延伸至整首音樂結構）的角度詮釋自然、文化與心境上的聚、散、離、合，並試圖表達音樂之外，在大自然「霧」與心靈上「悟」的感知體驗；其中，亦包含了音絡 (envelope) 在不同時間裡「散盡」的過程，探索音樂在聲響空間裡的滿溢（由空洞漸漸填滿至混濁的過程）與陷缺（從混濁漸漸抽離至空洞的過程）、模糊與清澈的想像。另一方面，字音中「霧」與「悟」的同音中卻有異義的特性，加上藉由暗喻闡述而形成兩字意義相互指涉的關係，使「霧」成了表達「悟」那無語心境的橋樑，這種字音與暗喻闡述相對應的多重性，亦啟發本作品在配器上的概念：以十六位演奏者不同樂器音色中，找尋彼此異同的音樂要素，並將其融合、解構、重組，塑造整體音樂瀰漫消融的過程，圍繞著「霧」的散盡聚合、且隱喻「悟」那超我心境的所思。

Avidyā Mist is a piece inspired by Suzuki Teitaro Daisetz (1870-1966), the Philosopher of Zen Buddhism, when he revealed his personal sentiment on a Buddhist concept, annoyance, analogically as “mist,” referring to one’s unpleasant mental state such as subconscious irritation or distraction, which might lead to frustration and anger. While a person can see his/her annoyance, face it, accept it, deal with it, and even let go, he or she disperses the mists and is in a path to enlightenment, the supreme state of self-realization.

Thus, the transformation from being unenlightened to being enlightened in conscious thinking and mental state becomes the rationale behind the composition. More specifically, the piece attempts to use the sound of musical instruments and verbal speech as a metaphor and further lead its listeners’ to experience in perception between the mist and enlightenment. In the midst, the timbre and sound denote the process in which our mists disperse over time and the exploration of the fullness, deficit, turbid, and transparency in the space of sound.

Duration: 22 minutes

Instrumentation

Flute (also Alto Flute)

Oboe

Clarinet B^b (also Bass Clarinet)


Bassoon

Horn in F

Trumpet in C, uses Harmon mute(wa-wa)

Bass Trombone, uses Harmon mute(wa-wa)

Percussion I:

Crotales	Tamtam	Bass Drum	Ocean Drum	Waterphone (ocean harp)
Splash Cymbal	Triangles *3	Woodblocks	Chinese Gong	
Crash Cymbal	Cabasa	Tubular Bells	Small Gong	Crotales 
Timpani 32"	Gongs	Wind Chimes	Vibraphone	

Percussion II:

Vibraphone	Splash Cymbal	Sus. Cymbal	Bamboo Chimes
Ride Cymbal	Wind Chimes	Tamtam	Glockenspiel
Crash Cymbal	Bass Drum	Maracas	Tubular Bells
China Cymbal	Gongs	Crotales	Small Gong

Guitar

Piano (normal and inside)

Violin I

Violin II

Viola

Cello

Double Bass with 5 strings



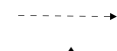

(All Strings prepare using Bamboo Chopsticks.)

Score in C



All instruments sounds as written except Glockenspiel which sound an octave higher, and Guitar and Double Bass, which sounds an octave lower.

Performance notes

General remarks:

-  crescendo from nothing (without the slightest attack)
-  diminuendo to nothing
-  change very gradually from one sound or way of playing to another.
-  the pitch as high as possible

Woodwind:

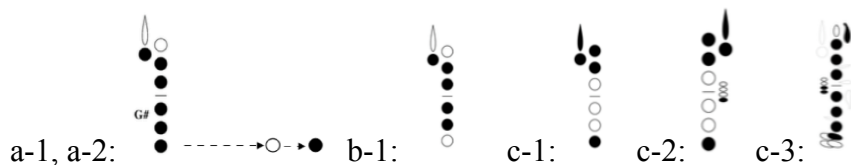
-  air sound on notated pitch (air leak)
-  air sound without tone

timbral tr. timbral trill (bisbigliando), obtained by a quickly reiterated motion of the additional fingerings that enable subtle microtonal alterations and resulting in a soft tremolo.








Flute fingerings

○ ○ ○ | ○ ○ ○ +A, B (alternate) trill key

Clarinet fingerings



Percussion:

-  play with glockenspiel sticks
-  play with vibraphone sticks
-  play with bass drum beater
-  circular scrape
-  : very near the rim
-  : at center
-  : normal position

Strings:

- ord.** ordinario
- s. p.** sul ponticello
- s. t.** sul tasto
- m. s. p.** extreme sul ponticello

on the bridge a strong hair sound, squeaking, almost no pitch.

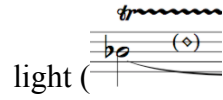


bow pressure

+

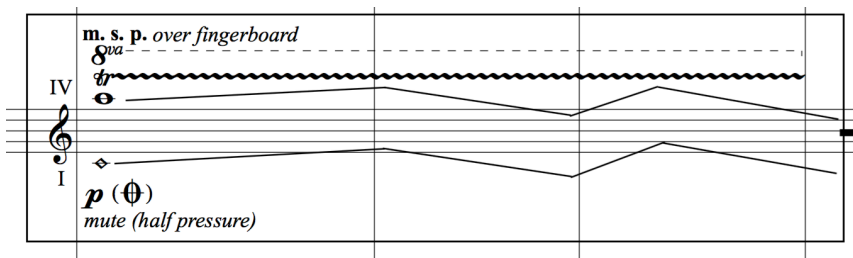
left hand pizzicato

harmonic tr. a trill produced by rapidly alternating the finger pressure normal and



light (\diamond) harmonic (\diamond). The result be a rapid alternation of a normal and a harmonic sound.

Cello special performance parts



Over fingerboard, more pressure on Sul A, and alternating the pressure between Sul A and Sul C irregularly attempt to produce very high harmonic on Sul A, and subtle sound on Sul C. The left hand needs to mute strings (half pressure).



Avidyā Mist

無明之霧

王之筠

Chih-Yun Wang

I
< Before the Mist >

(本作品由財團法人國家文化藝術基金會贊助)

$\frac{4}{4}$ ♩ = ca. 80

$\frac{5}{4}$

$\frac{4}{4}$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Bass Trombone

Percussion I

Percussion II

Guitar

Piano

Violin I

Violin II

Viola

Cello

Double Bass