

DEPARTURES: CONCERTO FOR FLUTE AND STRING ORCHESTRA

Christos Hatzis

Solo Flute Part

(June 2011)

Departures, a concerto for flute and string orchestra, was written for Canadian flautist and friend of the composer, Susan Hoepfner.

Departures received its premiere performance at the 2011 Japan Flute Convention by Hoepfner (fl.) and the Kyoto Symphony Orchestra, under the direction of Hiroshi Sekiya, at the Biwako Hall, Otsu City, Shiga, Japan on August 21, 2011.

This edition is a facsimile of the original score provided by the composer.

F/CH/DE

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DEPARTURES

Program Notes

Departures for flute and string orchestra was written for Canadian flutist and friend Susan Hoepfner and was given its premiere performance by her and the Kyoto Symphony at the Japan Flute Convention 2011 where she was invited to perform as a keynote guest at the Gala Concerto Concert. I worked on its composition during a time when a number of dear friends had passed away and the 2011 tsunami in Fukushima, Japan, and the resultant nuclear disaster was constantly in the news. All of these events were foremost in my mind as I was composing *Departures* and are acknowledged in the subtitles of each movement.

Blooming Fields, the first movement, is dedicated to the memory of theatre and television director George Bloomfield. In his obituary, George was quoted describing his own life as "the most fun anyone has ever had, ever!" This is certainly how I remember him. George used to buy new clothes and sew his own buttons on them. One's appearance was an important statement to him but he would always find half-convincing excuses to justify my own utter neglect for my apparel or appearance in general—to my unfailing amusement, I might add. The music reflects his playfulness and sheer delight with life, people and deliberate style and a wide expressive range, which was also the hallmark of his television and stage work. From its "Asiatic" opening, through the acrobatics for the flute and the orchestra, to the unexpected "burlesque" interpolations further along, the music of *Blooming Fields* is full of exuberance and delight. However, the flipside of George's existence was his constant flirting with death (one medical emergency after another, at least during the years that I knew him) and his constant cheating of death each time, except for the inevitable final encounter. The deeper experience of these encounters he kept hidden from his friends but, to me at least, it must have been the great teacher of his life: the one that revealed to him the more profound aspects of being and the richness that results from interacting with them. In the music, this is the moment when the out of control burlesque-like revelry is interrupted by an intense and dissonant flute multiphonic, which in turn introduces a different way of listening: to the small voice within, depicted here by the quiet whistle and Aeolian tones of the flute. In the end, a soft, muted tremolo on high strings confirms this introspection of the soloist as the path to true awakening.

Serenity, the second movement, is dedicated to the memory of Bertha Modlich, an inspirational woman who passed away just shy of her 105th birthday. Bertha lived alone, run her own house and a pottery workshop, played the violin and did sports (mostly rowing) until the very end of her life—a remarkable feat for a woman of that age. She modestly attributed her longevity to her daily dose of Lindt chocolate (from the factory on Lake Zurich, right across the lake from her family home) but I think her secret was her perpetual optimism and her determination to always see the best in other people no matter what the circumstances. Bertha experienced hardships in her life, like living in Berlin as a young woman and mother of two during the allied bombings of the city and the material deprivations that followed the fall of the Nazis, but she always focused on the positive aspects of life and had a way of making other people feel important. The music of *Serenity* follows her lead: there are clouds but they are short-lived and the music returns quickly to sunnier vistas. The latter part of *Serenity* is a song without words. As I was writing it immersed in my loving impressions of Bertha (and perhaps her own ghostly presence,) I imagined her dancing away into eternity in this

unpretentious, slow waltz melody that seems to exist on its own terms and against all conventional wisdom about human limitations.

Progress Blues, the final movement, is a meditation on the nuclear disaster of Fukushima; not on the accident itself, but on the lessons that can be learned from our unwarranted and single-minded faith in technological progress. Even though the tsunami caused more human tragedy than the near meltdown of the nuclear reactors, the latter event may end up having a more transformative effect on the Japanese psyche than any act of God, however devastating. The modern history of Japan has two nuclear disasters 66 years apart as bookends, one at the end of WW2 and one in our days. After the Hiroshima and Nagasaki holocaust, Japan embarked on a path of technological development and exuberance, which, although it brought a great deal of material and emotional satisfaction and wealth, it also caused fissures within the Japanese psyche and society that are only recently becoming visible to everyone. The music follows this path of exuberance, which is not that different from that of the first movement, although in *Progress Blues* it is more relentless, more impulsively driven. Its fissures show occasionally, as in the "wobbly" phonograph effect that exposes the emotional pretensions of the Hollywood-like treatments of the main theme or the "ticking clock" metaphors of the string *pizzicati*. Introspection is not absent for long (even the Hollywood-like theme undergoes a dark rethinking as a *fugato*) but the sheer drive forward and the forces that have given it impetus in the first place, repeatedly succeed in sidetracking any attempt to question the wisdom of this relentless drive or the dire consequences that it may engender. At the apogee of speed and energy, the music suddenly collapses, the clocks keep on ticking ominously and then . . . (well, I will let the music tell you what happens next.) *Progress Blues* is dedicated to the victims of falsely understood "progress" in Fukushima and elsewhere.

Christos Hatzis

Notes for the Soloist

General:

 The tenuto mark is used to signify emphasis on the note is attached to— something between an accent articulation mark and a regular non-accented note. The note should be held for the entire duration indicated. When combined with a staccato articulation mark, the tenuto mark means that the note should be slightly longer than a regular staccato, with mild emphasis placed on it.

Flute:



Multiphonic fingerings and descriptions of extended techniques for the flute are excerpted from the book "The Other Flute" by flute pioneer Robert Dick (Multiple Breath Music Company 1989).

Aeolian Wind



Aeolian wind is produced by blowing air into the flute but not producing any tone. In long

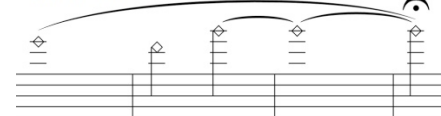
notes, the sound will have an ethereal quality, while in fast passages, often combined with key clicks (indicated by "x" signs on the stem of a note,) the sound should be very percussive and diffused.

tongue pizz.



Tongue Pizzicato (Percussive tonguing.) A sort of percussive "pop" that is done using the tongue and the lips. Make your lips very firm, stick your tongue out through them, then pull it back in rapidly. As the air rushes in to the mouth you get a little popping sound.

whistle tones



Whisper tones (Whistle tones, flageolets) are very faint whistly sounds that are made by blowing VERY gently into the embouchure hole, with the flute in normal playing position. They can be produced using any of the standard fingerings. On each fingering,

many members of the harmonic series for that fingering can be produced. In Departures, the player should be aiming for the indicated pitches as much as possible. If the production of whistle tones is not possible, play soft and diffused harmonics instead.



Jet Whistle is produced by blowing through the flute with the lips totally around the embouchure hole. The effect should be very short in duration and very loud—like a gun-shot.

 Key Clicks (Key Slaps) indicated by an "x" as notehead. Use the fingers to quickly and percussively close the keys of the flute. Do not blow through the flute when doing this.



The "Jethro Tull" effect. The intended sound, best known by the performances of flutist/singer Ian Anderson and the rock group Jethro Tull, can be accomplished by intense and percussive singing and playing at the same time or, preferably, by putting a great deal of pressure and edge on the embouchure to the point that you clearly hear the fundamental and the third partial—an octave and a fifth higher.

DEPARTURES:
Concerto for Flute and String Orchestra
1. Blooming Fields
in memory of George Bloomfield (1930 - 2011)

Christos Hatzis

Solo Flute



♩ = 128

flut.

mf *pp*

5

pp *mf* 3 3

12

f *mf* *f* *pp* *mf* *f* *mf*

17

f *mp* *f* 3

23

flut. 2

pp

The musical score is written for a solo flute in treble clef. It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 128. The music features various time signatures: 4/4, 5/4, 3/4, 2/4, and 4/4. Dynamics include mezzo-forte (mf), piano (p), pianissimo (pp), and fortissimo (f). There are several slurs, accents, and breath marks. A flute icon is placed above the staff at measure 12. A double bar line with a '2' above it indicates a repeat or a specific fingering. The score ends with a final measure in 4/4 time.

1. Blooming Fields

28 *mf* *p* flut.

32 *mf*

37 *mp* *mf* *f* *p*

42 **A** *f*

50 flut. flut.

56 *ff* *f*

60

67 flut.

72 **B** *ff* *f*

1. Blooming Fields

76

79

82

diffused—almost no tone

pp *p* *f*

Aeolian wind

C

nat.

f

89

91

ff

flut.

D

mp

97

ff *f*

102

ff

1. Blooming Fields

without conductor

106 *rit.* $\text{♩} = 90$ *accel.*

f *mf* *mp*

E A Tempo ($\text{♩} = 128$)

113 *mf* *mf* *mp*

117 *mf* *mf* *mp*

121 *mf* *mp*

123 *mf* *mp*

F *mp* *pp*

128 *mp* *pp*

flut.

128 Aeolian wind *mf* *mf* *pp*

nat.

131 Aeolian wind *f* *mf* *pp*

nat.

134 *mf* *f* *mf* *pp*

nat.

1. Blooming Fields

137 *ff* 6 3 6 3

139 *f*

141 *ff* 3 6 *f* flut.

143 flut. *pp* *mf*

147 *f* 3 *mf* 3 3 3 3 3 3

G *tr* 13

1. Blooming Fields

164 *ff* *fff* *sfz* *pp* *fff*

171 *fff* *fff*

177 *fff* *fff* *fff* *fff*

183 *mp* *fff* *mp* *ppp* whistle tones

188 *p* *mp* *pp* *ppp* nat. whistle tones

194 Aeolian Wind *p* *ppp*

203 whistle tones Aeolian Wind *mp* *ppp* *= 48* *= 40*

DEPARTURES:
Concerto for Flute and String Orchestra
2. Serenity

in memory of Bertha Modlich (1906-2011)

Christos Hatzis

$\text{♩} = 104$

p

6

rit. ($\text{♩} = 60$) **A** $\text{♩} = 104$

11 *mp*

16

20

22

26

B $\text{♩} = 104$

Accel.

3 33 34 2 36 *rit.*

Duration: circa 12:00mins

2. Serenity

a tempo

37 *p* *f*

40 *mp*

43 (3") [C] ♩ = 68 (1") 9

55 ♩ = 52 (2") ♩ = 32 ♩ = 80 *accel.* ♩ = 104 *accel.* ♩ = 134 *accel.*

61 ♩ = 66 *rit.* (1.2") ♩ = 52 *rit.* (1.5") ♩ = 44

68 [D] ♩ = 104 (♩ = 52) *ppp < p ppp < p*

73 *rit.*

76 *a tempo* (♩ = 104 (♩ = 52)) *flut.* *mp* *f* *mf* *ff* *nat.* *f* *ff*

82 *f* *ff*

2. Serenity

85 **E** ♩ = 44 *fff* *mp* *pppp*

87 *mp* *f* *mp* *pppp*

91 *mp* *f* *pppp*

2. Serenity

Aeolian wind

95 nat. *mp* *pppp* *p* *f* *ppp*

98 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 66)$ $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 44)$ *mp*

104 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 66)$ *mp*

110 *rit.* (4th) **F** A Tempo (♩ = 66) *mf*

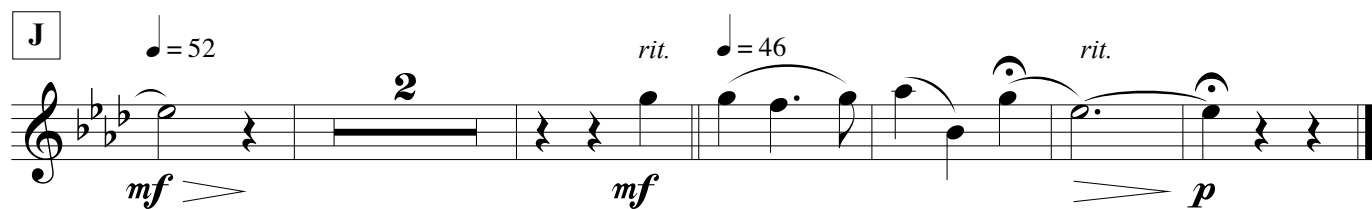
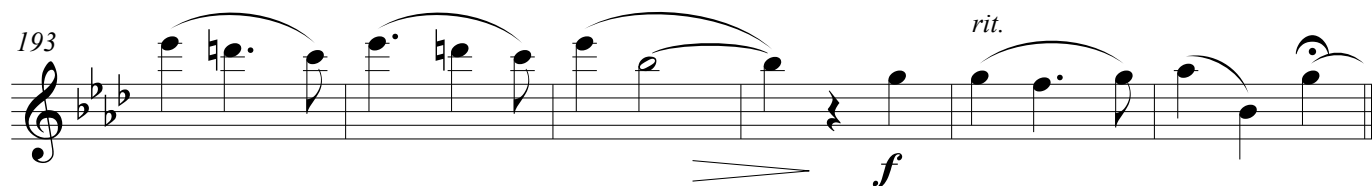
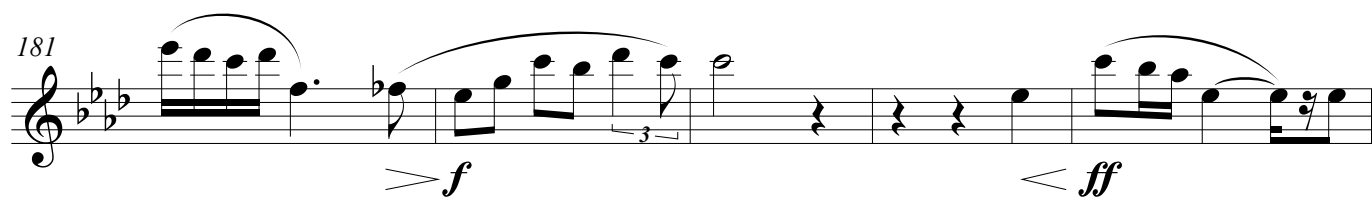
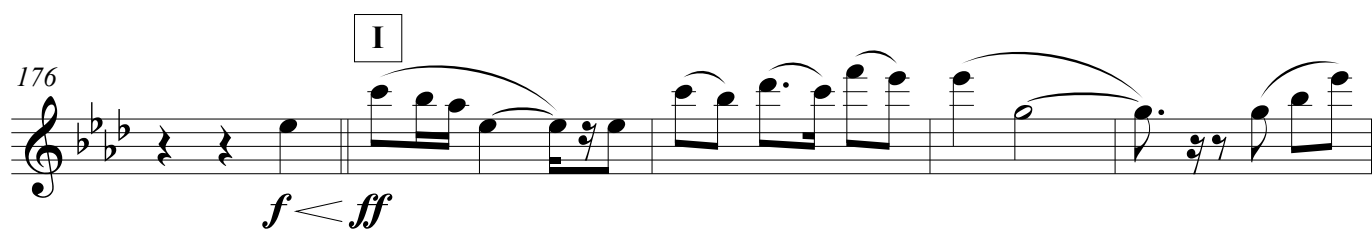
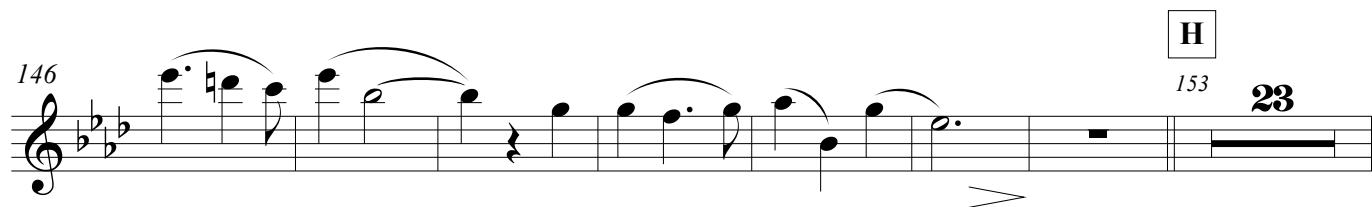
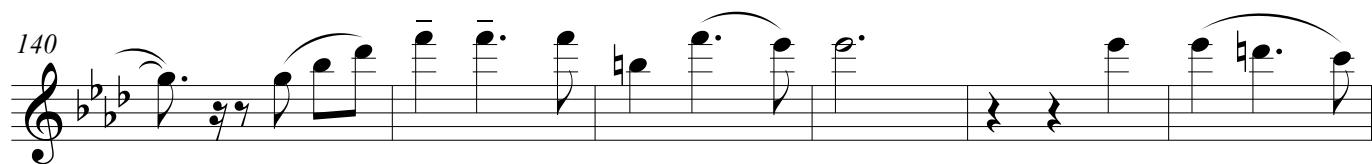
116

122

128 **G**

134

2. Serenity



DEPARTURES:
Concerto for Flute and String Orchestra
3. Progress Blues

in memory of the victims of the 2011 Fukushima nuclear disaster

Christos Hatzis

$\text{♩} = 136$ tongue pizz. *f* "Jethro Tull" sempre . . . tongue pizz. *f*

4 jet > *sffz* 3 *ff* tongue pizz. *f* "Jethro Tull" tongue pizz. *f*

6 sempre . . . nat. *f* 3 *ppp* *f* 3 *p*

9 *f* jet > *sffz* tongue pizz. *f* "Jethro Tull" 3 *f*

13 tongue pizz. jet > 3 *ff* tongue pizz. *f*

"Jethro Tull" *sffz* 3 tongue pizz. sempre . . . nat.

15 *ppp* *f* *pp* *ff* (0,5")

18

Duration: circa 11:30mins

3. Progress Blues

[blank for page turn]

3. Progress Blues

A

ff *p* *f* *flut.*

25

ff 3 3 6 3

28

5 5 *pp*

B

ff 3 6 *flut.* *mp* *mf* *nat.*

34

3 *flut.* *mp* *mf* *nat.*

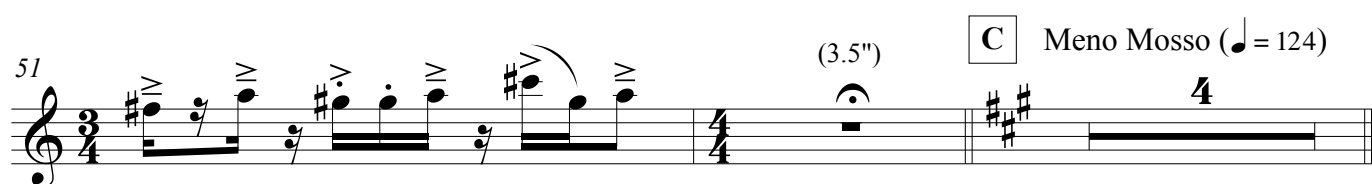
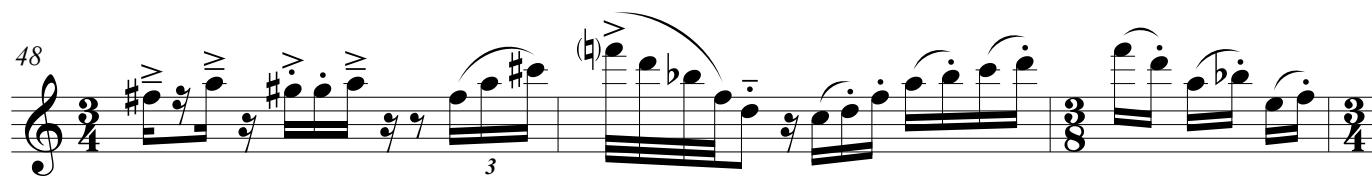
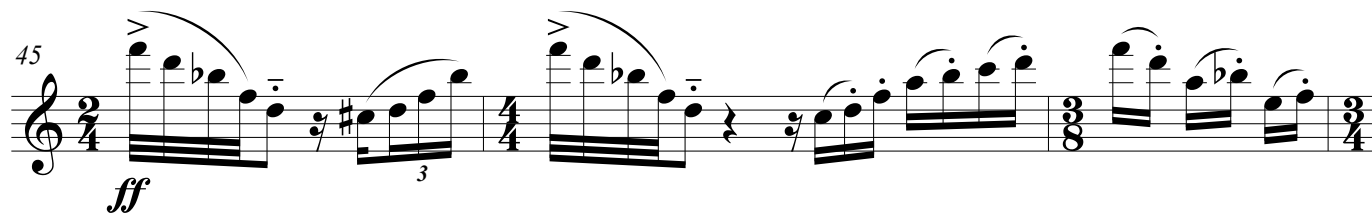
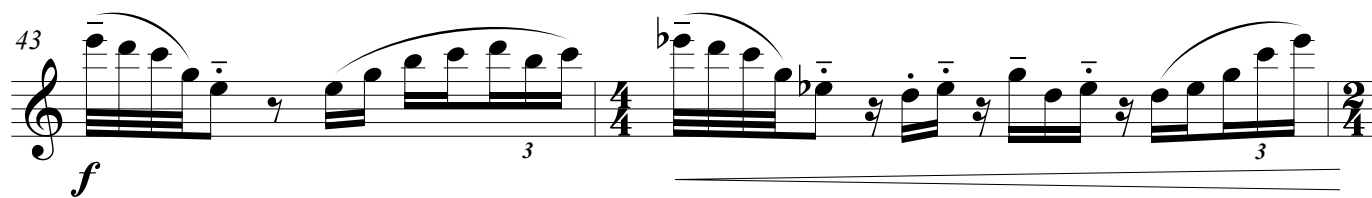
38

mf 3

41

6 6

3. Progress Blues



3. Progress Blues

A Tempo (♩ = 136)
tongue pizz.

"Jethro Tull"

tongue pizz.

jet

3

3

tongue pizz.

3

tongue pizz.

3

60

62

sempre . . .

nat.

f

65

tongue pizz.

3

"Jethro Tull"

3

68

tongue pizz.

jet

3

tongue pizz.

3

70

"Jethro Tull"

3

tongue pizz.

sempre . . .

73

nat.

f

3. Progress Blues

75 *ff* *f* *flut.*

78 *ff* *nat.* *btr* *btr* *3*

81 *3*

84 *fff* *3* *4* *D*

3. Progress Blues

"Jethro Tull"

89 *f* *pp* *ppp* *pp* *nat.* *b* *tr* *ppp* *pp*

93 *mp* *3* *3* *3*

95 *3* *3* *3* *6*

97 *6* *6* *flut.* *mf* *ff*

99 *pp*

102 *mp* *3*

105 *ff* *3* *sfz* *p* *mp* *E* *Meno Mosso* (♩ = 128) *key clicks or tongue pizz.*

109 *tongue pizz.* *pp*

3. Progress Blues

114

nat.

f *pp* *mp*

120

tongue pizz. flut. nat. 3 flut.

pp *f* *mp* *f* *pp*

125

p *mf*

131

3. Progress Blues

133

mp *mf* *f*

138

key clicks or tongue pizz.
tongue pizz.

nat. F

mp *sffz* *mf*

142

mf *mp*

145

mf

147

f *sffz*

150

mf

152

f *mf*

3. Progress Blues

154

mf *f* *mf*

156

f

G Meno Mosso (♩ = 124)

159

f

162

mf *f*

3. Progress Blues

key clicks or tongue pizz. H

170 *pp* *mf*

173 *mf* *ff*

175 *pp* *ff* *ppp*

179 *mf*

181

182 *f* *mf* *f* *mf*

184 *ff* *mp*

3. Progress Blues

187 *f* 6 3 3 3

189 *mf* 6 3

191 *f* 6 3 6 3 3 3

I Piu Mosso (♩ = 128) **J**

25 220 17 237 (2")

ppp

3. Progress Blues

238 K flut. 3 nat. *mp*

242 *sffz* *pp* *p*

246 *p* 6 6

249 flut. (0.6") 253 3 3 nat. *mp*

255 3 3 3 3 *sffz* *pp*

258 6 6 6 *p*

260 6 6 6

3. Progress Blues

rit. (♩ = 76) **L** Meno Mosso (♩ = 124)

263

p *mf* *f*

265

3 3 3 3 3 3

268

ff 6 6 6

269

6 6 3 6

271

6 5 5

3. Progress Blues

274 *f* 3 3 3 6 6 6

276 *ff* 6 6 6

277 without conductor
(erratic—as if the soloist had a memory slip) 6 6 6

279 *Meno Mosso* *mp* 6

281 *accel.* *mf* 6 6 5 *f* *M* Tempo Primo (♩ = 136) 3

283 *ff* 3

286 3 3

288 3

3. Progress Blues

291 *rit.*

Meno Mosso (♩ = 124) *poco rit.*

294

N Tempo Primo (♩ = 136) *flut.*

301 *nat. flut. nat. tongue pizz. ff f*

"Jethro Tull" *tongue pizz. f*

303

306 *molto accel. ff ff*

♩ = 164 *flut. flut. O* Tempo Primo (♩ = 136) *tongue pizz. p*

310

314 *mf sffz* *2* *(3" - 4")*

3. Progress Blues

318 $\text{♩} = 126$

mp *f* *pp* *mf* *sfz*

325 $\text{♩} = 108$ (4" - 5") $\text{♩} = 94$ (6" - 8")

mf *sfz* *sfz*

329 $\text{♩} = 108$ (see note below)

330 331 332 333 334 335 336 337 338

ppp *ffff* (5" - 6") tongue pizz. *posibile sfz*

Notes—measures 329 - 338:

Create a noise envelope by combining some of the following techniques: multiphonics, trills, flutter, singing and playing. The result should be an increasingly dissonant noise envelope, quite overpowering towards the end.