

For "Ancora" Chamber Ensemble

Serban NICHIFOR

C H A L L E N G E R

Libretto by Victor BERLADEANU

- C Flute + Piccolo Flute + Medium Cymbal (ossia Piccolo Cymbal);
- Alto Saxophone (E ♭) + Great Cymbal (ossia Medium Cymbal);
- Trombone + Javanian tuned Gong in G (ossia Great Cymbal);
- Bass + Medium Triangle;
- Vibraphone + 4 Timpani (ad libitum) + Great Tam-tam (ossia Great Cymbal);

- Magnetic Tape.

Duration: cca 15'10"

EXPLANATION OF SYMBOLS



- magnetic tape



- within the given section, the rhythmic values need not be strictly observed (proportional section).



- proportional writing (duration depends on the graphic distance).



- proportional writing



- the free repetition of musical sequence.



- cluster

Serisă la solicitarea ansamblului de muzică contemporană "Ancora" din Statele Unite ale Americii, unde urmează să fie prezentată în curînd, această muzică este inspirată de o tulburătoare piesă a poetului și dramaturgului Vițtor BIRLADEANU și reprezintă un omagiu adresat eroilor ce și-au dedicat viața ^{Pentru} progresului Umanității, în spiritul nobilelor idealuri de Pace și fraternitate universală.

Imbinînd sonoritățile tradiționale ale Flautului, Saxofonului, Trombonului, Contrabasului și Percuției cu cele sintetizate electronic, dar și cu vocea umană în ipostaza ei obișnuită, parlando, lucrarea continuă unele experimente electro-acustice pe care le inițiasem în opera "Domnișoara Christina". Integrarea textului literar în evoluția fluxului muzical ~~propriu-zis~~ are astfel semnificația unei Hierofanii, emisia ^{muzicale} parlando a vocii revelînd noi perspective în contextul unei imagini ~~sonore~~ ^{sonore} construite cu tehnica anamorfozei ~~sonore~~ pe care am utilizat-o în ~~majoritatea~~ majoritatea lucrărilor mele.

In realizarea ^{benzii magnetice a} poemului "PRO HUMANITATE", deosebit de important a fost și ajutorul acordat cu generozitate de Teatrul Mic condus de scriitorul Dinu SARARU, cu concursul ~~profesional~~ ^{de polidina Bolevante} actorilor Maria PLOAE, Rodica MIHAESCU, Nicolae ILIESCU, Florin MEDELENI, Florin CALINESCU, Constantin BARBULESCU și Petre MORARU.

Pentru mine, această muzică marchează încheierea unei etape componistice în sensul evoluției publice propriu-zise. De aceea, doresc cu această ocazie să mulțumesc tuturor interpreților care m-au onorat cu ajutorul lor atât de prețios și în mod special membrilor formației "Musica Nova", acești minunați artiști care sînt: violonistul și dirijorul Mircea OPREANU, flautistul Gabriel ȚAPLIGA, saxofonistul Ion NEBELCIU, trombonistul Alexandru DANJI, contrabasistul Ion GHIȚA și percuționista Viorica CIURILA.

Pour le Projet IMEB - 1999:

"Le Monde devenu musique à l'écoute du siècle"

C H A L L E N G E R

- présentation -

CHALLENGER est une oeuvre électroacoustique dédiée aux héros de l'espace interplanétaire, aux astronautes américains qui se sont sacrifiés le 28-I-1986 sur l'autel de la science du XX-ème siècle: Christa McAuliffe, Judith Resnick, Michael Smith, Francis Scobee, Gregory Jarvis, Ronald McNair et Ellison Onizuka IN MEMORIAM.

Dans la perspective du temps, leur formidable courage devant la mort - leur acte vraiment martyrique, déterminé exclusivement par leur profonde croyance dans le progrès de notre civilisation, - signifie aussi une superbe victoire de l'esprit humain contre un destin apparemment implacable.

La bande est basée sur le dialogue original entre le centre de contrôle et le commandant Scobee - y compris les dernières répliques: - Scobee: "Challenger... Control program !"

- NASA : "Watch your own, Challenger !"

- NASA : "Challenger, go at throttle up !"

- Scobee: "Roger, go at throttle up...!"

x ————— x

Durée: ca 6'45" (AUDIOCASSETTE STEREO, PARTIE A)

Bucarest, le 8-III-1999

Dr. Serban NICHIFOR
Str.Principatele Unite 2
Vila I, Ap. 7
70.512 Bucarest, Roumanie

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CHALLENGER

Libretto:

Victor BIRLADEANU

Music:

Serban NICHIFOR

Librette:

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The Players: - Francis SCOBEE (46, astronaut)
 - Michael SMITH (40, astronaut)
 - Ronald MCNAIR (35, astronaut)
 - Judith RESNICK (37, astronaut)
 - Gregory JARVIS (41, astronaut)
 - Ellison ONIZUKA (39, astronaut)
 - Christa MCAULIFFE (37, astronaut)
 - Mrs. HALLEY (imaginary character)

NE - The voices of the players are to be prerecorded on magnetic tape
(the tape should be mixed afterwards with the electronic music).

TEXT "A" (~ 42") - Score: pages 3-5

SCOBEE (normal voice): I hope you've already fastened your belts,
 haven't you ? I don't want to lose you from the very beginning !

ONIZUKA (normal voice): Fuel tanks, ready, Dick !

CHRISTA (normal voice): What a sensational feeling ! It's so different from
 the training room !

SMITH (normal voice): Flight instruments working normally !

MCNAIR (normal voice): Astrophysical instruments in order, Dick !

JARVIS (normal voice): Checking the solid rocket boosters; they're all right.

JUDITH (normal voice): Everything normal here, Dick !

SMITH (normal voice): Main engines ready. Do we still have to wait, Dick ?

SCOBEE (normal voice): Everything's all right, friends !

CHRISTA (normal voice): Let's take down some notes for the first lesson.
The only joy of life is to start something. When this special feeling
is missing, without knowing it, one is dying...

INSERTION I (real sound track) - Score: page 5

NASA (voice from mission control): ... Four... three... two... one...

TEXT "A" (continuation - ~ 28") - Score: pages 6-7

ONIZUKA (normal voice): It's now...

JARVIS (whispers): Time seems to be expanding so much during these seconds of waiting. Waiting for what, I wonder? After all, time doesn't matter anymore up here, in space...

ONIZUKA (whispers): And this enormous cup we call the sky! And these exquisite icicles we call stars!...

Mrs. HALLEY (whispers): You will all drown in this cup you admire so!

INSERTION II (real sound track) - Score: page 7

SCOBEE (normal voice): Challenger... Control program!

NASA (voice from mission control): Watch your own, Challenger!

TEXT "B" (~ 75") - Score: pages 8-9

JUDITH (whispers): When I was a little girl, my mother used to tell me a beautiful legend that her grandfather had heard from a famous rabbi in the small town in Rumania. It said that our souls had come from the sky down a ladder: but then the ladder had been taken back and from these ancient times, we've been trying ever and over to make another ladder like the one we had lost. Maybe that's what we, in our space flights, are doing: recreating the ladder.

Mrs. HALLEY (whispers): Such a ladder can never be made again. Never, do you hear me? But she doesn't and will go on with this crazy race towards nowhere...

MCNAIR (whispers): Every year, hundreds of stars blow up, sparkling for hours and days on end: their twinkle is much more vivid than usual, before vanishing into death and oblivion. Maybe our lives are just some supernovas meant to become black holes...

Mrs. HALLEY (whispers): What foolish pride! daring to compare himself to us, to those forming the immortal Universe. Had it been for nothing else, you would still have deserved the punishment that Universe and Chance together have prepared for you.

ONIZUKA (whispers): Even if you try running faster and faster, your destiny is always on your trail. It's your own shadow...

Mrs. HALLEY (whispers) Right now, I'm your destiny!

TEXT "C" (~ 52") - Score: page 10-12

MCNAIR (normal voice): Hey, Dick, did you notice that pale light at the end of the fuel tanks ?

SMITH (normal voice): Something must be wrong, Dick ! The sounds...

SCOBEE (normal voice): They say even heroes are sometimes afraid. As a matter of fact, I've always preferred lucid fear to blind reason...

Mrs. HALLEY (whispers): It's coming near ! Didn't I tell you ?

CHRISTA (normal voice) The lesson will remain unfinished. What a pity ! O Steve, Scott, Caroline ! Your mother will never be buried in Concord, her ashes will float endlessly among the stars...

JARVIS (normal voice): It's obvious, Dick: there's no hope left for us. Death isn't quite a merry thing, especially if it happens in space, where lately we've become accustomed to the triumph of life...

Mrs. HALLEY (whispers): That triumph stops here... You've gone too far, you've tried to take my secrets away...

INSERTION III (real sound track) - Score: page 12

NASA (voice from mission control): Challenger, go at throttle up !

SCOBEE (normal voice): Roger, go at throttle up.

TEXT "D" (~ 38") - Score: pages 13-16

ONIZUKA (whispers): Si gu ru ru tu bi ni
Ire ia kasanaru...

... With every autumn rain
Grew the colours of life...

MCNAIR (whispers): Our great-grandfather used to say: "Trust fire and the rest will be all right"... But what if fire itself burns you ?...

... Swing Low, Sweet Chariot
Cemin' fer to carry me home !
I looked over Jordan and what did I see,
Cemin' fer to carry my home !
A band of angels cemin' after me,
Cemin' fer to carry me home !
I'm sometimes up and sometimes down,
Cemin' fer to carry me home !
But still my soul feels heavenly bound,
Cemin' fer to carry me home !

JUDITH (whispers): Didn't I tell you ? I'll never die an old woman !
A wonderful poet from that land where my grandparents came from
said once: "I never thought I'd learn to die !"

...Shma Israel,
Adonai Eleheinu,
Adonai Ehad...

SCOBEE, SMITH, JARVIS, CHRISTA (whispers):

... Our Father who art in Heav'n Hallowed be Thy name,
Thy kingdom come, Thy will be done on earth as it
is in Heaven.

Give us this day our daily bread.

And forgive us our trespasses, As we forgive those who
tresspass against us.

And lead us not into temptation; But deliver us from evil,
For Thine is the kingdom, And the power, and the glory for
ever and ever, Amen.

NB - The underlined verses will be repeated and superposed until the explosion of the shuttle.

...O, deer killed on the peaks !

Only the strong fall from the heights...

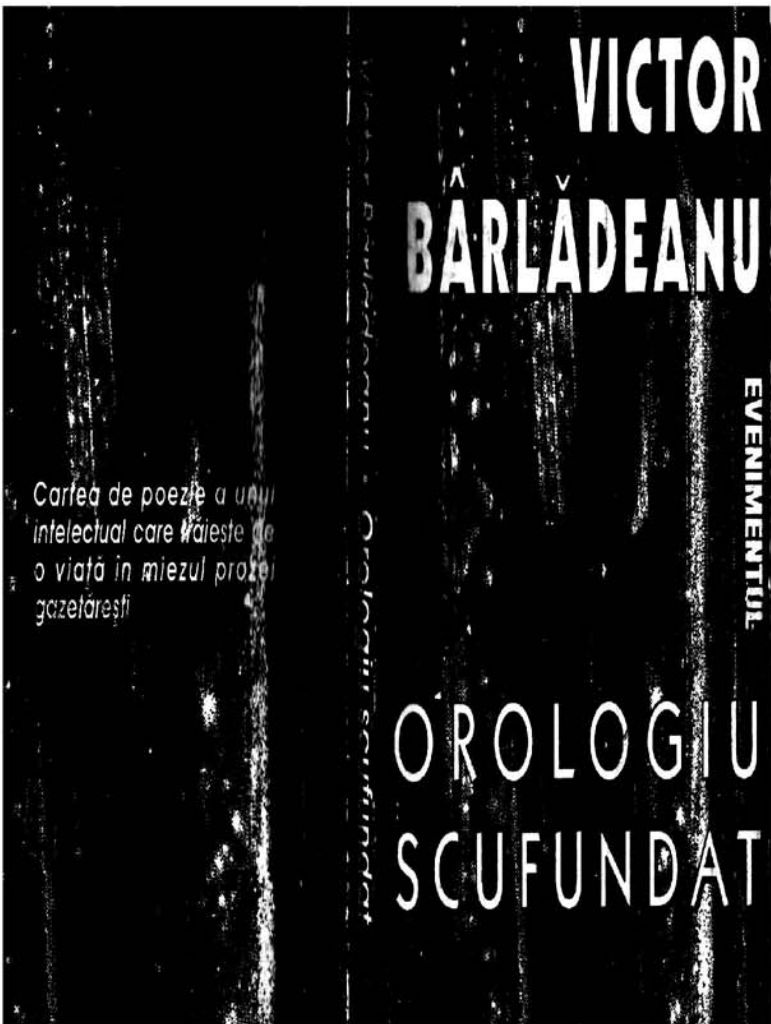
SCOBEE, SMITH, JARVIS, CHRISTA (whispers):

... O, men, what are you for the Universe ?

What hours are for eternity...

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Orologiu scufundat

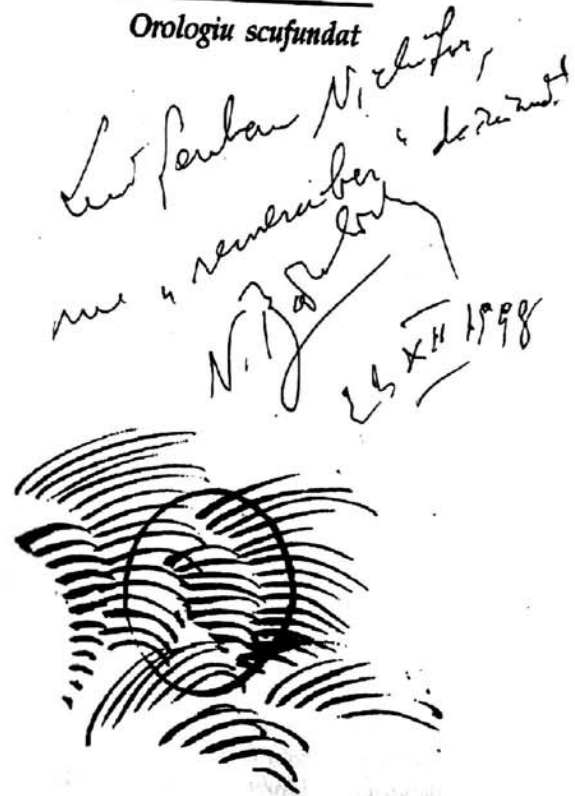
131

132

Victor Bărlădeanu

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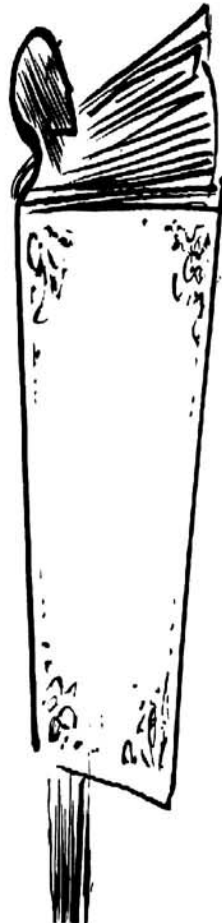


Orologiu scufundat

133

Cartea

Tu, Carte-a lumii
și a vieții,
tu, Carte-Lume,
Carte-Viață,
întruchipare a eternității
și-a clipei,
a umanității
și a omului,
a vieții
și a morții.
Tu, Carte veșnică,
tu, Carte-a necuprinsei înălțări,
tu, Cartea veacului de început și de sfârșit,
tu, Biblie a sufletului meu.



Din aprigul, scânteietorul tău cuvânt
s-a dăltuit zidirea fără de sfârșit,
patetica iluminare
a spiritului omenesc
în zbuciumul și-n răvășirea sa adâncă
pentru a pune un dămnitor zăgaz
în calea patimii
și-a urii.
Tu, Carte-a năzuințelor umanului
spre marea, nesfârșira armonie.

CHALLENGER

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MARCH 23, 1986



Percussionist Martin Kluger

Republican photo by Huben Perez

The man who's all alone with an ear to the drum

Before I started to ask Martin Kluger what kept him so busy, I wanted him to clarify a minor mystery.

I wanted to know exactly what he is doing when he puts his ear close to his kettledrum and taps the skin almost soundlessly without reference to the rhythm of the orchestra sounding around him.

He lives in Somers, Conn., with his wife Miriam and a large English sheepdog named Bailey, and has been the timpanist for the Springfield Symphony Orchestra since 1979.

Of course, he is tuning the drum; everybody knows kettledrums don't just go boom, they play different pitches.

But how does he tune them while the orchestra is playing?

"It takes training to hear a good pitch out of the timpani," he said. "You have to concentrate. You have to know what to listen for because there are a lot of overtones, highs and lows, and there are even these things called non-harmonic overtones that are not pitches.

"There's noise in there, too, with the true pitches. Depending upon how you strike it, you get more of the note or more of the noise. Then you have to be able to do it by ear when the orchestra is playing.

"So if you know that the orchestra is playing in the key of C-major, for example, and you have to tune the notes B and F-sharp, you know that B is the note next to C and F-sharp is the note just below G, and you sort of hear C and G (in the orchestra) and make it (the drum) a half step lower.

□ □ □

"You can get the pitch from the drum, too (if it's only one note away from the one you want), but it's better to get it from the orchestra because they're always changing the fine tuning. If the humidity changes, it affects the strings right away. Their pitch center is always changing.

"Here's the kicker, though. You have to do it and count rests at the same time.

"There's one thing you can never do, and that's rely on a conductor to point to you and say, 'Play now!'"

(The music on the stand has only the player's part; the rests are counted to know when to play again, and the conductor might be busy with someone else at that moment.)

"And you're all alone back there," he added. "If you make a mistake, everyone knows about it, and you can't turn to the second timpanist and say, 'Where are we, Joe?'"

Kluger is 29 with undergraduate and graduate degrees from Yale University; he also studied at the Juilliard School, Fontainebleau in France and Tanglewood, where he was winner of the C. D. Jackson Performance Prize. His wife is a psy-

percussion (drum corps) and classical marimba.

Recently he was timpani soloist in a performance of a timpani concerto by the Holyoke College Civic Orchestra conducted by Peter Tanner.

□ □ □

They played Georg Druschetzky's 18th-century "Partita in C for Six Timpani and Orchestra," a 10-minute, four-movement piece he says is "a little bit theatrical."

The kettledrums are tuned to G, A, B, C, D and E and he says the sound is "mainly melodic. It's a challenge for one person to get to the drums on time."

"It's sort of like the Ringling Brothers when you bring all the elephants into the ring at once."

Perhaps his living room looks a bit like that. It's where he stores seven timpani, five bass drums, three drum sets, two xylophones, a vibraphone, a 10-foot marimba and a large collection of side drums, cymbals and odd and exotic percussive instruments like wood blocks, gourds, bells, hollowed out bamboo and wooden spoons.

"I went shopping before I bought this house," he said, "specifically for the size of the doors."

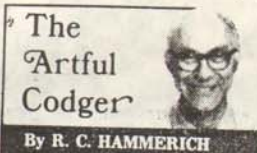
□ □ □

A contemporary music quintet, Ancora, of which he is a founding member, sometimes rehearses in his living room.

"We push the timpani to one side, and my wife goes into the bedroom with Bailey and won't come out until we're done — don't print that. The dog really wants to come out and meet everybody. She likes the music."

Recitals coming up soon on his performance calendar will be April 1 at the University of Connecticut and April 2 at Westfield State College, where he probably will be joined by Sal Macchia, a doublebass player also in Ancora and the Springfield orchestra.

On April 8 he will participate in a performance that includes Bartok's Sonata for two pianos and percussion at Central Connecticut State College with members of the Hartt School of Music faculty.



The Artful Codger

By R. C. HAMMERICH

chologist associated with Child and Family Services in Hartford, Conn.

Their home in Somers is about half way between Springfield (25 minutes) and Storrs, Conn., where he is on the faculty of the University of Connecticut.

Other faculties that engage his teaching skills are those at Springfield Community Music School, Westfield State College and Holyoke Community College.

□ □ □

But sometimes his teaching schedule, crowded as it is, seems like moonlighting from his calendar of orchestra, recital and chamber music performances. And then there are the projects.

He has just finished serving as one of the two instrumental members of the Springfield Orchestra's Music Director Search Committee and is deeply involved as organizer of the All New England Day of Percussion scheduled for April 27 from noon to 6:30 p.m. (plus a concert at 8) at Holyoke Community College.

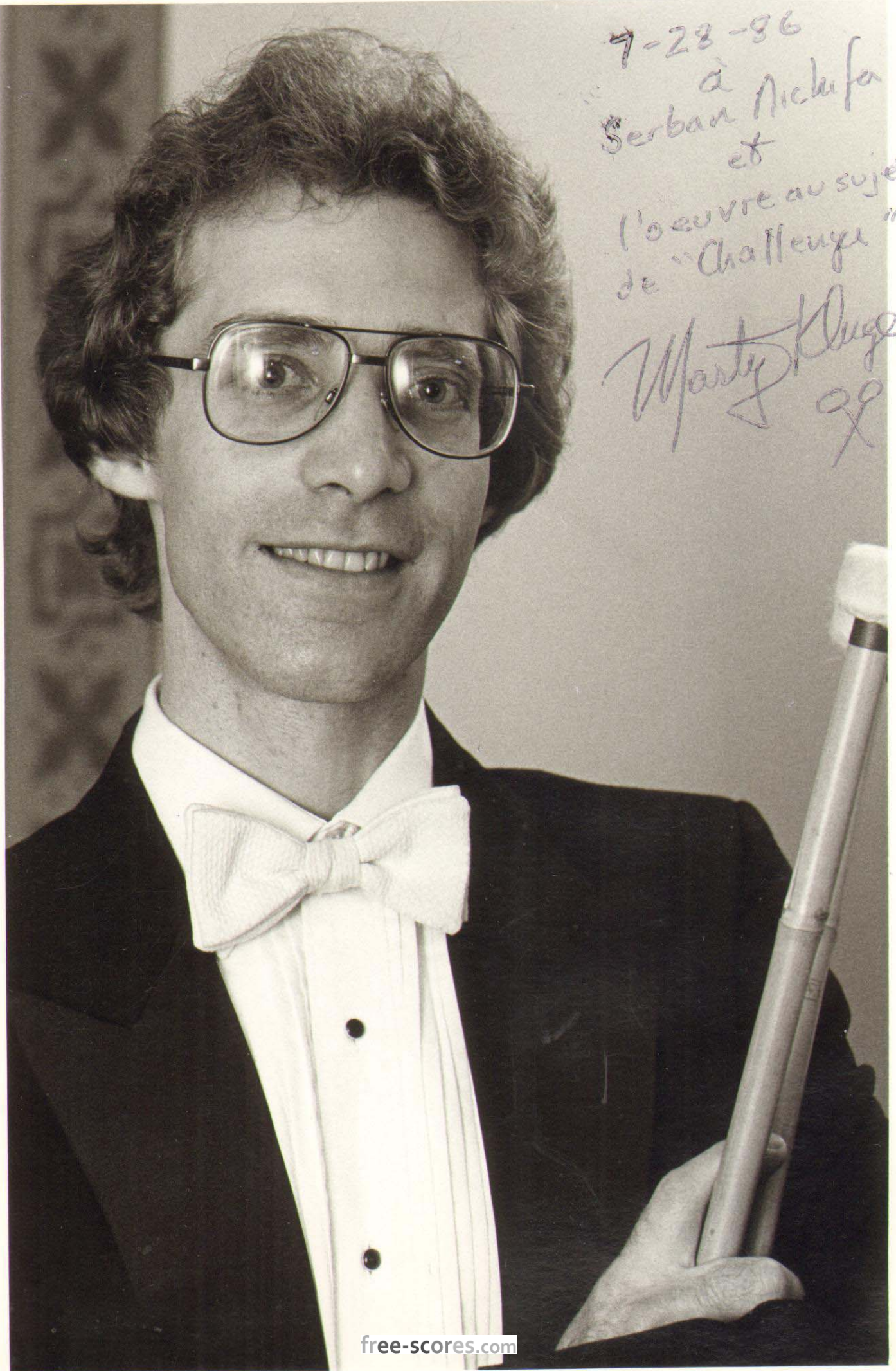
The afternoon will be full of workshops for professional and student percussionists. Included will be sessions for jazz vibes, drum set, timpani, electronic drums (synthesizer), orchestral percussion, marching

7-28-86

à
Serban Nickifa
et

l'oeuvre au sujet
de "Challenge"

Marty Kluge
90



MARTIN S. KLUBER

11 - ROWBIE BRADIC CACCIS

SOMERS CT 06071

USA

AIR MAIL



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Vila I, Ap. 7

70.512 Bucarest

ROMANIA





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ROMANIA

AIR MAIL



AIR MAIL

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MARTIN SCOTT KLUGER
11 TUMBLE BROOK CIRCLE
SOMERS, CONNECTICUT 06071



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