

PROJET POUR UNE RÉVOLUTION À NEW YORK

4 scenes from an imaginary opera

by

Evan Ziporyn

2017 Version

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PROJET POUR UNE RÉVOLUTION À NEW YORK (2013, revised 2017)

4 scenes from an imaginary opera

- 1) ...I am closing the door behind me...
- 2) Keep Still
- 3) Asphalt Glistening After the Rain
- 4) Cut

Flute/Alto Flute/Bass Flute
Bass Clarinet in B-flat (with low C extension)
Bass Clarinet in B-flat (with low C extension)/Clarinet in B-flat
Violin
Violoncello
Vibraphone
Piano

Approximate length: 21:30 minutes (7, 7:30, 2:30, 4:30)

for Sentieri Selvaggi, Carlo Boccadoro, Director

First performance of the original version: Teatro Elfo Puccini in Milan, Italy, April 19, 2013.

First performance of the revised version w/video: Radius Ensemble, Cambridge Massachusetts, May 6, 2017

PROGRAM NOTES BY EVAN ZIPORYN (2017)

2017: I wrote *Projet* and the following notes in 2013, when the world was very different. At that time I read Alain Robbe-Grillet's book as strange, beautiful, and possibly perverse nostalgia, a remnant of 1960s counterculture. Even last year, when I asked Christine Southworth to make videos for each movement, with images to be shot in New York, it never occurred to me how eerily apt the title – and the images she would shoot and find – would turn out to be. The piece is the same but it also feels very different now.

2013: *Projet pour une révolution à New York* is inspired by Alain Robbe-Grillet's 1970 novel of the same name. This book was in my mind continually as I wrote the music, but for the moment the subtitle is purely an aspiration. The connection is contained in the title itself, the combination of propulsiveness and dream-like circularity, a 'projection' of a *rêve*-olution.

The book itself creates a strange alchemy – a propulsive sentence-by-sentence prose style contrasted with a circular, hall-of-mirrors form, with similar scenes occurring and recurring with different particulars and trajectories. A prism that itself adds momentum to the images it captures.

The book resides in my mind not as a story, certainly not as a moral lesson, call to action, or philosophy. Rather, it implants itself as a hazy series of moments, themselves drawn from pulp fiction, film noir, and other parts of the collective unconscious. This piece presents my own projections of four of these, shifting *tableaux vivants* that attempt to evoke some possible ways of apprehending their subjects.

This musical score page, numbered 110, begins at measure 171. It features seven staves: Flute (Fl.), Evan, Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The Flute, Violin, and Viola parts are written in treble clef, while the Evan, Bass Clarinet, and Piano parts are in bass clef. The Vibraphone part is in a tenor clef. The score is divided into five measures by vertical bar lines. The Flute part starts with a measure rest in the first measure, followed by eighth-note patterns. The Evan, Bass Clarinet, and Piano parts provide a rhythmic accompaniment with eighth and sixteenth notes. The Violin and Viola parts mirror the Flute's melodic line. The Vibraphone part plays a steady eighth-note pattern. The page concludes with a double bar line at the end of the fifth measure.