

René Orea

TRES IRUNULACIONES

for flute and piano



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Tres Irunulaciones

Three Irunulations

Trois Irunulations

For flute and piano

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Total length: 10 min. approx.



Composed at the
Virginia Center for the Creative Arts,
(artist's residency granted by the Fund for the Promotion of Culture,
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Cat. # RO. 10

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T R E S I R U N U L A C I O N E S

Para flauta y piano [R.O. 10]

Movilidad, estatismo, ligereza, densidad, evocación onírica...

Los cuadros que componen este tríptico abren un espacio donde contemplación, agitación, languidez y urgencia forman un todo.

Una especie de *pasaje* secreto abre la entrada al micro-universo siguiente, nacido entre el sereno y el amanecer, esa *diurnalia* habitada por la luz y la sombra donde el canto de alguna tierra llana y distante baña nuestro imaginario. Finalmente, la *costa* marina con su escolta de *montañas* reúne todas las noches tambores ancestrales, descendientes de una diáspora a la vez lógica y absurda.

La palabra raíz “irunu”, proveniente de la zona guajira venezolana, significa “hijo (o “hija”) de la Luna”.

Iniciada en Venezuela, *Tres Irunulaciones* fue completada en 2001 en el *Virginia Center for the Creative Arts* (Estados Unidos) durante una residencia artística subsidiada por el Fondo para la Promoción de la Cultura de la UNESCO-Aschberg.

Tres Irunulaciones fue grabada por primera vez en el disco “*Incanto. Contemporary Venezuelan Music*”, por el flautista Ysmael Reyes y la pianista Susan Olenwine (*Clear Note Productions*, Estados Unidos, 2013). También ha sido interpretada en diferentes oportunidades por el mismo compositor como flautista tanto en Montreal y Boston (con las pianistas Jacynthe Riverin y Deborah De Wolf Emery, respectivamente) como en la ciudad de Québec (Geneviève Savoie, flauta, y Denise Pépin, piano).

Pour flûte et piano [R.O. 10]

Mobilité, statisme, légèreté, densité, évocation onirique...

Les tableaux composant ce triptyque ouvrent un espace où contemplation, agitation, langueur et urgence forment un tout.

Une sorte de *passage* (« *Pasaje* ») secret ouvre l’entrée au micro-univers suivant, né entre la nuit et le levé du soleil, une « *diurnalia* » habitée par la lumière et l’ombre, où le chant d’une plaine distante baigne notre imaginaire. Enfin, la *côte* marine avec son escorte de *montagnes* (« *Costa-Montaña* ») réunit, toutes les nuits, des tambours ancestraux, descendant d’une diaspora à la fois logique et absurde.

Le mot racine « irunu », issu de la région *goajira* du Venezuela, signifie « *Enfant de la Lune* ».

Commencées au Venezuela, les *Trois Irunulations* furent complétées en 2001 au *Virginia Center for the Creative Arts* (Etats-Unis) dans le cadre d’une résidence artistique subventionnée par le Fonds pour la Promotion de la culture de l’UNESCO-Aschberg.

Tres Irunulaciones a été enregistrée pour la première fois sur le CD « *Incanto. Contemporary Venezuelan Music* », par le flûtiste Ysmael Reyes et la pianiste Susan Olenwine (*Clear Note Productions*, Etats-Unis, 2013). Elles ont aussi été interprétées à diverses occasions à Montréal et à Boston (par le compositeur lui-même en tant que flûtiste et avec les pianistes Jacynthe Riverin, Analia Llugdar et Deborah De Wolf Emery) ainsi qu’à la ville de Québec (Geneviève Savoie, flûte, et Denise Pépin, piano).

For flute and piano [R.O. 10]

Mobility, stillness, lightness, density, oniric evocation...

The sections composing this triptych depict a space where contemplation, excitement, languor and urgency belong to a whole unity.

A sort of secret *passage* (“*Pasaje*”) opens the entrance to the following micro-univers, born between the end of the night and the diurnal sunrise. This “*diurnalia*” is inhabited by the light and the shadow, the singing of some far plain land soaks our imagination. Finally represented is the *seacoast* with its background of *mountains* (“*Costa-Montaña*”) joins together every nightly ancestral drums, descendants of a diaspora – at once logic and absurd –.

The root word “*irunu*” comes from the Venezuelan *Guajira* region and means “Child of the Moon”. Started in Venezuela, *Three Irunulations* was completed in 2001 at the Virginia Center for the Creative Arts during an artist’s residency. This residency was granted by the Fund for the Promotion of Culture of the UNESCO-Aschberg.

The first recording of *Tres Irunulaciones* is featured in “*Incanto. Contemporary Venezuelan Music*”, performed by flutist Ysmael Reyes and pianist Susan Olenwine (*Clear Note Productions*, USA, 2013). Additional performances include concerts in Montreal and Boston performed by the composer as a flutist with pianists Jacynthe Riverin, Analia Llugdar and Deborah De Wolf Emery). It was also performed in the city of Québec by Geneviève Savoie, flute, and Denise Pépin, piano.

RENÉ OREA



Laureado del Concurso de composición 2011 de la Universidad de Montreal (UdeM), Premio Galaxia 2005 de Radio Canadá/Musique Multi-Montreal, 1er Premio del Concurso de composición y Mención honorífica el Concurso de interpretación del 1er Encuentro Latino-Americano de Flauta (Caracas 2000), beca “Alain Marion” de la Academia Internacional de Domaine Forget (2002), laureado de la Serie Début de Radio Canadá (2001), René Orea también ha sido subvencionado en varias ocasiones por el Consejo de las Artes y Letras del Québec y del Consejo de las Artes de Canadá. Aparece como compositor y flautista en América del Norte, América del Sur y en Europa, y ha estado en residencia artística en el *Virginia Center for the Creative Arts* (UNESCO-Aschberg, 2001) así como en el MAI (*Montreal, arts interculturels*, 2006). Compositor originalmente autodidacta, René obtuvo en 2010 un Master en Composición de la UdeM, bajo la guía de Ana Sokolovic.

Flautista también egresado de la UdeM (Master con Lise Daoust y especialización con Denis Bluteau) y del Instituto Universitario de Estudios Musicales de Caracas – hoy Unearte – (con José García-Guerrero), ha participado en clases magistrales con Emmanuel Pahud, Mathieu Dufour, William Bennett, Vincent Lucas, Raymond Guiot, Patrick Gallois, Jean-Pierre Pinet y François Veilhan. Fue miembro de la Orquesta Sinfónica de Venezuela, estudiante y profesor en “El Sistema” y Conservatorio Simón Bolívar (Caracas), así como pedagogo en la *École des jeunes* y el Servicio de Actividades Culturales de la UdeM. Por transmisión familiar, es acreedor

de tradiciones musicales de América del Sur (principalmente venezolanas), conocimiento que profundiza gracias a estudios doctorales en Etnomusicología (UdeM).

[Más información: www.reneorea.com].

Lauréat du Concours de composition 2011 de l'Université de Montréal (UdeM), Prix Galaxie 2005 de Radio-Canada/Musique Multi-Montréal, 1e Prix du Concours de composition et mention honorifique du Concours d'interprétation de la 1ère Rencontre latino-américaine de flûte (Caracas 2000), bourse « Alain Marion » de l'Académie internationale du Domaine Forget (2002), lauréat de la Série Début de Radio Canada (2001), René Orea a aussi été boursier à plusieurs reprises du Conseil des arts et des lettres du Québec et du Conseil des arts du Canada. Il se produit comme compositeur et flûtiste en Amérique du Nord, en Amérique du Sud et en Europe, et a été en résidence artistique au *Virginia Center for the Creative Arts* (UNESCO-Aschberg, 2001) ainsi qu'au MAI (Montréal, arts interculturels, 2006). Compositeur originellement autodidacte, René Orea a obtenu en 2010 le *Master* en composition de l'UdeM, sous le tutorat d'Ana Sokolovic.

Flûtiste aussi diplômé de l'UdeM (*Master* avec Lise Daoust et spécialisation avec Denis Bluteau) et de l'Institut Universitaire d'Etudes Musicales de Caracas – aujourd'hui Unearte – (classe de José Garcia-Guerrero), il a participé à des master-classes avec Emmanuel Pahud, Mathieu Dufour, William Bennett, Vincent Lucas, Raymond Guiot, Patrick Gallois, Jean-Pierre Pinet et François Veilhan.

Il fut aussi membre de l'Orchestre symphonique du Venezuela, étudiant et enseignant au sein de « *El Sistema* » et du Conservatoire Simon-Bolivar (Caracas), ainsi qu'à l'École des jeunes et au Service d'activités culturelles de l'UdeM. Étant détenteur, par transmission familiale, de plusieurs traditions musicales d'Amérique du Sud (principalement vénézuéliennes), il approfondit ce savoir par des études doctorales en ethnomusicologie (UdeM).

[Plus d'information : www.reneorea.com].

Laureate of the 2011 Composition Contest of the University of Montreal (UdeM), of the 2005 Galaxy Prize of CBC Radio/Musique Multi-Montreal, winner of the 1st Prize of the Composition Contest, of the Honoric Prize of the Performing Contest of the 1st Latin-American Flute Encounter (Caracas 2000), winner of the grant “Alain Marion” of the Domaine Forget International Academy (2002), laureate of the *Debut* Serie of CBC Radio, Rene Orea has also been granted several times by the Quebec Council of *Arts et Lettres* and the Canada Arts Council. He appears as a composer and flute player in North America, South America and Europe, and he has been in artist's residency at the *Virginia Center for the Creative Arts* (UNESCO-Aschberg, 2001) so as at MAI (*Montreal, arts interculturels*, 2006). Composer originally self-taught, Rene Orea has achieved in 2010 a Master in Composition from the UdeM, under the guide of Ana Sokolovic.

As a flute player he also graduated at the UdeM (Master with Lise Daoust and specialization with Denis Bluteau) and at the *Instituto Universitario de Estudios Musicales* – today known as Unearte – (José Garcia-Guerrero), he has attended master-classes with Emmanuel Pahud, Mathieu Dufour, William Bennett, Vincent Lucas, Raymond Guiot, Patrick Gallois, Jean-Pierre Pinet et François Veilhan. He has also been a member of the Venezuela Symphony Orchestra, a student and a teacher at the “*El Sistema*” program and Simon Bolivar Conservatory (Caracas), and also has been a teacher at the Youth School and the Service of Cultural Activities of the UdeM. Thanks to his family inheritance, he masters several South-American music traditions (mainly Venezuelan) and he improves his knowledge threwh PhD studies in Ethnomusicology (UdeM).

[More information: www.reneorea.com].

Tres Irunulaciones

René Orea
[Cat. # RO. 10]

Irunulación I Pasaje

Allegro tranquillo
♩ = 160

Flute

Piano

p

Allegro tranquillo

p

7

poco rit.

A tempo

mf

poco rit.

A tempo

mf

poco rit.

13

A tempo

♩ = 160

mp

A tempo

mp
ritmico

mf

19

f

25

poco rall. A tempo

poco rall. A tempo *mf*

31

mp poco

p

37

p

43

mf

mf

49

mp *p* *p* *p* *mp* *mf*

mf

55

poco cedendo *a tempo* *f* *poco*

a tempo *f*

poco cedendo

61

f *4* *dim.* *mp*

dim. *p*

68

pp

p

Musical score for measures 74-80. The system consists of a vocal line and a piano accompaniment. The vocal line starts at measure 74 with a melodic phrase marked *f*, followed by a rest and then a phrase marked *mf*. The piano accompaniment features a complex texture with multiple voices, including a prominent bass line marked *f* and *ff*, and a treble line with chords and melodic fragments. Dynamics include *f*, *ff*, and *mf*.

Musical score for measures 81-86. The vocal line continues with a melodic line marked *marcato*. The piano accompaniment features a bass line with a *b_s.* marking and a treble line with chords and melodic fragments. Dynamics include *marcato*.

Play shaking the sound with the tongue without touching the teeth (sort of irregular "vibrato")

Musical score for measures 87-92. The vocal line features a melodic phrase marked *ff*. The piano accompaniment includes a treble line with chords and a bass line with a *Ped.* marking. Dynamics include *ff*.

Musical score for measures 93-98. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 93 with a melodic phrase marked *lunga* and *Più lento* (♩=108), followed by a rest and then a phrase marked *p*. The piano accompaniment features a treble line with chords and a bass line with a *poco rit* marking and a *Ped.* marking. Dynamics include *lunga*, *Più lento* (♩=108), and *p*.

100

p

Lento ♩=92

p // Lento ♩=92

p

pp

pp

pp

Ped.

l.h.

107

pp *rubato, quasi cadenza* *mp* *gliss.* *pp*

mp *pp*

(fast)

6

*

Irunulación II

Diurnalia

Lento
♩=120

1

Lento
♩=120

legato

p

Ped.

2

* *Ped.* (ad lib.)

3

pp

pp *sempre legato*

4

gliss. with embouchure

port.

pp

5

Musical score for measures 5-6. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata over the final note. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. Dynamic markings include *pp* and *mf*. Accents are present on several notes in the piano part.

6

Musical score for measures 7-8. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment continues with eighth-note bass lines and chords. Dynamic markings include *pp* and *mf*. Accents are present on several notes in the piano part.

7

Musical score for measures 9-10. The vocal line begins with a *port.* (portamento) marking and contains rests. The piano accompaniment features a steady eighth-note bass line and chords. Dynamic markings include *pp* and *mf*. Accents are present on several notes in the piano part. A *poco* marking with a hairpin is located below the piano part.

8

Musical score for measures 11-12. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment continues with eighth-note bass lines and chords. Dynamic markings include *pp* and *mf*. Accents are present on several notes in the piano part.

9

Musical score for measures 9-10. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 9 features a melodic line in the top staff with a slur over two notes and a fermata over the second. The grand staff accompaniment has a treble line with eighth notes and a bass line with quarter notes. Measure 10 continues the melodic line with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns.

10

Musical score for measures 10-11. The system consists of three staves. Measure 10 continues the melodic line from the previous system with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns. Measure 11 begins with a melodic line in the top staff with a slur over two notes. The grand staff accompaniment continues with similar rhythmic patterns.

11

Musical score for measures 11-12. The system consists of three staves. Measure 11 continues the melodic line from the previous system with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns. Measure 12 begins with a melodic line in the top staff with a slur over two notes. The grand staff accompaniment continues with similar rhythmic patterns.

sempre legato

12

Musical score for measures 12-13. The system consists of three staves. Measure 12 continues the melodic line from the previous system with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns. Measure 13 begins with a melodic line in the top staff with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns.

13

Musical score for measures 13-14. The system consists of three staves. Measure 13 begins with a melodic line in the top staff with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns. Measure 14 continues the melodic line with a slur and a fermata over the final note. The grand staff accompaniment continues with similar rhythmic patterns.

p

(sempre legato)

14

mf *f*

very short and irregular beats
over the trill-key of D# - - - - -

Ped. *8vb* *

17

Mysterious

p

Ped. * *Ped.* * *Ped.* * *Ped.*

20

gliss. embouch. *mp*

* *Ped.* * *Ped.* * *Ped.* * *Ped.*

23

gliss. embouch.

* *Ped.* * *Ped.* * *Ped.*

25

p *mf*

* Ped. * Ped. *

27

sfp *f* *p* *f* *mp*

sempre p e legato *mf*

expressive breathing

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

30

p *cresc.*

* Ped. * Ped. * Ped. * Ped.

33

f *f*

* *f* Ped. * Ped. *

35 *ff*

ff

Ped. * Ped. *

37

Ped. * Ped. *

39 *molto allargando*

molto allargando

molto allargando

Ped. * Ped. * Ped. * Ped. *

42 *A tempo* *mf* *calmando* *p* *mf* *p*

echo

A tempo

mf *calmando* *p* *mf* *p*

echo

mf *p*

Ped. * Ped. * Ped. * Ped. *

47

P

8va

3 *3* *3* *3* *3*

5

* Ped. * Ped. * Ped. * Ped.

51

rall. *pp*

Più calmo $\text{♩} = 44$ *sempre legato* *port.* *port.* *port.*

rall. *Più calmo* $\text{♩} = 44$

5 *5* *5*

* Ped.

54

allargando - - - - -perdendosi - - - - -

port. *port.* *port.* *port.* *port.* *port.*

lontano

(discret circular breathing, if possible) - - - - -

as long as possible

allargando - - - - - - - - -perdendosi - - - - -

5 *5* *3*

*

Irunulación III
Costa-Montaña

Ritmico
♩ = 66

Flute

Ritmico
♩ = 66

Piano

strictly, senza rubato

ff

f

mf

mf

ff

senza pedal

62

65

68

71

74

frull. *sfz* *f*

78

f *mf*

82

mf *f*

86

mf *f*

89

92

mp

96

mf *f*

99

ff *f*

102

mf

105

p *mf* *p* *ff*

108

mf

mf *f* *mf*

111

f *mf*

114

f

116

ff *risoluto*

ff *risoluto*

ff