

Kaija Saariaho

NoaNoa

for
flûte and electronics

NoaNoa was written for Camilla Hoitenga, who gave the first performance in Darmstadt on 23rd July 1992. She has recorded it on Ondine ODE 906-2. The work was realised in the Studios of IRCAM (musical assistant: Xavier Chabot).

Duration: c. 10 minutes

Software CD-ROM available on sale: Order No. OM 24564

INTRODUCTION

NoaNoa (Fragrant) was born in 1992 from ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move into something new. Formally, I was experimenting with the idea of developing several elements simultaneously, first one after the other, then superimposed.

The title refers to a woodcut by Paul Gauguin called *NoaNoa*. It also refers to a travelling diary of the same name, written by Gauguin during his visit to Tahiti from 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

NoaNoa is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière, with Xavier Chabot as programmer.

K.S.

NoaNoa

l'arbre sen-tait la rose la rose très o-do-rant sen-tait rose rose sen-tait rose s t r t s t s t s t t t t t
sen-tait la rose

mes-s yeux voi-lés par mon coeur-rr
sen-tait la rose la fleur-r
la...fleur

t t t t t t très...odorant me-lange me-lange me-lange...d'odeur l'ar-bre sen-tait la rose fleur-r
tr tr tr

fleur fanée fleur fleur l f l f r
me-lange d'odeur par-fums par-fums de san-tal très...odorant s f t r f s z t f

l'arbre sentait
fleur...dorée Je...reviendrai
mes yeux yeux la fleur-r fleur fleur fleur fanée

t r t r t t t t t t t t
je
fl sa t r t t t t s t s t k s t k s t k s t k k t r o j e t j e t t a k a t a k a r o t r e f l s a k a t r s z t k z t k f l t r z t k r o f l t r
k a z t f l t r o z t k f l t r z t k s t s
la...fleur
f r s t s s t s
la...fleur

PERFORMANCE DATA

Equipment requirements – Macintosh version

- Macintosh PowerPC with CD-ROM drive (compatible with system 7.1 or higher)
- MIDI interface
- 1 Lexicon LXP-15 sound processor or Lexicon PCM80
- 1 general digital reverberation (a Yamaha SPX1000 or Lexicon PCM80 or TC Electronics 5000 or equivalent)
- 1 sustain pedal (for triggering Max) connected to the Mac through any MIDI keyboard, or any device that converts voltage in MIDI
- 1-2 microphones for the flute, mixer (2 sends), and PA with 2 high quality loudspeakers

All software (Max patches, as well as the samples) is installed on a CD-ROM, available from Chester Music.

The ideal sound for the amplification is a clear and rich "close" sound. The microphone should be placed rather close to the instrument. The amount of amplification naturally depends on the concert space, but the amplified sound should not cover the acoustic sound of the instrument. The general level can be set rather loud, but not painfully so.

The reverberation effect

The reverberation used in Lexicon LXP-15 consists of a program in which the reverb time is changed constantly by the amplitude of the input signal. The general idea here is: the quieter the sound, the longer the reverb. The amplified flute sound should blend well with the reverb sound, but nevertheless remain slightly in the foreground. The second reverb is used to soften the amplified flute sound, the Lexicon LXP-15 sound, and possibly the recorded audio material on direct-to-disk.

The performance situation

The instrumentalist triggers the changes in the LXP-15 effect and starts the pre-recorded audio material. The pedal changes are marked in the score with circled numbers ① – ⑥③. A second person is needed to ensure a well-balanced mix between the different materials.

IMPORTANT NOTE: the technical information given above is correct as at September 1998, but performers should contact the publisher for updates.

48 *intenso* *sempre intenso*

Flute: *mf*, *p*, *f*, *p*, *mf*, *f*, *mp*, *gliss*, *mp*, *mp*, *pp*, *tr*, *gliss*, *mp*

Voice: *mes - s yeux voi - lés par mon coeur - - - rrr sen - tait la rose la fleur - r*

(17) rev. to bar 53 (18) stop rev.

55 *tempo I subito agitato*

Flute: *mp*, *p*, *sfz*, *mp*, *f*, *p*, *ff*, *p*, *f*

Voice: *'belle fleur' (pre-recorded voice)*

(19) *125C* (20) pre-recorded flute trills

61

Flute: *mf*, *f*, *mf*, *f*, *f*, *mp*, *sfz*, *f* (127A), *mf*, *mp*, *p*, *gliss*, *mp*

Voice: *sing*, *gliss*, *sfz*, *gliss*, *sfz*, *gliss*, *sfz*, *rit. poco a poco*, *gliss*, *mp*

(21) inf. rev. (22) inf. rev. (23) inf. rev. (24) stop rev. (25) sampled flute (26) sampled flute (27) sampled flute

la...fleur.....rrr

69 *tempo II dolce* *poco rit. rit.* *tempo II intenso* *rit.* *tempo II misterioso*

Flute: *p*, *p*, *mf*, *mp*, *mp*, *f*, *mf*, *mf*, *gliss*

Voice: *très...odorant me - lange me - lange me - lange...d'odeur l'ar - bre sen - tait la rose fleur - - - r*

(28) rev. (29) pre-recorded flute noises to bar 77 (30) stop rev.

77 *calmato* *poco agitato* *poco accelerando* *vibr.* *molto vibr.* *molto vibr.* *poco accelerando*

Flute: *mp*, *gliss*, *mf*, *p*, *mp*, *mf*, *f*, *p*, *f*, *ff*, *mf*, *p*, *mp*, *gliss*, *sfz*, *mf*

Voice: *sing*, *tr tr tr*

85 *tempo I* *furioso* *gliss* *gliss* *calando* *gliss* *gliss* *gliss*

Flute: *mf*, *f*, *mp*, *f*, *p*, *f*, *p*, *fff*, *sfz*, *f*, *sfz*, *mf*, *poco sfz*, *mp*, *poco sfz*, *mf*, *p*

Voice: *pre-recorded voice modulated by flute to bar 93*

(31) inf. rev. (32) inf. rev. (33) inf. rev. (34) inf. rev. (35) inf. rev. (36) stop rev.

142 tempo I **F** furioso

FI *mf* *ff* *sempre ff* *gliss* *(dtr)* *gliss* *subito pp*

V *mf* *ffz* *ffz* *ffz* *ffz* *ffz*

je fl sa tr

(55) pre-recorded filters to ~ bar 147

148 *sempre feroce* *tr* *gliss* *subito dolce* *subito feroce* *dolce*

FI *ff* *ff* *ff* *sfz* *pp* *f* *p*

V *tr* *ffz* *ffz* *je t je t* *f poss.* *re*

ro je je t je t ta ka ta ka ro tr re

(56) pre-recorded filters (57) pre-recorded filters (58) pre-recorded filters (59) pre-recorded filters

154 *p* *feroce* *rit.* **G** *rubato calmo* *mp* *p poss.* *tempo I agitato*

FI *p* *p* *mp* *p poss.* *f* *mf*

V *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

fl sa ka tr s z t k z t k fl tr z t k ro fl

(60) pre-recorded filters (voice) to ~ bar 159

161 *più dolce* *rit.* *rubato calmo* *tempo I*

FI *mf* *p* *p* *mf* *p* *f*

V *tr* *ka* *z t fl* *tr* *ro* *z t k* *fl* *tr* *z t k* *s t s*

(61) pre-recorded, filtered and processed flute sounds

168 *rubato dolcissimo* *tempo I* *rit.* *rubato dolcissimo*

FI *mp* *mf* *mf*

V *la...fleur* *f* *r* *s t s* *s t s* *la...fleur*

(62) pre-recorded, filtered and processed flute sounds (63) pre-recorded, filtered and processed flute sounds