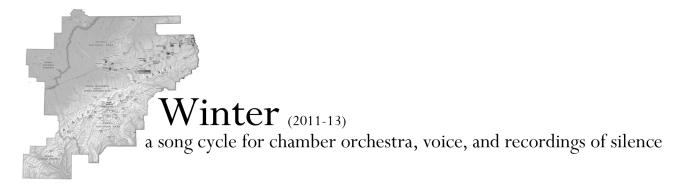


Erik DeLuca



During the winter of 2011-12 I skied out to the Savage Cabin in Denali National Park where I stayed for 9 days. Out there, in the frozen hush, there were moments where I perceived no sounds between the rhythms of my breath. Within these moments of silence, where time seemed to stop, I started imagining sounds. These imagined sounds, in a sense, became this music.

In hopes of confronting the trope of the romanticization of the north, I synthesized my field notes into a universal, straightforward text that could be abstracted in many different directions. This text, which deals largely with notions of confinement, sits atop a musical fabric that is at once noisy and quiet; lush and harsh; still and moving.

Winter exists because of Tim Raines and Denali National Park, Denali Arts and Humanities Alliance, and the Fairbanks Summer Arts Festival. Composer/performer Biddy Connor was essential in writing the songs that start at rehearsal marks D and J. The collaboration with Biddy lasted three weeks while in residence at the Atlantic Center for the Arts during May 2012. Poet Elena Tomorowitz wrote the text included in the interlude that starts at rehearsal mark I. Photographer Carl Donohue, the person who accompanied me on the trip to Denali, sparked fantastic conversations that essentially lead to the text featured in this piece.

Instrumentation: Flute Oboe Clarinet in Bb Bassoon Horn in F Glockenspiel Harp Soprano Tenor Strings (4-3-3-3-1) Pre-recorded sounds

Duration: ~ 19 minutes

Performance instructions: There are moments when the vocalists require amplification. For this, large diaphragm condenser microphones and "pop" filters are preferred. There are a few instrumentalists that may need to be amplified. The pre-recorded sounds can be played back using any quality system that can project stereo sound. The pre-recorded sounds run on a loop. There is no specific coordination between these sounds and the instrumentalists, except the entrance. The pre-recorded sounds will be operated by the composer if he is present. If he is not present he will coordinate with the technical personnel. The purpose of these pre-recorded sounds function like how rock producers use room ambience, or tone, as a "blending" mechanism. In this case, the "room tone" is of "silent" field recordings that I made in the middle of Denali National Park two winters ago. Included is a sample of the recording for reference. In general, wind and brass players should breathe as necessary throughout. If one needs to breathe in the middle of a long sound, decrescendo out and crescendo in. Wind, brass, and string players will see the instruction to play "as if singing". For this instruction, my hope is that certain stylistic features of singing will emerge. The amplified dynamic marking for the vocal parts are positioned above the staff in parenthesis, except for the tenor part between m. 321 - 363. Singers should refer to the included vocal mock up for the songs that begin at rehearsal mark D and J.

Text:

Song 1 the winter blue, blue, hue closes you in i hear my startled self sing opens you in the white blanket, blue, blue, hue

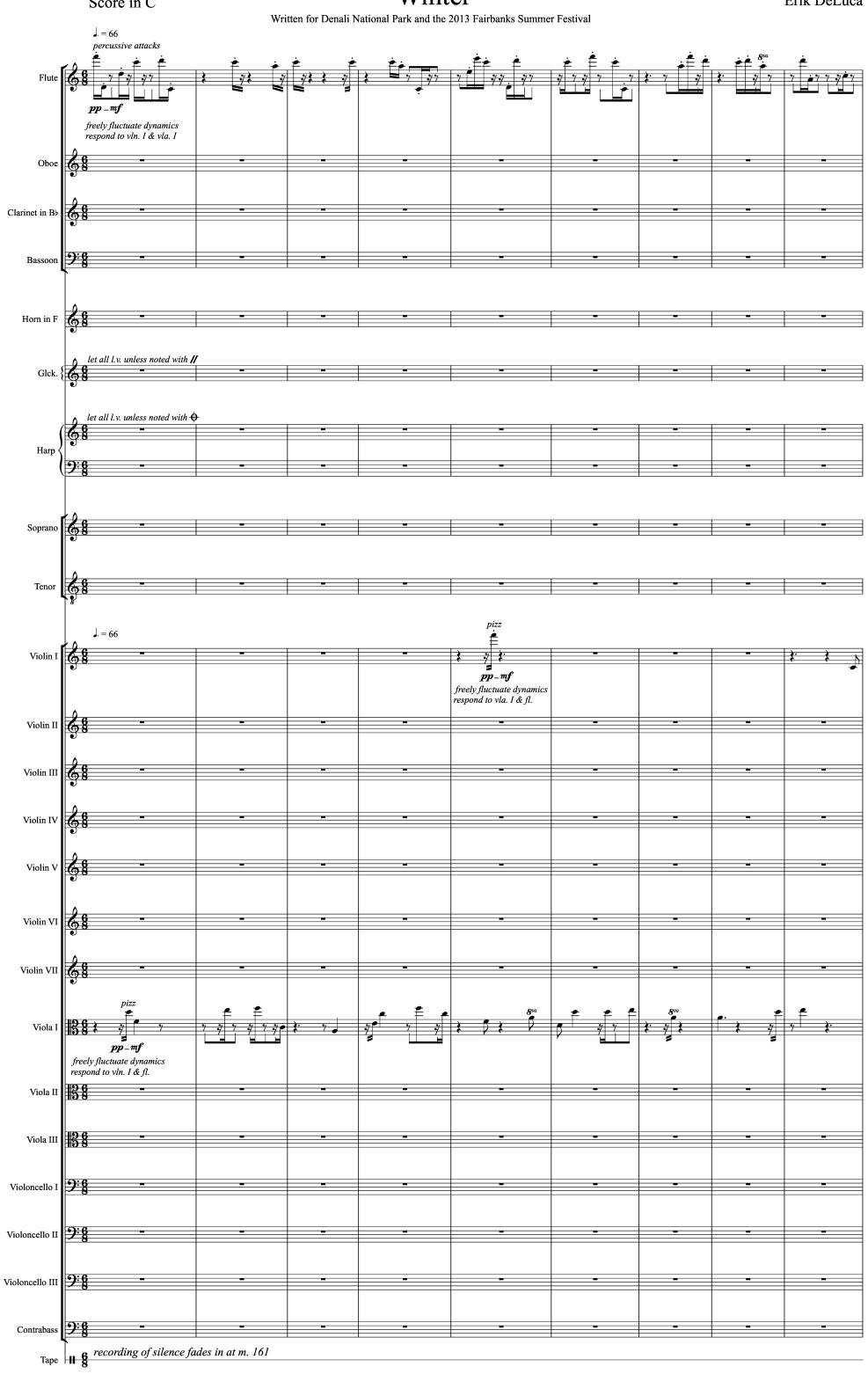
Song 2 new years eve drop, fire pop dark, dark, dark, light frozen voice, grain of snow a cold hello swallows us

Interlude in the stillness of this night we lose, we hold our breath, we move. we float like iceclouds.

> Erik DeLuca, June 2013 Charlottesville, VA



Winter



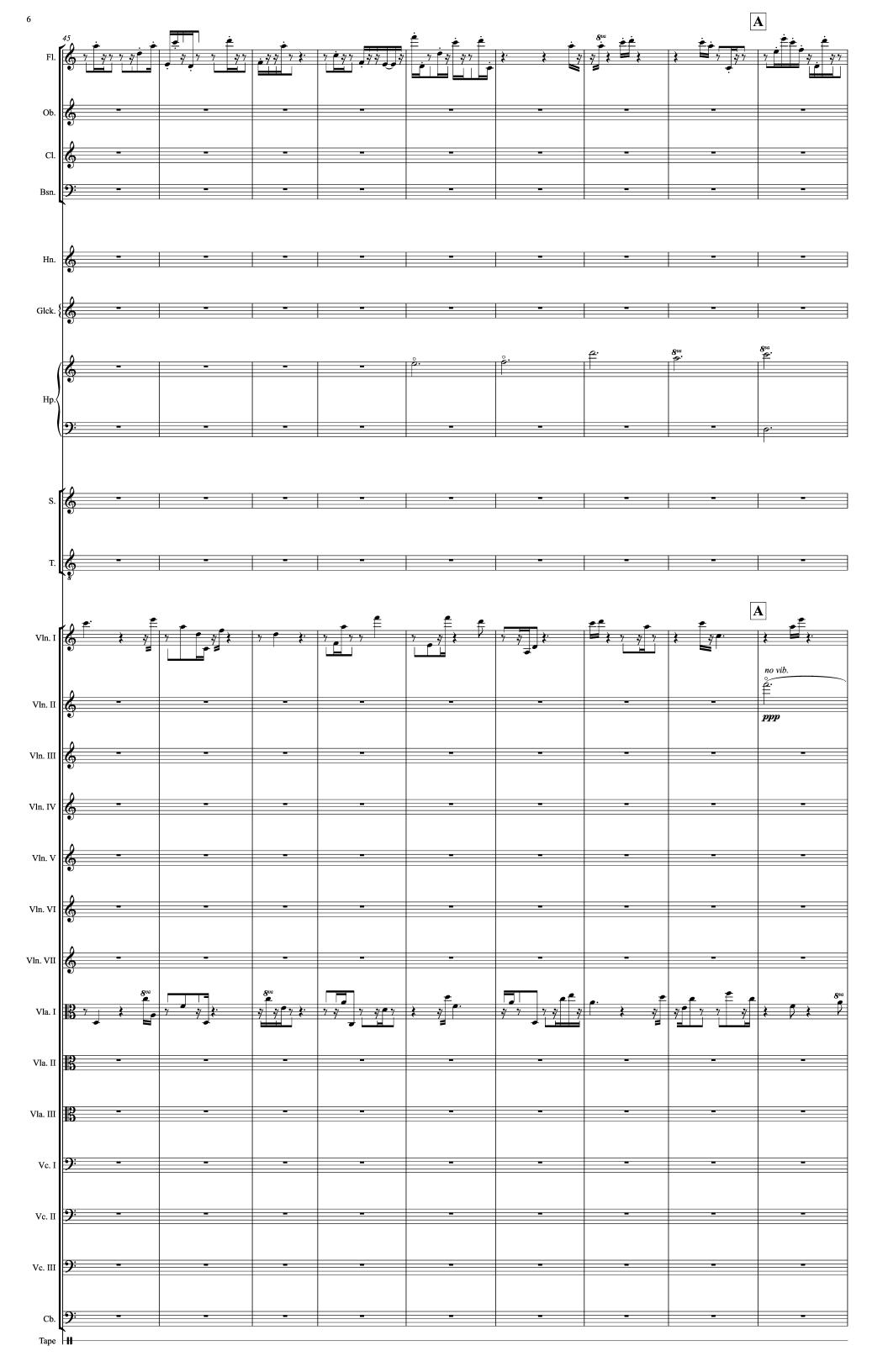










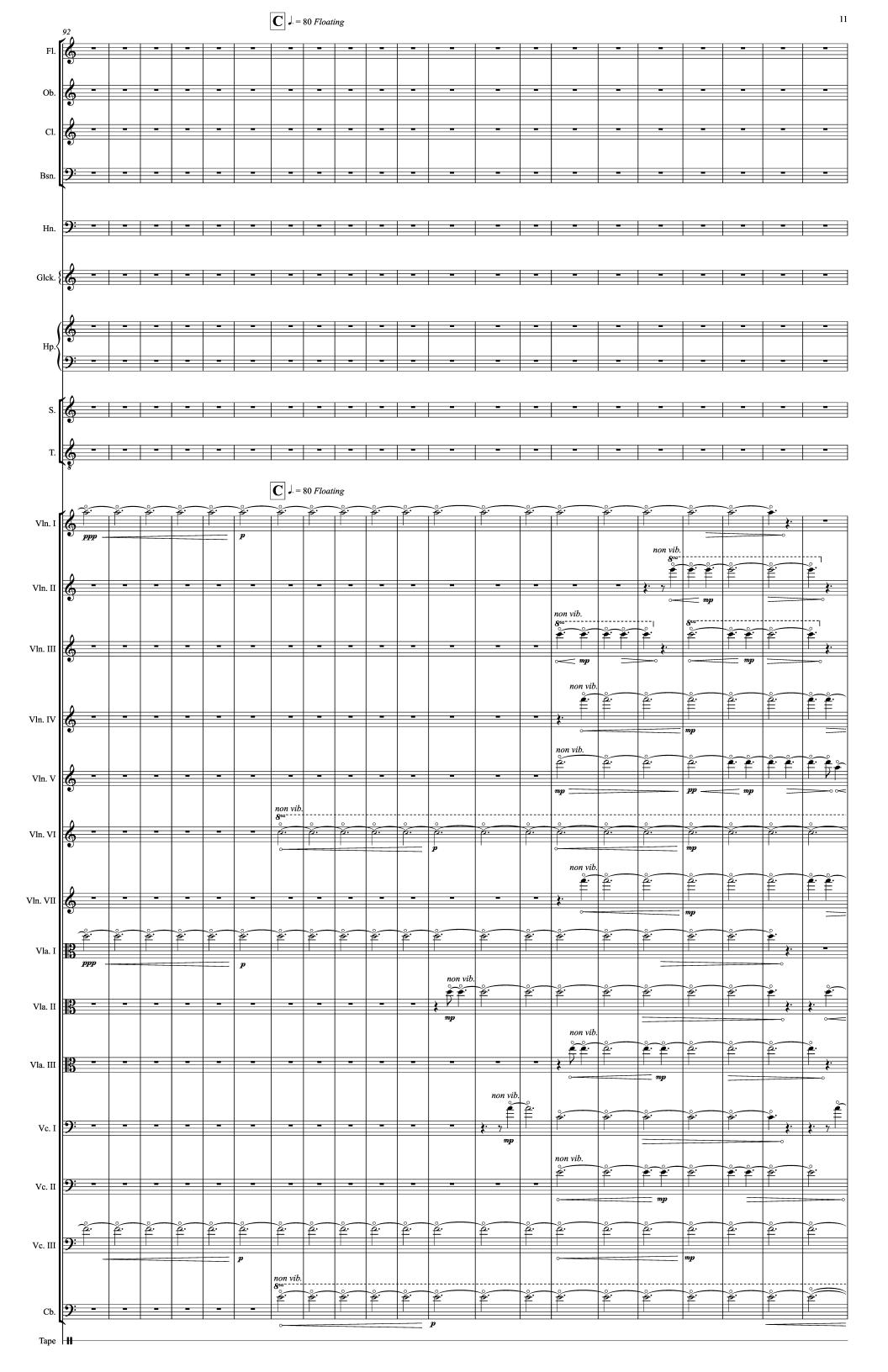








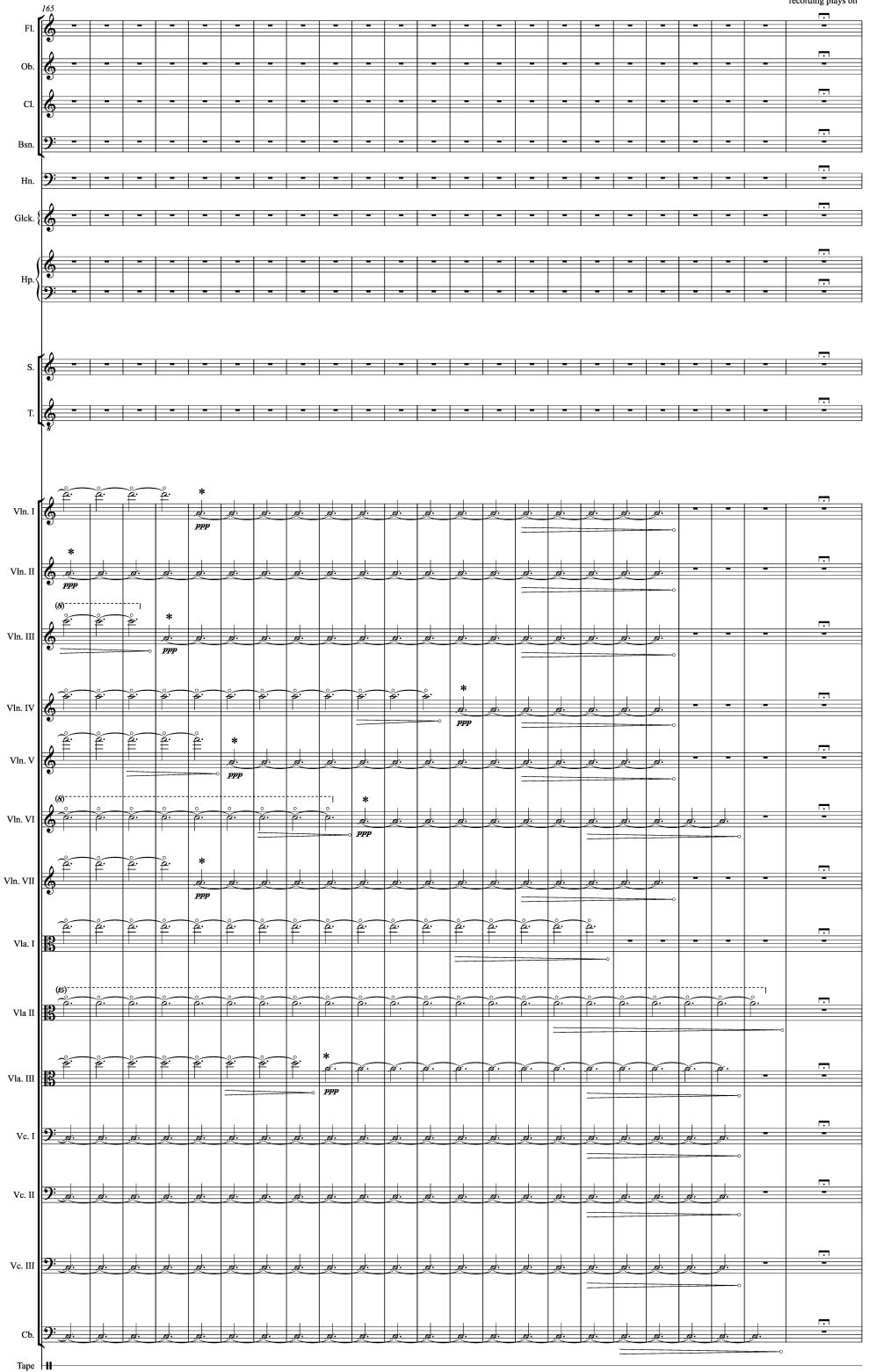












15 10 - 20 " pause recording plays on

