Coma

for trio
Alto Recorder, Viola Da Gamba, Harpsichord

Paul Frankhuijzen

Coma is commissioned by November Music 2006

Duration: c. 14:30'

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Coma
for alto recorder or viola da gamba, and harpsichord.

Coma: the reflex of the respiration
for orchestra

Wanneer iemand 'in coma' is, werkt het hele welzijn niet meer. Iedere vorm van tijdsbesef lijkt afwezig te zijn en de gedachten lopen door elkaar. Alles verdwijnt in een soort leegte. Dit onwezenlijke is juist mijn inspiratie en bracht mij op het idee of wij ook niet nu in een soort 'COMA' leven.
Tijdens het componeren van Coma merkte ik dat ik de compositie orkeststraal dacht. Voor de orkestuitvoering gebruikte ik Coma trio als inspiratie. Het is geen instrumentatie, maar juist een voorzetting van het componeerproces.
In de orkestversie ligt meer het accent op de maatschappelijke stress waarin we leven. De muziek geeft als het ware de reflex van de ademhaling weer, die weer beïnvloed is door het leven. Het orkest staat voor het grote orgaan, de complexiteit van de samenleving, terwijl Coma in de versie voor trio meer de intimiteit weer geeft, en elementen uit de Barokperiode.

Coma bestaat uit drie stadia namelijk:

Het moment van voor het coma.
Hierin speelt stress een grote rol. De muziek gaat maar door met veel herhaling, steeds maar meer, een schijnbare luchtigheid, het verbergen van de melodie door overvloedig gebruik van versieringen.

Het moment van het coma.
Een grote leegte doet zich voor. Hierin komen melodieën en muzikale ideeën vanuit het niets naar boven, maar steeds als deze zich bijna vormen komt de leegte weer opzetten. Het coma gedeelte is geen ontwikkeling alleen maar ervaring van verschillende ideeën. Deze komen op verschillende momenten. Maar er is wel een diepte structuur aanwezig. Deze staat voor het onbewuste verloop waarin dit alles afspeelt.

Het ontwaken.
Hierin wordt weer het actieve van het leven weer gegeven maar nog wel met een onwezenlijk element erin. Zo van wat is er gebeurd. De Barokke elementen komen terug, maar nu meer geordend. Het laatste onderdeel is een soort dans in een ruimte, met een duidelijker melodische werking.

Paul Frankhuijzen

Coma
for trio: Alto Recorder / Viola Da Gamba / Harpsichord

Coma, the reflex of the respiration
for: Orchestra

When one is in coma the complete well-being no longer works. Every form of time notion seems absent and the ideas run by each other. Everything disappear in a type vacuum. This unreal is just my inspiration, and brought my on the idea or we also now in a type 'COMA' live.
During composing Coma I saw that I thought orchestral. For the orchestra implementation I used Coma trio as inspiration. It is no instrumentation but just a continuation of the composition-process.
In the orchestra version the more emphasis on the social stress lies in which we live. Music reflects as it were the reflex of breathing, that it is influenced by living.
The orchestra stands for the large body, the complexity of the society, whereas Coma in the version for trio the more reflects intimacy and use elements from the baroque period.

Coma exists from three stages, as it happens,:

The moment of for the coma.
Stress plays a large role. But music goes on with much recurrence, always more, a seemingly light, hiding the melody by abundant use of decorations.

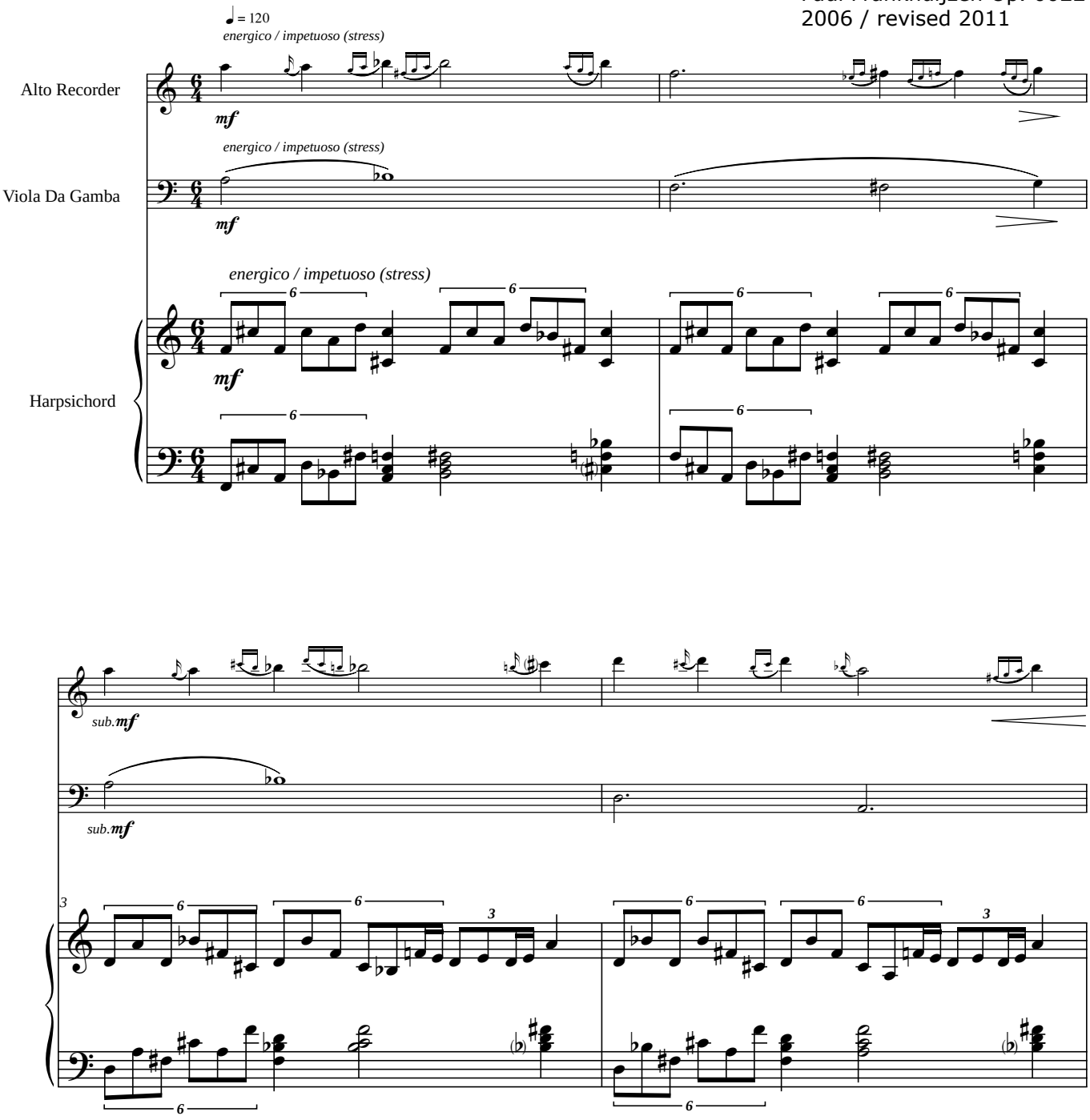
The moment of the coma.
A large vacuum occurs. Here the melodies and musical ideas come from nothing up, but always if these almost get forms the vacuum comes set up. The coma part is no development only experience of several ideas. These come at several moments. But there is presently a depth structure. This state for unconscious course in which all this takes place.

Awakeing.
It is given active of living but still with an unreal element. So of what has happened. The baroque elements return, but now more orderly. The last component is a type dancing in a space, with a more clearly melodic functioning.

Paul Frankhuijzen

Coma

Paul Frankhuijzen Op. 0022
2006 / revised 2011



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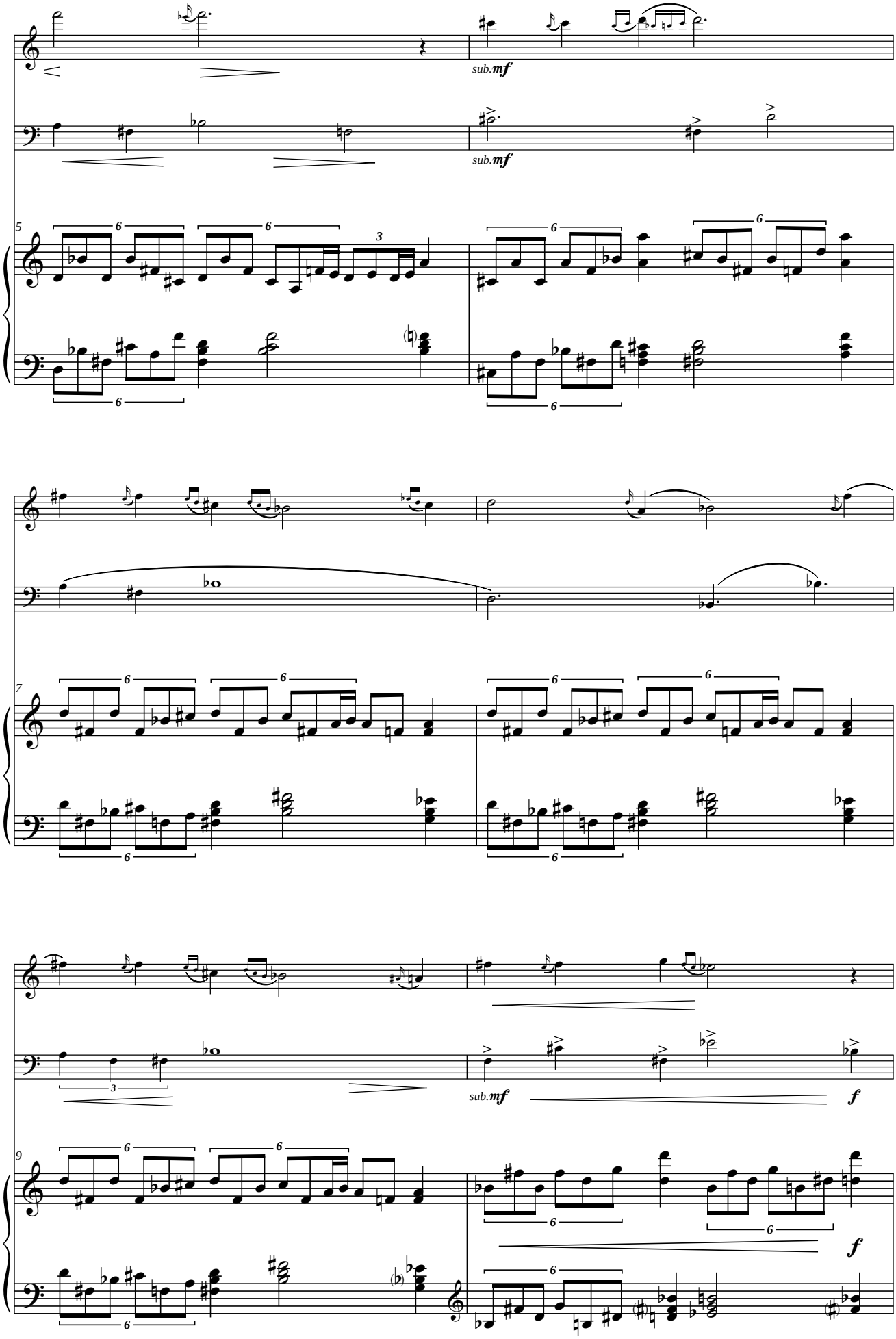

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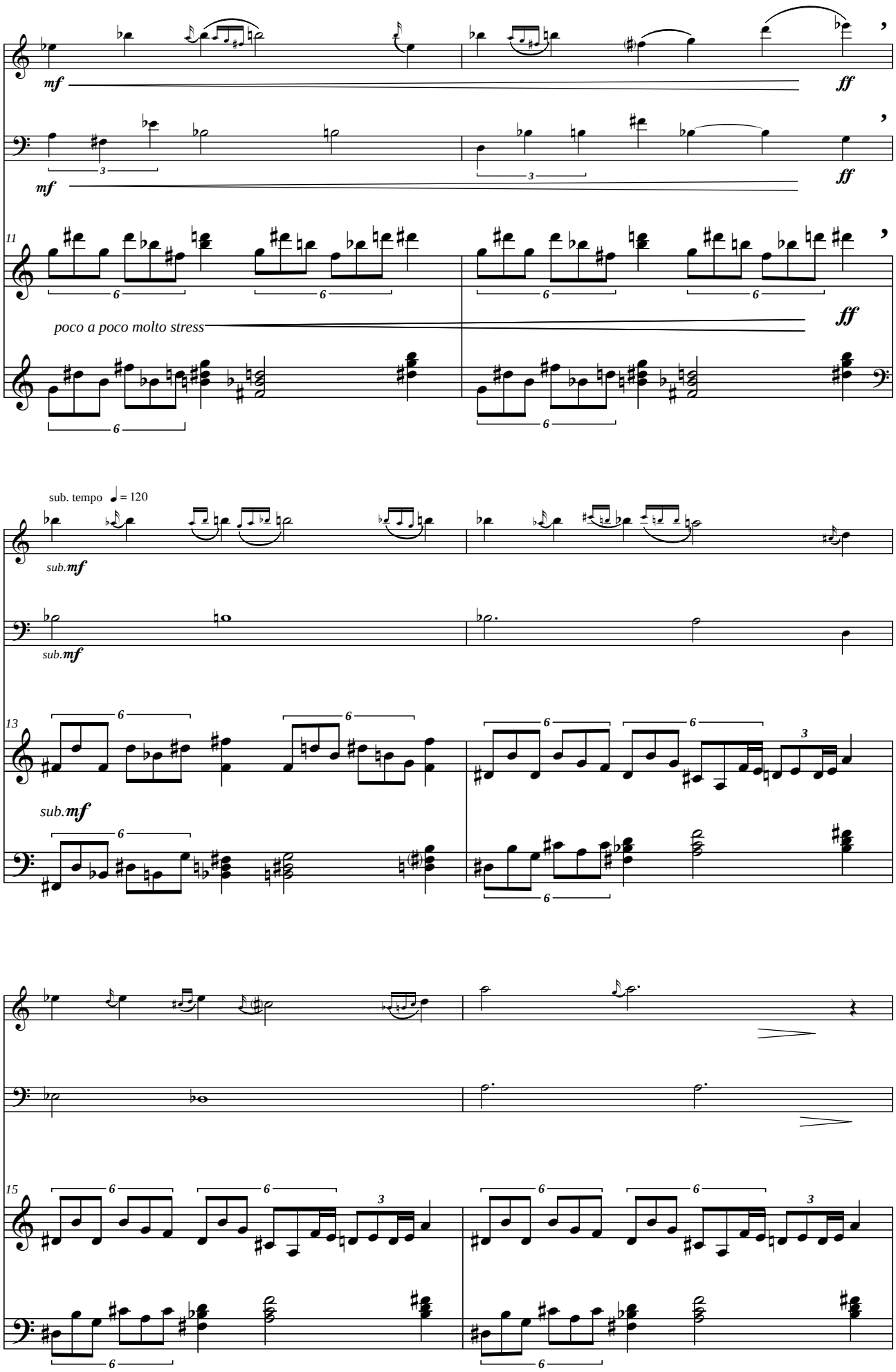

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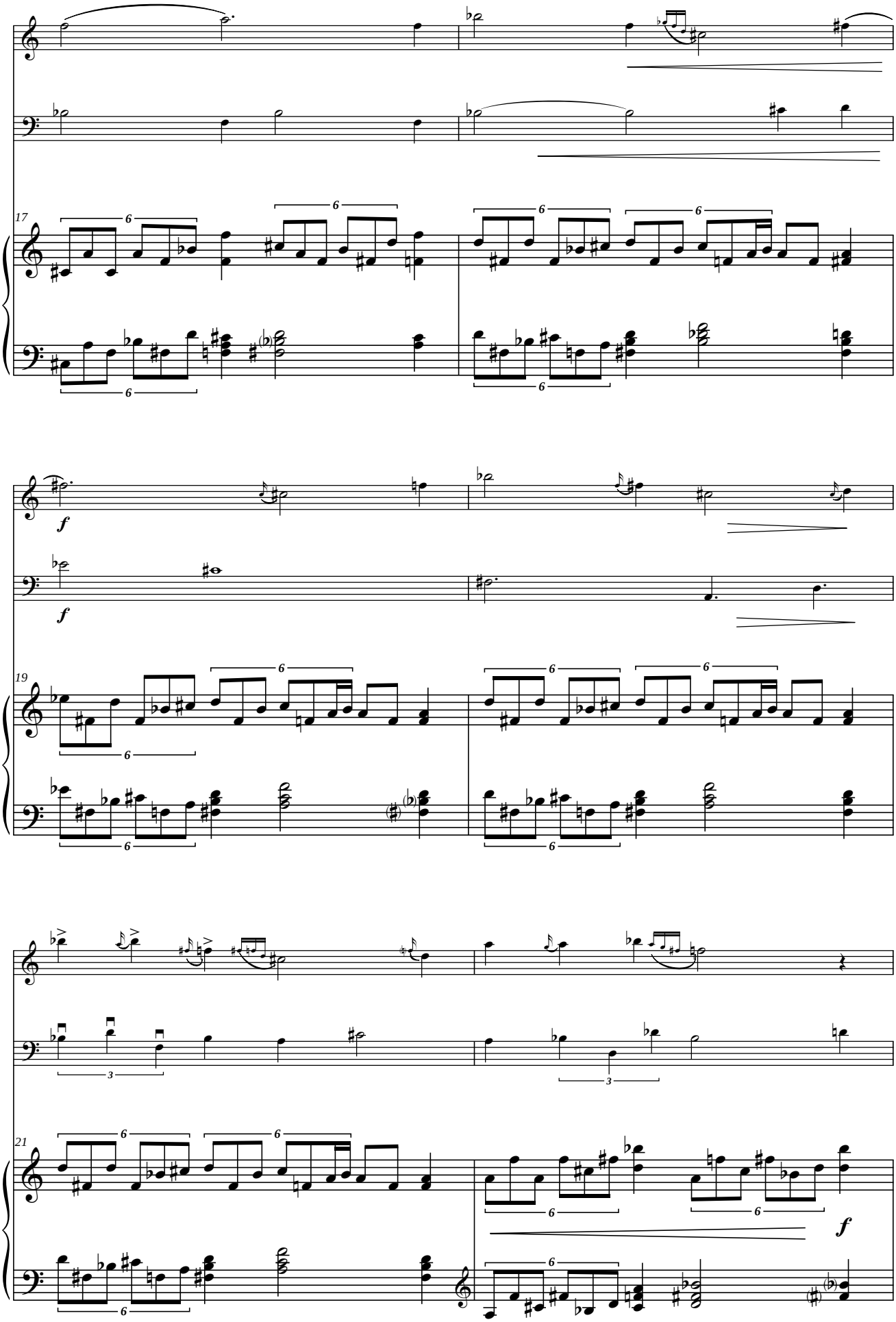

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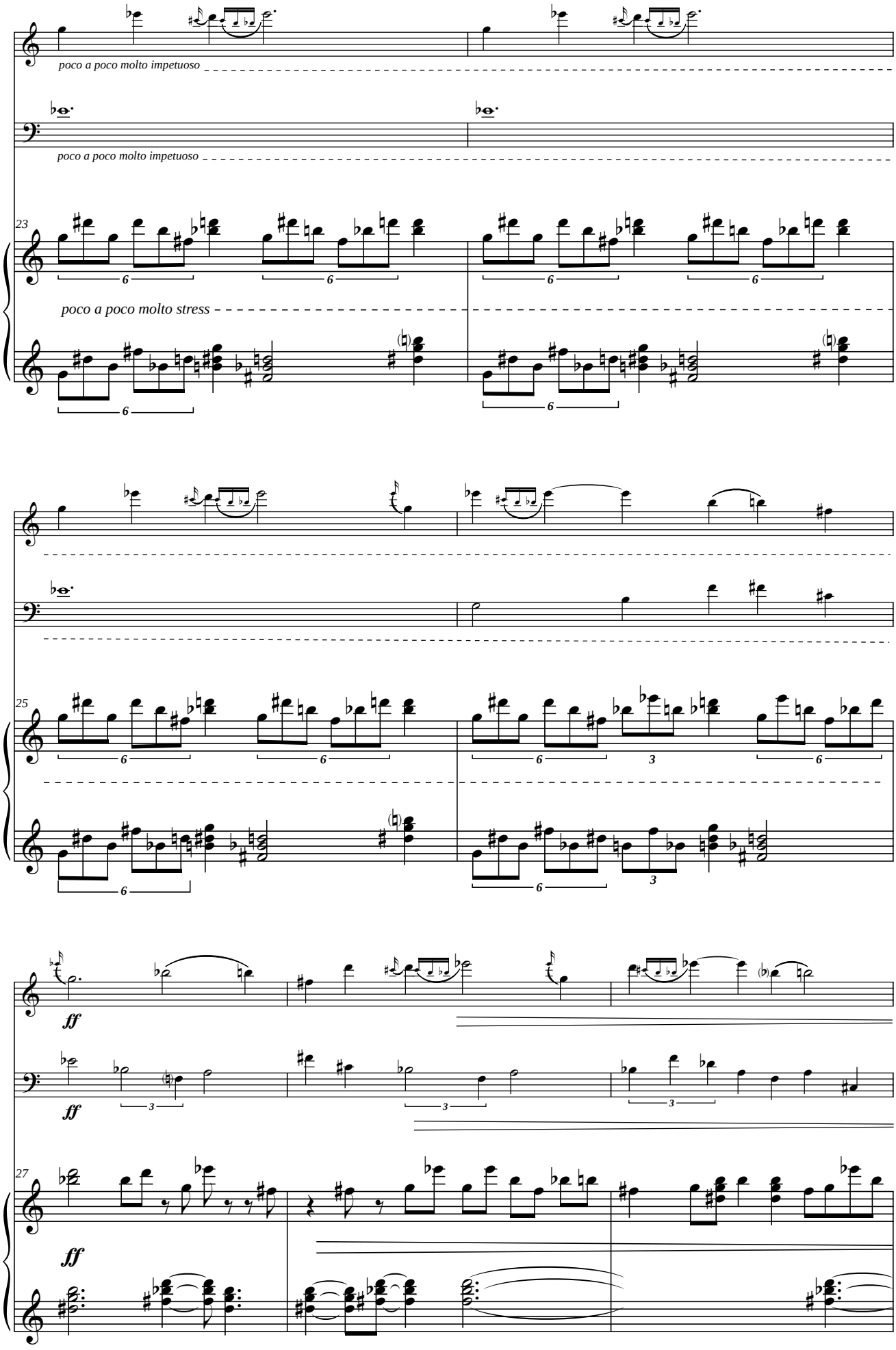

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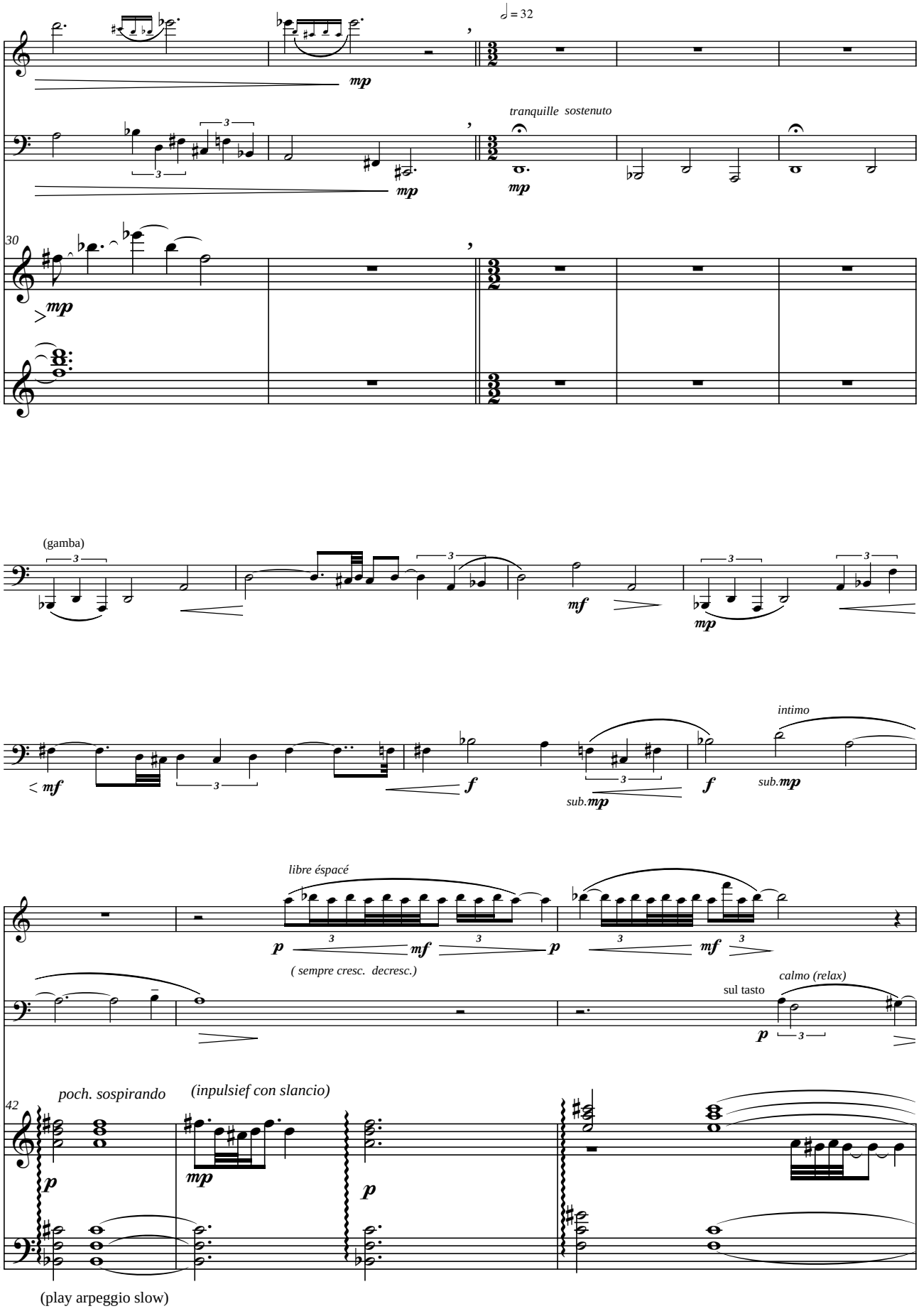

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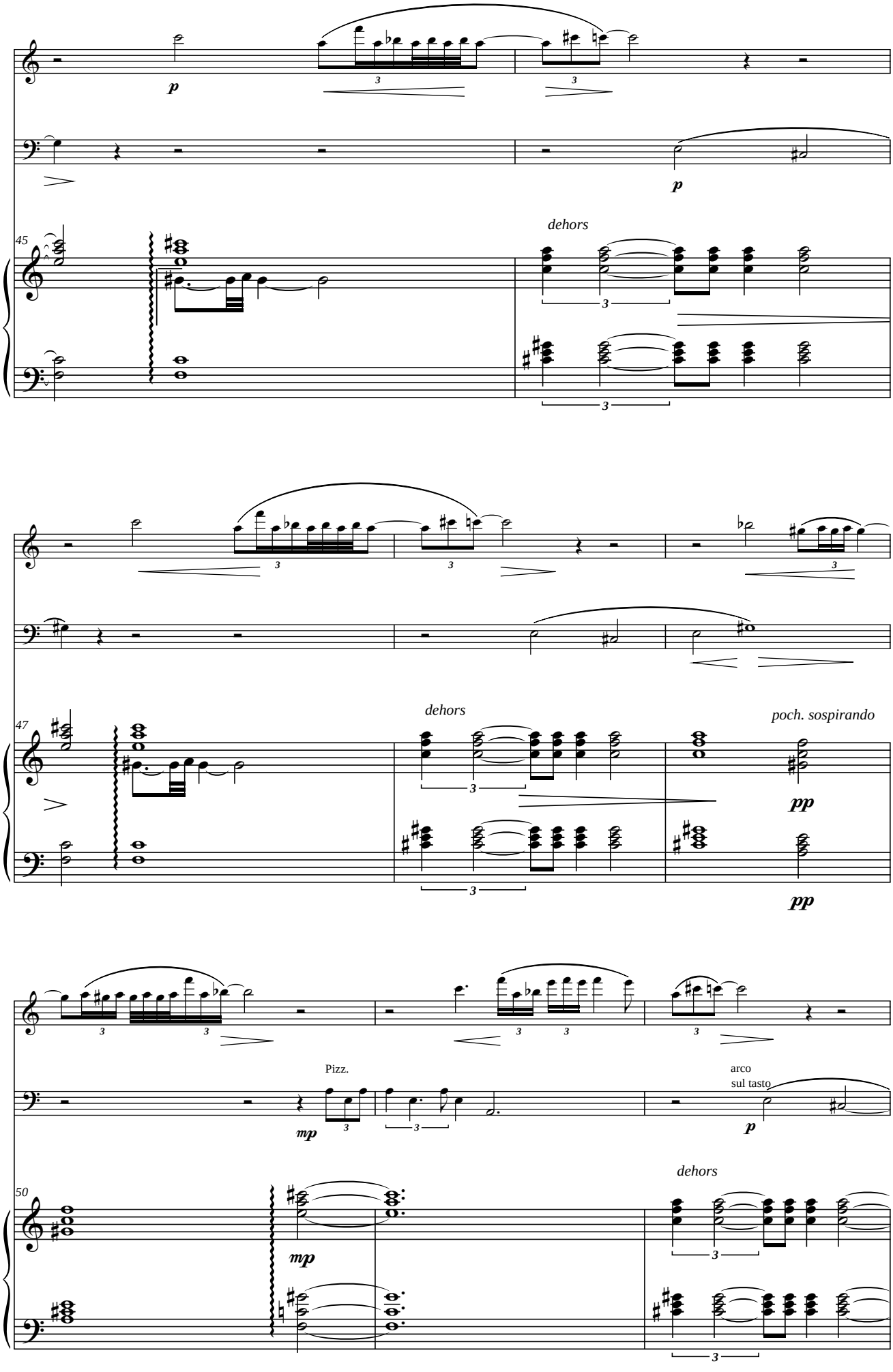

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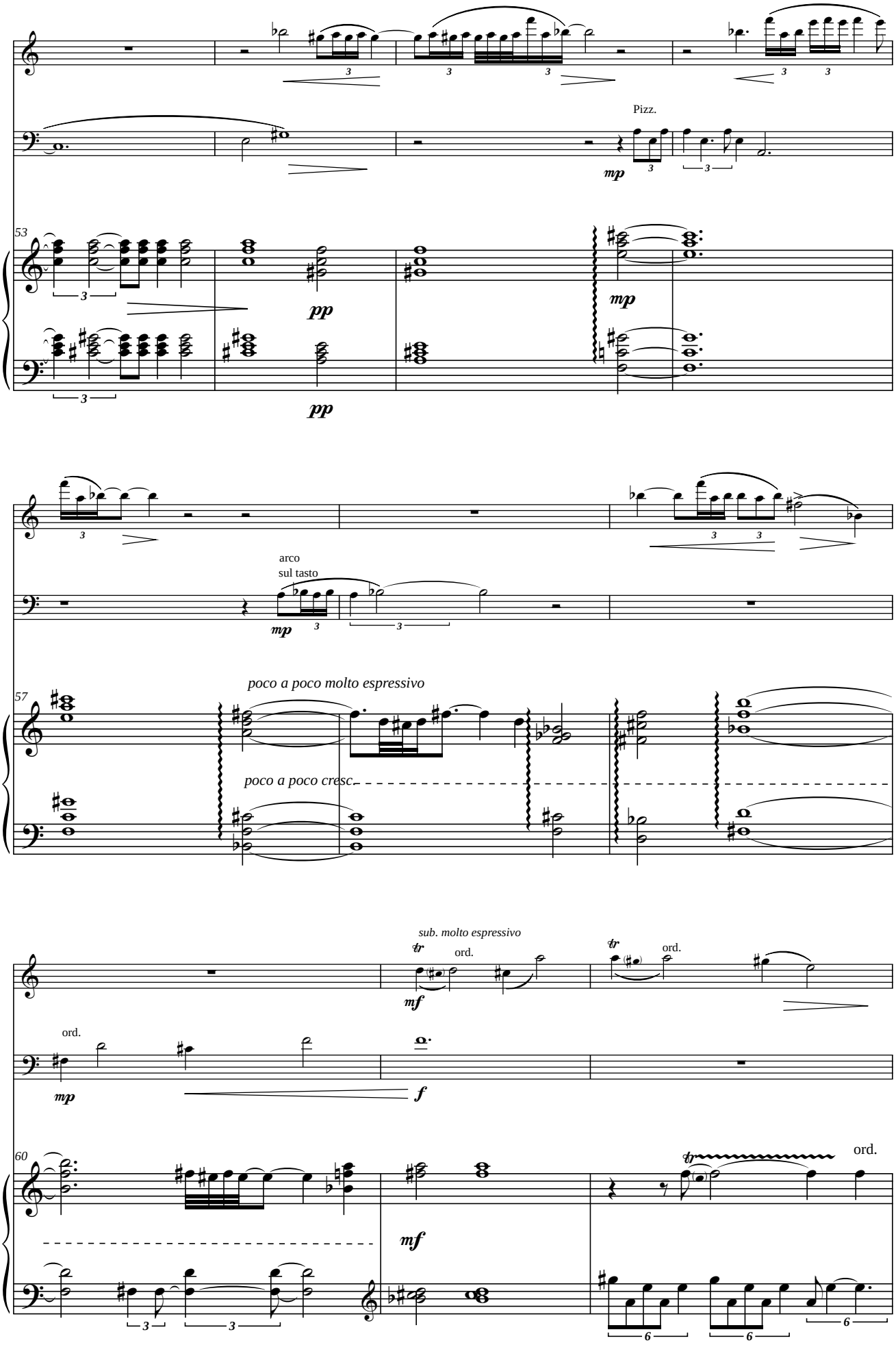

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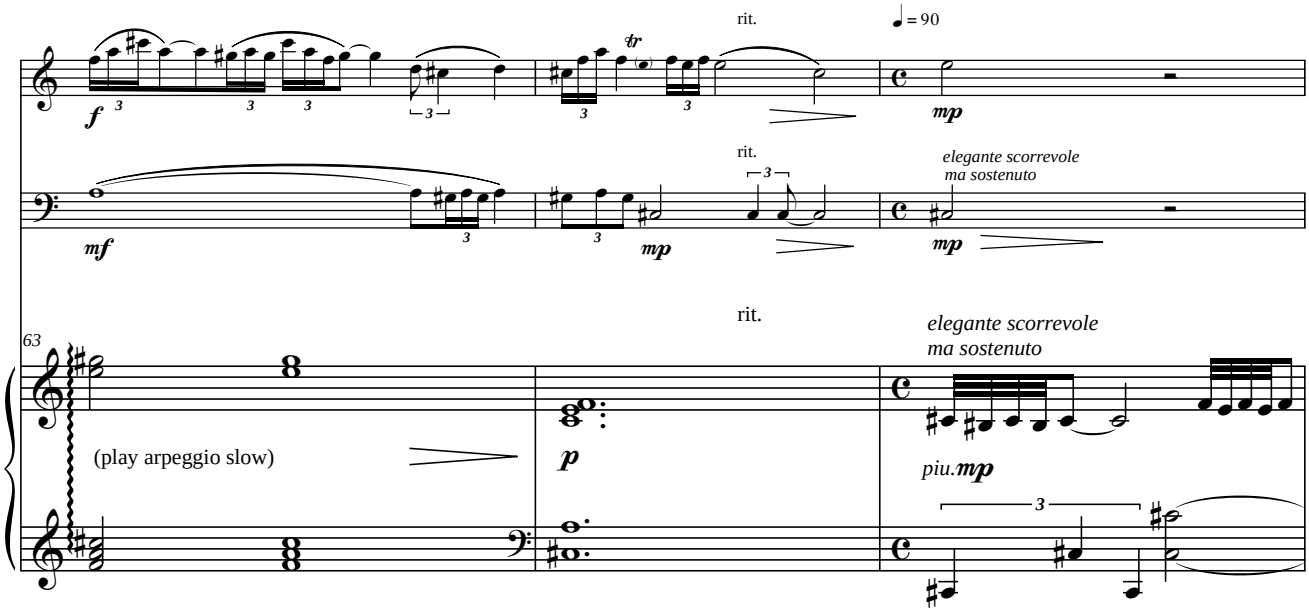

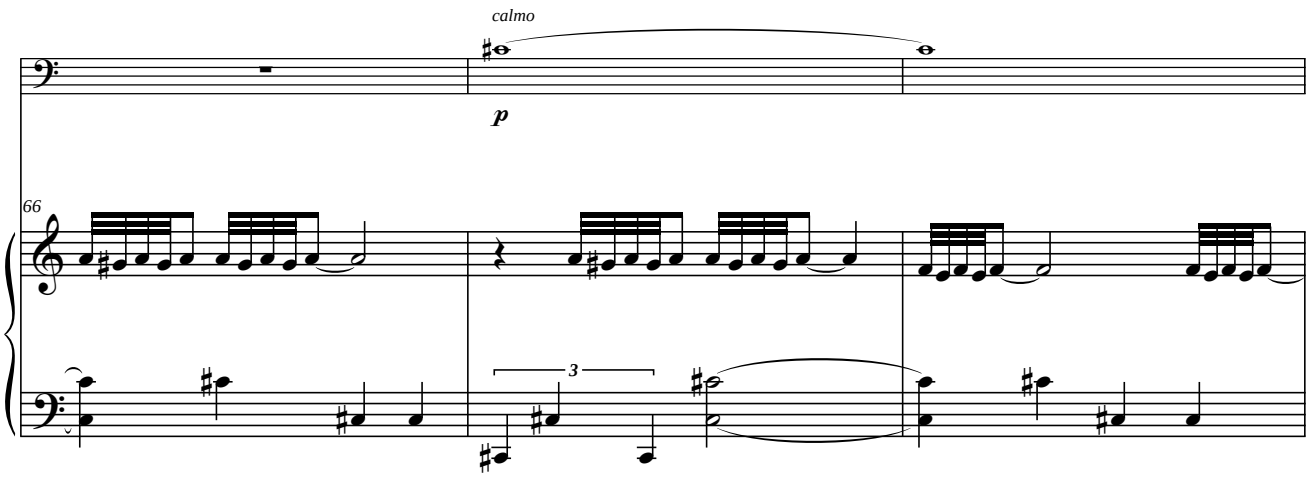

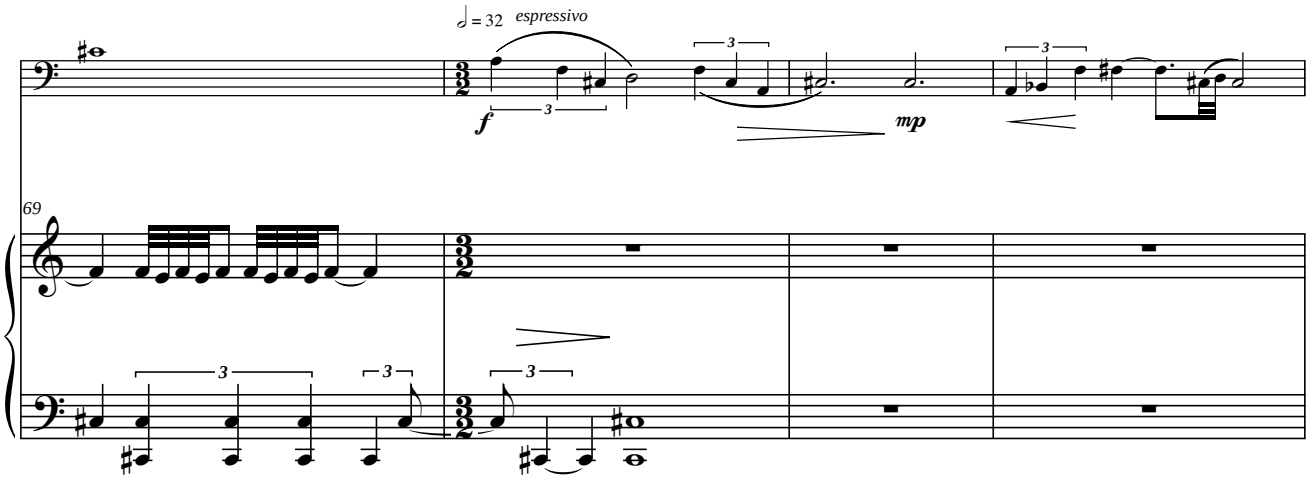

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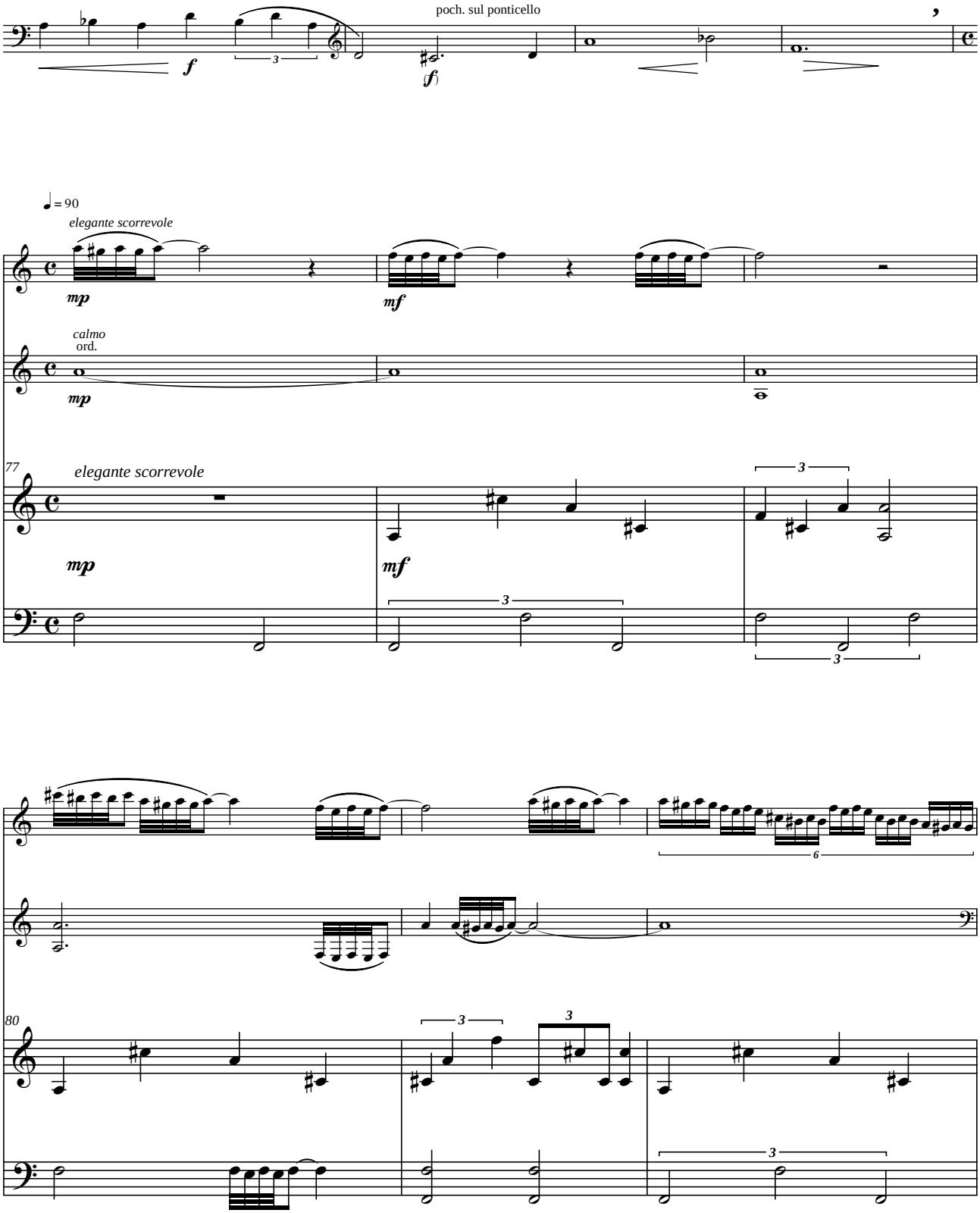

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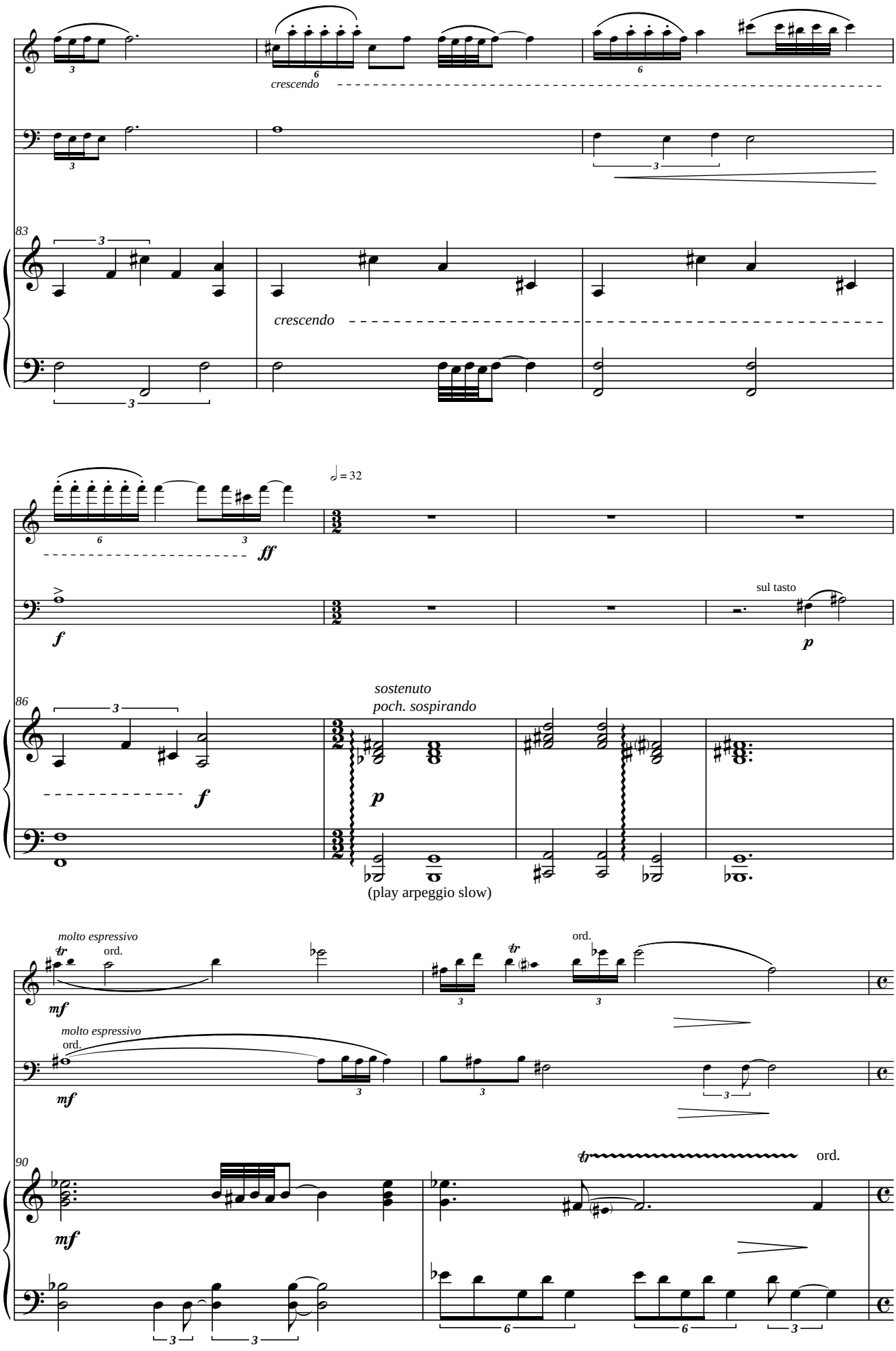

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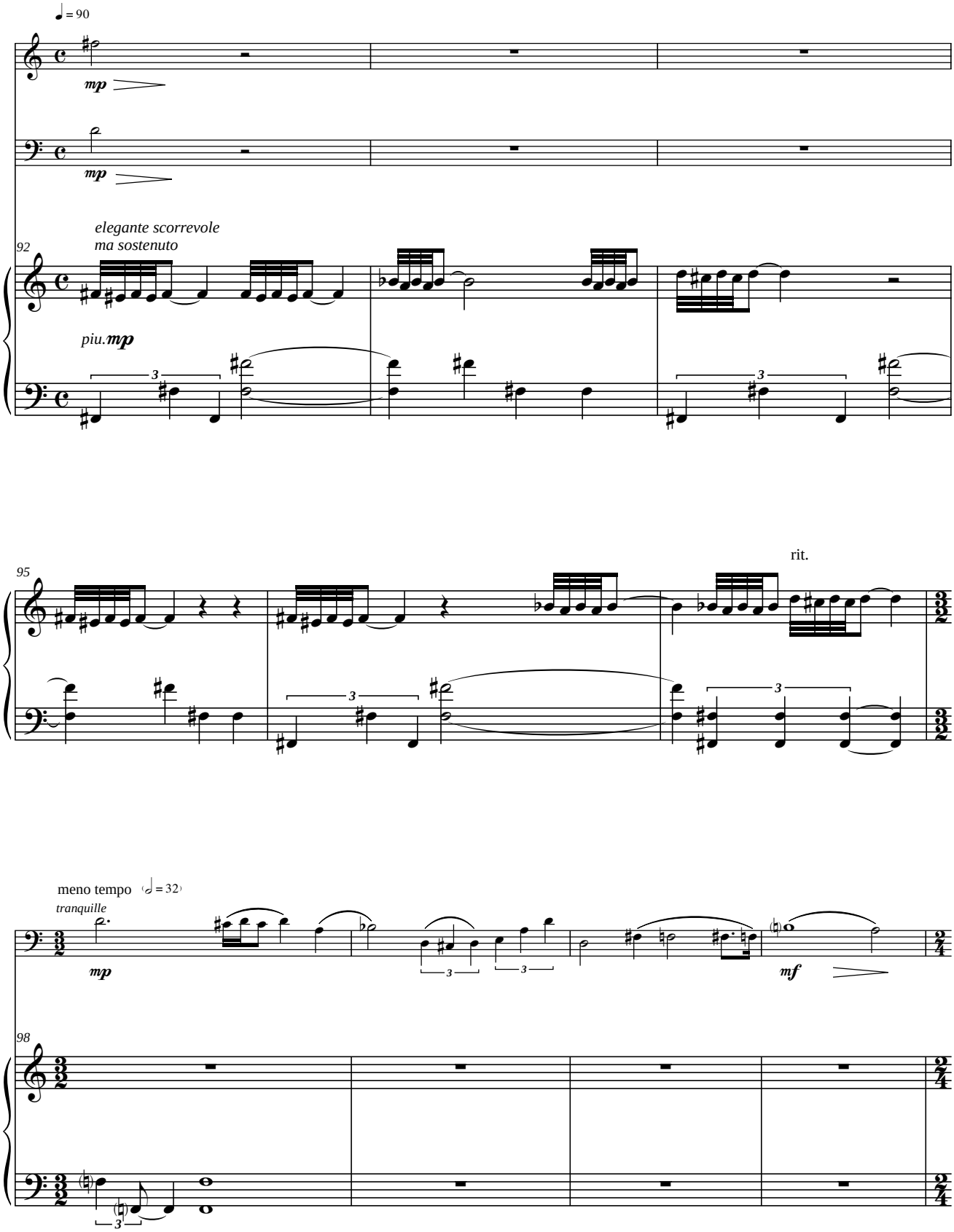

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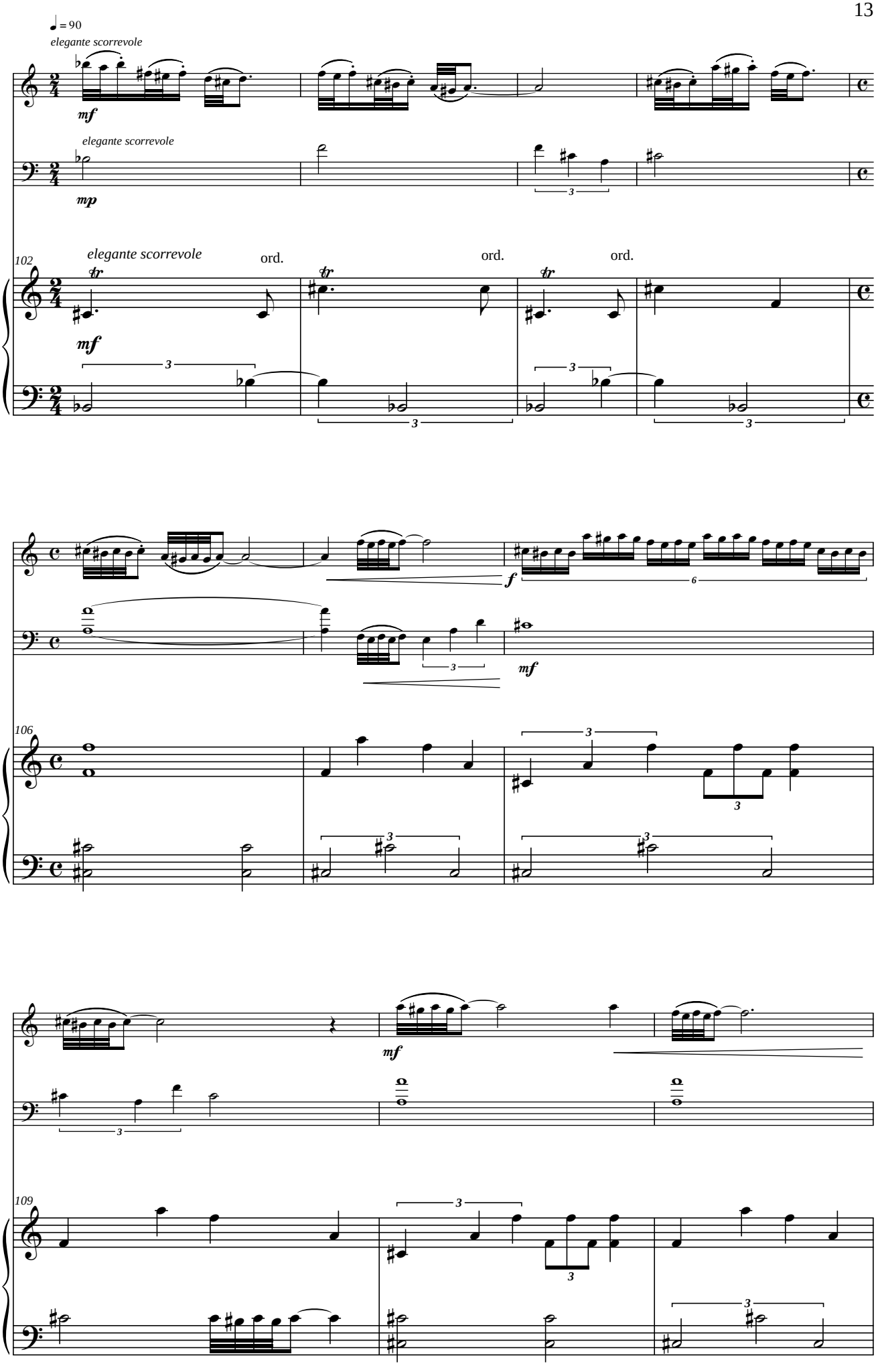

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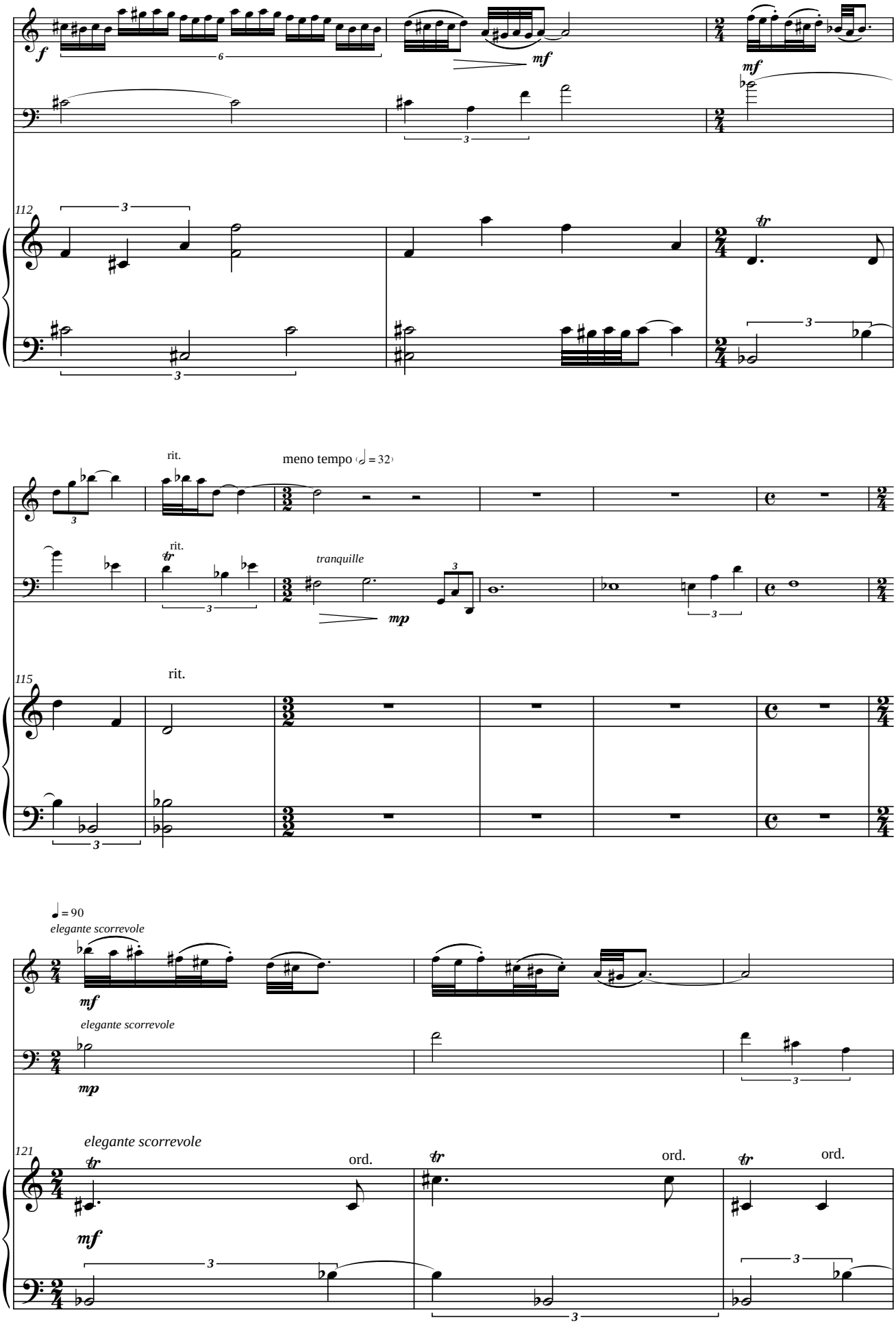

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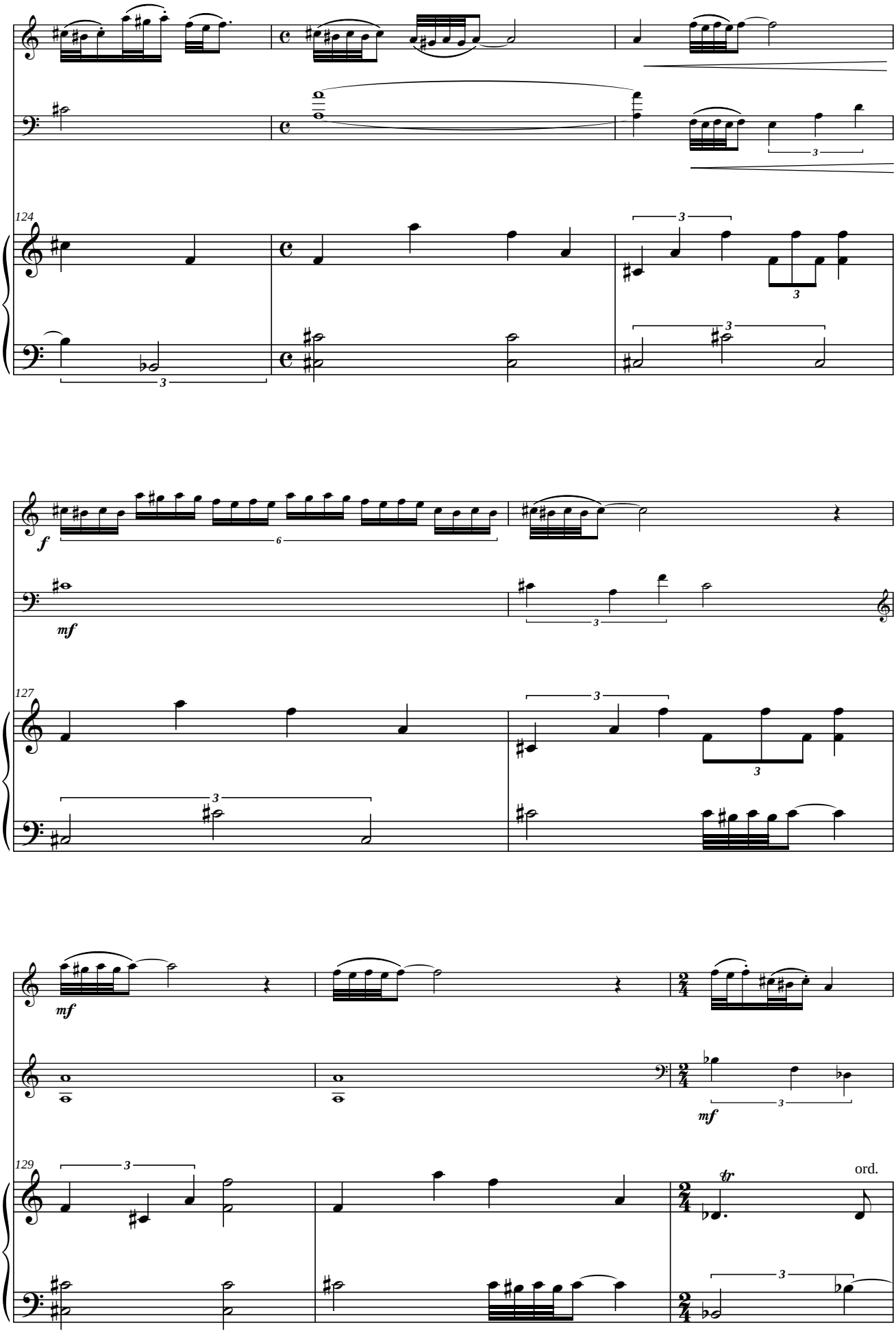

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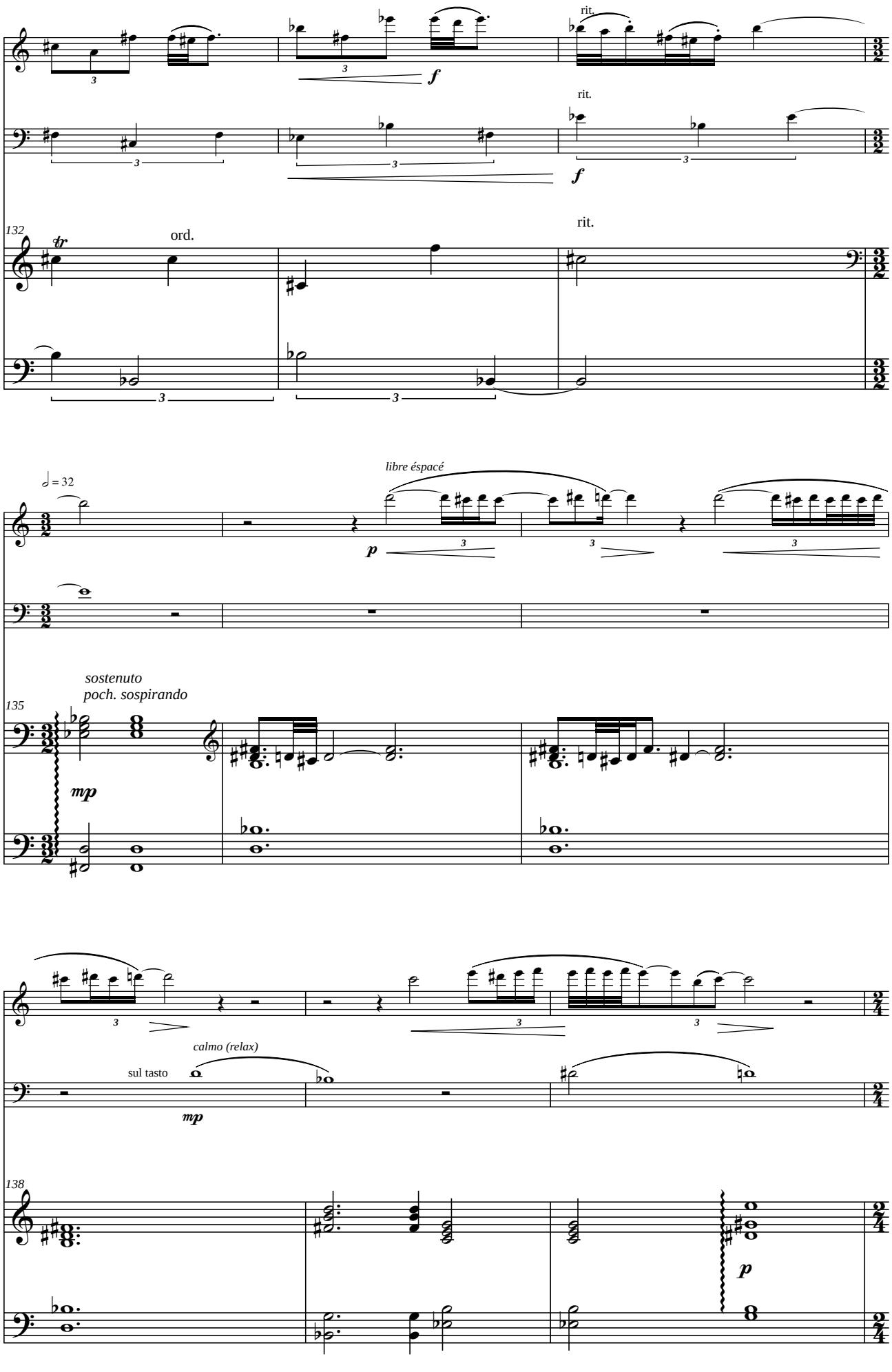

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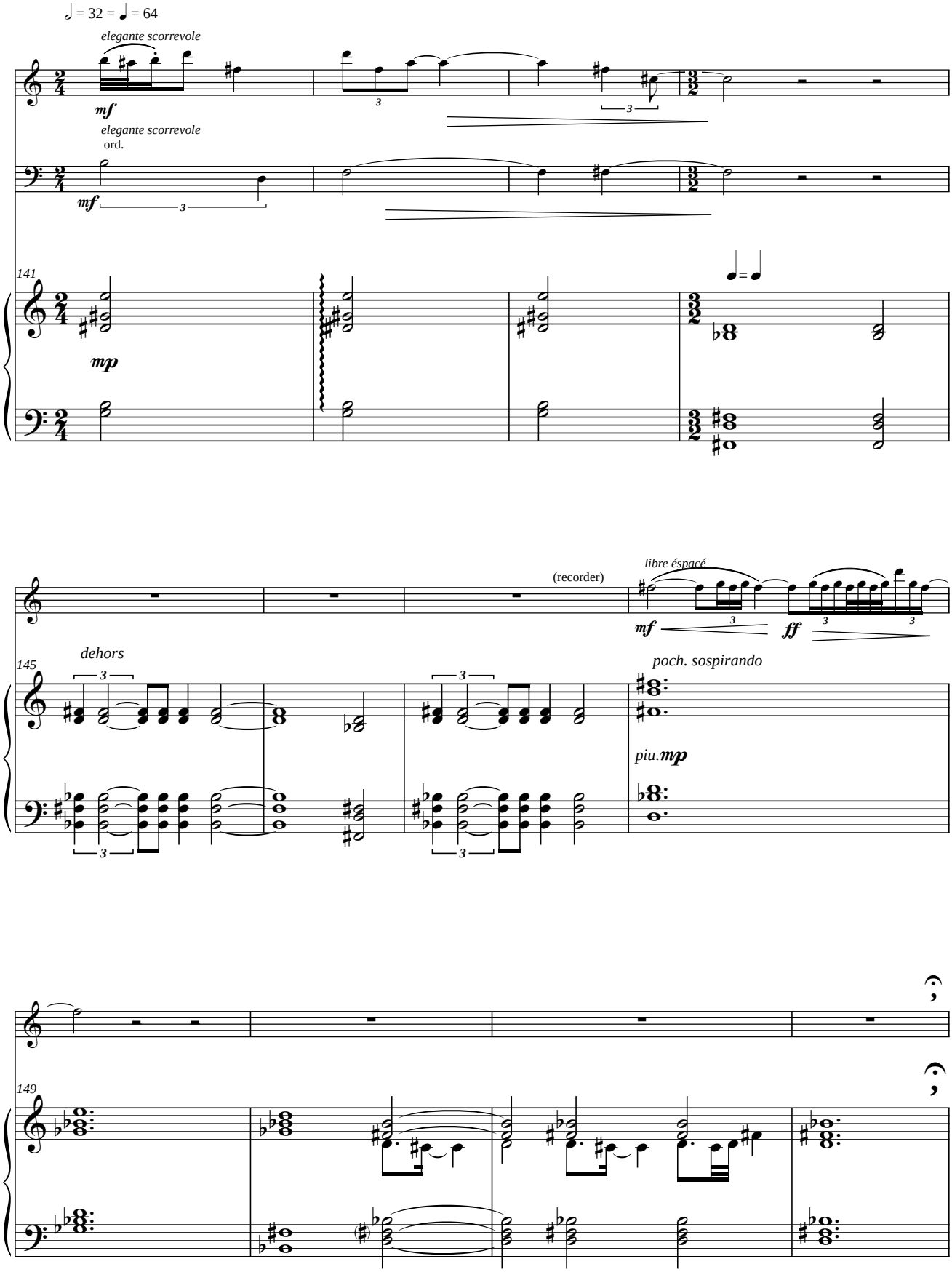

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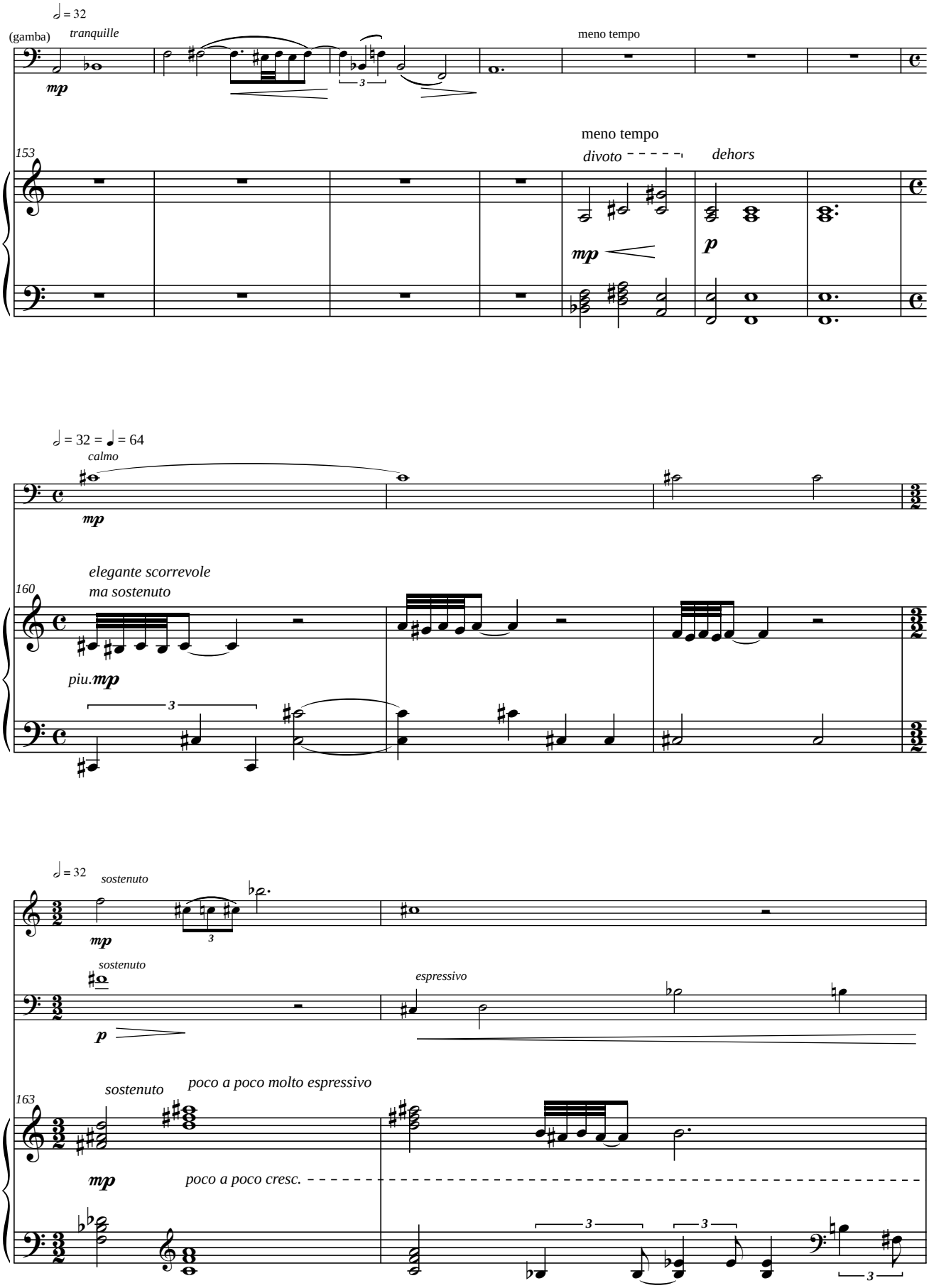

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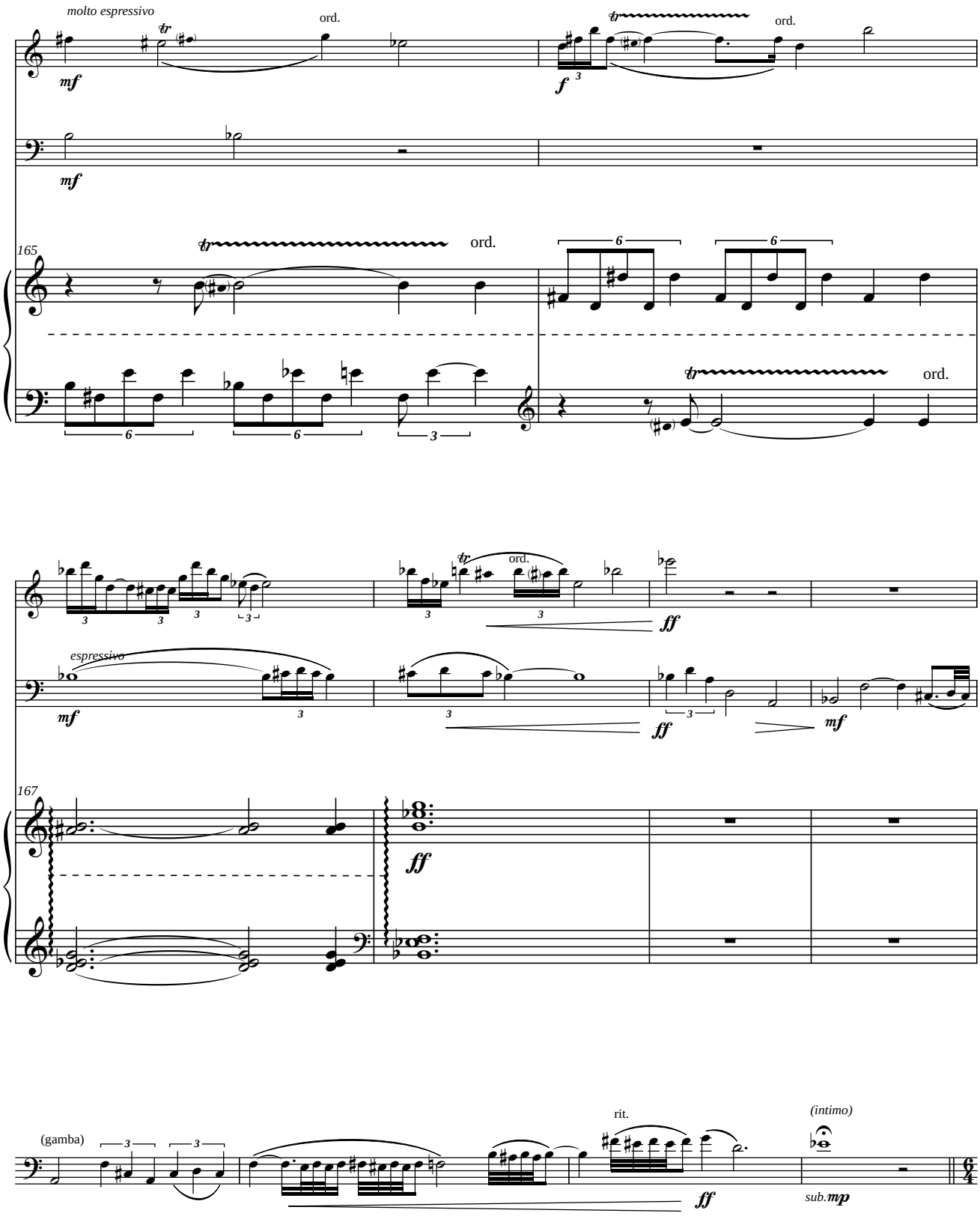

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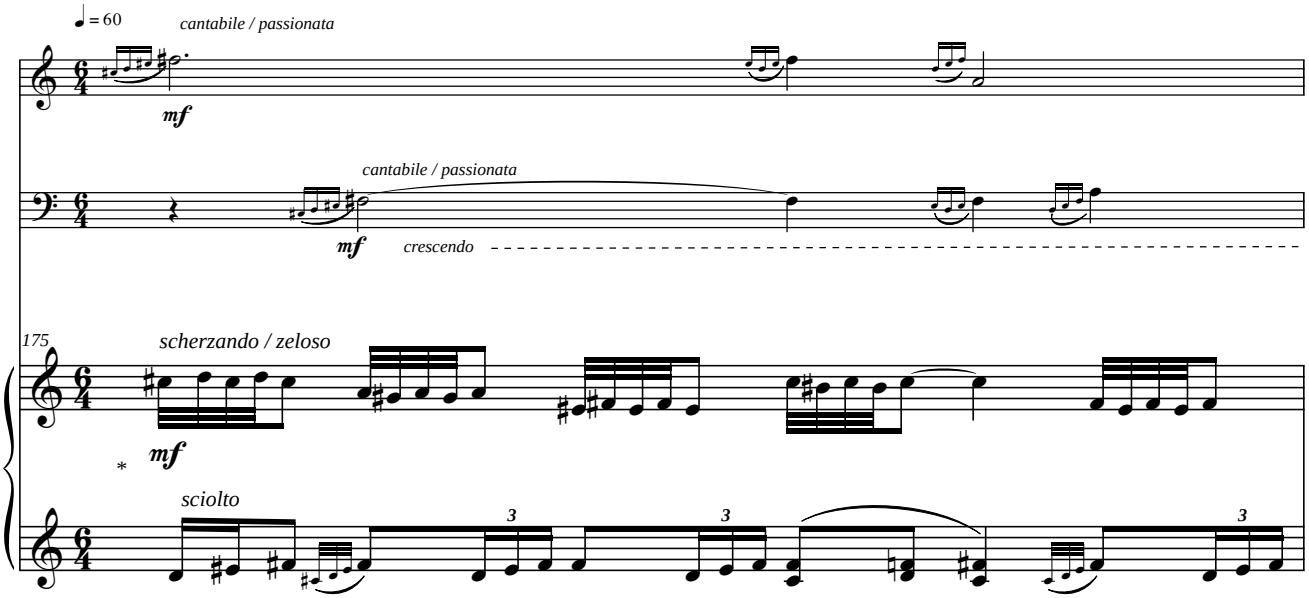
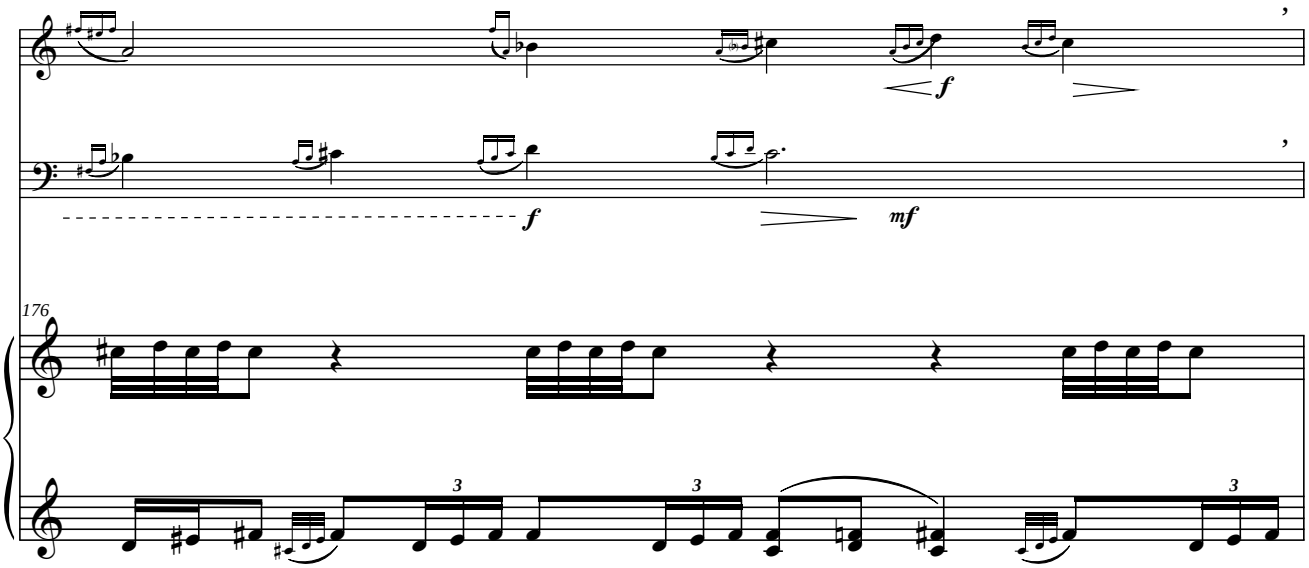
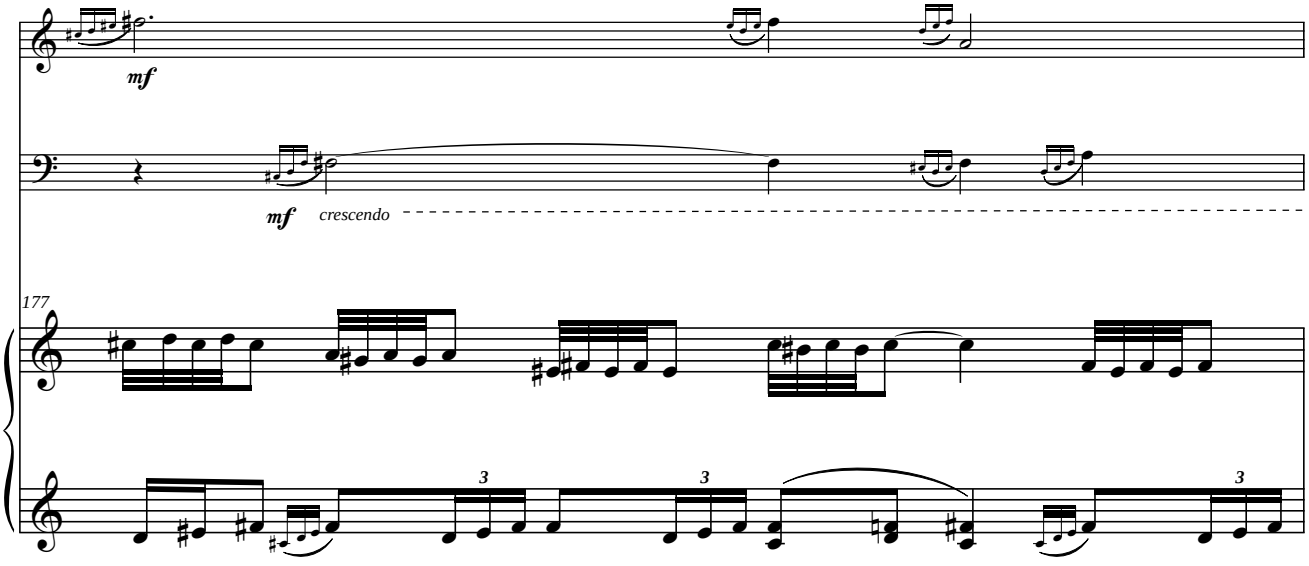


* There are moments that the rhythm is not exact to play..
Don't whore this irregular sound is just the intention.





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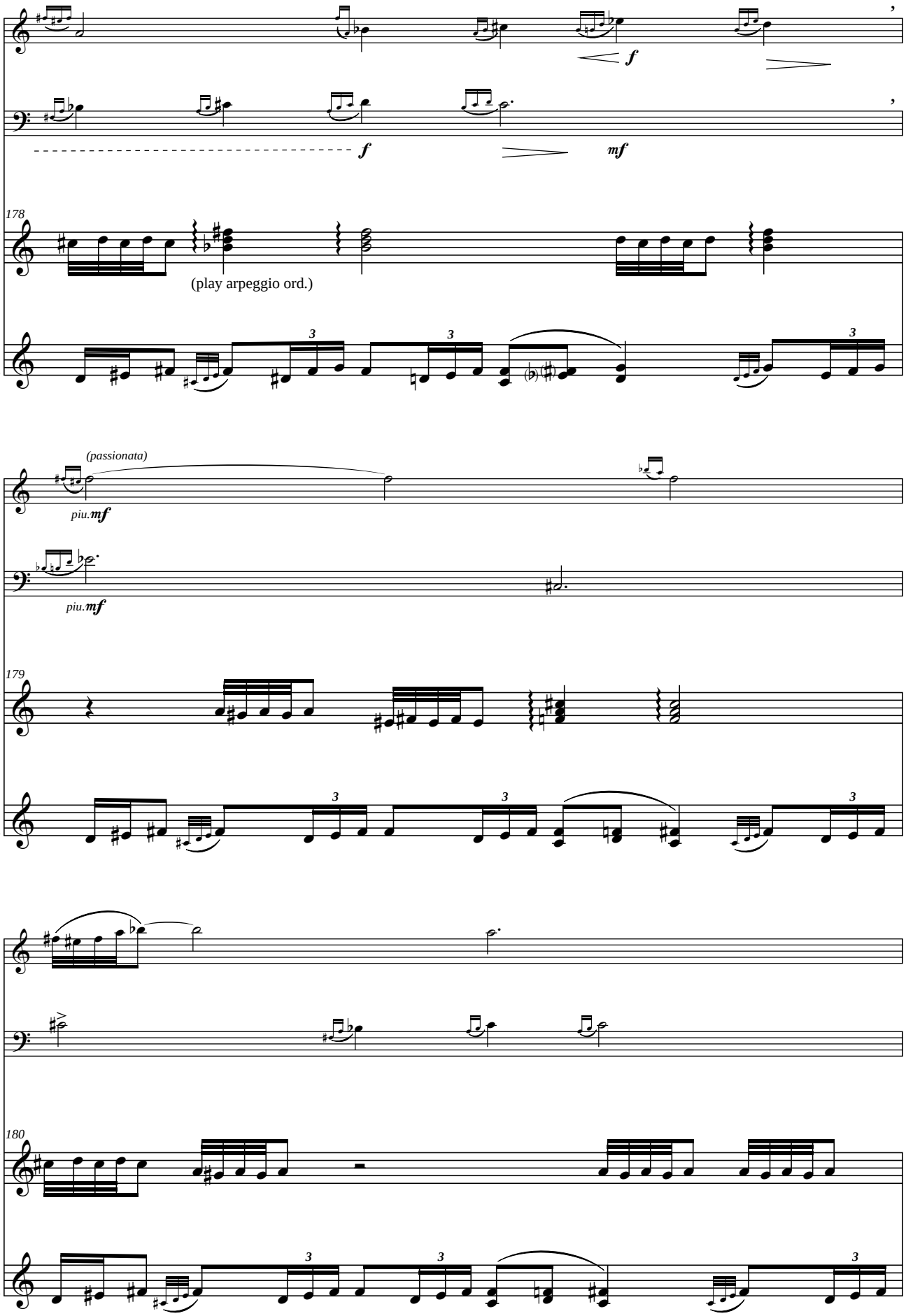

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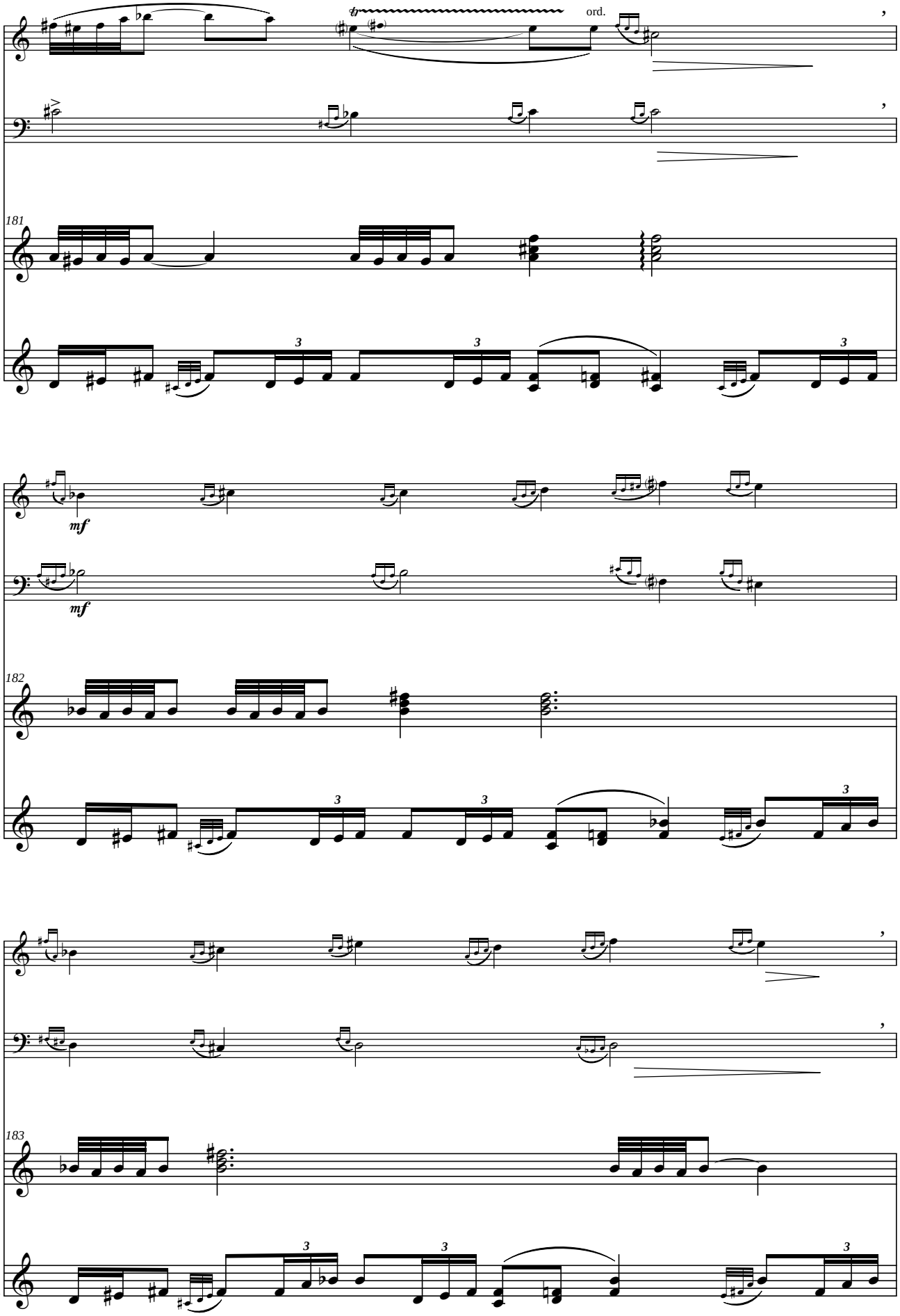

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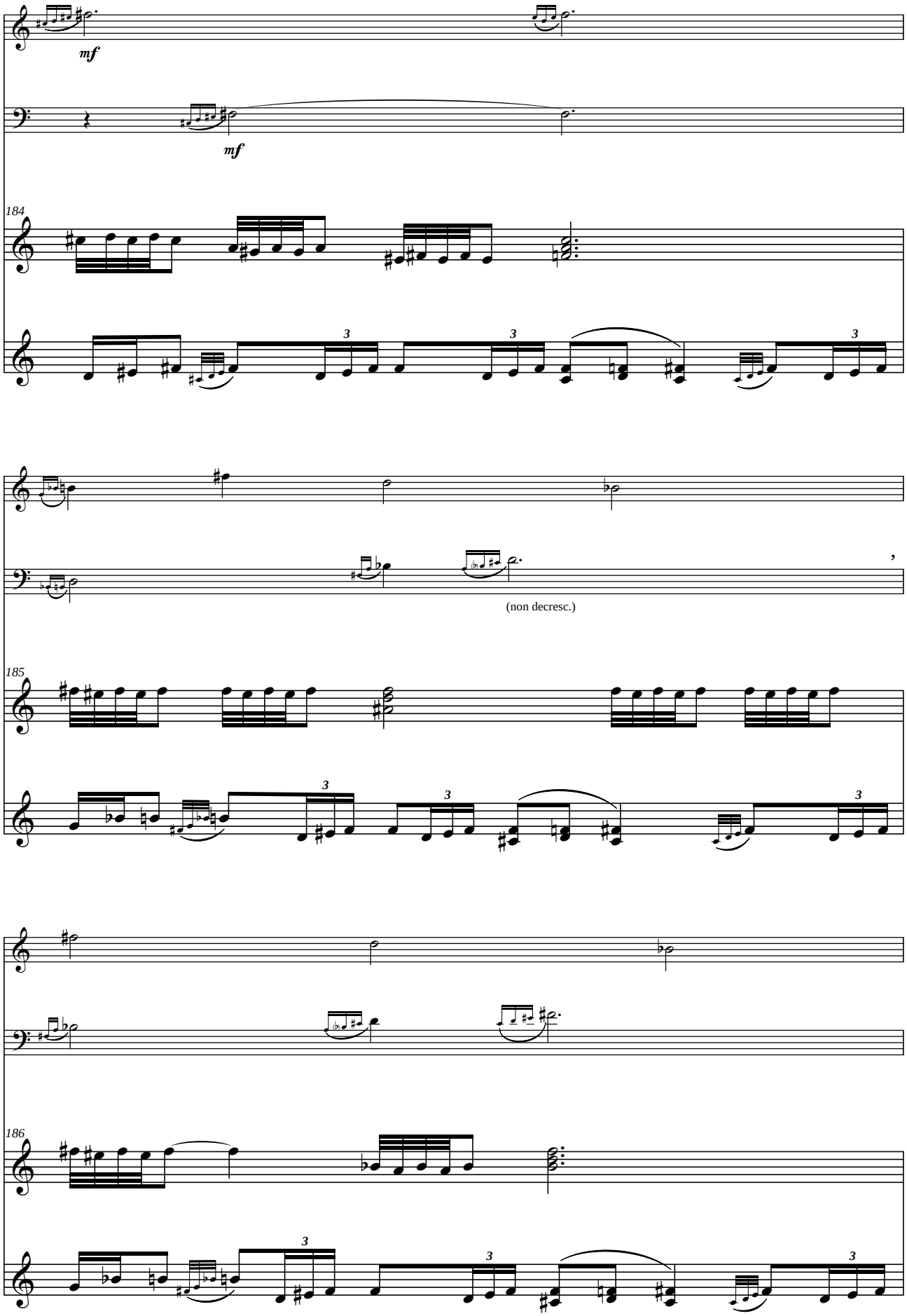

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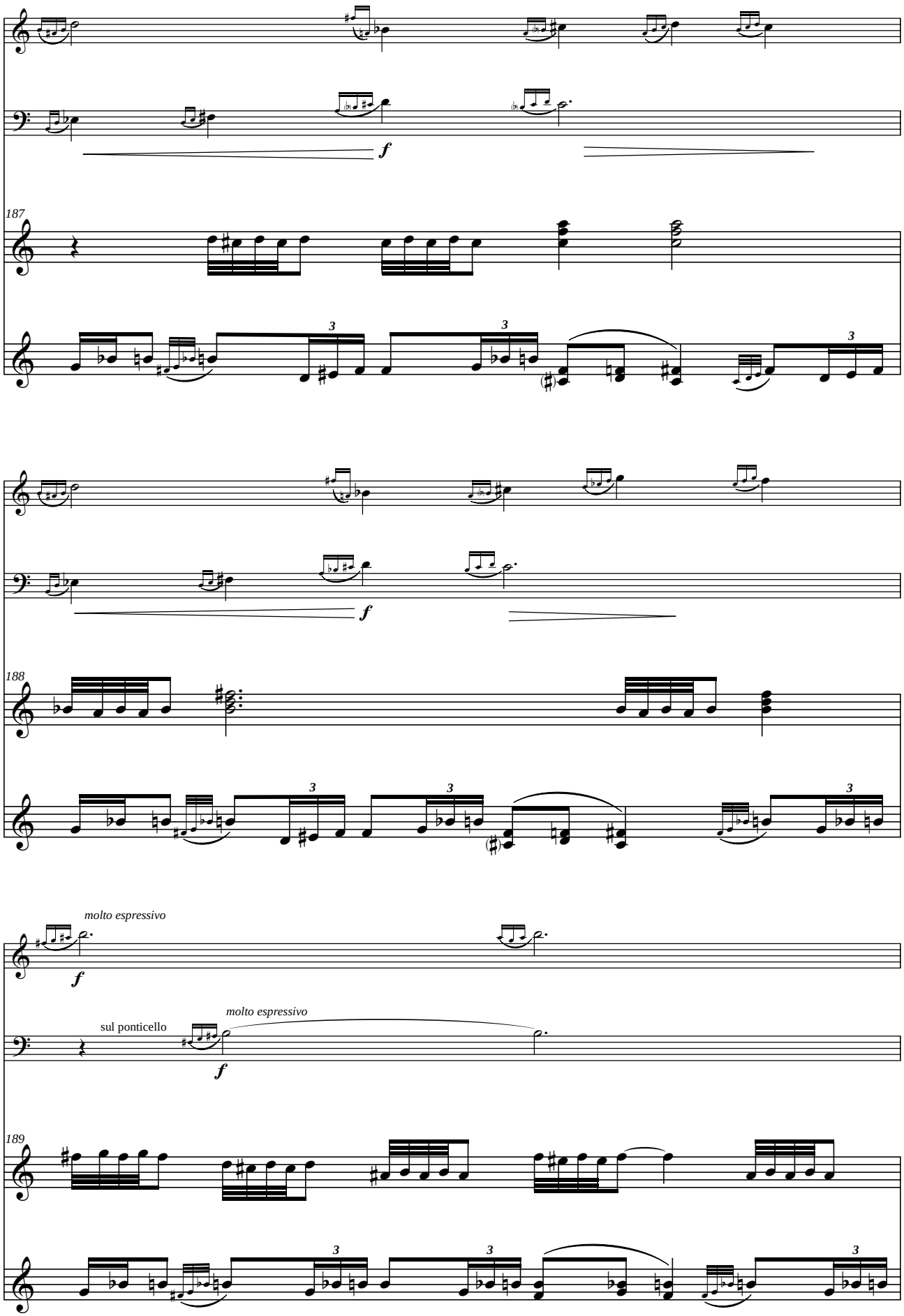

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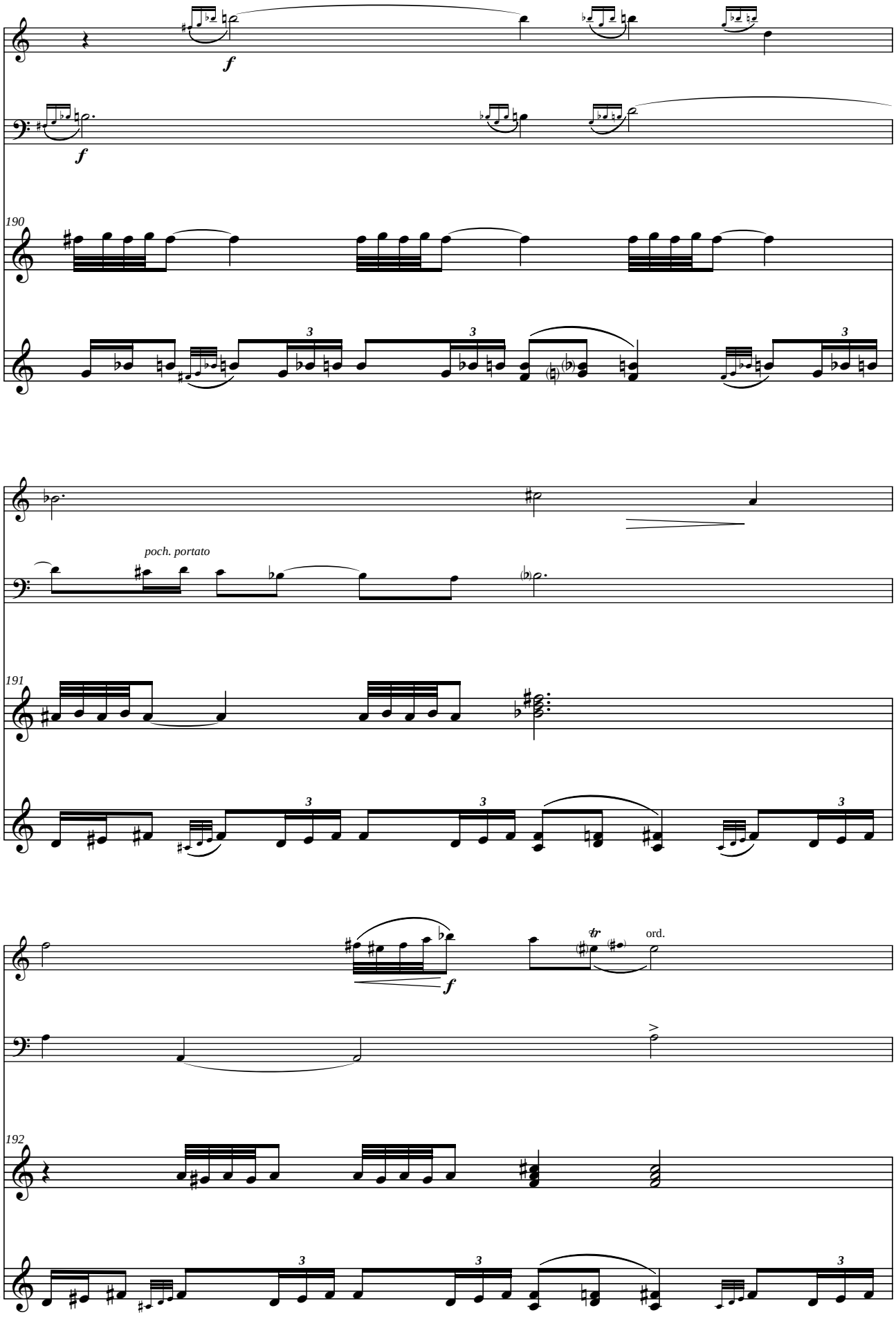

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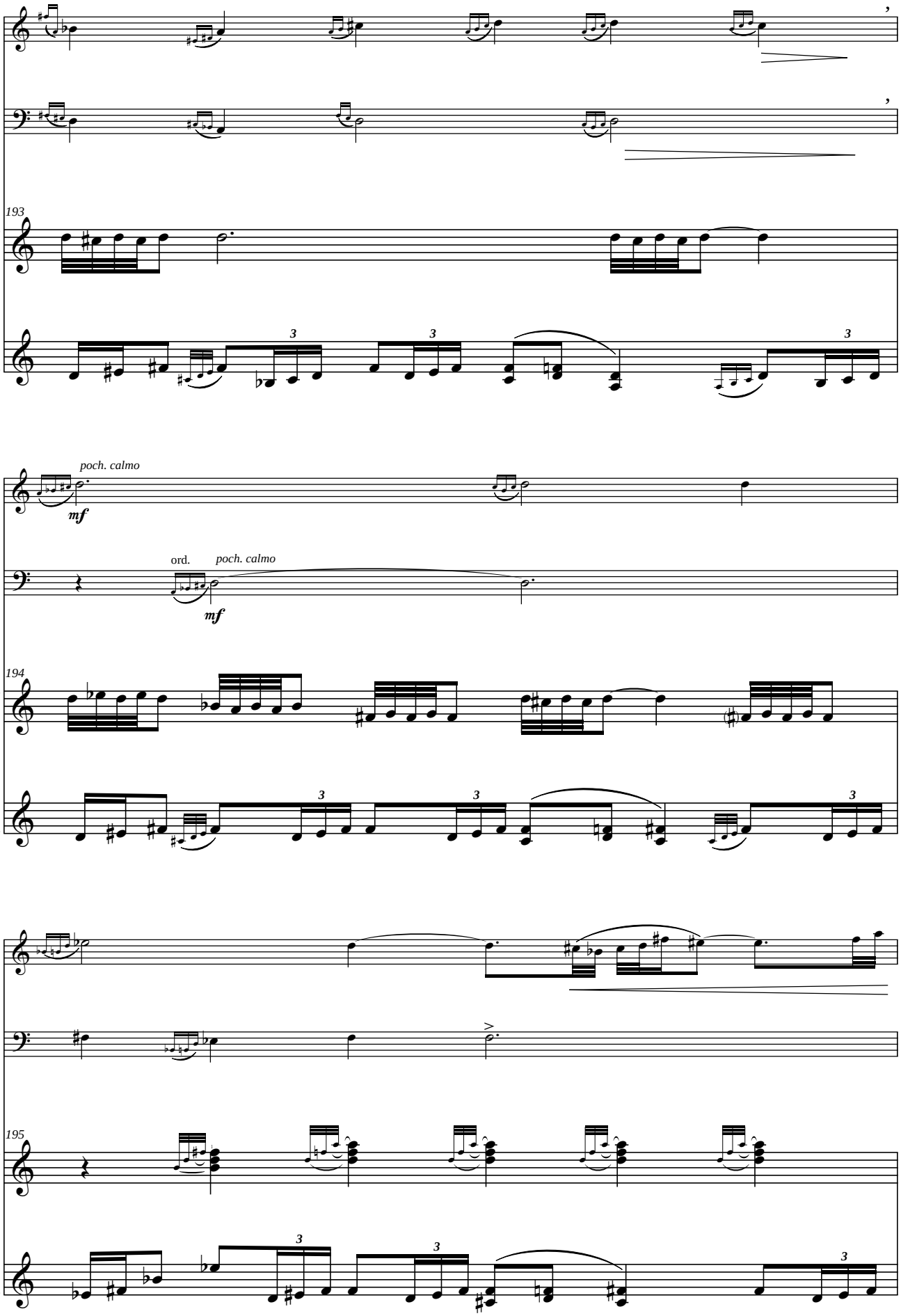

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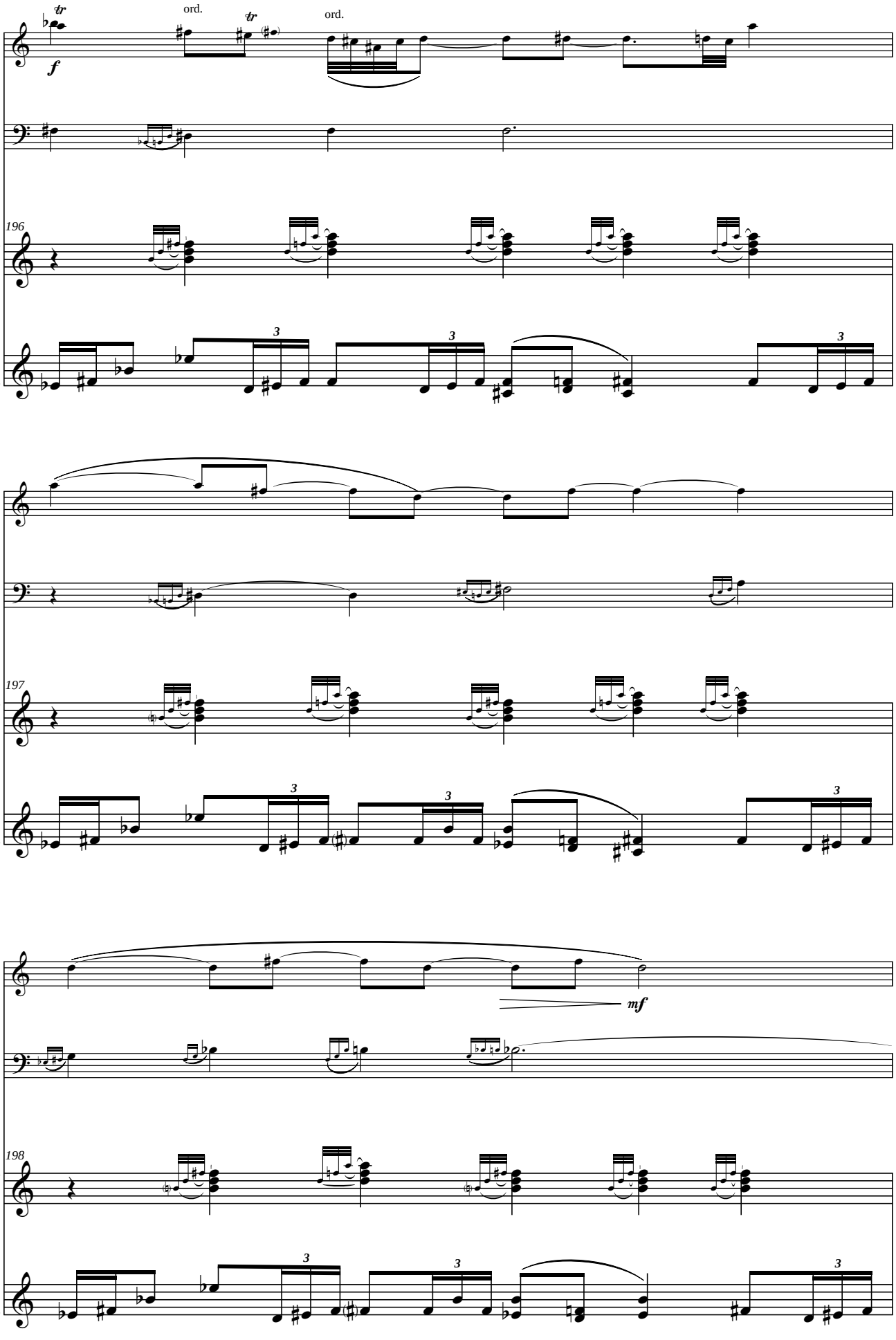

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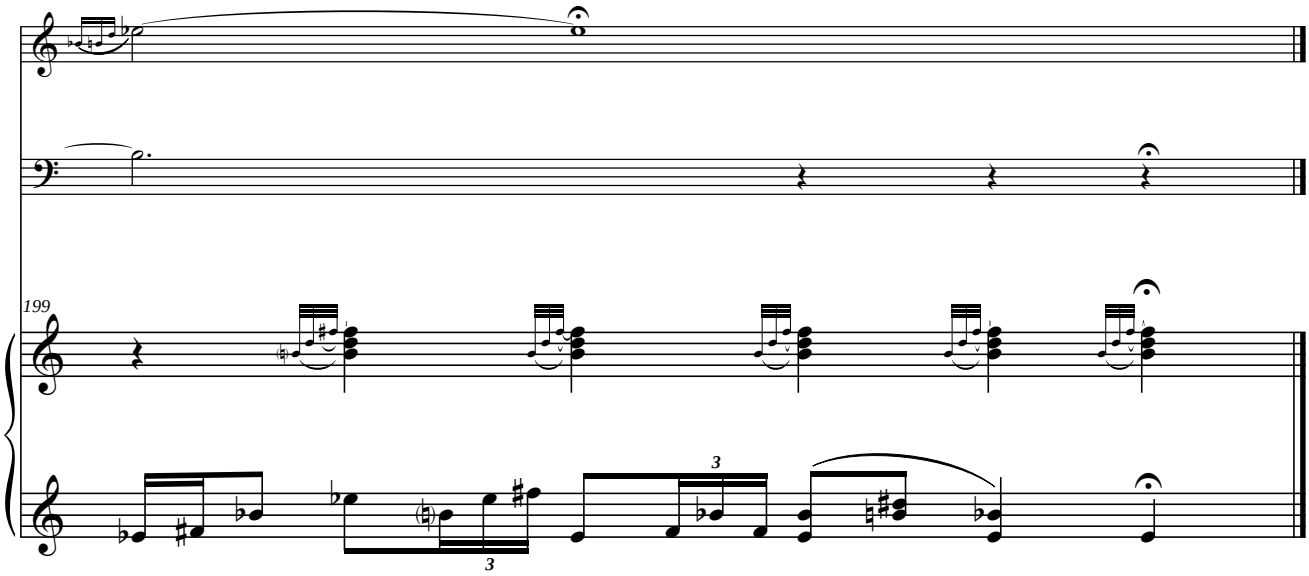

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