

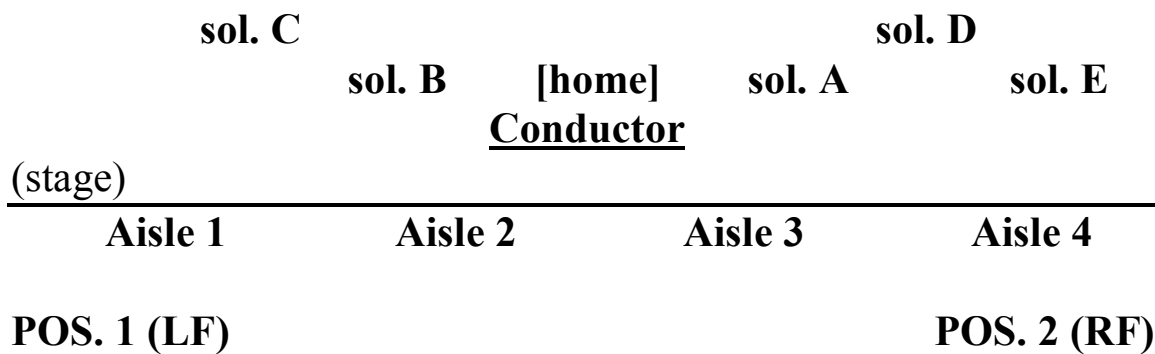
MAGNUS LINDBERG : KRAFT

PRACTICAL INFORMATION FOR SOLOISTS

The positions are as follows:

**POS. 6
(behind the orchestra)**

O R C H E S T R A



**POS. 5 (CENTER)
(center position)**



Kraft PART I:

Ms 1:
Sol A: home
Sol B: home
Sol C: at **POS. 6**
Sol D: home
Sol E: at **POS. 5**

Ms12:
Sol E: go Home

Ms 25:
Sol C: go Home

Ms. 88
Sol E: go **Pos. 2** (RF)

Ms. 89:
Sol A: go to **POS. 4**

Ms 92:
Sol B: go to **POS. 3**

Ms. 131:
Sol A: go Home
Sol E: go to **POS. 4** (LR)

Ms.152:
Sol B: go to **POS. 5**

Ms 193:
Sol A: go to **POS. 4** (LR)
Sol B: at **POS. 5**
Sol C: go to **Pos. 1** (LF)
Sol D: go to **Pos. 2** (RF)
Sol E: go to **Pos. 3** (RR)

Ms 215:
Sol A: go Home
Sol B: start walking slowly Home *)
Sol C: go Home
Sol D: go Home
Sol E: go Home

*) B needs to walk home and pick up the cello in order to start the second Mov.

PART II:

Ms 66:
Sol A: go to **POS. 6**
Sol B: go to **POS. 4**

Ms 67:
Sol E: **go to POS. 5? or POS. 3 ?**

Ms 90:
Sol A: go to **Aisle 2**
Sol B: go Home
Sol C: go to **Aisle 1**
Sol E: go to **Aisle 3**

Ms 98:
Sol D: go to **Aisle 4**

Ms 107:
Sol A: start walking slowly to Stage **)
Sol C: start walking slowly to Stage **)
Sol D: start walking slowly to Stage **)
Sol E: start walking slowly to Stage **)

**) be Home for Ms. 124 (C for 126)

KRAFT (instructions given by Kari Krikku)

Soloist A (Clarinet)

-clarinetist placed to the right side of the conductor so that he/she can play the grand piano strings with a plastic or wooden stick during bars 182-192

-the castagnets in a stand for bars 177-182

-the pingisballs placed ready for your right hand to drop them to the piano strings bar 191-192

NOTE! during the mentioned bars above the clarinetist doesn't have time to put off the CB-clarinet.

-a bucket filled with water for bars 124-135. Blow with a straw

-reserve some paper for paper crunching bars 138-141

-water in a glass, fell the water to the pipe of the CB-clarinet, all fingers closed and blow quietly

-clarinetist placed in the hall POS 4 (LEFT REAR) needed : a chinese crash with two mallets, bambu-chimes, an opera-gong with a soft mallet.

Make your own part for bars 100-124 to hold in your hand while playing the grotales.

after bar 66 in the SECOND movement go to the grand tam-tam behind the orchestra (POS 6), play your part with the huge mallet, then go to your place in the hall for the crotales part.

Magnus Lindberg: KRAFT Soloist C (Piano) (Instructions given by ML)

Positions refer to:

Pos 6 (Behind the Orchestra)

Orchestra

Conductor

Pos. 1 (Left Front)

Pos. 2 (Right Front)

Audience (hopefully)

Pos. 5 (Center)

Pos. 4 Left Rear

Pos. 3 (Right Rear)

Soloist_C (main instrument Piano)

I. Part

Measures 1-24 Played at the big Tam-tam behind the orchestra.

m.26-33 Lion roar normally played be SOLOIST E.

After 24 Go back to stage. All percussion instruments (for soloist C) should be close to the piano

m. 34-79 Play percussions.

m. 80 Go to piano

m. 91-138 at the piano

m.139-192 Play percussions

m. 193 Take Opera gong and go to POS.1 (LEFT FRONT)

m. 193-215 Opera Gong

m. 216 Go to Piano

II. Part

m. 1-64 Piano

m. 65-89 Percussion

m. 90 Take Crotales and walk to the REAR of the hall.

m. 105-122 Play passage walking from the REAR of the hall back to the stage. Don't change to WOOD BLOCKS (CLAVES), instead play CROTALES Secco.

m. 122 You should be back at PERCUSSION.

m. 126 WATER : Blow with a tube into a bucket with water (close to Microphone).

BRUNCHES: Crunch dry tree branches

m. 150 Back at Piano

Drop Ping-pong balls directly on high strings to produce a bouncing sound.

CADENZA

Just play with a triangle stick across the piano strings (Pedal down). This should produce a high metallic sound. Allow the triangle stick to slide across the high strings, not to much pressure – if the angle is 90 degrees the sound should be like the opening of Ligeti Atmospheres.

m. 172 until the end. The harmonics are too unsecure to produce, instead:

Play marked pitches (lower tone) PIZZ directly on the string – skip the micro-intervals i.e. 1st and 2nd D (mid octave) 3rd D flat, 4th E flat 5th B 6th D, 7th E flat, 8th D flat, 9th C, 10th C flat (B) 11th B and 12th B flat.

Setup of Instruments: Piano without Lid

Music stand freely placed, so that you can push it backwards

Cadenza. for playing the Triangle Stick sound during the Cello

A Table with all small Percussion instruments
Tam-tam next to the table.

A Huge RACK for hanging all the metal objects (collected scrap - the uglier the better) - I have had a big variety of objects in order to provide as much of variety for the metal object passages.

Sticks: to be provided (26.5.2010)

- Make sure there is a passage to reach the Piano form POS. 6 in the beginning.

- Also there must be corridors enabling you to get off stage.

Kraft, some instructions for the electronics.
(Instructions by Juhani Liimatainen)

All the soloists are amplified throughout most of the piece. This is done mainly to have the tonal, volume and spatial balance of the soloists and the live-electronics to be right.

Second part starts with crescendo from zero amplification to normal amplification around at bar 45.

In a few places the soloists might need some extra amplification (eg. When playing inside the piano with a metal pin), but this should be decided by the soloist doing the live-electronics.

The conductor is amplified only in his/her vocal solo (bars 170-193)

The amplification is loud only in the very end.

The electronic drums, originally used, were synthetic drums with pitch envelope glissando sounds. This started to sound funny later on and drum samples have been used after a few performances.

There is no exact standar set of triggers and drum sound. For some performances Alesis D4 has been used (information of settings is included). The triggers should be acoustically quiet.

The harps normally need some amplification (specially in the second part) and should be panned to left and right (like they are supposed to be located on the stage, but never are).

P/A is 4-channel and should surround the audience. If this is not possible, the back-loudspeakers could locate close to the places where the musicians go when they are supposed to be in the hall.

Part of the soloists are panned around the hall on different speeds and directions. Also the electronic drums are sent to different loudspeakers in different parts of the piece. In the beginning they are heard from the four corners.

Panning instructions.

The panning of cl and vc is allways done in opposite directions (mirrored) except at bars 1-7, where they move from back to front.

1. part

Bars	event
1-7	cl and vc are panned from back to front
21-55	cl and vc are panned first slowly around the hall (1 circle in 10 sec) and speeding up towards bar 50 (4 circles in a second)
112	all electronic drums panned to left front
124	all electronic drums panned to front left or right
131	all electronic drums panned to the four corners
151-193	random panning aroun the hall for cl
170-193	amplification for the conductor

2. part

Bars	event
1-45	crescendo in amplification (from zero to normal)

- 121-> vc fast panning around the hall (eg. 5 circles in a second)
- 124-> cl fast panning around the hall (eg. 5 circles in a second)
- 126-> pno fast panning around the hall (eg. 5 circles in a second)
- 150-154 cl, vc, pno panning changes from fast to slow (eg. from 5 circles in a second to 1 circle in 5 seconds)
pno will need some extra help with "metal whistle tone" at bar 153.
- 183-185 cl, vc, pno panning stops into normal amplification positions.
- 194-198 electronic drums crescendo in amplification.

