

Settled Vagabond

for the new "Experimentalorgel" at St. Martin's Church in Kassel, Germany



by

Mauricio Silva Orendain

Inspired by a vagabund who visits St. Martin's Church almost every day, sits on a corner and stays there with his eyes closed, or looking in the same direction for hours without doing anything.

Maybe homeless but at the same time settled in his own world
faraway within himself.

...Hacer. Hacer algo, hacer el bien, hacer pis, hacer tiempo, la acción en todas sus barajas. Pero detrás de toda acción había una protesta, porque todo hacer significaba salir de para llegar a , o mover algo para estuviera aquí y no allí, o entrar en esa casa en vez de no entrar o entrar en la de a lado, es decir que en todo acto había la admisión de una carencia, de algo no hecho todavía y que era posible hacer, la protesta tácita frente a la continua evidencia de la falta, de la merma, de la parvedad del presente. Creer que la acción podía colmar, o que la suma de las acciones podía realmente equivaler a una vida digna de este nombre, era una ilusión de moralista. Valía más renunciar, porque la renuncia a la acción era la protesta misma y no su máscara...

Extract from "Rayuela" by Julio Cortázar

...To do. To do something, to do good, to pee, to make time, the action in all its forms. But behind all action there was a protest, because all doing meant leaving to get to, or moving something to be here and not there, or entering that house instead of not entering, or entering the one next door, meaning that, in every act there was the admission of a lack, of something not done yet and that it was possible to do, the tacit protest in the face of the continuous evidence of the lack, the decline, the paucity of the

present. To believe that an action could fulfill, or that the sum of actions could really be equivalent to a life worthy of its name, was a moralist's illusion. It was better to resign, because the resignation to action was the protest itself and not its mask...

Performance

In the optimal situation, the piece should be performed with the manuals open in order to have a direct and panned perception of the sound and the listener/s should be within a range of two to six meters in order to perceive the details and overtones coming from the pipes.

The piece can be performed by one single person and the only extra material required are six weight pieces for the keys.

Due to the sensibility of the instrument it is necessary to follow the mechanical instructions carefully. It is however under knowledge and understanding that variety appears which should be seen as a positive aspect of the personality of the instrument.

To the performer

The whole piece can be seen as a long Mantra that constantly develops. Therefore, time instructions appear mainly only through the beginning of the piece leaving freedom to the performer to decide when to take the next step. In this way time can be contracted or expanded in order to leave time to the organ to show its overtone melodic and harmonic cycles especially during the use of the *Tremulant*.

When possible, listen to the sample recording of the piece in order to achieve the closest the sounds desired.

Recording

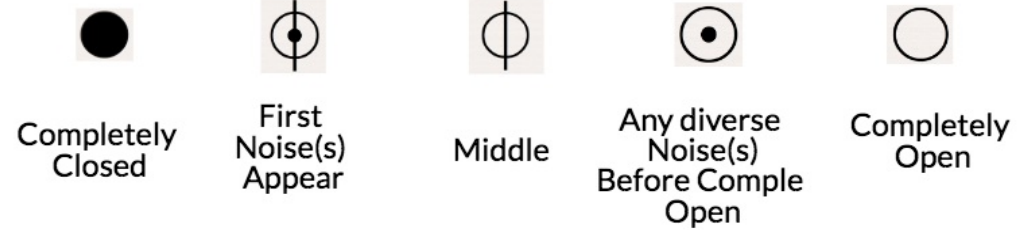
It is recommended to use multiple microphones in order to capture the details coming from different parts of the pipes and organ. Preferably microphones should be close to the organ to get a narrow capture rather than a "hall" capture of the sound.

Leyend

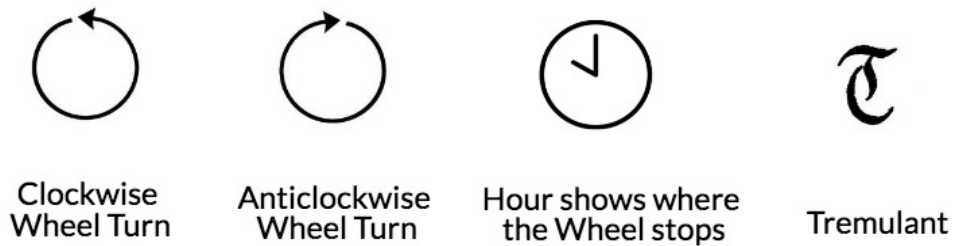
Weight 

Fingerplay 

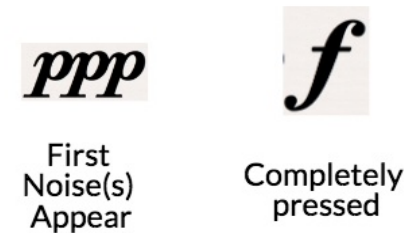
Register Opening Positions



Wind



Dynamics = Keypressure



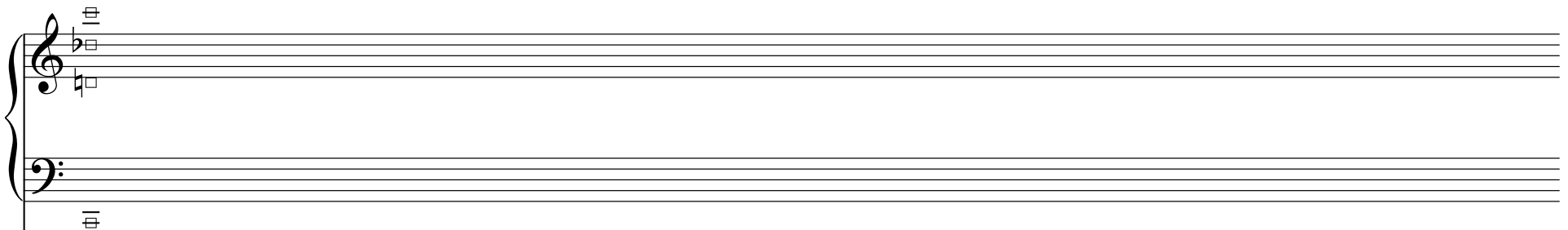
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Register

Manual II



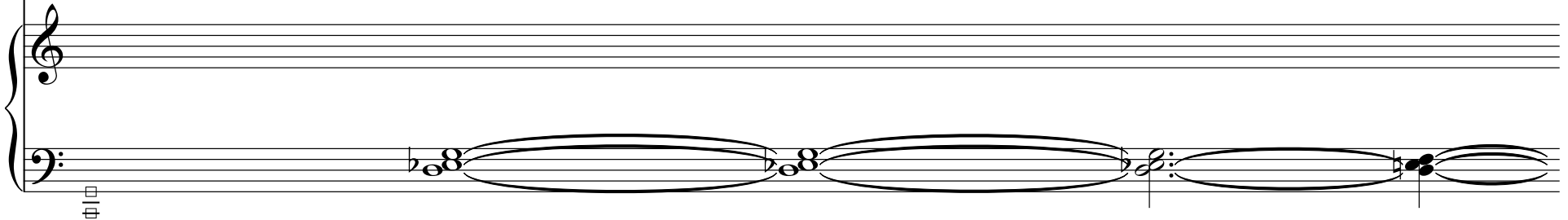
Register

○ ○ ○ ●

8' Fl. 4' Quarte Quarte

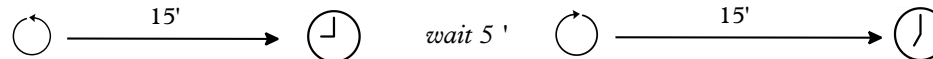
...open slowly in order..

Manual I



Wind

#0



*...turn from 11 O'Clock to 9 O' Clock
slowly and delicate...*

...turn back and stop at 7 O' Clock...

Reg.

M. II

Reg.

M. I

Wind

ca. 35 BPM

Quarte

10'

2'

turn back to 10 O'Clock
a little bit faster

turn back fast and stop at 7 O'Clock

Reg.

M. II

Reg.

M. I

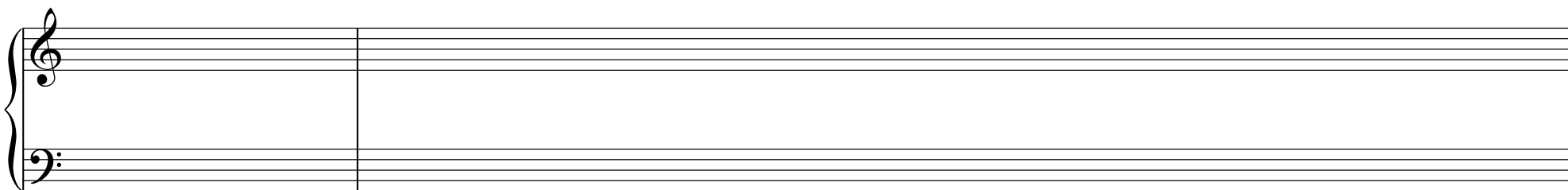
Wind

10' → #55

Fast energetic turn till # 55

Reg. _____

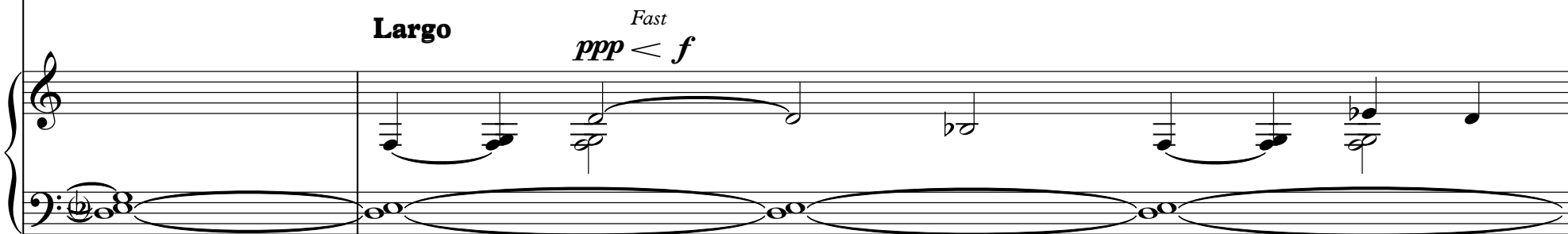
M. II



Reg. ●
Quarte

M. I

Largo *Fast*
ppp < f

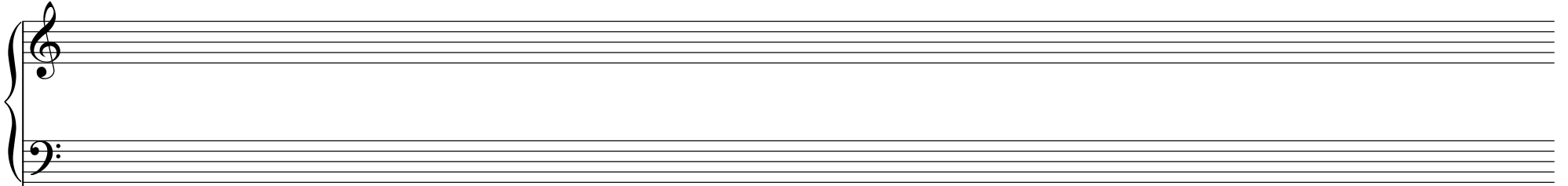


Wind _____ (#55) _____

Reg.



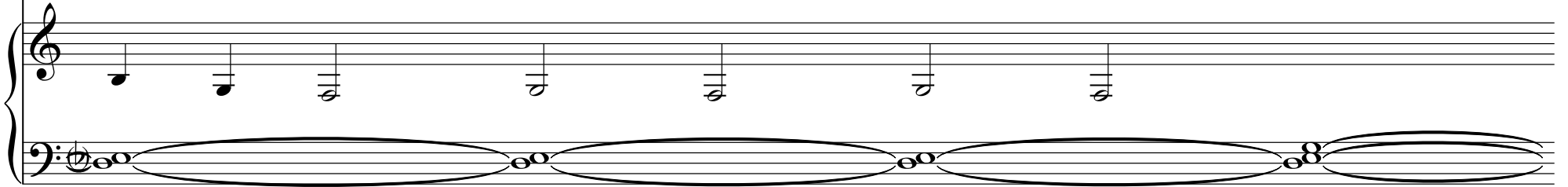
M. II



Reg.



M. I



Wind



(#55)

Reg.



16'

...open extremely slowly,
 let air noises appear first,
 stop at first note and make this shape,
 then cut sound abruptly...



M. II

Reg.

M. I

Wind

(#55)