Dedicated to Kishiko Suzumi

Pari, sempre pari con l'inespresso

Oboe, violin and piano

Yuji Takahashi, 1997

Text

DIARIO


Pier Paolo Pasolini 1950

First Performance: 26 June 1997 at the Hibiki Hall, Kita-Kyushu City
Oboe - Maurice Bourgue, Violin - Rieko Suzuki, Piano - Yuji Takahashi
PERFORMANCE NOTES

Decide individually when and how you play.
Play any fragment which you see in the frames A or B,
look again and play what you see.
Into the interplay of these fragments a path of
[Introduction-A-B-Ending] is woven. Inside the path, A
and B are two chains which may be played from anywhere
and any amount.
The Pasolini text is recited sometime during the
performance by player(s).

Oboe uses no tonguing, but voice or breath may be added
for timbre. The intonation and timbre from the
alternative fingering are not adjusted.
Violin uses Positions 2 and 6 exclusively with a loose
bow.
The tones are left uneven and unstable. Pitch-timbre
fluctuations are produced by momentarily relaxing or
tightening embouchure, bow or fingers. The small hooks
in the music are only suggestions.

(): may be repeated (a few times).
DIARY

Grown up? Never - never! -
Like existence itself
which never matures
staying always green
from splendid day to splendid day -
I can only stay true
to the stupendous monotony
of the mystery.
That's why I've never abandoned myself
to happiness,
that's why
in the anxiety of my sins
I've never been touched
by real remorse.
Equal, always equal,
to the inexpressible
at the very source
of what I am.

translated by Lawrence Ferlinghetti
& Francesca Valente

日記 ローマ1950

おとなだって？いや、とんでもない。
熟すことのない存在として、いえいつまでも青いままで、
日々のきらめきからきらめきへーーー
ぼくが信じているのは、ただ、
ひとすじにつづくうっとりする神秘 だけ。
ね、だからぼくは、幸福に
身をまかせたことはない、だから、
たとえ罪の縛みのなかでも、
ほんとうに悔いにとられることもない。
ぼくがぼくである、その根源の
表しえぬものと、ひたすら見合ったままで。