

**Vera Ivanova**

***“In the Deep Heart’s Core”***

*for piano and optional use of fixed audio and projection*



**in 4 movements:**

*“The Echo”*

*“In the Fog”*

*“Wind”*

*“The Lake Isle of Innisfree”*

**Duration: ca. 15-20 minutes (20 min. with fixed audio)**

**2017**

Vera Ivanova  
Vera Ivanova Music (ASCAP)  
www.veraivanova.com  
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*Dedicated to Nadia Shpachenko, with special thanks to Douglas O’Connor, Baljinder Sekhon  
and Adam Borecki.*

Commission Made Possible by Global Première Consortium Commissioning Project  
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Nadia Shpachenko-Gottesman, consortium leader  
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Program notes:

*In the Deep Heart's Core* is inspired by four poems joined together by a common theme of contemplation upon human existence and its reflection in nature. For all four poets, the images of nature were not merely an idyll, but a refuge from political oppression, which changed the course of their lives dramatically. Nature reflects their inner thoughts, hidden "in the deep heart's core" and provides a consolation, expressed through the prism of lyricism, inherited by Pasternak and Akhmatova from the Russian "Silver Age" style, through the elements of psychoanalysis in Hesse's poem, influenced by Jung's method, and through the Romantic nationalism of early Yeats. The cycle can be performed in any order, completely or partially. The composer's suggested order, listed on the title page, would be to start with *The Echo* (after Anna Akhmatova's poem of the same name) and continue with *In the Fog*, based on the haunting poem *Im Nebel* by Hermann Hesse. After that, *Wind* is a fast movement and includes a loose musical quotation from Johannes Brahms' "Lullaby" ("Wiegenlied," op. 49, No.4), which refers to Boris Pasternak's imagery of a lullaby, fashioned by the wind. The cycle may conclude with *The Lake Isle of Innisfree* (after W. B. Yeats's poem), incorporating in its form the phrasing of an archetypal epic folk-song.

Performance notes:

The performer can choose to play these pieces on:

- 1) **piano alone;**
- 2) **piano, with recordings of poems** played back (or read live) prior to each movement;
- 3) **piano with fixed audio part**, based on the original reciting of poems by the authors themselves;

It is recommended to include in the program *the texts of the poems*, or use **projection** of poems on the screen (both are provided by the composer).\*

Fixed audio part:

The fixed audio part does not require any additional software. The computer (desktop, laptop or iPad with internet) needs to be connected to loudspeakers through an audio device, and a sound engineer can trigger the sound samples directly from this webpage, pressing keys on computer keyboard as marked in the score with key icons (for example, hit 1 to run the first audio file):

<http://veraivanova.com/ivanova-piano-electronics/>

If pianist prefers to use Max/MSP patch (created by Tom Flaherty) and activate fixed audio files with pedal, download the patch here: [https://www.dropbox.com/s/33e60ytklyfxhku/%20IVANOVA-In\\_the\\_Deep\\_Heart%25u2019s\\_Core-4.zip?dl=0](https://www.dropbox.com/s/33e60ytklyfxhku/%20IVANOVA-In_the_Deep_Heart%25u2019s_Core-4.zip?dl=0)

Technical notes:

Depending on your chosen method of performance you will need:

- 1) no equipment for **piano alone;**
- 2) when performing **with recordings of poems** (*but without fixed audio part*):
  - computer with any available audio playback software, or
  - CD player (burn the recorded poems on a CD or ask the composer for a CD);
  - audio interface connecting computer to loudspeaker(s).

Download recorded poems here:

<https://www.dropbox.com/sh/rhuon8lhbzbz15d/AACgPZeoKBbQxZ7yLP1Ity2Qa?dl=0>

- 3) high quality PA speakers when performing **on piano with fixed audio part.**

If a speaker system is not built-in to the venue, then the following equipment is needed:

- 2x speakers;
- 2x speaker stands;

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\* All poems are in public domain, and the images used in the Power Point presentation are either in public domain or used with permission.

- speaker cable accessories (depending on the speaker model, this would include IEC cables or a separate amplifier and wires);
- power extension cables for speakers;
- a computer running a "modern browser" (such as Google Chrome);
- audio connection from laptop to speakers (likely 1/8" cable to RCA);
- an internet connection<sup>†</sup> (to download the files once: after the files are downloaded, the piece can be performed without an internet connection);
- a sound engineer who will trigger sound files from computer's screen;
- depending on a venue, the piano may need to be amplified.

Although specific cables may vary from venue to venue, any speaker system that can connect to an "iPod" cable should work.

You can download a .zip file, which includes everything you need to run the electronics without the internet: <https://www.dropbox.com/s/wxwvtrd8id3cxb6/ivanova-piano-electronics%20Version%20Mar9%204pm.zip?dl=0>

To use it offline:

1. Download and open .zip file
2. Open index.html

*Note: The folder called "extra\_necessary\_files" must stay with the index.html file – you cannot run the electronics without it!*

- 4) For **projection** during performance, you will need:
  - projector (with a screen or white wall);
  - computer / laptop (other than the one used for the fixed audio part);
  - Power Point (recommended) or Acrobat Reader installed.

If the recordings of poems are played back from the Power Point file directly:

- an audio interface connected to loudspeaker(s).

#### Power Point presentation and recorded poems:

Power Point presentation (and its .pdf version) can be downloaded here:

<https://www.dropbox.com/sh/rhuon8lhbzbz15d/AACgPZeoKBbQxZ7yLP1Ity2Qa?dl=0>

**QR-code** was created and can be added to printed program or used online to directly access the presentation slides. It can be used in addition to projection or instead: the slides can be accessed via smart phones through this QR-code (image file is available from composer upon request):



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The slide numbers are included in the score at relevant to fixed audio part spots.

The Power Point file includes the recorded poems, which are initiated automatically, when you proceed to a slide with the poem. If you are not playing back recorded poems during your performance, please mute the sound on your computer used for projection. You may also use parts of the presentation (if you are not performing the entire cycle).

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<sup>†</sup> A note about downloading the files: the electronics work as a standalone webpage. This means that you can access it on the internet without downloading anything.

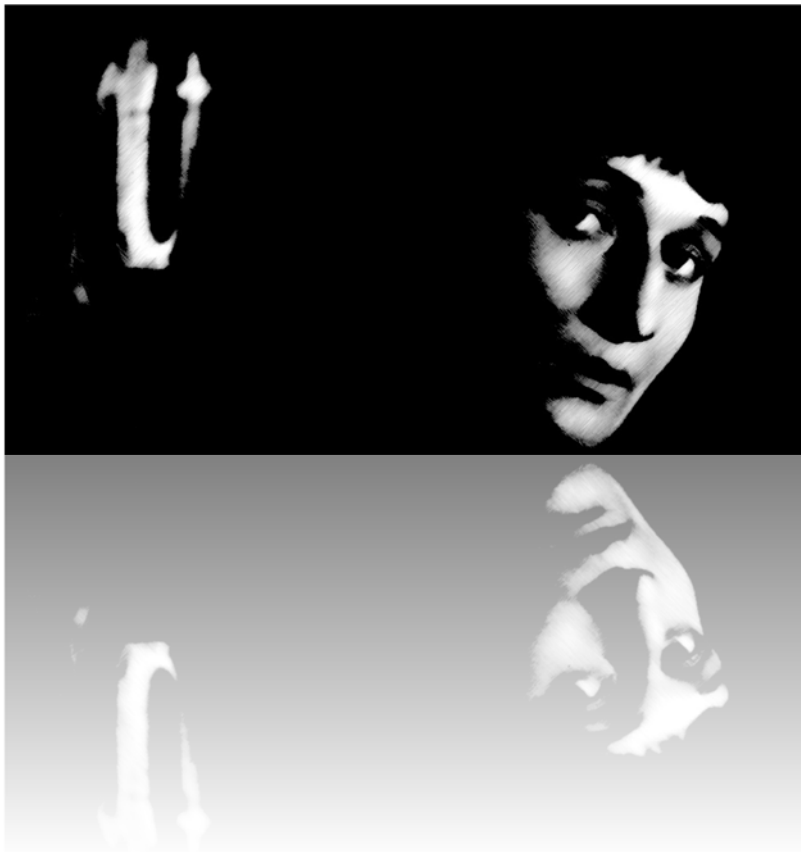
Vera Ivanova

*“The Echo”*

from

*“In the Deep Heart’s Core”*

*for piano and optional use of fixed audio and projection*



**Duration: ca. 5 minutes (5 min. 11 sec. with fixed audio)**

2017

## TEXT OF THE POEM:

Anna Akhmatova's original text of the poem "The Echo" in Russian  
(as heard on the recording recorded by the author):

### Эхо

В прошлое давно пути закрыты,  
И на что мне прошлое теперь?  
Что там? — окровавленные плиты,  
Или замурованная дверь,  
Или эхо, что еще не может  
Замолчать, хотя я так прошу.  
С этим эхом приключилось то же,  
Что и с тем, что в сердце я ношу.

1960

English transliteration (rough)

### Ekho

V proshloye davno puty zakryty,  
Ee na chto mne proshloye teper'?  
Chto tam? — okrovavlennye plity,  
Elee zamurovannaya dver',  
Elee ekho, chto esche ne mozhet  
Zamolchat', khotya ya tak proshu.  
S aetim ekhom priklyuchilos' to zhe,  
Chto ee s tem, chto v sertse ya noshu.

English translation:

### The Echo

Long ago were paths to the past closed,  
And what shall I do with past, at all?  
What is there? Just washed with blood flat stones,  
Or the door, immured in a wall.  
Or the echo, that all time me worries,  
Tho' I pray it to be silent, hard...  
To this echo happened the same story,  
That – to one, I bear in my heart.

Translated by Yevgeny Bonver, August, 2002

<http://www.poetryloverspage.com/yevgeny/akhmatova/echo.html>

# The Echo (Эхо)

Composer: Vera Ivanova  
Text read and written by Anna Akhmatova  
(in Russian)

**Power Point:**  
slides 1-2, 3.

With curiosity ♩ = 70

Piano

*p secco*

Piano

Piano

*poco rubato* ♩ = 87

*ppp*

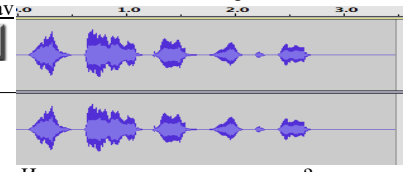
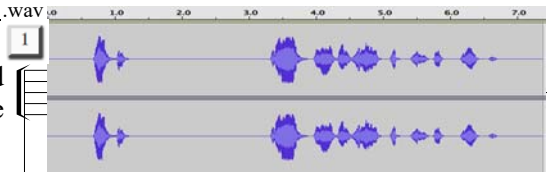
**Translation:** The Echo. Long ago were paths to the past closed,

Echo-1.wav

And what shall I do with past, at all?

Echo-2.wav

Sound file



Text on the recording:  
[Transliteration:]

Эхо                      В прошлое давно пути закрыты,  
Ekho.                      V proshloye davno puty zakryty,

И на что мне прошлое теперь?  
Ee na chto mne proshloye terer'?

Piano

*mp secco*                      *ppp secco mp*

# In the Fog

(Im Nebel)

Composer: Vera Ivanova  
Text read and written by Herman Hesse  
(in German)

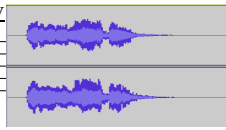
**Power Point:**  
slides 4, 5.

**Rubato, fiercely**

Translation: In the Fog

Fog-00.wav

Soundfile



Text on the recording:

Im Nebel

press silently and hold or use Sost. Ped.

(resonant tones should come through)

Piano

**fff**  
repeat in total ca. 11 times (~5 sec.)  
as fast as possible

ped.

ped.

Sound file

Fog-01.wav

Strange, to wander in the fog.

Fog-02.wav

Each bush and stone stands alone,

Seltam, im Nebel zu wandern!

Einsam ist jeder Busch und Stein,

Piano

repeat in total ca. 9 times (~4 sec.)

repeat in total ca. 16 times (~7 sec.)

ped.

ped.

ped.

ped.

Sound file

Fog-03.wav

No tree sees the next one,

Kein Baum sieht den andern,

♩ = 72

15

Piano

repeat in total ca. 13 times (~7 sec.)

**sf**

**pp**

ped.

ped.

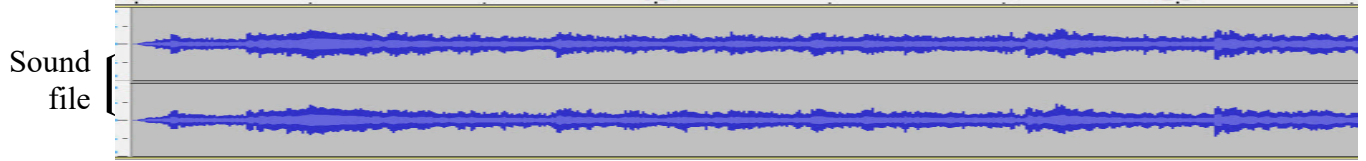


# Veter [Ветер] (Wind)

Composer: Vera Ivanova  
Text read and written by  
Boris Pasternak (in Russian)

**Power Point:**  
slides 6, 7.

**S** 00:00"-00:35" [text of the poem with resonators; text ends at 00:35"; pianist starts playing right after the text ends, Veter-deadreson with end.wav but while the remaining resonance still sounds]



Ветер.

Wind (translation)

Я кончился, а ты жива.  
И ветер, жалуясь и плача,  
Раскачивает лес и дачу.  
Не каждую сосну отдельно,  
А полностью все деревья  
Со всею далью беспредельной,  
Как парусников кузова  
На глади бухты корабельной.  
И это не из удалства  
Или из ярости бесцельной,  
А чтоб в тоске найти слова  
Тебе для песни колыбельной.

I have died, but you are still among the living.  
And the wind, keening and complaining,  
Makes the country house and the forest rock—  
Not each pine by itself  
But all the trees as one,  
Together with the illimitable distance;  
It makes them rock as the hulls of sailboats  
Rock on the mirrorous waters of a boat-basin.  
And this the wind does not out of bravado  
Or in a senseless rage,  
But so that in its desolation  
It may find words to fashion a lullaby for you.

00:35"-00:51" [high-pitched resonating sound around C5-C#5]

(end of soundfile)

**Piano**

**Nebulous** ♩ = 60-74

R.H. tremolo

*dal niente*  
tremolo between right and left hands,  
gradually emerging from the pitch of the sound file

**ppp**

*Ped.* \* *Ped.*

**Piano**

6

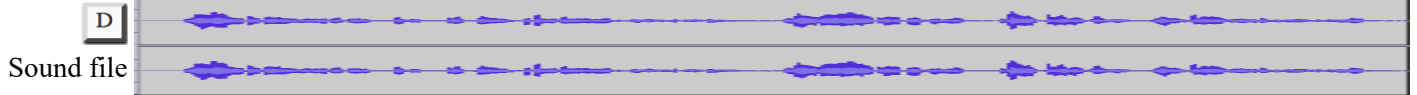
*Ped.* \* *Ped.*

# The Lake Isle of Innisfree

Composer: Vera Ivanova  
Text read and written by W.B. Yeats

**Power Point (PPT)**  
slides 8, 9;  
(followed by slides 10-11,  
if performed without fixed audio part.)

Lake-01.wav 00:00"-00:20"



I will arise and go now, and go to Innisfree, and a small cabin build there, of clay and wattles made: nine bean-rows will I have there, a hive for the honey-bee; and live alone in the bee-loud glade.

**Dignified** ♩ = 74

(start playing after the end of the first verse)

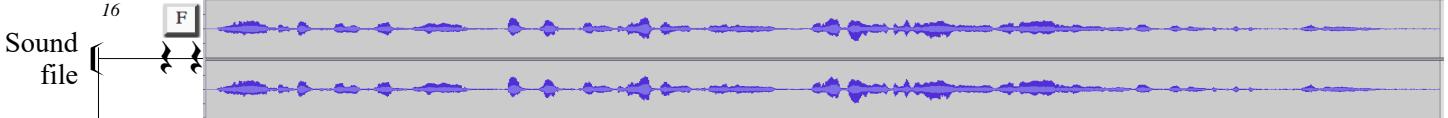
Piano

Piano

Piano

PPT: slide 10;

Lake-02-3.wav



And I shall have some peace there, for peace comes dropping slow, dropping from the veils of the morning to where the cricket sings;

Piano