

JOEL M. BALDWIN

# JACINTO CHICLANA

for five players and baritone

2017



*Jacinto Chiclana* was first performed by CHROMA Ensemble on 6 June 2017 at the Faculty of Music, University of Oxford without the baritone part, which was first performed remotely in November 2021 by Filippo Turkheimer, the recording of which was then mixed and added to the CHROMA performance to create a complete recording.

**Duration: c. 4 minutes**

# INSTRUMENTATION

Baritone  
Flute  
Clarinet  
Piano  
Violin  
Cello

## PERFORMANCE NOTES

The score is written at actual pitch.

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

All trills are diatonic unless otherwise indicated.

Quarter tones appear in flute, clarinet, violin and cello parts. Although they have some harmonic relevance, they usually function as passing tones between two pitches a semitone apart. Performers may produce these pitches however they wish but fingering guides have been provided in the parts.

All performers are required to speak lines and phrases of the poem. The spoken text is in English marked with cross noteheads. This speech real-time translates the baritone's sung Spanish lines and creates a kind of intercultural drama. Rhythms should begin and end as precisely as marked. However, the rhythm of speech should flow freely and naturally and rhythms between start/end notes do not need to be adhered to strictly, except for accented notes, which provide cues for the other players. The inflection of the phrase can also be determined freely by the performers but the clarity and meaning of the words should not be sacrificed.

## PROGRAMME NOTE

*Jacinto Chiclana* is a milonga for speaking 'Pierrot' ensemble and baritone. It explores ideas of translation, interruption and the mis-translation of ideas through different kinds of intercultural texts and musical idioms. It creates tension through starkly literal translations being spoken over Borges' sung poetry.

Milonga is a Habanera-cum-polka dance form, which originated in Buenos Aires in the late nineteenth century. Its rhythms can be heard in the more modern tango, yet the tone of its poetry — “themes could be patriotic, political, critical, jocular, provocative, philosophical, amorous, and at times even narrative” (A. Cara-Walker, *Borges' Milongas: The Chords of Argentine Verbal Art*) — are unique to this conversational art form. Borges wrote many milongas but Jacinto Chiclana has become more famous than most due to Astor Piazzolla's tango-like accompaniment and the recording by Edmundo Rivero.

This is a reinterpretation of Borges' milonga, setting the first four stanzas. While references are made to Piazzolla's music, the character of the poem and the character in the poem are of greater importance to the shape of the music, as is the focus on ideas of translation (or mis-translation as is made apparant) and the cultural exchange of information surrounding place and personality.

# JACINTO CHICLANA

Milonga text by Jorge Luis Borges (first four stanzas only)

Me acuerdo. Fue en Balvanera  
En una noche lejana  
Que alguien dejó caer el nombre  
De un tal Jacinto Chiclana.

Algo se dijo también  
De una esquina y de un cuchillo;  
Los años nos dejan ver  
El entrevero y el brillo.

Quién sabe por qué razón  
Me anda buscando ese nombre;  
Me gustaría saber  
Cómo habrá sido aquel hombre.

Alto lo veo y cabal,  
Con el alma comedida,  
Capaz de no alzar la voz  
Y de jugarse la vida.

(Jorge Luis Borges)

I remember, it was in Balvanera,  
in a distant night,  
that someone dropped the name  
of someone named Jacinto Chiclana.

Something was also said  
about a street corner and a knife.  
The passing years don't let us see  
the brawl and the sheen.

Who knows for what reason  
that name is looking for me!  
I would like to know  
how must have been that man.

I picture him tall and consummate,  
with his obliging soul;  
capable of not raising his voice  
and ready to risk his life.

(Translation: Alberto Paz)

# Jacinto Chiclana

**Ritmico, quasi milonga** (♩ = 88)

The score is for a piece titled "Jacinto Chiclana" by Joel M. Baldwin, presented as a full score in C. The tempo and style are indicated as "Ritmico, quasi milonga" with a quarter note equal to 88 beats per minute. The music is in 4/4 time. The score includes parts for Flute, Clarinet in Bb, Piano, Baritone, Violin, and Violoncello. The Flute and Clarinet parts feature melodic lines with triplets and dynamic markings ranging from *mf* to *mp* and *p*. The Piano part consists of a rhythmic accompaniment with triplets and dynamic markings from *pp* to *f*. The Baritone part is currently silent. The Violin and Violoncello parts mirror the melodic lines of the Flute and Clarinet, respectively, with dynamic markings from *mf* to *f*. The score is marked with "Ped." for the piano part.



Fl. *f* *mp* *mf* *f* *mf* "it was in Bal-va-  
3 3

Cl. *f* *mp* *pp* *fp* *f* *mf* 5 6

Pno. *mp* *mf* *f* *mf* "I re-mem-ber"  
3 3

Bar. *mp* *f* Me a-cuer-do, fue in Bal-va-  
3 3 3 3

Vln. *mp* *mf* *f* *mf*

Vc. *mp* *f* *mf*

14 ne-ra" flz. **A** 3

Fl. *f* *mf* *mp* *f*

Cl. flz. *f* *mf* *mp* *f*

"that some-one dropped the name of"

Pno. *f* *mf* *mp* *mf* *f*

"some-one called"

Bar. *mp* *mp* *f*

ne-ra, en u-na no-che le-ja-na, que al-guien de - jó ca - er el nom-bre de un tal

Vln. *f* *mp* *mf* *mp* *f*

Vc. *f* *mf* *mp* *f* pizz.

"in a dis tant night"

19 *tr*  
Fl. *mp*

Cl. *f* "a-bout a stree-t cor-ner" *mf* *f*

Pno. "some-thing was al-so said" *f* *mf* *f* "and a knife!"

Bar. *ff* *mf* *ff p sub.* *mf*  
Ja-cin-to Chic-la-na. Al-go se di-jo tam-bi-én de u-na e-squi na y un cu-chi-llo. Los

Vln. *f*

Vc. "Ja-cin-to Chic-la-na" *ff* knock pizz. arco *f*

24

Fl. *f* *mf* *f* *mf* *f* *f*

Cl. *f* *mp*

Pno. *f* *f*

Bar. *f* *mf* *f* *mp*

Vln. *mf* *f* *mf* *f* *f*

Vc. *f* *mf* *f*

"the brawl" "and the sheen"

"that name is look-ing for"

"the pass-ing year-s" "don't let us see"

"who knows for what rea-son"

a - - ño - s no de-jan ver el en-tre-ve-ro y el bri-llo. Qui-en sa-be\_\_\_ por qué ra-zon, me an-da\_bus - car\_\_\_ e - sa

Fl. *mp* *f* *p* *mf*

Cl. *f* *p* *p* *mf* *p* *mf*

*B* Più mosso, animando (♩ = 100)

Pno. *p* *p* *mf*

"how must that man have been"

Bar. *f* *mf* *f* *mp*

nom - bre! Me - gus - ta - rì - a - sa - ber có mo ha - brá si - do a - quel hom - bre.

*B* Più mosso, animando (♩ = 100)

Vln. *p* *ff* sempre

Vc. *p* *p* sempre

gettato sul pont.

"how must that man have been"

con sord.

35

Fl.

Cl.

Pno.

Bar.

Vln.

Vc.

*p* *fp* *f* *p* *fz.* *f*

*f* *f* *mf* *mf*

*p* *f* *mf* (sul pont.)

Detailed description of the musical score: The score is for measures 35 through 38. The Flute (Fl.) part begins in measure 35 with a rest, then enters in measure 36 with a series of sixteenth notes, starting *p* and reaching *f* by measure 37. The Clarinet (Cl.) part plays a melodic line with slurs and accents, starting *p*, moving to *fp* in measure 36, *f* in measure 37, and *p* in measure 38. The Piano (Pno.) part features chords and sustained notes, with dynamics *f* in measures 35 and 37, and *mf* in measures 36 and 38. The Baritone (Bar.) part is silent throughout. The Violin (Vln.) part has a melodic line with accents, starting *p* in measure 37, moving to *f* and then *mf* in measure 38, with the instruction "(sul pont.)" above the final notes. The Viola (Vc.) part plays a rhythmic accompaniment of eighth notes throughout the measures.

C

Fl. *fp* *f > mf* *p* *fp* *flz.*

Cl. *f* *p* *f*

Pno. *f* *mf* *f*

Bar. *C*

Vln. *ord.* *p* *f* *mp* *sul pont.*

Vc.

39

4/4 5/4 4/4 5/4 4/4

Detailed description: This page of a musical score, numbered 8, contains six staves. The Flute (Fl.) staff begins at measure 39 with a fortissimo piano (*fp*) dynamic, followed by a crescendo to fortissimo mezzo-forte (*f > mf*), then a piano (*p*) section, and finally fortissimo piano (*fp*) with a *flz.* (ritardando) marking. The Clarinet (Cl.) staff starts with fortissimo (*f*), moves to piano (*p*), and returns to fortissimo (*f*). The Piano (Pno.) staff features fortissimo (*f*), mezzo-forte (*mf*), and fortissimo (*f*) dynamics. The Baritone (Bar.) staff is marked with a 'C' in a box. The Violin (Vln.) staff includes the instruction 'ord.' (ordine) and dynamics *p*, *f*, and *mp*, ending with 'sul pont.' (sul ponticello). The Viola (Vc.) staff has a dynamic marking *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins, and the time signature changes from 4/4 to 5/4 and back to 4/4.

43

Fl. *f* *mf* *fp* *ff* *mf*

Cl. *p* *mf* *f* *ff* *fp*

Pno. *mf* *f* *fff*

Bar.

Vln. *f* *gett.* *ord.* *p* *f* *mf* *ff*

Vc. *poco cresc.* *f* *gettato sul pont.*

flz.

Move to piano

Note cluster with forearm: keep all notes depressed (no pedal)



47

Fl.

To Picc.

Piccolo

Cl.

Play into piano, pointing towards depressed Eb, about 2-3 inches away from strings

(still playing into piano towards depressed Eb)

*mf cresc.*

*ff*

*pp* ————— *ff*

Pno.

Bar.

Vln.

pizz.

arco sul pont.

*mf*

*f p* — *f*

*mf*

Vc.

ord.

*ff*

54

Picc.

Cl.

Pno.

Bar.

Vln.

Vc.

11 Flute

To Fl.

**D**

*flz.*

*fp*

*ff*

*mf*

*f*

Move back to seated position

**D**

*ord.*

Excessive bow pressure (scratching sound)

*ff*

*fff*

*mp*

*ff*

*mp*

*ff*

12

58

Fl.

mf

ff

mf

flz.

p

flz.

To Picc.

Cl.

fp

ff

fp

ff

Pno.

ff

mf

ff

Red.

Bar.

Vln.

Excessive bow pressure  
(scratching sound)

8va

fff

ff

Vc.

fp

ff

Piccolo

8<sup>va</sup> flz.

63

Picc.

Cl.

Pno.

Bar.

Vln.

Vc.

To Fl.

Flute

*ff* *f* *mf* *f* *mp* *fp* *ff* *mf* *pp* *mf* *ff* *mp* *gliss.* *gliss.* *mp* *mp*

67

Fl. *pp* *pp* *mp*

Cl. *mf p* *pp* *mf > pp* *pp* *mp*

Pno. *p* *mf* *f* *ff* *ff*

Bar.

Vln. *gliss.* *gliss.* *fff* *pp* *mp*

Vc. *gliss.* *gliss.* *fff* *mp*

8<sup>va</sup>

**E** **Meno mosso, penseroso** (♩ = 72)

"with his ob - li - ging soul"

76

Fl. *mf* *p* *f*

Cl. *mf* *ppp* *pp* *f* *sp*

Pno. *mf* *f* *f* *p*

**E** **Meno mosso, penseroso** (♩ = 72)

Bar. *mp* *p* *f*

Vln. *mf* *f* *p* *gliss.*

Vc. *mf* *mp* *f* *p* *gliss.*

Al-to lo ve - o y ca - bal, con la al - ma com - e - di - da;

"I pic-ture him tall and con-su-mate"

85

rall. . . . .

Fl.

Cl.

Pno.

Bar.

Vln.

Vc.

"ca - pa - ble of not rai - sing - his voi - ce"

*p* *pp* *mp*

*mp*

rall. . . . .

ca - paz de no al - zar la vo - z

*gliss.*

*gliss.*

*f*

*f*

*p*

*f*

*mp*

*Ped.*

*tr*

*f*

3 3 3 3

**molto rall.**

89

Fl. *mp* *pp* *ppp*

Cl. *mp* *pp* *ppp*

Pno. *p* *pp* *mp* *mp*

**molto rall.**

Bar. *mp* *p*

y de ju - gar - se la vi - - - da.

Vln. *mp* *p* "and rea - dy to ri - sk his li - fe"

Vc. *mp* *p* "and rea - dy to ri - sk his li - fe"