
For Ed Pearsall

For Cello and Live Electronics

Jon Fielder

Program Notes

For Ed Pearsall is a memorial piece for my friend and former mentor Ed Pearsall, a brilliant music theorist, and professor at the University of Texas at Austin. Ed passed away on November 25, 2021; I did not take it well and the grieving process took the form of alternating between bouts of anger and depression for about 2 years followed by another 2 years of general sadness at his passing, some (undeserved) personal guilt, and eventual acceptance

I started working on this piece in November of 2018 after I had really begun processing everything when the feelings of anger and frustration turned to sadness and shorter bouts of depression. The formal structure of *For Ed Pearsall* follows that trajectory, ultimately ending with acceptance I found only in the early fall 2021.

Thank you for everything, Ed. Not a day goes by that I don't think of some nugget of wisdom you shared with me during our time together.

Performance Notes

For Ed Pearsall requires the use of a Max/MSP patch that may be obtained from the composer. The following equipment is needed:

1. Laptop capable of running Max/MSP version 8
2. Condenser microphone or pickup attached to cello
3. XLR cable (if using condenser microphone) or necessary TRS cable for pickup
4. Audio interface connected to laptop with stereo output
5. Small mixer with at least 2 inputs.
6. Two speakers (left and right)

Connect the XLR cable to the condenser microphone and place it in front of the cellist angled toward the F-hole. Connect the other end of the XLR cable to input 1 of the interface

Connect the interface to the laptop via USB or Firewire (whichever is required by the interface)

Connect the stereo outputs of the interface to the mixer (channel 1 = Left, Channel 2 = Right) and connect the outputs of the mixer to the two speakers

Turn on the interface, mixer, and laptop and launch the Max patch

Turn the speakers on (make sure you do this AFTER turning on the laptop, mixer and interface)

Follow the instructions on the Max patch. You should be able to turn up the faders on the mixer and get sound. If you have any trouble please consult the composer at jonfieldermusic@gmail.com with questions

In memory of my mentor and dear friend...

For Ed Pearsall

For Cello and Electronics

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Freely with a feeling of confused anger $\text{♩} = \sim 60$

Full overpressure

Shift in/out of overpressure

sfz fp *f* *mf* *sfz* *sfz*

Base dynamic of *mf*. Uses *sfz* for accents

Doubled at 8vb with heavy distortion

f *mp* *f* *mp*

Bow continuously, randomly switching between D and A string

Distorted drone enters

pont. *ord.*

f *mf* *f* *fp* *sfz* *f* *fp*

Accented release

jéte

Resonant swell

fp *f*

jéte

Base dynamic of *mf*
Stems without heads = change bow direction, shifting in and out of overpressure

Falling/scraping rocks fade in

With a gritty and abrasive tone. Glisses should be slow with intense overpressure bowing, as if slogging through mud

ff *fp* *f* *pp*

Allow all electronic sounds to fade completely.
Hold in silence for 3-5 seconds then continue.

Longingly reflective $\text{♩} = 54$

Electronics = infinite reverb/delay

Reverb tail (b \flat)

3 - 5 seconds

ord. ----- pont.

mf *p* *p* *mf* *sfz* *fp*

Reverb (sim.) (b \flat)

Resonant drone

3 - 5 seconds

pont. 3

ord. 5

mp *p* *mf* *f* *p*

Stuttering granulation

Undefined pitch

3

5

3

(ord.) ----- pont.

mf

3 - 5 seconds

10 - 15 seconds

Fade in as E drone fades out

ord.

Accented release

Low E drone from opening section

(pont.)

p *mp* *mf* *sfz* *mp*

delicately, as if heard from a distance
con sordino

3

f *p sub.* *mf* *pp* *p*

senza sordino

p *mf*

5 3 6

3 - 5 seconds

Resonant chord enters

Slowly - should last 12 - 15 seconds

p

ff

F# granulated stutter

Gradually growing in intensity

mp *f*

5 3 5,4 6 3

Shifting gravel/boulders fade in

mf *f* *mf* *ff* *sfz*

5 6 3 5 3 3 5 3

Slowly, as if isolated in time - should last about 20 seconds

Let electronics fade completely
Wait 3 - 5 seconds then continue

pp - mf *senza misura - ad lib durations, pause between harmonics, any dynamic in given range*

Long stereo delay, 12-second reverb

Hold while delays and reverb fade.
Cue next event then continue.

Very slowly and reverent ♩ = 80

Filtered delay, infinite reverb continue through next double bar

lontano *like an echo* *Long and sustained, try to make bow changes as unnoticeable as possible* *ord.*

mp *pp* *mf*

Harmonizer down 8vb

pont. *ord.* *as if fading away into nothing* *pp*

Gradually release pressure into harmonic

Electronics fade. Hold in silence for 5 - 7 seconds