

# PROFILI UMANI

Nou Capricis / Nueve Caprichos  
Nine Caprices / Nove Capricci  
(2018)



Violí sol

Violín solo / Solo Violin / Violino solo



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### Charles Le Brun (1619-1690)

Un dels pintors cabdals de la França del segle XVII, es va proposar establir una classificació sistemàtica de les passions i les emocions al servei de la pintura, com mostren les il·lustracions de l'autor que acompanyen aquest peu. Exretres del *MÉTHODE Pour apprendre à dessiner Les Passions*. Publicat a Chez Francois van-der Plaats, Marchand Libraire, Gapersteeg (Amsterdam, 1740).

Uno de los pintores caudales de la Francia del siglo XVII, se propuso establecer una clasificación sistemática de las pasiones y las emociones al servicio de la pintura, como muestran las ilustraciones del autor que acompañan este pie. Extraídas del *MÉTHODE Pour apprendre à dessiner Les Passions*. Publicado en Chez Francois van-der Plaats, Marchand Libraire, Gapersteeg (Amsterdam, 1740).

One of the most important French painters of the 17th Century. He proposed to establish a systematic classification of passions and emotions in the service of painting as can be seen in the illustrations included in this footnote. These are from his *MÉTHODE Pour apprendre à dessiner Les Passions*, published in Chez Francois van-der Plaats, Marchand Libraire, Gapersteeg (Amsterdam, 1740).

Charles Le Brun (1619-1690), uno dei più importanti pittori della Francia del secolo XVII, volle stabilire una classifica sistemàtica delle passioni e delle emozioni al servizio della pittura, come mostrano le illustrazioni dell'autore che accompagnano. Estratte dall *MÉTHODE Pour apprendre à dessiner Les Passions* pubblicato da Chez François van-der Plaats, Marchand Libraire, Gapersteeg (Amsterdam, 1740).

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## HUMAN PROFILES

### Nine Caprices for Solo Violin

Between July and August 2014, I wrote nine caprices for solo violin, each of which refers to a particular human profile. They are the following: «The Steadfast», «The Mocking», «The Shy», «The Hysterical», «The Lover», «The Euphoric», «The Sleepwalker», «The Ironic», «The Passionate».

While the writing describes each personality, I want the violinist not only to portray the character, but to actually inhabit each character.

I note that many fingerings and bowings are those which I have used myself when composing and they remain in the published score as an interpretive guide.

#### I. The Steadfast

This first movement portrays a stubborn and insistent character, utterly inflexible in his convictions, and thus he presents a uniformly obstinate front through the entire piece.

The movement is marked *Allegretto* and the tempo should be rigorously inflexible, with no *ritardandos* nor *accelerandos*, though there are sudden and subtle changes in the dynamics. The piece is almost entirely written in chords, including triple and quadruple stops, none of which should ever be arpeggiated but should be executed at once. The triple stops in 24-25 and 34 to 38- are all to be played down bow to give special persistence.

#### II. The Mocking

His movement captures the character of someone who makes fun of everything and rarely takes anything seriously. It's funny and grotesque, confusing and humorous- all at the same time.

Like the previous movement, the tempo is marked *Allegretto*, but, in this case, the tempo is much freer. At the beginning, each 4/4 bar begins with four sixteenth notes that should be played *ricochet*, and this gesture will also close the movement. The whole movement should convey humor and an unsettled feeling. In bars 2, 10, 11, 13, 16 and 32 there are *glissandos* which give a burlesque tone. A *Più mosso* energetic and syncopated leads us to the conclusion, again with a *ricochet* bow stroke. The dynamics are to be contrasting and the piece has to be fast and weightless.

#### III. The Shy

I described the shy retiring as a character and that dare not speak his mind. Braking impulses with his reserved attitude. For this reason I have written a slow and muted movement around him quiet.

Re rope starts in the most sweet and also the most uncertain. Should be interpreted calmly and with a certain mysterious touch. Double strings abound but very gentle character. I ask for a percussive left hand joint between bars 16 and 20 and also ask take into account the *poco rit.* appearing in bars 22 and 24 as they are a kind of decision I find typical of these characters.

#### IV. The Hysterical

Here I am portraying a person who is raucous, excitable, exaggerated, and who reacts uncontrollably to everything.

This *Allegro* is fast moving, rhythmic, diverse, and unfolds with constant surprise, giving the an unnerving and almost manic energy. Unpredictable pauses and single long notes punctuate the rhythmic texture. The climax comes from nowhere on an upward syncopated passage on the 4th G string - between bars 31 and 34 - ending on a long and convulsive trill. As the hysteria ends the movement concludes with the *glissando* played as *adremolo*, in *pianissimo*.

#### V. The Lover

This movement, in contrast, is broad and calm, evocative. It suggests a feeling of pleasure and intense attraction.

It is written in double strings with a rather cadential character. The vibrato must be very controlled and austere. The tone throughout must aim for the highest beauty, and all the notes should be very legato. With the ascending D scale there is a sudden shift in mood to an expressive forte followed by rapid descending chromatic scale to return again the sweet atmosphere of the beginning. The ending I imagine to be very ethereal as the notes ascend, dissolving into the high register.

#### VI. The Euphoric

«The euphoric» is a bright and optimistic movement. This Caprice reflects the typical feeling of high energy and optimism of this character.

This piece is marked *Allegro molto*. Sixteenth note passages alternate with resolute and strong rhythms from beginning to end. The tempo never wavers the element of surprise takes an important role. A moment of particular tension happens between bars 30 to 35 through a rapid succession of naturally augmented octaves between G and G sharp. Shortly later - in bars 41 to 45 we have the strongest passage where the main thematic idea is reaffirmed. The conclusion is very fast with *Presto* sixteenth just happily in a C major arpeggio.

#### VII. The Sleepwalker

It is the most delicate capriccio of the series. I wanted to describe a young person who is sleeping, but suddenly feels the urge to get out of bed to walk in the surroundings.

The movement has a very slow and gentle quality to it, and must be approached with minimal weight in the bow. The depiction starts by imitating the breathing (inhale: long note; exhale: short note). In measure 12 the "left hand *pizzicatos*" indicate an arrest that will cause a change. A stronger *pizzicato*, and an upward *glissando* on perfect fifths indicate that the person has awakened. A "walk" in the environment follows, portrayed by very delicate and transparent notes. Three descending *glissandi* and other relevant *pizzicato* lead the person to her beginning state.

#### VIII. The Ironic

This is a puzzling character and so I want to portray it. He bases his jokes both on lies and on the truth. This ironic person intends to have fun at the expense of others, but disguises it always in a subtle way. The games of the ironic person are never rude, even when he says things which can cause hurt.

The caprice starts with fragmented rhythms alternating with short quick little groups of triplets and sextuplets. I constantly alternate forte and piano, and I use rhythmic formulas concerning the left hand which are unique to this caprice. The overall effect is virtuosic, and the conclusion is a replica of the beginning.

#### IX. The Passionate

This character is closely associated with the Italian word "*appassionato*" widely used in the Romantic repertoire. The term is intended for things we feel strongly, and that we are passionate about.

It is the last movement in the series, and is intended as a technical and expressive synopsis. It is extroverted and impetuous from beginning to end. The violinist begins with a rapid ascending scale that leads to the upper register, where he sings a lyrical and expressive operatic theme. After the introduction, an *Allegro* follows in a series of variations dominated by triplets, single notes and then with double stops that convey a virtuosic and lively atmosphere. The pace of this movement should be reminiscent of the tarantella despite its difficulties. The ending is a quick arpeggio in A minor.



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a Markus Placci  
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**PROFILI UMANI**

**NOVE CAPRICCI**

Diteggiatura  
**Markus Placci**

**I. L'ostinato**

**Jordi Cervelló**  
(1935)

**Allegretto** ♩ = 148 - 150 (tempo rigorosamente uguale)

tallone

*f*

20 04 03 20

4 0 1 30 40

*p*

7 *f* *ff*

10 *p* *f* *p*

13 *cresc.* *ff* molto marcato

16 *p* *cresc.* *f*

19 *f* *ff* *p sub.*

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22 *pp* *f* *p* *fff*

25 *fff* *p* *cresc. sempre*

28 *f* *fff* *secco*

31 *p* *cresc.* *fff*

34 *p sub.* *cresc.*

37 *f* *fff* *p* *pp* *cresc. molto*

40 *più mosso* ♩ = 160 *fff* *fff*

44 *non rit.* *(fff)*