

Shifting Presence

for organ and pan flute

2024

preview
webshop.donemus.n

Celia Swart

Commissioned by Podium21, with the financial support of **Fonds Podiumkunsten**
Written for **Geerten van de Wetering & Matthijs Koene**

Dedicated to my Opa Geert



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Duration: c. 14' 30"

D 34567

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Program Note

When I was young, I was often struck by existential panic. Why are we here? What is the meaning of life? These questions scared me. I remember asking my grandparents if, when their time came, they wouldn't be sad to go. Their answer was always the same: I am very content with my life right now, and probably then still too.

Fast forward to the present. As I was writing this piece, I was saying goodbye to my grandfather—a man I love dearly. That same panic returned. I didn't want to let go. His passing made mortality suddenly real. It was no longer something that happened to other people. His whole life, he had been here—living, laughing, working, being. And then, just like that, he wasn't. I felt deep sorrow for everything he had been and everything he would never be again.

In *Shifting Presence*, I explore what it means to exist—to breathe, to move, to leave something behind. I turned to two instruments: the organ and the pan flute. The organ, always present in churches, became the soul—its layers of registers expanding and contracting like breath. The pan flute, driven directly by human breath, became the body—fragile, raw, full of life. The two are inseparable, moving together through the journey of life, and eventually parting when we pass.

As I was workshopping and discovering the organ, I became fascinated by the way registers open and close—not just in fixed states, but in motion. I wondered: what if the organ could breathe? And there it was—this moment where life and sound merged, where body and soul intertwined. The pipeflute moves through the space of the church, shifting from unstable, wobbling glissandi to moments of clarity, its voice at times bright and full in vibration, at times whispering on the edge of silence. Eventually, it fades into noise tones—dissolving, but never truly gone.

I used to fear what happens when we leave. But maybe life isn't just about being here—it's about the love we radiate outward, the traces we leave in the lives of others. The body disappears, but the presence remains.

Scoring:
Organ
Pan flute

Performance Note:

Organ registrants

This work needs two stop assistants that control the organ stops. They have an equal performance part as the organ player themselves.

Mixture

This work is written for any mechanical organ, but it needs to have at least one mixture stop. Only use Mixture that contains octaves and fifths. If the organ has two mixtures, you use both of them at letter I. The more soft/round sounding mixture for the right hand and the bright+fuller sounding mixture for the left hand.

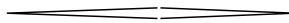
Volume Swells

This work is all about making the organ breath through the space of the church, by controlling the airflow of the pipes. Not all mechanical organs have the same grip when pulling back and forth the registers.

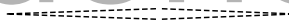
It is important to focus on a smooth start and end - open and close with ease, patience, care and at the same time be careful to not go too slow.

Tip: already stick out halfway, right before pitch will sound and make a mark with a pencil.

Swelling is indicated with the crescendo and diminuendo sign, and these are both for the first and second registrants:



These dotted crescendo and diminuendo signs are for the second registrant only. Pull half out till you hear beating with the organ stop of the first registrant's organ stop.



Always start with the first registrant opening the Flute 4'/2' stops, then the second registrant can open the Oktav 4' stops.

Panflute

Slap-tongue

There are three slap-tongue techniques used:

1. Regular slap-tongue



2. Tremolo slaptongue, by making fast repetitive k-sounds in the back of the mouth, indicated by:



3. Tremolo slaptongue and producing overtones on given pitch, while maintaining the fast repetitive k-sounds in the back of the mouth, indicated by:



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Cel. Swart

♩=86

Breathing, like a radiant sphere
that gets bigger and bigger

1

Panflute

FL 4'

Organ

9

FL 4' (RW)

17

25

B

glissando always on one pipe

gliss.

breath ad lib.

gliss.

gliss.

gliss.

gliss.

gliss.

p

p

p

39

gliss.

gliss.

gliss.

gliss.

p

p

p

47

pp mp mp

gliss.

54

pp mp

C

61

gliss.

66

gliss.

70

gliss.

D

75

80

mf

E

FL 4' + 8'

E oktav 4' + FL 4'

oktav 4' + FL 4'

flz

86

p

mf

(dashed cross.+dim. only performed by 2nd reg.)

oktav 4' + FL 2'

92

mp

F

mf

F