

# **An exploration of the duende in the composition of musical works**

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor  
of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University





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Portfolio: Le sel de la terre

Vol. I

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## **Le sel de la terre**

for fl, clar, pno, vib, vln, cello  
(2014)

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# Le sel de la terre

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## Instrumentation

- Flute
- Bb clarinet
- Piano
- Vibraphone
- Violin
- Cello

## Programme notes

This piece was commissioned by Thin Edge New Music Collective for their *Raging Against the Machine* tour with Ensemble Paramirabo. To me, the meaning of the machine was the consumerism-oriented society in which we live; by imposing standards of happiness through the media, mass entertainments and publicity, this machine is influencing our decisions and free will for its own benefit.

The composition process of this work was fuelled by the frustration I experience by being an artist in this consumerism-oriented society. Through the piece, this frustration is transformed into a tribute to the valuable impact that artists, activists, etc. – all the people that are going against the machine by their life choices and actions – have on our society. In his essay of the same title, the author Samuel Archibald calls those people *le sel de la terre*, and this is where the title of this work comes from. Writing this piece was for me a way of embracing my role as an artist in our society; we have the very important role of offering an alternative to entertainment and consumerism and to create meaningful and intense shared experiences.

**Duration:** 12’’

to thin edge new music collective

# Le sel de la terre

2014

Patrick Giguère  
(1987)

Transposed score

$\text{♩} = 72$

rough, angry

wide vib

Fl.

*f* *fff*

wide vib.

Clar

*f* *fff*

wide vib

VI.

*f* *fff*

wide vib

Cello

*f* *fff*

very soft mallets

Vib.

motor  
on-very  
slow

mf let ring, sempre

Pno

Fl. *f* *ff* *fff* *f*

Clar. *f* *ff* *fff* *ppp* *f*

VI. *f* *ff* *fff* *ppp* *f*

Cello *f* *ff* *fff* *ppp* *f*

Vib. *f* *ff* *fff* *ppp* *f*

Pno

Fl. *ff* *vib* *mf* *ff*

Clar *ff* *vib* *mf* *ff*

VI. *ff* *vib* *mf* *ff*

Cello *ff* *vib* *mf* *ff*

Vib. *p*

Pno



Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pno). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *fff*, *nv*, *vib*, *ord.*, *accelerating*). The Flute and Clarinet parts show complex rhythmic patterns, including triplets and sixteenth notes. The Violin and Cello parts feature sustained notes and dynamic changes. The Vibraphone part includes a section marked "accelerating" with a box containing a rhythmic pattern. The Piano part is mostly silent, with a final section marked "8 vib. → 8" and "pppp".

Handwritten musical score for a chamber ensemble. The score is written for six instruments: Flute (Fl.), Clarinet (Clar.), Viola (VI.), Cello, Vibraphone (Vib.), and Piano (Pno.).

**Flute (Fl.):** The part begins with a triplet of eighth notes marked *ff*. It continues with a melodic line featuring a *f* dynamic and a triplet of eighth notes.

**Clarinet (Clar.):** The part starts with a triplet of eighth notes marked *fff*. It includes a section marked *ff* and a triplet of eighth notes.

**Viola (VI.):** The part begins with a triplet of eighth notes marked *fff*. It includes a section marked *ff* and a triplet of eighth notes.

**Cello:** The part starts with a triplet of eighth notes marked *fff*. It includes a section marked *ff* and a triplet of eighth notes.

**Vibraphone (Vib.):** The part is mostly silent, with a few notes indicated by a bracket and a triplet of eighth notes.

**Piano (Pno):** The part begins with a triplet of eighth notes marked *fff*. It includes a section marked *ff* and a triplet of eighth notes.

**Performance Instructions:**

- ff* (fortissimo)
- f* (forte)
- n.v.* (non vibrato)
- poco pont* (poco ponticello)
- accelerando*
- (simile)*

Handwritten musical score for six instruments: Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pho). The score is written in 4/4 time and includes various musical notations such as notes, rests, triplets, and dynamic markings like *ff* and *poco*. The Flute and Clarinet parts feature complex melodic lines with many accidentals and slurs. The Violin and Cello parts have more rhythmic, chordal textures. The Vibraphone and Piano parts are mostly rests, with some notes appearing in the Piano part.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pno.). The score includes various musical notations such as notes, rests, dynamics (f, ff, mf), articulation (trills, vibrato), and performance instructions (ord, poco pont.).

**Fl.:** Flute part, starting with a trill and followed by a series of notes. Dynamics include *f* and *ff*. Includes a *vib* (vibrato) marking.

**Clar.:** Clarinet part, featuring a series of notes with a *f* dynamic. Includes a *vib* (vibrato) marking.

**Vl.:** Violin part, starting with a *ord* (order) marking and a *f* dynamic. Includes a *poco pont.* (poco ponticello) marking.

**Cello:** Cello part, starting with a *ord* (order) marking and a *f* dynamic. Includes a *poco pont.* (poco ponticello) marking.

**Vib.:** Vibraphone part, featuring a series of notes with a *mf* (mezzo-forte) dynamic. Includes a *vib* (vibrato) marking.

**Pno.:** Piano part, featuring a series of notes with a *mf* (mezzo-forte) dynamic. Includes a *vib* (vibrato) marking.

Handwritten musical score for a string quartet and piano, featuring various performance instructions and dynamics.

**Fl.** (Flute): *vib*, *ff*, *accelerate*, *fff*

**Clar.** (Clarinet): *v.v.*, *f*, *"dirty"*, *fff*

**Vi.** (Violin): *v.v.*, *f*, *vib*, *pp*, *ppocport ord*, *fff*, *high bow pressure*, *fff*, *high bow pressure*, *fff*

**Cello**: *v.v.*, *f*, *vib*, *pp*, *ppocport ord*, *fff*, *high bow pressure*, *fff*

**Vib.** (Vibraphone): *mf*, *f*, *mf*, *ff*

**Pno** (Piano): *mf*, *f*, *ff*

Additional markings include *8* (octave), *3* (triple), and *ff* (fortissimo).

Handwritten musical score for a full orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Violin (Vi.), Cello, Vibraphone (Vib.), and Piano (Pno.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *ff*, *fff*, *h.b.p.*). The piece is marked with a 9-measure rest at the beginning of each staff, suggesting a 9-measure introduction or a specific tempo marking. The notation is dense and includes many handwritten annotations and corrections.

Handwritten musical score for the following instruments: Fl. (Flute), Clar. (Clarinet), VI. (Violin), Cello, Vib. (Vibraphone), and Pno (Piano). The score includes various performance instructions and dynamic markings:

- Fl.:** Starts with a slur and 'norm'. An 'accelerate' box is present. Ends with 'vib.' and 'ff'.
- Clar.:** Starts with a slur and 'norm'. An 'accelerate' box is present. Ends with 'vib.' and 'ff'.
- VI.:** Starts with a slur and 'norm'. Ends with 'vib.' and 'ff'.
- Cello:** Starts with a slur and 'norm'. Ends with 'vib.' and 'ff'.
- Vib.:** Empty staff.
- Pno:** Starts with a slur and 'ppp'. A handwritten note says: "with pedal, as much as possible before it gets mushy". Ends with 'ppp'.



Handwritten musical score for a chamber ensemble. The score is written for six instruments: Flute (Fl.), Clarinet (Clar.), Violin (VI.), Cello, Vibraphone (Vib.), and Piano (Pno.). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *ppp* (pianissimo) to *fff* (fortissimo). Performance instructions include *accelerate* and *accelerando*. The score is written in a single system with staves for each instrument. The Flute and Clarinet parts are in the upper register, while the Piano part is in the lower register. The Vibraphone part is in the middle register. The Cello and Violin parts are in the lower register. The score is written in a single system with staves for each instrument. The Flute and Clarinet parts are in the upper register, while the Piano part is in the lower register. The Vibraphone part is in the middle register. The Cello and Violin parts are in the lower register.



Handwritten musical score for a string quartet and piano. The score is written on six staves, each with a 12-measure rest at the beginning. The instruments are labeled on the left: Fl. (Flute), Clar. (Clarinet), Vl. (Violin), Cello, Vib. (Vibraphone), and Pno (Piano). The Flute, Clarinet, Violin, and Cello parts are marked with a mezzo-piano (mp) dynamic. The Piano part is marked with a pianissimo (ppp) dynamic. The Piano part includes a complex rhythmic figure with a 3/4 time signature and a 6/4 time signature, featuring a series of eighth and sixteenth notes, and a final measure with a 3/4 time signature. The score is written in a single system, with the Piano part starting at measure 12.

Fl.  $ff$

Clar.  $f$   $ff$

VI.  $f$   $ff$

Cello  $f$   $ff$

Vib.  $mf$   $f$   $mf$

Pno

Fl. *accelerate* *mpsub* *fff*

Clar *gliss* *fff* *mpsub*

VI. *mpsub* *fff* *mpsub*

Cello *mpsub* *fff* *mpsub*

Vib. *p*

Pno *pp* *mf* *ppp*

Fl.

Clar.

Vi.

Cello

Vib.

Pno

pp

pppp

pp

Handwritten musical score for six instruments: Flute (Fl.), Clarinet (Clar.), Violin (VI.), Cello, Vibraphone (Vib.), and Piano (Pno). The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Flute part features a melodic line with a triplet of eighth notes and a dynamic of *ff*. The Clarinet part includes a melodic line with a triplet of eighth notes and a dynamic of *ff*, with an *accelerate* instruction. The Violin part has a melodic line with a triplet of eighth notes and a dynamic of *ff*. The Cello part has a melodic line with a triplet of eighth notes and a dynamic of *ff*. The Vibraphone part has a melodic line with a triplet of eighth notes and a dynamic of *mp*. The Piano part has a melodic line with a triplet of eighth notes and a dynamic of *pp*. The score includes various musical notations such as notes, rests, dynamics (*ff*, *mp*, *pp*), and performance instructions like *accelerate*.

from this moment, all desires of synchronicity are lost. You go your own way. Be aware of the environment you evolve in, of the sounds you share with the others, but mostly concentrate on your line like a soloist, lose the sounds you make. Be open to unexpected encounters.

Handwritten musical score for a chamber ensemble, featuring parts for Flute (Fl.), Clarinet (Clar.), Viola (Vi.), Cello, Vibraphone (Vib.), and Piano (Pno.). The score includes tempo markings (e.g.,  $\text{♩} = 54$ ,  $\text{♩} = 72$ ,  $\text{♩} = 182$ ,  $\text{♩} = 48$ ) and dynamic markings (e.g., *mp*, *mf*, *ppp*, *p*, *mpsub*). The Flute part includes a handwritten note: "make clear the upper note (melody), rhythmically free, organic". The Piano part includes a handwritten note: "make clear the upper note (melody), rhythmically free, organic". The score is written on multiple staves, with some parts marked with asterisks (\*).

18 Fl. Fl.

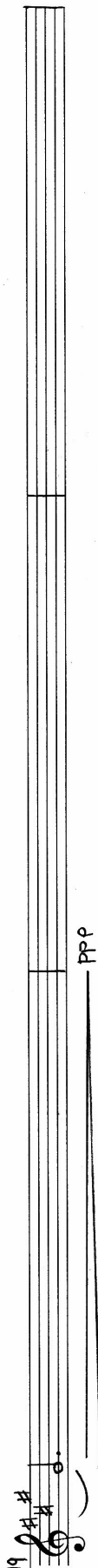
18 Clar. Clar.

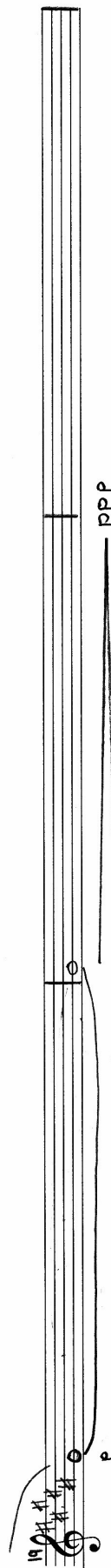
18 Vl. Vl.

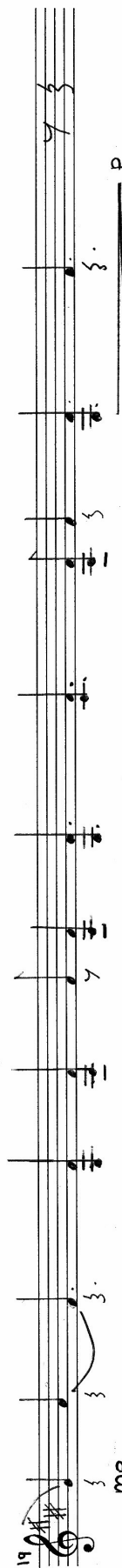
18 Cello Cello

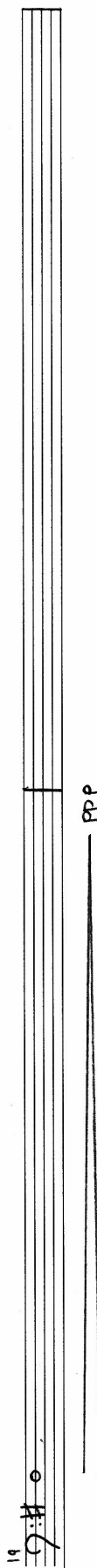
18 Vib. Vib.

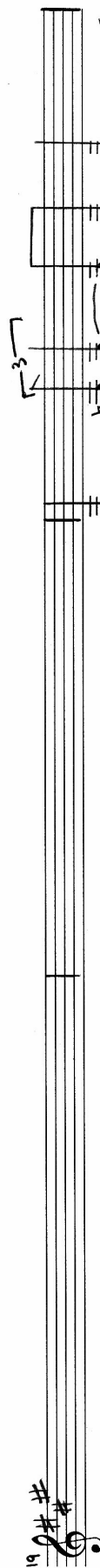
18 Pno Pno

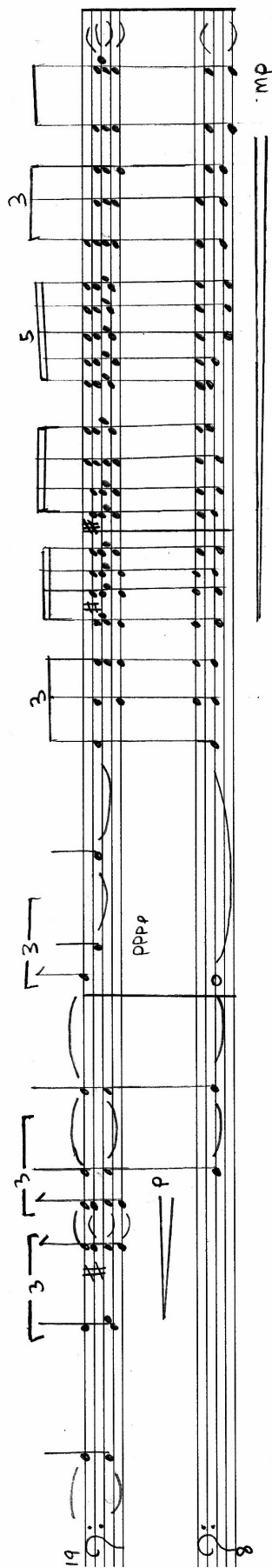
19 Fl. 

Clar 

VI. 

Cello 

Vib. 

Pno 



20 Fl. *mp* *tr* *p*

20 Clar *mf* *p*

20 Vl. *mp* *p*

20 Cello *p* *mp*

20 Vib. *pp* *ppp* *ppp*

20 Pno *ppp* *ppp* *ppp*

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

21 Clar. *mf* *mp* *mf*

21 Vl. *mp* *mf* *pp*

21 Cello *mf* *mp* *ppp*

21 Vib. *ppp* *ppp*

21 Pno *ppp* *ppp*

Fl. Musical notation for Flute (Fl.) in G major, measures 22-23. It features a melodic line with slurs and accents, ending with a *p* dynamic.

Clar. Musical notation for Clarinet (Clar.) in G major, measures 22-23. It includes a melodic line with a slur, a *f* dynamic, and a *mp* dynamic. A *basso* marking is present.

Vi. Musical notation for Violin (Vi.) in G major, measures 22-23. It features a melodic line with slurs and accents, ending with a *mf* dynamic.

Cello Musical notation for Cello in G major, measures 22-23. It includes a melodic line with a slur, a *p* dynamic, and a *mf* dynamic. A *vib* marking is present.

Vib. Musical notation for Viola (Vib.) in G major, measures 22-23. It features a melodic line with a slur and a *ppp* dynamic.

Pno Musical notation for Piano (Pno) in G major, measures 22-23. It includes a complex accompaniment with slurs, accents, and a *f* dynamic.

Handwritten musical score for six instruments: Flute (Fl.), Clarinet (Clar), Viola (VI.), Cello, Vibraphone (Vib.), and Piano (Pno). The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music is marked with various dynamics and articulations.

**Fl.:** Measures 23-24. Dynamics: *mp*. Articulation: slurs and accents.

**Clar:** Measures 23-24. Dynamics: *p*, *mf*, *p*. Articulation: slurs and accents.

**VI.:** Measures 23-24. Dynamics: *p*, *f*, *mp*. Articulation: slurs and accents.

**Cello:** Measures 23-24. Dynamics: *p*. Articulation: slurs and accents.

**Vib.:** Measures 23-24. Dynamics: *pppp*. Articulation: slurs and accents.

**Pno:** Measures 23-24. Dynamics: *pppp*. Articulation: slurs and accents.

Musical score for six instruments: Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pno). The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 24. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mp, mf, f).

**Fl.:** Measures 24-28. Dynamics: p, mp, mf.

**Clar.:** Measures 24-28. Dynamics: mf, f, p.

**Vl.:** Measures 24-28. Dynamics: mp, p, mp, p.

**Cello:** Measures 24-28. Dynamics: p, mf, p.

**Vib.:** Measures 24-28. Dynamics: p.

**Pno:** Measures 24-28. Dynamics: p.

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

23 Clar. *mf* *mp* *f* *mf* *f*

(free)

12

tr

3

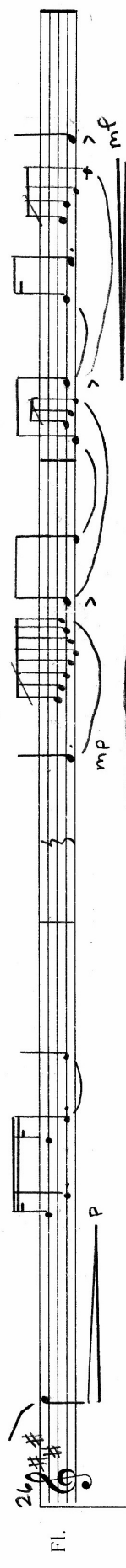
25 Vl. *mf* *mp* *f* *mf* *f*

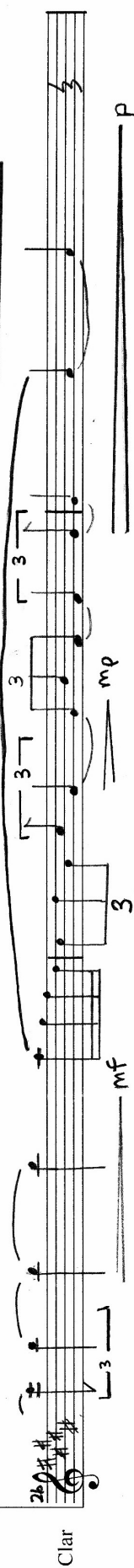
23 Cello *mf* *mp* *f* *mf* *f*

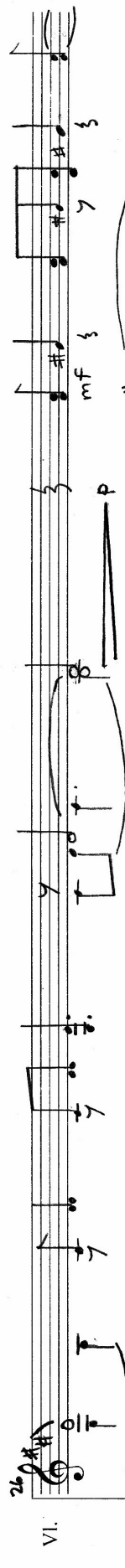
*p* *mf* *p* *f*

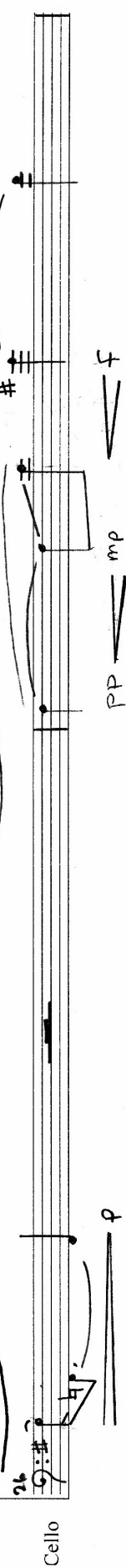
25 Vib. *mf* *p* *f* *mf* *p* *f*

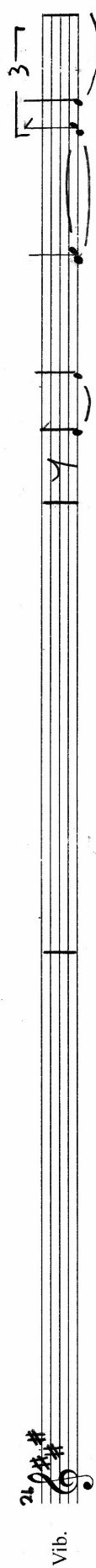
25 Pno *mf* *p* *f* *mf* *p* *f*

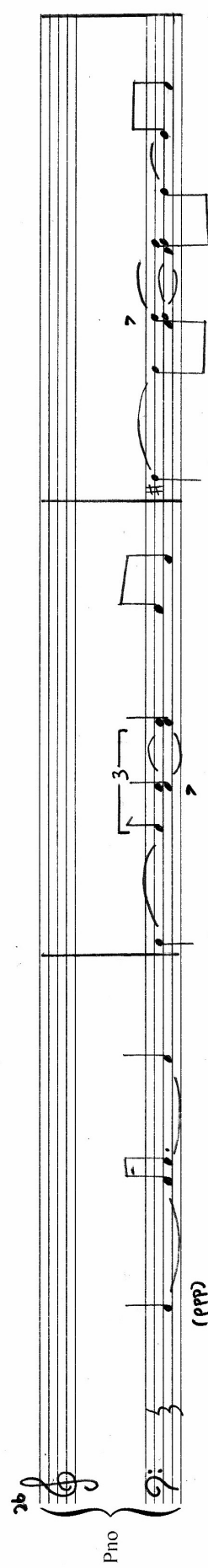
Fl. 

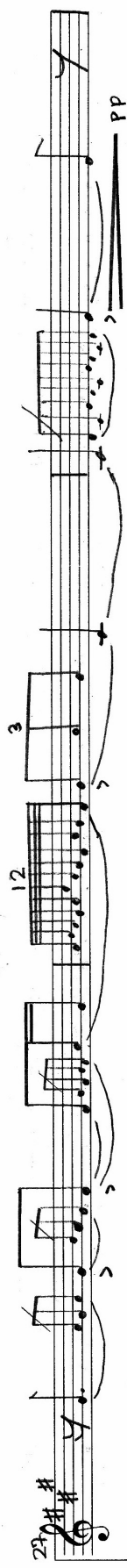
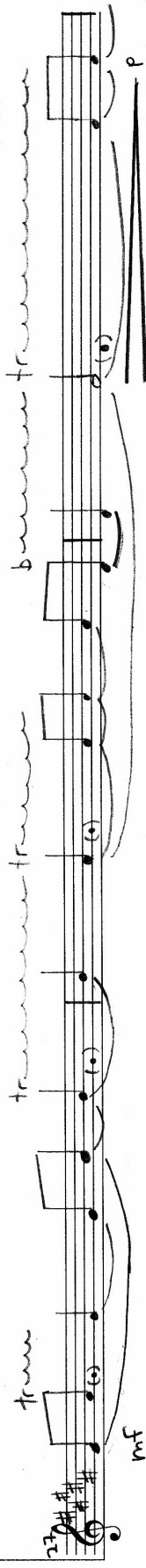
Clar. 

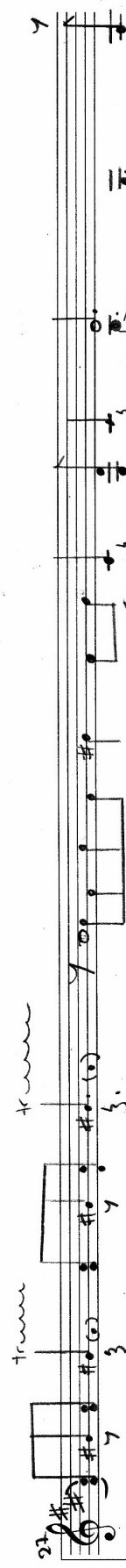
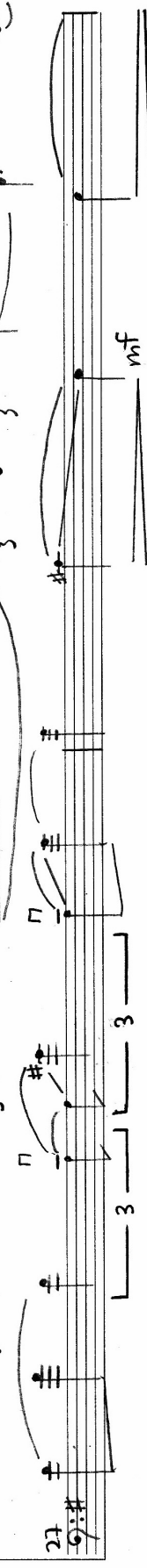
Vi. 

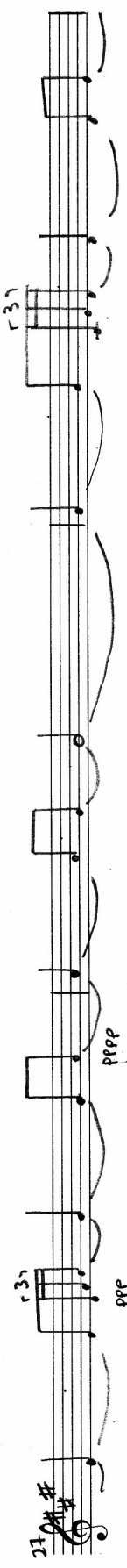
Cello 

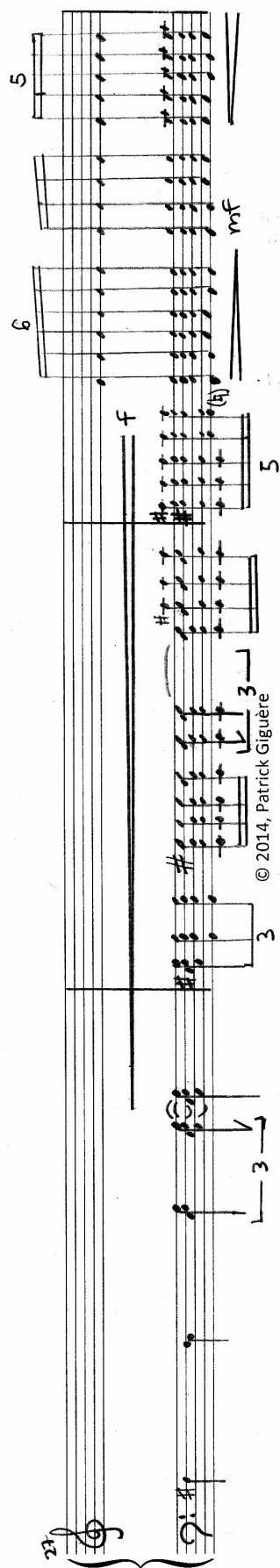
Vib. 

Pno 

Fl.    
 Clar. 

VI.    
 Cello 

Vib. 

Pno 

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Handwritten musical score for a chamber ensemble, featuring six staves: Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pno). The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "trueno".

**Fl.:** The flute part begins with a melodic line marked *mp*, followed by a trill-like figure. It concludes with a rapid ascending scale marked *mf* and *pp*.

**Clar.:** The clarinet part features a melodic line marked *pp*, followed by a trill-like figure. It concludes with a rapid ascending scale marked *mf* and *pp*.

**Vl.:** The violin part begins with a melodic line marked *mf*, followed by a trill-like figure. It concludes with a rapid ascending scale marked *f* and *pp*.

**Cello:** The cello part features a melodic line marked *pp*, followed by a trill-like figure. It concludes with a rapid ascending scale marked *f* and *pp*.

**Vib.:** The vibraphone part begins with a melodic line marked *mf*, followed by a trill-like figure. It concludes with a rapid ascending scale marked *f* and *pp*.

**Pno:** The piano part features a complex, rapid ascending scale marked *f* and *pp*.

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo).

Handwritten musical score for a chamber ensemble. The score is in G major (one sharp) and 4/4 time. It features complex melodic lines with many slurs, ties, and dynamic markings. The Flute part has a 'p' marking. The Clarinet part has a 'p' marking. The Violin part has a 'p' marking. The Cello part has a 'p' marking. The Vibraphone part has a 'p' marking. The Piano part has a 'p' marking. The score is numbered 29 at the beginning of each staff.

Fl.

Clar.

VI.

Cello

Vib.

Pno

Fl.   
 Clar.   
 Vl.   
 Cello   
 Vib.   
 Pho

31 Fl. *f* *p* *mp*

31 Clar *f* *3* *p*

31 Vl. *f* *p*

31 Cello *mf* *f* *3* *p*

31 Vib. *ppp* *ppp* *ppp* *pp* *p*

31 Pno *f* *pp*

Detailed description: This page contains six musical staves for different instruments. The Flute (Fl.) staff starts with a treble clef and a key signature of two sharps (F# and C#), marked '31'. It features a series of eighth notes, a crescendo leading to a fortissimo (f) dynamic, followed by a decrescendo to piano (p) and then mezzo-piano (mp). The Clarinet (Clar.) staff also has a treble clef and two sharps, marked '31'. It includes a triplet of eighth notes marked 'f' and '3', followed by a decrescendo to piano (p). The Violin (Vl.) staff has a treble clef and two sharps, marked '31', with a decrescendo from fortissimo (f) to piano (p). The Cello staff has a bass clef and two sharps, marked '31', featuring a half note, a triplet of eighth notes marked 'mf' and 'f', and a decrescendo to piano (p). The Vibraphone (Vib.) staff has a treble clef and two sharps, marked '31', with a series of chords and triplets marked 'ppp' and 'pp'. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and two sharps, marked '31', with a complex texture of chords and triplets, marked 'f' and 'pp'.

Handwritten musical score for Flute (Fl.) and Clarinet (Clar.). The score is written on two staves, both starting at measure 32. The Flute staff features a complex melodic line with many slurs, accents, and dynamic markings including *mf*, *f*, and *mf*. A large slur covers measures 32 through 37, with a *f* marking below it. A *mf* marking is also present below measure 32. The Clarinet staff has a simpler melodic line with slurs and dynamic markings including *mp* and *p*. A *mp* marking is below measure 32, and a *p* marking is below measure 37. The score is written in treble clef with a key signature of two sharps (F# and C#).

Handwritten musical score for three staves, labeled VI., Cello, and Vib. (Vibraphone). The score is written in treble clef with a key signature of one sharp (F#). The VI. staff begins with a measure marked '32' and a key signature change to two sharps (F# and C#). The Cello staff begins with a measure marked '32' and a key signature change to one sharp (F#). The Vib. staff begins with a measure marked '32' and a key signature change to one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, mf, pp, p, f). The VI. staff has a 'V' marking above the first measure. The Cello staff has a 'V' marking above the first measure. The Vib. staff has a 'V' marking above the first measure.

Piano accompaniment for measures 32-33. The score is written on two staves. The left hand (treble clef) plays a series of chords: a D major triad (D, F#, A) in measure 32, and a D major triad (D, F#, A) in measure 33. The right hand (bass clef) plays a series of chords: a D major triad (D, F#, A) in measure 32, and a D major triad (D, F#, A) in measure 33. The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature has one sharp (F#).

33 Fl. *f* *mf*

Flute part starting at measure 33. The staff is in treble clef with a key signature of two sharps (F# and C#). The music features a series of sixteenth-note runs, some with accents (>), and a crescendo leading to a fortissimo (f) dynamic. A mezzo-forte (mf) dynamic is also indicated.

23 Clar *pp* *p* *mp*

Clarinet part starting at measure 23. The staff is in treble clef with a key signature of two sharps. The music includes a triplet of eighth notes, a piano (p) dynamic, a pianissimo (pp) dynamic, and a mezzo-piano (mp) dynamic.

33 Vl. *p* *mp*

Violin part starting at measure 33. The staff is in treble clef with a key signature of two sharps. The music features a triplet of eighth notes, a piano (p) dynamic, and a mezzo-piano (mp) dynamic.

33 Cello *pp* *mf* *pp*

Cello part starting at measure 33. The staff is in bass clef with a key signature of two sharps. The music includes a triplet of eighth notes, a pianissimo (pp) dynamic, a mezzo-forte (mf) dynamic, and another pianissimo (pp) dynamic.

33 Vib. *p* *pp*

Vibraphone part starting at measure 33. The staff is in treble clef with a key signature of two sharps. The music features a piano (p) dynamic, a triplet of eighth notes, and a pianissimo (pp) dynamic.

33 Pno *ppp*

Piano part starting at measure 33. The staff is in treble clef with a key signature of two sharps. The music features a pianissimo (ppp) dynamic and a long, sustained note.

Handwritten musical score for a string quartet and piano, measures 34-37. The score includes parts for Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello, Vibraphone (Vib.), and Piano (Pho).

**Fl.:** Measures 34-37. Includes a trill in measure 34. Dynamics: *pp*, *p*, *mp*.

**Clar.:** Measures 34-37. Dynamics: *pp*, *mp*.

**Vl.:** Measures 34-37. Dynamics: *p*, *mf*.

**Cello:** Measures 34-37. Dynamics: *mp*.

**Vib.:** Measures 34-37. Dynamics: *pp*.

**Pho:** Measures 34-37. Dynamics: *pp*.

35 Fl. *trium* *mf* *mp*

Handwritten musical notation for the Flute part, measures 35-36. It features a melodic line with a trill marked 'trium' and dynamic markings 'mf' and 'mp'.

35 Clar *p* *mf*

Handwritten musical notation for the Clarinet part, measures 35-36. It includes a melodic line with a triplet and dynamic markings 'p' and 'mf'.

35 Vl. *p* *mf*

Handwritten musical notation for the Violin part, measures 35-36. It shows a melodic line with a triplet and dynamic markings 'p' and 'mf'.

35 Cello *f* *mp*

Handwritten musical notation for the Cello part, measures 35-36. It features a melodic line with a triplet and dynamic markings 'f' and 'mp'.

35 Vib.

Handwritten musical notation for the Vibraphone part, measures 35-36. It consists of a single measure with a whole note.

35 Pno *p* *pp*

Handwritten musical notation for the Piano part, measures 35-36. It shows a complex texture with multiple voices and dynamic markings 'p' and 'pp'.



Fl.

Flute (Fl.) musical notation. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *pp* and *p*.

Clar

Clarinet (Clar) musical notation. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *pp* and *p*.

VI.

Violin (VI.) musical notation. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *pp* and *p*.

Cello

Cello musical notation. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *pp* and *p*.

Vib.

Vibraphone (Vib.) musical notation. The staff is in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *ppp* and *pp*.

Pno

Piano (Pno) musical notation. The staff is in bass clef with a key signature of one sharp (F#). The time signature is 3/8. The notation includes a series of eighth notes, a triplet of eighth notes, and a half note, with dynamics markings of *ppp* and *pp*.

37 Fl.

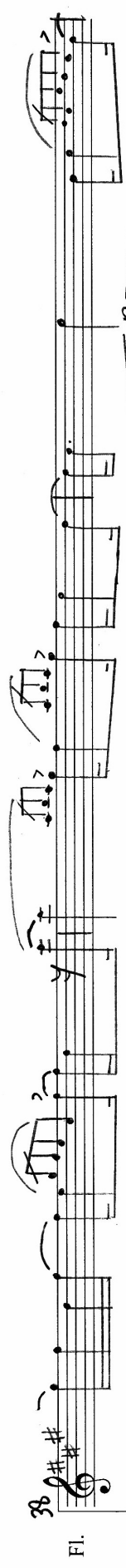
37 Clar.

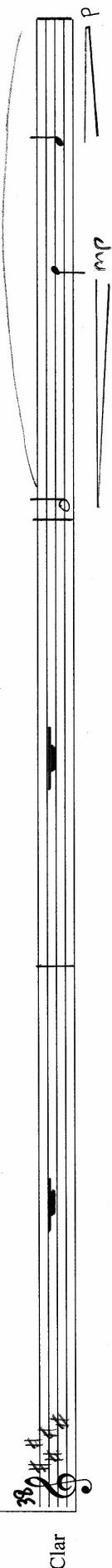
37 Vl.


37 Cello

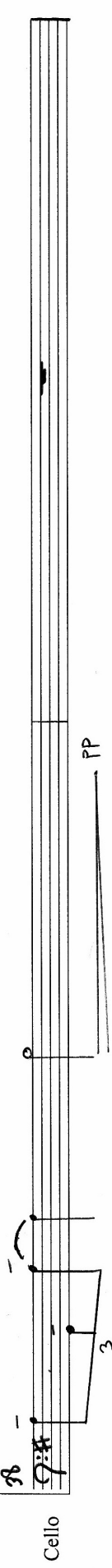
37 Vib.

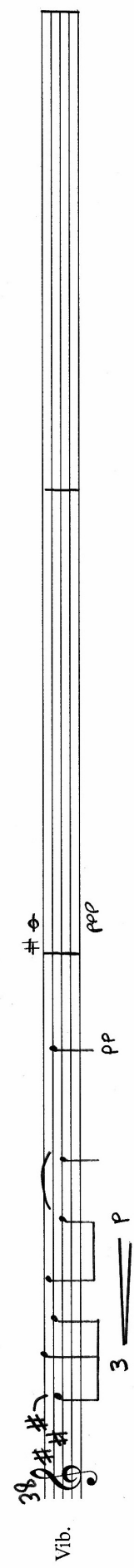
37 Pno

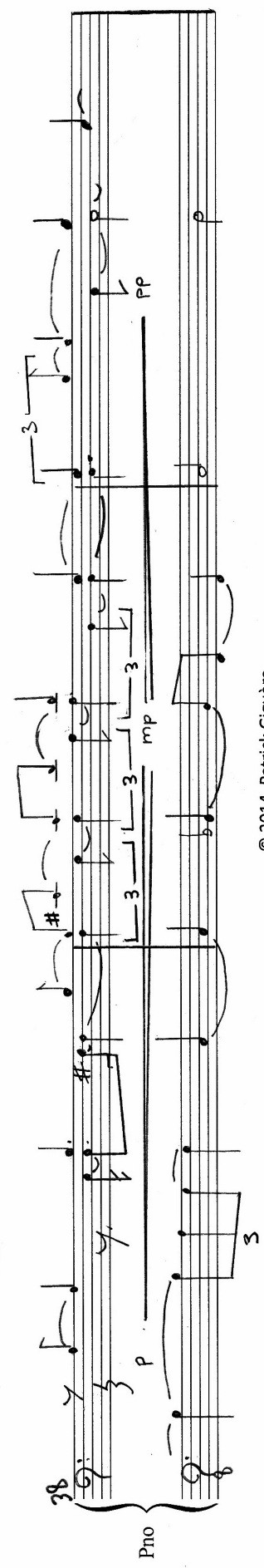
Fl. 

Clar. 

VI. 

Cello 

Vib. 

Pno 

39 Fl.  $\text{ppp}$

39 Clar.  $\text{ppp}$

39 (V) Vl.  $\text{p}$

39 Cello

39 Vib.

39 Pno.

Fl. cue: cello starts

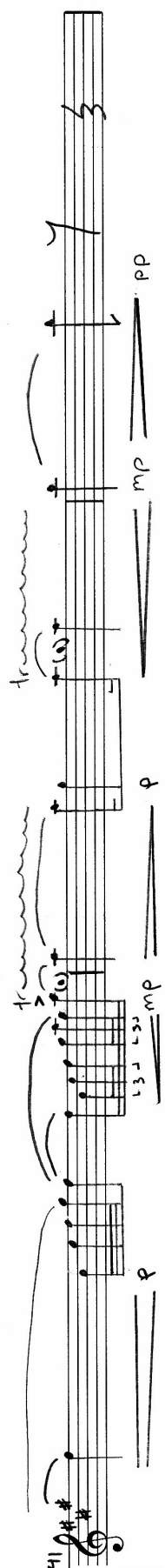
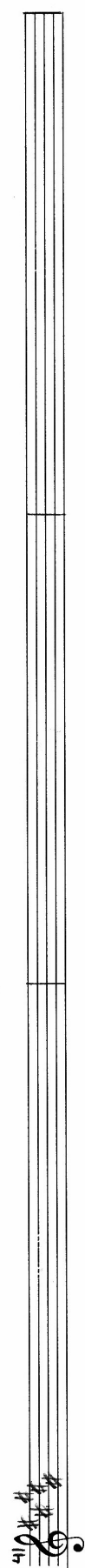
Clar. cue: cello starts

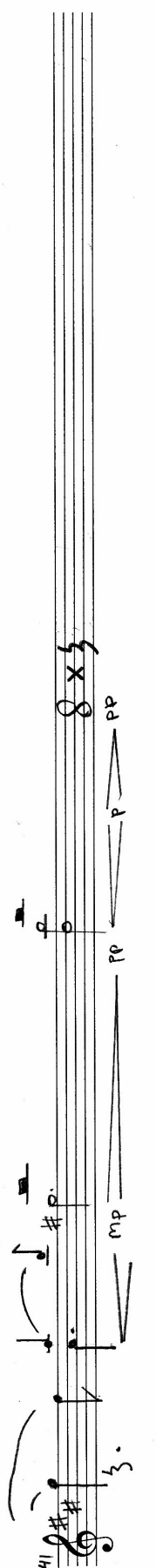
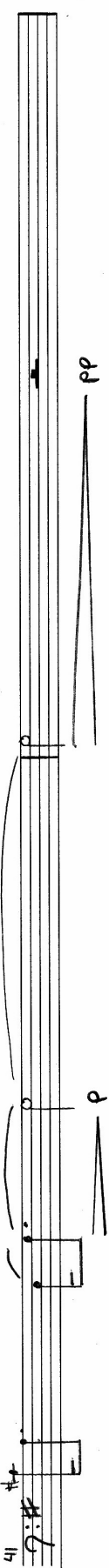
VI. cue: cello starts

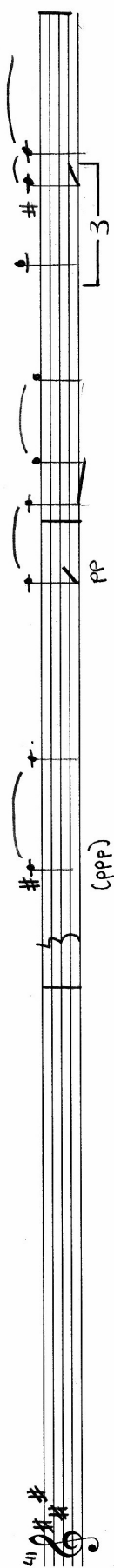
Cello you start

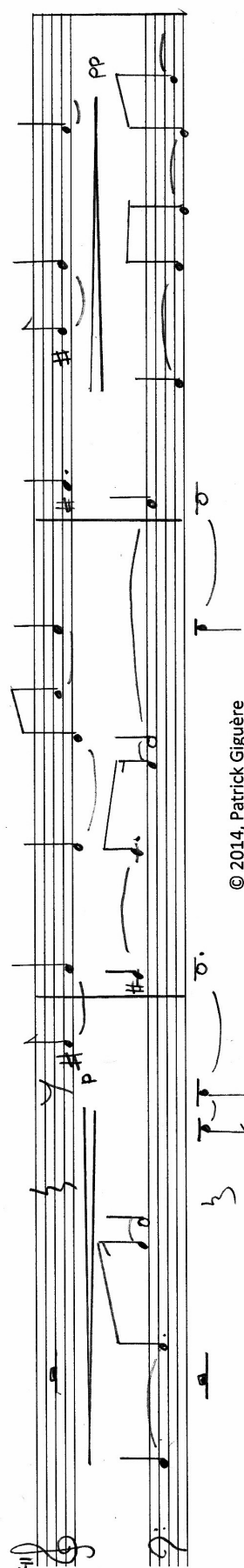
Vib. cue: cello starts

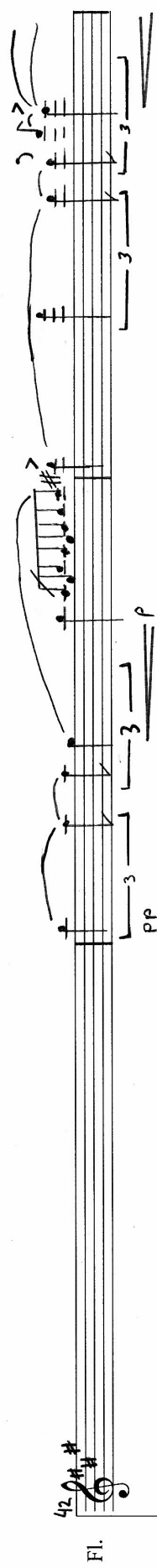
Pno cue: cello starts

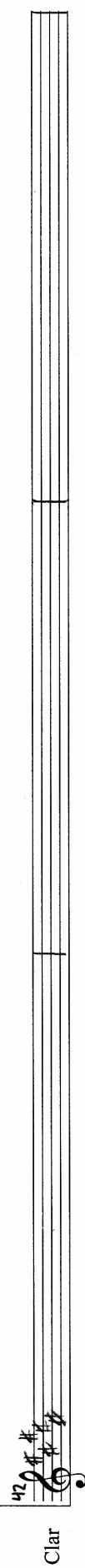
Fl.  Clar. 

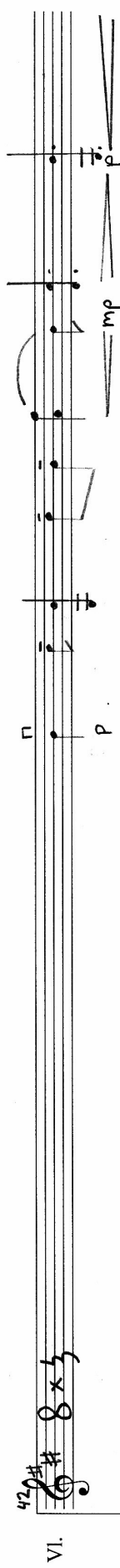
VI.  Cello 

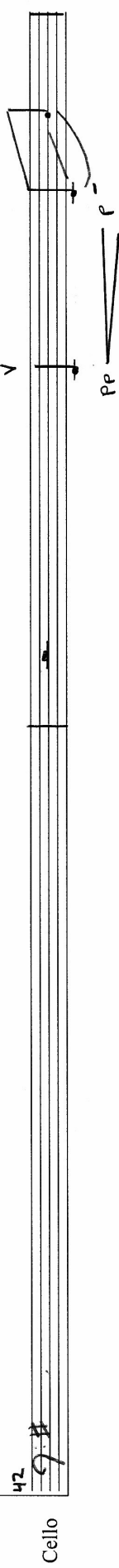
Vib. 

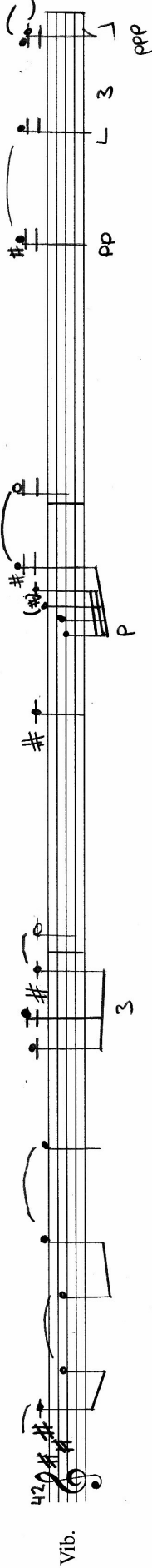
Pno 

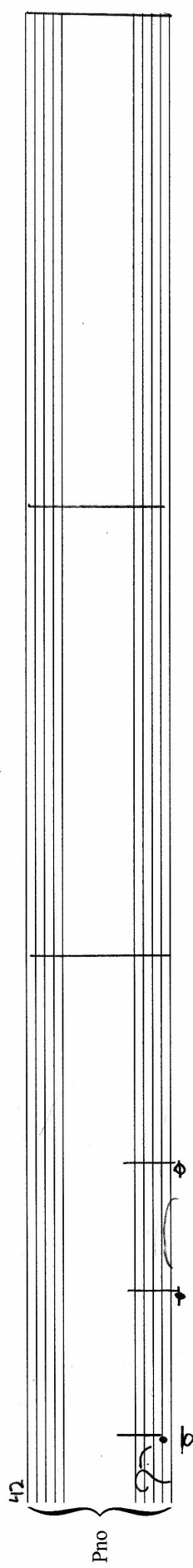
Fl. 

Clar 

Vi. 

Cello 

Vib. 

Pno 

43 Fl.   
 43 Clar.

43 Vl.   
 43 Cello   
 43 Vib.

43 Pno



Fl.

Clar.

VI.

Cello

Vib.

Pno

Handwritten musical score for rehearsal mark 45, featuring staves for Flute (Fl.), Clarinet (Clar.), Viola (Vi.), Cello, Vibraphone (Vib.), and Piano (Pno.).

**Fl.:** Starts with a box labeled "you start". The staff contains a melodic line with triplets and dynamics *pp*, *p*, and *ppp*. A box labeled "cue: Flute starts" is placed below the staff.

**Clar.:** The staff contains a melodic line with triplets and dynamics *pp*, *p*, and *ppp*. A box labeled "cue: Flute starts" is placed below the staff.

**Vi.:** The staff contains a box labeled "cue: Flute starts" and a measure with a whole note and a cross (x).

**Cello:** The staff contains a box labeled "cue: Flute starts" and a measure with a whole note.

**Vib.:** The staff contains a box labeled "cue: Flute starts" and a measure with a whole note and a cross (x). Dynamics *ppp* and *pp* are indicated below the staff.

**Pno.:** The staff contains a box labeled "cue: Flute starts" and a measure with a whole note.

Handwritten musical score for a chamber ensemble. The score is written on six staves, each with a 4/6 time signature and a key signature of one sharp (F#).

**Fl.** (Flute): The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

**Clar.** (Clarinet): The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

**VI.** (Violin I): The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

**Cello**: The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

**Vib.** (Vibraphone): The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

**Pno** (Piano): The staff contains a single note, F#4, marked with a *p* (piano) dynamic.

Fl. 47   
Clar. 47

VI. 47   
Cello 47

Vib. 47   
Pno 47

48 Fl. *mp* *p*

48 Clar *mf* *f* *p* *mf*

48 VI. *mf* *mp* *p*

48 Cello *mf* *p*

48 Vib. *p* *mf* *p* *mf* *p*

48 Pno *pp*

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Violin (VI.), Cello, Vibraphone (Vib.), and Piano (Pno). The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, pp), and articulation marks.

50 Fl. *mp* *p*

Clar. *mf* *p* *f* *mf* *p*

50 VI. *mp* *mf* *p* *mp* *p*

50 Cello *mp* *p* *mp* *p* *mp* *p*

50 Vib. *mp* *mf* *p* *mf* *p* *mf* *p*

50 Pno *p*

Handwritten musical score for six instruments: Flute (Fl.), Clarinet (Clar.), Viola (VI.), Cello, Vibraphone (Vib.), and Piano (Pno.). The score is written on six staves, each with a treble clef and a key signature of two sharps (F# and C#). The instruments are labeled on the left side of their respective staves.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score is divided into measures by vertical bar lines. The first measure of each staff contains a treble clef, a key signature of two sharps, and a *mp* dynamic marking. The second measure of each staff contains a treble clef, a key signature of two sharps, and a *mf* dynamic marking. The third measure of each staff contains a treble clef, a key signature of two sharps, and a *p* dynamic marking. The fourth measure of each staff contains a treble clef, a key signature of two sharps, and a *mf* dynamic marking. The fifth measure of each staff contains a treble clef, a key signature of two sharps, and a *pp* dynamic marking. The sixth measure of each staff contains a treble clef, a key signature of two sharps, and a *mf* dynamic marking.



52 Fl. Fl.

52 Clar.

52 VI.

52 Cello

52 Vib.

52 Pno

\*use una corda if needed

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53 Fl. *ppp*

53 Clar *p* *mf* *ppp*

53 VI. *16x3*

53 Cello *ppp*

53 Vib. *mp* *f* *mp*

53 Pno *mp* *ppsub* *mp* *ppsub* *mf*

Fl. *S<sup>4</sup>*

Clar *S<sup>4</sup>*

VI. *S<sup>4</sup>*

Cello *S<sup>4</sup>*

Vib. *S<sup>4</sup>*

Pno *S<sup>4</sup>*

55 Fl. 55 Clar

55 VI. 55 Cello

55 Vib. 55 Pno

Fl.   
 Clar.   
 Vl.   
 Cello   
 Vib.   
 Pno

Musical score for a chamber ensemble. The score is written for Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello (Cello), Vibraphone (Vib.), and Piano (Pno). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (ppp, p, mf). The Piano part features complex chords and arpeggios, while the other instruments play more melodic and harmonic lines.

57 Fl.   
 Clar.

57 VI.   
 Cello   
 Vib.

57 Pno

Handwritten musical score for a chamber ensemble. The score is written for six instruments: Flute (Fl.), Clarinet (Clar.), Violin (VI.), Cello, Vibraphone (Vib.), and Piano (Pno.). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (p, pp, mf), and performance instructions in boxes like "cut with the piano" and "give cue".

**Fl.:** The Flute part begins with a melodic line, marked with a *p* dynamic. It includes a section marked "cut with the piano" and a *pp* dynamic.

**Clar.:** The Clarinet part follows a similar melodic pattern, also marked with a *p* dynamic and including a "cut with the piano" instruction.

**VI.:** The Violin part features a melodic line with a *p* dynamic and a "cut with the piano" instruction.

**Cello:** The Cello part provides a harmonic foundation, marked with a *pp* dynamic and including a "cut with the piano" instruction.

**Vib.:** The Vibraphone part includes a melodic line with a *p* dynamic and a "cut with the piano" instruction.

**Pno.:** The Piano part provides a harmonic foundation, marked with a *pp* dynamic and including a "cut with the piano" instruction.

Sept. - Dec. 2014, Montréal-Birmingham, completed Dec. 25th  
in Birmingham

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# **An exploration of the duende in the composition of musical works**

Portfolio: Reculer pour mieux sauter

Vol. II

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University





Patrick Giguère

**Reculer pour mieux sauter**  
for 8 instruments  
(2015)

Patrick Giguère

# Reculer pour mieux sauter

for 8 instruments

## Instrumentation

- |                                   |             |
|-----------------------------------|-------------|
| - Flute (and alto flute)          | - Violin    |
| - Bb clarinet (and bass clarinet) | - Cello     |
| - Horn                            | - Bass drum |
| - Trombone                        | - Harp      |

## Programme notes

Reculer pour mieux sauter (the English equivalent of the French title would be 'Step back to move forward better') marks the end of a cycle for me, but also the beginning of another. During the composition process, I worked hard to push my rationality aside, and instead tried to cultivate my spontaneity. Even if I intuitively (without realizing it before I was way into the composition of the piece) recycled some gestures that I had already used in previous pieces, the direction that the music took surprised me and opened a new world of possibilities. This is where the title comes from. During the creative process of this piece, I learnt a great composition lesson, which I think also applies to most things in life. Sometimes, we have to let go of our desires, and preconceptions, if we truly want to explore and discover. If the path we follow is too rigid, we might miss a great deal of wonderful things.

**Duration:** 6'15"



Alto Fl. Clar. Horn Trb. VI. Cello Perc. Hrp.

The musical score is written for a woodwind and string ensemble. The parts are as follows:

- Alto Fl.:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- Clar.:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- Horn:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- Trb.:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- VI.:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- Cello:** Treble clef, 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.
- Perc.:** Treble clef, 4/4 time. Features a snare drum and cymbal. Dynamics include *ppp* and *pppp*.
- Hrp.:** Grand staff (treble and bass clefs), 4/4 time. Features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and a triplet of eighth notes in the second measure. Dynamics include *mp* and *p*.

Alto Fl.

Clar.

Horn

Trb.

VI.

Cello

Perc.

Hrp.

change For Flute

Alto Fl.

Clar.

Horn

Trb.

VI.

Cello

Perc.

Harp

Handwritten musical score for a full orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Horn, Trumpet (Trb.), Violin (VI.), Cello, Percussion (Perc.), and Harp (Hrp.). The score includes various musical notations, dynamics, and performance instructions.

**Fl.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Clar.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Horn:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Trb.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**VI.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Cello:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Perc.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Hrp.:** Starts with a measure marked **A**. A bracketed section contains a triplet of eighth notes (F4, G4, A4) with the instruction "repeat freely, breathe when needed". This is followed by a measure with a triplet of eighth notes (B4, C5, D5) marked **fff sempre**.

**Additional markings:**

- Fl.:** **fff sempre** (written above the staff)
- Clar.:** **fff sempre** (written above the staff)
- Horn:** **fff sempre** (written above the staff)
- Trb.:** **fff sempre** (written above the staff)
- VI.:** **fff sempre** (written above the staff)
- Cello:** **fff sempre** (written above the staff)
- Perc.:** **fff sempre** (written above the staff)
- Hrp.:** **fff sempre** (written above the staff)

**Handwritten notes:**

- repeat freely, breathe when needed
- fff sempre
- breathe when needed
- poco ponticello
- gloss
- (Db - Ch - B / Eb - Fb - G# - A#)

**Page number:** -5-





8va

Fl.

Clar.

Horn

Trb

VI.

Cello

Perc.

Hrp

repeat freely, breathe when needed

repeat freely, breathe when needed

gliss

gliss

pppp

pppp

Handwritten musical score for a rehearsal mark, featuring staves for Flute (Fl.), Clarinet (Clar.), Horn, Trumpet (Trb.), Violin (Vl.), Cello, Percussion (Perc.), and Harp (Hrp.). The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp, p). A handwritten instruction "change to bass clarinet" is present in the Clarinet part. The score is marked with a rehearsal symbol (B) and a time signature of 3/4. The key signature is one flat (Bb).

Handwritten musical score for a full orchestra, measures 25 to 30. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

**Instrumentation and Staff Labels:**

- Fl. (Flute)
- Bass Clar.
- Horn (F)
- Trb. (Trumpet)
- VI. (Violin I)
- Cello
- Perc. (Percussion)
- Hrp. (Harp)

**Key Musical Features:**

- Measures 25-26:** Flute and Bass Clarinet play a melodic line starting on G4. Flute has a  $\phi$  (accidental) above it. Bass Clarinet has a  $\# \phi$  (accidental) above it. Both have a  $\text{ppp}$  dynamic.
- Measures 27-28:** Horn (F) and Trumpet play a melodic line starting on G4. Horn has a  $\text{ppp}$  dynamic. Trumpet has a  $\text{pp}$  dynamic.
- Measures 29-30:** Violin I and Cello play a melodic line starting on G4. Violin I has a  $\text{ppp}$  dynamic. Cello has a  $\text{pp}$  dynamic.
- Measures 31-32:** Percussion and Harp play a melodic line starting on G4. Percussion has a  $\text{ppp}$  dynamic. Harp has a  $\text{pppp}$  dynamic.

change to alto flute

28

Alto Fl.

28

Bass Clar

28

Horn

28

Trb

28

VI.

28

Cello

28

Perc.

28

Hrp

64

Alto Fl.

Bass Clar.

Horn

Trb

VI.

Cello

Perc.

Hrp

(Db-C4-B4 / Eb-Fb-G4-A#)





This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl.** (Flute): Staff 1, measures 1-4. Includes a 37-measure rest.
- Bass Clar.** (Bass Clarinet): Staff 2, measures 1-4. Includes a 37-measure rest.
- Horn**: Staff 3, measures 1-4. Includes a 37-measure rest.
- Trb** (Trumpet): Staff 4, measures 1-4. Includes a 37-measure rest.
- VI.** (Violin): Staff 5, measures 1-4. Includes a 37-measure rest.
- Cello**: Staff 6, measures 1-4. Includes a 37-measure rest.
- Perc.** (Percussion): Staff 7, measures 1-4. Includes a 37-measure rest.
- Hrp** (Harp): Staff 8, measures 1-4. Includes a 37-measure rest.

The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *pp*, *p*, *mp*, *mf*, *mv*, and *norm. non vib.*



Alto Fl.

Bass Clar.

Horn

Trb.

VI.

Cello

Perc.

Hrp

(D $\flat$ -C $\flat$ -B $\flat$  / E $\flat$ -F $\flat$ -G $\flat$ -A $\sharp$ )

This page of a musical score is for a symphony orchestra. It contains the following parts and their corresponding staves:

- Alto**: Staff 1, Treble clef, 4/4 time signature.
- Fl.**: Staff 2, Treble clef, 4/4 time signature.
- Bass Clar.**: Staff 3, Bass clef, 4/4 time signature.
- Horn**: Staff 4, Bass clef, 4/4 time signature.
- Trb**: Staff 5, Bass clef, 4/4 time signature.
- VI.**: Staff 6, Treble clef, 4/4 time signature.
- Cello**: Staff 7, Bass clef, 4/4 time signature.
- Perc.**: Staff 8, Treble clef, 4/4 time signature.
- Hrp**: Staff 9, Bass clef, 4/4 time signature.

The score includes various musical notations such as notes, rests, dynamics (ppp, p, mp, pp), and articulation marks. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

47

Alto Fl.

47

Bass Clar.

47

Horn

47

Trb.

47

VI.

47

Cello

47

Perc.

47

Harp

Alto Fl. *ppp*

Bass Clar. *ppp*

Horn *ppp*

Trb *ppp*

VI. *ppp*

Cello *ppp*

Perc. *ppp*

Hrp *ppp*

17

Handwritten musical score for a symphony orchestra. The score is written on ten staves, each labeled with an instrument and a part number (S4). The instruments and parts are: Alto Saxophone (S4), Flute (Fl.), Bass Clarinet (S4), Horn (S4), Trumpet (S4), Violin (S4), Viola (S4), Cello (S4), Percussion (S4), and Harp (S4). The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, mf, f), and articulation marks. The notation is handwritten and appears to be a draft or a working score. The score is written in a single system, with the instruments arranged in a standard orchestral layout. The time signature is 2/4. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, mf, f), and articulation marks. The notation is handwritten and appears to be a draft or a working score. The score is written in a single system, with the instruments arranged in a standard orchestral layout. The time signature is 2/4. The key signature is one flat (B-flat).

Alto Sax 58  
 Fl.  
 Bass Clar.  
 Horn  
 Trb.  
 VI.  
 Cello  
 Perc.  
 Hrp



change to flute

Alto Fl. 62  $p$   $pp$

Bass Clar. 62  $p$   $pp$

Horn 62  $p$   $pp$

Trb 62  $mp$   $p$   $mp$   $p$   $mp$

VI. 62  $mf$   $mp$   $mf$   $mp$

Cello 62  $mf$   $mp$   $mf$   $mp$

Perc. 62  $pp$   $ppp$

Hrp 62  $ppp$

Handwritten musical score for a symphony orchestra, measures 63-65. The score includes parts for Flute, Bass Clarinet, Horn, Trumpet, Violin I, Violin II, Cello, Percussion, and Harp. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from pppp to mf. A handwritten note "change to clarinet" is present in the Bass Clarinet part.





Handwritten musical score for various instruments. The score includes dynamic markings and performance instructions.

**Fl.** *breathe when needed*, *pppp sample*

**Clar.** *breathe when needed*, *pppp sample*

**Horn** *breathe when needed*, *pppp sample*

**Trib** *breathe when needed*, *pppp sample*

**VI.** *subtly change bow when needed*, *pppp sample*

**Cello** *subtly change bow when needed*, *pppp sample*

**Perc.** *sample*, *pppp sample*

**Hrp** *sample*

Fl.  $\text{7b}$

Clar  $\text{7b}$

Horn  $\text{7b}$

Tbn  $\text{7b}$

VI.  $\text{7b}$

Cello  $\text{7b}$

Perc.  $\text{7b}$

Hrp  $\text{7b}$

Fl.  $\text{79}$   $\text{6}$   
 Clar  $\text{79}$   $\text{6}$   
 Horn  $\text{79}$   $\text{6}$   
 Trb  $\text{79}$   $\text{6}$   
 VI.  $\text{79}$   $\text{6}$   
 Cello  $\text{79}$   $\text{6}$   
 Perc.  $\text{79}$   
 Hrp  $\text{79}$   $\text{6}$

82 Fl. (b $\sharp$ )

82 Clar. (b $\flat$ )

82 Horn (b $\flat$ )

82 Trb. (b $\flat$ )

82 VI. (b $\sharp$ )

82 Cello (b $\sharp$ )

82 Perc.

82 Hrp

Detailed description: This is a page of a musical score, measures 82 and 83. The page contains eight staves for different instruments. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#). The Clarinet (Clar.) staff has a treble clef and a key signature of one flat (Bb). The Horn staff has a treble clef and a key signature of one flat (Bb). The Trombone (Trb.) staff has a bass clef and a key signature of one flat (Bb). The Viola (VI.) staff has a treble clef and a key signature of one sharp (F#). The Cello staff has a bass clef and a key signature of one sharp (F#). The Percussion (Perc.) staff has a single line. The Harp (Hrp) staff has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation for measures 82 and 83 is as follows: Fl. (measure 82: whole note F#4; measure 83: whole rest); Clar. (measure 82: whole note Bb3; measure 83: whole rest); Horn (measure 82: whole note Bb3; measure 83: whole rest); Trb. (measure 82: whole note Bb3; measure 83: whole rest); VI. (measure 82: whole note F#4; measure 83: whole rest); Cello (measure 82: whole note F#3; measure 83: whole rest); Perc. (measure 82: whole rest; measure 83: whole rest); Hrp (measure 82: whole note F#4; measure 83: whole rest).

85 Fl. (b.)

85 Clar. (b.) pp

85 Horn (b.)

85 Trb. (b.)

85 VI.

85 Cello (b.) ppp

85 Perc.

85 Hrp

28  
 Fl.  $\text{p}^{\text{pp}}$   
 Clar.  $\text{p}^{\text{pp}}$   
 Horn  
 Trb.  $\text{p}^{\text{pp}}$   
 VI.  $\text{p}^{\text{pp}}$   
 Cello  $\text{p}^{\text{pp}}$   
 Perc.  
 Hrp

Musical score for page 28, featuring staves for Flute (Fl.), Clarinet (Clar.), Horn, Trombone (Trb.), Violin (VI.), Cello, Percussion (Perc.), and Harp (Hrp). The score includes dynamic markings such as  $\text{p}^{\text{pp}}$ ,  $\text{pp}$ , and  $\text{p}$ , and various musical notations including slurs and accidentals.



Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Clarinet (Clar.), Horn, Trombone (Trib), Violin (VI.), Cello, Percussion (Perc.), and Harp (Hrp). The score includes dynamic markings such as *al* (all), *pp* (pianissimo), and *ff* (fortissimo). The notation includes clefs, key signatures, and various musical symbols.

*finished February 14<sup>th</sup>, Birmingham, UK*





# **An exploration of the duende in the composition of musical works**

Portfolio: L'anxiété de l'attente

Vol. III

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor  
of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University



Patrick Giguère

# **L'anxiété de l'attente**

for string quartet  
(2015)

Patrick Giguère

# L'anxiété de l'attente

for string quartet

## Instrumentation

- 2 violons
- 1 viola
- 1 cello

## Programme notes

This piece was written after a period of intense stress, anxiety and change. When I started writing the piece, all was finally in order, but I still could not come back to my usual self and had a lot of problem concentrating on my music. This is why I decided to use the piece as a kind of therapy, to pour all my anxiety on the paper and to use the composition process as a way to clear my head. To do so, I decided to trust my instinct, ears, habits and see where the music would lead me through sketching. The whole process was a spontaneous one, full of surprise, and allowed me to transform what was initially felt as a chore into a thoroughly enjoyable and exciting experience. This excitement accompanied me all through the compositional process and made its way into the piece.

**Duration:** 6'25''

Duration: 5'40"

# L'anxiété de l'attente

$\text{♩} = 76$  undecided, anxious, tense

pour quatuor à cordes

Patrick Giguère  
1980

VI. 1

poco pont non vib

P

$f_{sub.}$

VI. 2

poco pont non vib

P

$f_{sub.}$

Vla

poco pont non vib

P

$f_{sub.}$

Cl.

poco pont non vib

P

$f_{sub.}$

VI. 1

P

$f_{sub.}$

$pp_{sub.}$

VI. 2

P

$f_{sub.}$

$pp_{sub.}$

Vla

P

$f_{sub.}$

$pp_{sub.}$

Cl.

P

$f_{sub.}$

$pp_{sub.}$

VI. 1

mf sub. *f* mf sub. *f* mf sub. *f*

VI. 2

mf sub. *f* mf sub. *f* mf sub. *f*

Vla

mf sub. *f* mf sub. *f* mf sub. *f*

Cl.

mf sub. *f* mf sub. *f* mf sub. *f*

VI. 1

ppp sub. *3*

VI. 2

ppp sub. *3*

Vla

ppp sub. *3*

Cl.

ppp sub. *3*

VI. 1

VI. 2

Vla

Cl.

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

$\text{♩} = 84$

VI. 1

VI. 2

Vla

Cl.



25

VI. 1

VI. 2

Vla

Cl.

29

VI. 1

VI. 2

Vla

Cl.

33

VI. 1

VI. 2

Vla

Cl.

33

33

33

33

37

VI. 1

VI. 2

Vla

Cl.

III  
II →

37

37

37

37

41

VI. 1

VI. 2

Vla

Cl.

(III) →

45

VI. 1

VI. 2

Vla

Cl.



VI. 1 *5<sup>b</sup>*

VI. 2 *5<sup>b</sup>*

Vla *5<sup>b</sup>*

Cl. *5<sup>b</sup>* (III) → (II)

VI. 1 *5<sup>9</sup>* III → x 8

PP sempre

VI. 2 *5<sup>9</sup>* IV → x 8 *IV* → *III*

PP sempre

Vla *5<sup>9</sup>* x 8

PP sempre

Cl. *5<sup>9</sup>* (III) → x 8

subito PP sempre

con. sordino  
with great intensity

*3*

*ff*

(III)→

VI. 1

VI. 2

Vla

Cl.

62

63

64

62

63

64

62

63

64

62

63

64

(III)→

VI. 1

VI. 2

Vla

Cl.

65

66

67

65

66

67

65

66

67

65

66

67

65

66

67

VI. 1  $68 \text{ (III)} \rightarrow$

VI. 2  $68 \text{ (IV)} \text{ (III)} \rightarrow$

Vla  $68$   $> >$   $\text{r}3$   $> >$   $\text{r}3$   $> >$

Cl.  $68 \text{ (III)} \rightarrow$

VI. 1  $71 \text{ (III)} \rightarrow$

VI. 2  $71 \text{ (IV)} \text{ (III)} \rightarrow$

Vla  $71$   $\text{r}3$   $5$   $6$   $\text{r}3$   $fff$

Cl.  $71 \text{ (III)} \rightarrow$

(III)→

74

VI. 1

74

VI. 2

74

Vla

(III)→

74

Cl.

(III)→

77

VI. 1

77

VI. 2

77

Vla

(III)→

77

Cl.



(III)→

80

VI. 1

80

VI. 2

80

Vla

80 (III)→

Cl.

(III)→

83

VI. 1

83

VI. 2

83

Vla

83 (III)→

Cl.

86 (III)→

VI. 1

86

VI. 2

86

Vla

86

Cl.

86 (III)→

fff 6 6

89 (III)→

VI. 1

89

VI. 2

89

Vla

89

Cl.

89 (III)→

6 p

Handwritten musical score for measures 92-94. The score is for four staves: VI. 1, VI. 2, Vla, and Cl. The key signature is one flat (B-flat). The tempo/meter is 92. The first measure of each staff is marked with a handwritten "(III)→". The second measure of the Vla staff is marked with "pp sempre".

Handwritten musical score for measures 95-97. The score is for four staves: VI. 1, VI. 2, Vla, and Cl. The key signature is one flat (B-flat). The tempo/meter is 95. The first measure of each staff is marked with a handwritten "(III)→". The second measure of each staff is marked with a handwritten "x20" in a box. The third measure of each staff is marked with a handwritten "(pp sempre)".

Handwritten musical score for four staves (VI. 1, VI. 2, Vla, Cl.) showing measures 98 to 100. Fingerings are indicated above the notes:   
 VI. 1: 98 II III II III, 99 II →   
 VI. 2: 98   
 Vla: 98   
 Cl.: 98 (III) →

Handwritten musical score for four staves (VI. 1, VI. 2, Vla, Cl.) showing measures 101 to 104. The tempo is marked  $\text{♩} = 46$ . Dynamics are marked *mp*. Measure numbers 101, 102, 103, and 104 are written above the first staff. Trills and triplets are indicated with '3' and brackets.   
 VI. 1: *mp*   
 VI. 2: *mp*   
 Vla: *mp*   
 Cl.: *mp* II



# **An exploration of the duende in the composition of musical works**

Portfolio: L'heure de s'enivrer

Vol. IV

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University



Patrick Giguère

# **L'heure de s'enivrer**

for symphony orchestra  
(2015)



Patrick Giguère

# L'heure de s'enivrer

for symphony orchestra

*Written for the London Symphony Orchestra through the LSO Discovery  
Panufnik Composers Scheme, supported by the Helen Hamlyn Trust*

## Instrumentation

- 3 Flutes (1 Alto Flute doubling)
- 3 Oboes
- 3 Clarinets in Bb
- 3 Bassoons
  
- 4 Horns in F (with straight mutes)
- 3 Trumpets in Bb
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Tuba
  
- Timpani
- Percussions
  - 1 Bass drum
  
- 1st Violins (with practice mutes)
- 2nd Violins (with practice mutes)
- Violas (with practice mutes)
- Violoncellos (with practice mutes)
- Double basses

## Programme notes

By Tim Rutherford-Johnson

According to comments in the score, *L'heure de s'enivrer* describes a three-stage arc from one emotional state to another: 'First with contained intensity...which is gradually released...and then, almost with exultation.' The use of qualifiers is revealing – contained; gradually; almost. This is music that steps back from bold statements, preferring caution and deliberate imprecision. Giguère explores such states in other pieces too, composing with densities, degrees of focus and points in time. The piece shares its title – 'time to drink' with a book by the well-known Canadian cosmologist Hubert Reeves, a meditation on the meaning of the universe in the age of nuclear weaponry. Could consciousness, having taken 15 billion years to emerge, really eradicate itself in a matter of minutes? It could be said that Giguère's piece is a single-minded in its trajectory as the universe itself.

At its start there is a division between strings, who play with practice mutes; and the rests, who play bundled melodies circling around a few notes, combining to create cluster chords, very quietly. It is a model of controlled chaos, yet when the strings remove their mutes the two halves start to come together, increasing in volume and coming closer to rhythmic unison. The music rises in register until the final pages, when it suddenly doubles in speed; from here to the end the orchestra moves joyfully as one. 'Intelligence is not necessarily a poisoned chalice,' Reeves concludes. 'The absurd is still avoidable. The awakening of jubilation is, perhaps, the most effective antidote.'

**Duration:** 3'45"

# L'heure de s'enivrer

Written for the London Symphony Orchestra through the LSO Discovery Panufnik Composers Scheme, supported by the Helen Hamlyn Trust

Patrick Giguère

**♩=72** First with contained intensity...

**Flute I** *ppp* expressive, but remain within the dynamics' range

**Flute II** *ppp* expressive, but remain within the dynamics' range

**Alto Flute** *ppp* expressive, but remain within the dynamics' range

**Oboe I**

**Oboe II**

**Oboe III**

**Clarinet in Bb I** *ppp* expressive, but remain within the dynamics' range

**Clarinet in Bb II** *ppp* expressive, but remain within the dynamics' range

**Clarinet in Bb III** *ppp* expressive, but remain within the dynamics' range

**Bassoon I** *ppp* expressive, but remain within the dynamics' range

**Bassoon II** *ppp* expressive, but remain within the dynamics' range

**Bassoon III** *ppp* expressive, but remain within the dynamics' range

**Horn in F I** with mute *pp* sempre, very still

**Horn in F II** with mute *pp* sempre, very still

**Horn in F III** with mute *pp* sempre, very still

**Horn in F IV** with mute *pp* sempre, very still

**Trumpet in Bb I**

**Trumpet in Bb II**

**Trumpet in Bb III**

**Tenor Trombone I**

**Tenor Trombone II**

**Bass Trombone**

**Tuba**

**Timpani** let ring, sempre *ppp* sempre, (as soft as possible no matter what is going around)

**Bass drum** with practice mute *ppp* sempre, (as soft as possible no matter what is going around)

**Violins I** with practice mute *f* with great intensity *ff > f*

**Violins II** with practice mute *f* with great intensity *ff > f*

**Violas** with practice mute *f* with great intensity *ff > f*

**Violoncellos** with practice mute *f* with great intensity *ff > f*

**Double Basses** *ppp*

change bow as required (ad. lb.), but not simultaneously alternate freely between sul. tasto, ord. and sul. pont.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Alto Flute (A. Fl.), Oboe I (Ob. I), Oboe II (Ob. II), Oboe III (Ob. III), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet III (Cl. III), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Bassoon III (Bsn. III), Horn I (Hr. I), Horn II (Hr. II), Horn III (Hr. III), Horn IV (Hr. IV), Timpani (Timp.), Double Bass (B.D.), Violin I (Vins. I), Violin II (Vins. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Dbs.).

The score includes various dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), and *fsub.* (forzando). It also features articulation marks like accents and slurs, as well as fingerings indicated by numbers 1-3. A section marker 'A' is present at the top right of the page.



22

C

D

Fl. I. *pp* *mp* *p* *p* *mf*

Fl. II. *p* *pp* *mp* *p* *mf* *p*

Fl. III. *p* *pp* *mp* *mf*

Ob. I.

Ob. II.

Ob. III.

Cl. I. *p* *pp* *pp* *p* *pp*

Cl. II. *pp* *ppp* *pp* *ppp* *p*

Cl. III. *pp* *ppp* *p* *pp*

Bsn. I.

Bsn. II.

Bsn. III. *pp*

Hr. I.

Hr. II.

Hr. III.

Hr. IV.

Timp.

B.D.

Vlns. I. *f* *ff* *f* *ff* *f* *ff*

Vlns. II. *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff*

Vcs. *f* *ff* *f* *ff* *f* *ff*

Dbs.

...which is gradually released...

29

[E]

Fl. I, II, III, Ob. I, II, III, Cl. I, II, III, Hr. I, II, III, IV, Tpt. I, II, III, Tbn. I, II, B. Tbn., Tba., Timp., B.D., Vins. I, II, Vlas., Vcs., Dbs.

*mp*, *mf*, *f*, *pp*, *ppp*, *remove practice mute*, *outer players only*

36

**F**

Fl. I, II, III, Ob. I, II, III, Cl. I, II, III, Hr. I, II, III, IV, Tpt. I, II, III, Tbn. I, II, B. Tbn., Tba., Timp., B. D., Vlns. I, II, Vlas., Vcs., Dbs.

*mf*, *f*, *pp*, *ppp*, *p*, *mp*, *ff*, *fsub.*, *tutti*, *vib.*, *n.v.*

inner players only

42

**G**

Fl. I *ff*

Fl. II *ff*

Fl. III *ff*

Ob. I *ff*

Ob. II *ff*

Ob. III *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Cl. III *ff*

Hr. I *ppp*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tpt. III *mf* *f*

Tbn. I *mf* *f*

Tbn. II *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp.

B.D.

Vlins. I *ff* *f<sub>sub.</sub>* *ff*

Vlins. II *ff* *f<sub>sub.</sub>* *ff*

Vlas. *ff* *f<sub>sub.</sub>* *ff*

Vcs. *ff* *f<sub>sub.</sub>* *ff*

Obs. *ff* *ff*



**H** breathe when necessary, ad. lib., but not simultaneously

**I**

**J**

Fl. I-III *f* *ff* *f* *ff*

Ob. I-III *f* *ff* *f* *ff*

Cl. I-III *f* *ff* *f* *ff*

Bsn. I *f* *ff* *f* *ff*

Bsn. II *f* *ff* *f* *ff*

Bsn. III *f* *ff* *f* *ff*

Hrs. I-II *f* *ff* *f* *ff*

Hrs. III-IV *f* *ff* *f* *ff*

Tpt. I *f* *ff* *f* *ff*

Tpt. II *f* *ff* *f* *ff*

Tpt. III *f* *ff* *f* *ff*

Tbn. I *f* *ff* *f* *ff*

Tbn. II *f* *ff* *f* *ff*

B. Tbn. *f* *ff* *f* *ff*

Tba. *f* *ff* *f* *ff*

Timp. *p*

B.D. *pp* *f* *ff* *f* *ff*

Vlins. I *f* *ff* *f* *ff*

Vlins. II *f* *ff* *f* *ff*

Vlas. *f* *ff* *f* *ff*

Vcs. *f* *ff* *f* *ff*

Dbs. *mf* *f* *ff* *f* *ff*

*no mute*

*lots of non-simultaneous bow changes, ad. lib.*

*lots of non-simultaneous bow changes, ad. lib.*

*lots of non-simultaneous bow changes, ad. lib.*

*lots of non-simultaneous bow changes, ad. lib.*

This image shows a page from a musical score, specifically measures 57 through 60. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left include Fl. I, Ob. I, Cl. I, Bsn. I, Bsn. II, Bsn. III, Hr. I, Hr. III, Tpt. I, Tpt. II, Tpt. III, Trbn. I, Trbn. II, B. Tbn., Tba., Timp., B.D., Vlns. I, Vlns. II, Vla., Vcl., and Dbs. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with beams and slurs. Dynamic markings such as *ff*, *f*, and *fsub.* are used throughout. There are also performance instructions in Italian, such as "breathe when necessary, ad lib., but not simultaneously" and "lots of non-simultaneous bow changes, ad lib., enthusiastically". A rehearsal mark 'K' is visible at the top right. The page number '57' is in the top left corner.

62

Fl. I

Ob. I

Cl. I

Bsn. I

Bsn. II

Bsn. III

Hr. I

Hr. II

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

B. D.

Vlins. I

Vlins. II

Vla.

Vcl.

Dbs.

*ff fsub.*

*p*

*pp*

*mf*

*mp*

*f*

*ppp*

*ff*

*f*

*mf*

*pp*

*mp*

# **An exploration of the duende in the composition of musical works**

Portfolio: La belle-anse

Vol. V

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor  
of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University



Patrick Giguère

# **La Belle-Anse**

for 12 baroque string instruments  
(2016)

Patrick Giguère

# La Belle-Anse

for 12 baroque string instruments

## Instrumentation

- 7 violins
- 2 violas
- 1 cello
- 1 viola da gamba
- 1 violone

## Programme notes

The piece is inspired by a very special location, a cove on the Magdalen Islands called *La belle-anse*, where it is believed some of the most beautiful sunsets in the world take place. When you are standing there on the cliff, looking towards the sea, the air you breathe smells of freedom and the landscape you see is filled with intensity, authenticity and warmth. It is dedicated to somebody close to me who recently passed away, and who embodied all of those qualities.

**Duration:** 7'30''

# La Belle-Anse

à matante Lise

Patrick Giguère  
1987

♩=60

non vib, sempre  
clear, light

*pp*

Violin 1

non vib, sempre  
clear, light

*pp*

Violin 2

non vib, sempre  
clear, light

*pp*

Violin 3

non vib, sempre  
clear, light

*pp*

Violin 4

non vib, sempre  
clear, light

*pp*

Violin 5

non vib, sempre  
clear, light

*pp*

Violin 6

Violin 7

Viola 1

*ppp*

Viola 2

*ppp*

Viola da Gamba

II & III  
*ppp*

Cello

*ppp*

Violone



Violin I (VI. 1): Treble clef, key signature of one sharp (F#). Starts with a triplet of eighth notes (F#, G#, A) beamed together, followed by a half note (B), a quarter note (C), and a half note (D). A slur covers the next four notes: E, F#, G, and A, which are also marked with a triplet '3'. The staff continues with a half note (B), a quarter note (C), and a half note (D). A second triplet of eighth notes (F#, G#, A) is marked with a '3'.

Violin II (VI. 2): Treble clef, key signature of one sharp (F#). Starts with a triplet of eighth notes (F#, G#, A) beamed together, followed by a half note (B), a quarter note (C), and a half note (D). A slur covers the next four notes: E, F#, G, and A, which are also marked with a triplet '3'. The staff continues with a half note (B), a quarter note (C), and a half note (D). A second triplet of eighth notes (F#, G#, A) is marked with a '3'.

Violin III (VI. 3): Treble clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Violin IV (VI. 4): Treble clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Violin V (VI. 5): Treble clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Violin VI (VI. 6): Treble clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Viola I (Vla. 1): Bass clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Viola II (Vla. 2): Bass clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Viola da Gamba (V.G.): Bass clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Cello (C.): Bass clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

Double Bass (V.): Bass clef, key signature of one sharp (F#). Starts with a half note (F#), a quarter note (G#), and a half note (A). A slur covers the next four notes: B, C, D, and E, which are also marked with a triplet '3'. The staff continues with a half note (F#), a quarter note (G#), and a half note (A). A second triplet of eighth notes (B, C, D) is marked with a '3'.

non vib, sempre clear, light

*pp*

5

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1

Vla. 2

V.G.

C.

V.

A

*p* *pp*

resonant

*p*

non vib, sempre  
resonant

*pp*

8

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1

Vla. 2

V.G.

C.

V.

(clear, light)

*pp*

3

resonant

*p*

*pp*

*pp*

non vib, sempre  
resonant  
detached notes should be well articulated

*pp*

non vib, sempre  
resonant  
detached notes should be well articulated

*pp*

**B**

[illegible]

14

VI. 1 *p* 3 *pp*

VI. 2 *p* *pp*

VI. 3 *pp* (clear, light) 3 3 3

VI. 4 (clear, light) 3 3 3 3 3 3 3

VI. 5 *pp* 3 *p* 3 *pp*

VI. 6

VI. 7 3 *pp* 3 *p* 3 *pp*

Vla. 1 3 *pp* *p* 3 3

Vla. 2 *pp* *p*

V.G.

C. 3 *mp* 3 *pp* *mf* 3 3

V. 3 *mp* 3 *pp* *mf* 3 3

non vib, sempre  
resonant  
detached notes should be well articulated

17

(clear, light)

7

VI. 1

*p* 3 *pp*

VI. 2

(clear, light) 3

VI. 3

(resonant)

*p* *pp*

(clear, light) 3

VI. 4

3 3 3

VI. 5

(resonant)

VI. 6

VI. 7

3 *p* 3 *pp*

Vla. 1

3 *pp* *mp*

Vla. 2

*pp* *mp*

V.G.

C.

3 3 *pp* *mf*

V.

3 3 *pp* *mf*

20

VI. 1 (resonant) *mp*

VI. 2 (resonant) *mp* *pp*

VI. 3 (resonant) *mp* *p*

VI. 4 *mp* *p*

VI. 5 *mp* *p*

VI. 6 resonant *mp*

VI. 7 *mp*

Vla. 1 *p*

Vla. 2 *p*

V.G.

C. *p* *mf*

V. *p* *mf*





26

(resonant)  
detached notes should be well articulated

*mf*

(clear, light)  
*pp*

*mp*

*p*

(resonant)  
detached notes should be well articulated  
*mp*

*pp*

*mf*

*mf*

*mf*

*f*

*p*

*f*

*p*

29

VI. 1

*p* *mf*

(resonant)  
detached notes should be well articulated

VI. 2

*mf* *p* *mf*

VI. 3

*mf* *p* *mf*

VI. 4

*p*

(resonant)  
detached notes should be well articulated

VI. 5

*mp* *p* *mf*

VI. 6

VI. 7

*p*

Vla. 1

*mp* *mf*

Vla. 2

*mp* *mf*

V.G.

C.

*mf*

V.

*mf*

Detailed description: This page of a musical score covers measures 29, 30, and 31. The instruments are Violins I, II, III, IV, V, VI, Viola I, Viola II, Viola/Guitar, Cello, and Double Bass. Violin I starts with a piano (p) note in measure 29, followed by a mezzo-forte (mf) trill in measure 30, and a trill in measure 31. Violin II has a rest in measure 29, then a series of trills and detached notes in measures 30 and 31, with dynamics mf, p, and mf. Violin III has a trill in measure 29, a rest in measure 30, and a trill in measure 31, with dynamics mf, p, and mf. Violin IV has a p note in measure 29, a rest in measure 30, and a note in measure 31. Violin V has a long note in measure 29, then trills and detached notes in measures 30 and 31, with dynamics mp, p, and mf. Violin VI has a rest in measure 29, a trill in measure 30, and a rest in measure 31, with dynamic p. Viola I has a trill in measure 29, a rest in measure 30, and a trill in measure 31, with dynamics mp and mf. Viola II has a rest in measure 29, a long note in measure 30, and a trill in measure 31, with dynamics mp and mf. Viola/Guitar has a rest in measure 29, a note in measure 30, and a note in measure 31. Cello and Double Bass have trills in measure 29, rests in measure 30, and trills in measure 31, with dynamic mf. Performance instructions for Violins II and IV specify that resonant detached notes should be well articulated.

32

VI. 1 *p* *mf*

VI. 2 *p*

VI. 3 *p*

VI. 4 *mf*

VI. 5 *p*

(resonant)  
detached notes should be well articulated

VI. 6 *mf*

VI. 7

Vla. 1 *mp* *mf*

Vla. 2 *mp*

V.G.

C. *f* *p* *f*

V. *f* *p* *mf*

Detailed description of the musical score: The score is for a string ensemble, measures 32-33.   
Measure 32:   
- VI. 1: Treble clef, half note G4, quarter rest, half note A4. Dynamics: *p*.   
- VI. 2: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4.   
- VI. 3: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *p*.   
- VI. 4: Treble clef, half note G4, quarter rest, half note A4. Dynamics: *mf*.   
- VI. 5: Treble clef, sixteenth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, sixteenth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, sixteenth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4. Dynamics: *p*.   
- VI. 6: Treble clef, half note G4, quarter rest, half note A4. Dynamics: *mf*.   
- VI. 7: Treble clef, half note G4, quarter rest, half note A4.   
- Vla. 1: Bass clef, half note G3, quarter rest, half note A3. Dynamics: *mp* to *mf*.   
- Vla. 2: Bass clef, half note G3, quarter rest, half note A3. Dynamics: *mp*.   
- V.G.: Bass clef, half note G2, quarter rest, half note A2.   
- C.: Bass clef, half note G2, quarter rest, half note A2. Dynamics: *f*.   
- V.: Bass clef, half note G2, quarter rest, half note A2. Dynamics: *f*.   
Measure 33:   
- VI. 1: Treble clef, half note G4, quarter rest, half note A4. Dynamics: *mf*.   
- VI. 2: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *p*.   
- VI. 3: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *p*.   
- VI. 4: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *mf*.   
- VI. 5: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *p*.   
- VI. 6: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4. Dynamics: *mf*.   
- VI. 7: Treble clef, eighth-note triplet G4-A4-B4, quarter rest, eighth-note triplet G4-A4-B4.   
- Vla. 1: Bass clef, eighth-note triplet G3-A3-B3, quarter rest, eighth-note triplet G3-A3-B3. Dynamics: *mp* to *mf*.   
- Vla. 2: Bass clef, eighth-note triplet G3-A3-B3, quarter rest, eighth-note triplet G3-A3-B3. Dynamics: *mp*.   
- V.G.: Bass clef, eighth-note triplet G2-A2-B2, quarter rest, eighth-note triplet G2-A2-B2.   
- C.: Bass clef, eighth-note triplet G2-A2-B2, quarter rest, eighth-note triplet G2-A2-B2. Dynamics: *f*.   
- V.: Bass clef, eighth-note triplet G2-A2-B2, quarter rest, eighth-note triplet G2-A2-B2. Dynamics: *f*.   
Performance instruction in measure 33: "(resonant) detached notes should be well articulated".

34

**D**

VI. 1 *p*

VI. 2 *mf*

VI. 3

VI. 4 *p* *mf*

VI. 5 *mf*

VI. 6

VI. 7 *mf*

Vla. 1 *mp*

Vla. 2 *mf* *mp*

V.G. *p*

C. *mp* *mf*

V. *p*

non vib, sempre  
resonant  
detached notes should be well articulated

36

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1

Vla. 2

V.G

C.

V.

*mf*

*p*

*mf*

*p*

*p*

*p*

*mf*

*mp*

*pp*

really 'push' during the crescendos (in one bow only)  
intense !

Detailed description: This page contains musical notation for measures 36 and 37 of a string and woodwind section. The staves are arranged vertically: VI. 1 to VI. 7 (Violins), Vla. 1 and Vla. 2 (Violas), V.G (Violoncello), C. (Contrabass), and V. (Double Bass). Measure 36 begins with a treble clef and a key signature of one sharp (F#). VI. 1 has a whole rest. VI. 2 has eighth-note triplets. VI. 3 has eighth-note triplets and a half note. VI. 4 has a half note and a quarter-note quintuplet. VI. 5 has eighth-note triplets. VI. 6 has a half note. VI. 7 has a half note. Vla. 1 has eighth-note triplets. Vla. 2 has a half note. V.G has eighth-note triplets. C. has eighth-note triplets. V. has a half note. Measure 37 continues the patterns. VI. 1 has eighth-note triplets. VI. 2 has eighth-note triplets. VI. 3 has eighth-note triplets. VI. 4 has a half note and a quarter-note quintuplet. VI. 5 has a half note. VI. 6 has a half note. VI. 7 has a half note. Vla. 1 has eighth-note triplets. Vla. 2 has a half note. V.G has eighth-note triplets. C. has eighth-note triplets. V. has a half note. Dynamics include *mf*, *p*, *mp*, and *pp*. A performance instruction is written above the C. staff in measure 37.

Violins 1-7, Violas 1-2, Viola G, Cello, and Double Bass. Measures 38-39. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *p*, *mf*, *f*, *mp*, and *ff*. A rehearsal mark 'E' is present at the beginning of measure 39.

This page contains the musical notation for the lower strings of the orchestra. The staves are labeled VI. 1 through VI. 6, Vla. 1, Vla. 2, V.G., C., and V. (Double Bass). The music features various rhythmic patterns, including triplets and sixteenth-note runs, as well as sustained notes and rests. Dynamic markings such as *p*, *mf*, *mp*, *f*, and *ff<sub>sub</sub>* are used throughout. Performance instructions like "really 'push' during the crescendos (in one bow only) intense !" are provided for several parts.

42 **F**

VI. 1 *p*

really 'push' during the crescendos (in one bow only)  
intense !

VI. 2 *f* *mf*

VI. 3 *mf*

VI. 4 *mf* *p*

VI. 5 *f* *mf*

really 'push' during the crescendos (in one bow only)  
intense !

VI. 6 *f* *p*

VI. 7 *p*

really 'push' during the crescendos (in one bow only)  
intense !

Vla. 1 *mp* *f* *mp*

Vla. 2 *f* *mp*

V.G. *f* *mf*

C. *f* *mf*

V. *p*



44

VI. 1 *mf* 3

VI. 2 *p*

VI. 3 3 *p*

VI. 4 3 *mf* 3

VI. 5 3 *p*

VI. 6 3 *mf* 3 *mp* 3

VI. 7 3 *mf* 3

Vla. 1 *mf* 3 *mp*

Vla. 2 3 *mf*

V.G. *p*

C. 3 *p*

V. *ff*<sub>sub</sub> *p* *ff*<sub>sub</sub> 5

Detailed description: This page of a musical score contains measures 44 and 45. It features ten staves: VI. 1 through VI. 7 (Violins), Vla. 1 and Vla. 2 (Violas), V.G. (Violoncello), C. (Contrabass), and V. (Double Bass). Measure 44 begins with a key signature change to one sharp (F#) and a common time signature. VI. 1 plays a melody with a triplet of eighth notes and a half note, marked *mf*. VI. 2 holds a half note, marked *p*. VI. 3 plays a triplet of eighth notes, marked *p*. VI. 4 has a half rest followed by a triplet of eighth notes, marked *mf*. VI. 5 holds a half note, marked *p*. VI. 6 plays a triplet of eighth notes, marked *mf*. VI. 7 has a half rest followed by a triplet of eighth notes, marked *mf*. Vla. 1 plays a triplet of eighth notes, marked *mf*. Vla. 2 has a half rest. V.G. plays a half note, marked *p*. C. plays a triplet of eighth notes, marked *p*. V. plays a half note, marked *ff*<sub>sub</sub>. Measure 45 continues the patterns. VI. 1 has a half note, marked *mf*. VI. 2 holds a half note, marked *p*. VI. 3 holds a half note, marked *p*. VI. 4 has a half note followed by a triplet of eighth notes, marked *mf*. VI. 5 has a half note, marked *p*. VI. 6 holds a half note, marked *mp*. VI. 7 has a half note followed by a triplet of eighth notes, marked *mf*. Vla. 1 has a half note, marked *mp*. Vla. 2 has a half note followed by a triplet of eighth notes, marked *mf*. V.G. holds a half note, marked *p*. C. has a half note followed by a triplet of eighth notes, marked *p*. V. plays a half note, marked *ff*<sub>sub</sub>.

[illegible]

[illegible]

50

VI. 1 *p* *mf*

VI. 2 *mp* *mf* *p*

VI. 3 *3*

VI. 4 *mf*

VI. 5 *p* *mf* *3*

VI. 6 *3* *p*

VI. 7 *3* *p*

Vla. 1 *3* *mf*

Vla. 2 *3* *mp* *mf*

V.G. *fsub* *p* *fsub* *p* *fsub* *mf*

C. *3* *3* *3* *3* *3* *3*

V. *p* *ffsub* *p* *ffsub* *p*

Detailed description: This page of a musical score contains measures 50 and 51. It features ten staves: Violins 1-7, Violas 1-2, Viola da Gamba (V.G.), Cello (C.), and Double Bass (V.). The key signature has one sharp (F#). Measure 50 begins with a treble clef and a key signature change to one sharp. Violin 1 starts with a half note G4 (piano, p), followed by a whole note chord of G4 and A4 (mezzo-forte, mf). Violin 2 plays a triplet of eighth notes (G4, A4, B4) (mezzo-piano, mp), followed by a half note chord of G4 and A4 (mf), and then a half note G4 (piano, p). Violin 3 plays a triplet of eighth notes (G4, A4, B4) (piano, p). Violin 4 has a whole rest, followed by a half note chord of G4 and A4 (mf). Violin 5 plays a half note G4 (piano, p), followed by a half note chord of G4 and A4 (mf) with a triplet of eighth notes (G4, A4, B4). Violin 6 plays a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Violin 7 plays a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Viola 1 has a whole rest, followed by a half note chord of G4 and A4 (mf) with a triplet of eighth notes (G4, A4, B4). Viola 2 plays a half note chord of G4 and A4 (mezzo-piano, mp) with a triplet of eighth notes (G4, A4, B4), followed by a half note chord of G4 and A4 (mezzo-forte, mf). Viola da Gamba plays a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), followed by a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), and then a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Cello plays a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), followed by a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), and then a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Double Bass plays a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), followed by a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4), and then a half note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Measure 51 continues the patterns from measure 50. Violin 1 has a whole note chord of G4 and A4 (mf). Violin 2 has a whole note chord of G4 and A4 (piano, p). Violin 3 has a whole note chord of G4 and A4 (piano, p). Violin 4 has a whole note chord of G4 and A4 (mf). Violin 5 has a whole note chord of G4 and A4 (mf) with a triplet of eighth notes (G4, A4, B4). Violin 6 has a whole note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Violin 7 has a whole note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Viola 1 has a whole note chord of G4 and A4 (mf) with a triplet of eighth notes (G4, A4, B4). Viola 2 has a whole note chord of G4 and A4 (mezzo-forte, mf) with a triplet of eighth notes (G4, A4, B4). Viola da Gamba has a whole note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Cello has a whole note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4). Double Bass has a whole note chord of G4 and A4 (piano, p) with a triplet of eighth notes (G4, A4, B4).

52 **H**

VI. 1 *p*

VI. 2 *mf*

VI. 3 *p*

VI. 4 *p* really 'push' during the crescendos (in one bow only)  
intense!

VI. 5 *p*

VI. 6

VI. 7

Vla. 1 *mp*

Vla. 2 *mf*

V.G. *f<sub>sub</sub>*

C. *f<sub>sub</sub>*

V. *ff<sub>sub</sub>* *p* *ff<sub>sub</sub>* *ff<sub>sub</sub>*

5 6

Detailed description: This page contains the musical score for measures 52 and 53 of a string ensemble. The staves are arranged from VI. 1 at the top to V. at the bottom. VI. 1-3 and VI. 5-6 are in treble clef, VI. 4 is in soprano clef, and V.G., C., and V. are in bass clef. VI. 7 has a whole rest in measure 52 and a half note in measure 53. VI. 1-3 and VI. 5-6 play triplets in measure 52 and single notes in measure 53. VI. 4 plays a triplet in measure 52 and a half note in measure 53. V.G. plays a triplet in measure 52 and a half note in measure 53. C. plays a triplet in measure 52 and a half note in measure 53. V. plays a triplet in measure 52 and a half note in measure 53. Dynamics include *p*, *mf*, *mp*, *f<sub>sub</sub>*, *ff<sub>sub</sub>*, and *p*. A rehearsal mark 'H' is at measure 52. A performance instruction 'really 'push' during the crescendos (in one bow only) intense!' is above VI. 4 in measure 53. Measure numbers 52 and 53 are at the top left. Measure numbers 5 and 6 are below V. in measure 53.

[illegible]

24

56

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1

Vla. 2

V.G.

C.

V.

*p*

*mf*

*mp*

*p*

*mf*

*p*

really 'push' during the crescendos (in one bow only) intense !

really 'push' during the crescendos (in one bow only) intense !

58

VI. 1 *f* *mp*

VI. 2 *f* *mf*

VI. 3 *f* *mf* *mp*

VI. 4 *f* *mp* *mf*

VI. 5 *f* *mp* *mf*

VI. 6 *f* *mf* *mp*

VI. 7 *f* *mp* *mf* *mp*

Vla. 1 *f* *mp* *mf* *mp*

Vla. 2 *f* *mf* *mp*

V.G. *f*

C. *f* *mf*

V. *f* *ffsub* *ffsub*

Detailed description: This page contains the musical score for measures 58 and 59 of a string section. The staves are arranged vertically from VI. 1 at the top to V. at the bottom. VI. 1 is in treble clef, while the others are in bass clef. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ffsub* (fortissimo subitissimo). Trills and triplets are indicated with '3' and brackets. Measure 58 begins with a key signature change to one sharp (F#). Measure 59 continues the melodic and harmonic development across the string ensemble.



60

J

VI. 1

*mf*

*mp*

VI. 2

*mp*

VI. 3

VI. 4

*mp*

VI. 5

*mp*

VI. 6

VI. 7

*mf*

*mp*

Vla. 1

*mf*

*mp*

Vla. 2

V.G.

*mf*

C.

*mp*

V.

*ff*<sub>sub</sub>

*mf*

62

VI. 1

VI. 2

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1

Vla. 2

V.G.

C.

V.

*ff*

*mp*

*pp*

*p*

*mf*

*f*

*fff*

*fffsub*

fragile and intense (in one bow only)

VI. 1 *pp* fragile and intense (in one bow only)

VI. 2 fragile and intense (in one bow only)

VI. 3 *pp* fragile and intense (in one bow only)

VI. 4 *pp* fragile and intense (in one bow only)

VI. 5 *pp* fragile and intense (in one bow only)

VI. 6 *mp* *pp* fragile and intense (in one bow only)

VI. 7 *pp* fragile and intense (in one bow only)

Vla. 1 *pp* fragile and intense (in one bow only)

Vla. 2 *pp* fragile and intense (in one bow only)

V.G. *ff*

C. *pp* fragile and intense (in one bow only)

V. *mf* *ff<sub>sub</sub>* *pp* fragile and intense (in one bow only)

68 L

VI. 1 *p* *pppp*

VI. 2 *p* *pppp* still, subtly change bow when needed

VI. 3 *p* *pppp* still, subtly change bow when needed

VI. 4 *p* *pppp*

VI. 5 *p* *pppp*

VI. 6 *p* *pppp* like seconds that fly away... *ppp*

VI. 7 *p* *pppp*

Vla. 1 *p* *pppp* like a long, slow, breathing, warm *mp*

Vla. 2 *p* *pppp* like a long, slow, breathing, warm *mp*

V.G. *pp* *gliss.*

C. *p* *pppp* like a long, slow, breathing, warm *mp*

V. *p* *pppp* like a long, slow, breathing, warm *mp*

73 sul tasto, from a distance

VI. 1 *gliss.* *ppp* 3 3 3 3

VI. 2 sul tasto, from a distance *ppp* 3 3 3 3

VI. 3

VI. 4

VI. 5 like seconds that fly away... *ppp*

VI. 6

VI. 7 like seconds that fly away... *ppp*

Vla. 1 *pp* 3 *mp*

Vla. 2 *pp* *mp*

V.G. still, subtly change bow when needed *gliss.* *pppp*

C. 3 *pp* 3 *mp*

V. 3 *pp* 3 *mp*

[illegible]

[illegible]

87

VI. 1 *gliss.* 3 3 3

VI. 2 3 3 3

VI. 3

VI. 4

VI. 5

VI. 6

VI. 7

Vla. 1 *mp*

Vla. 2 *mp* 3 3

V.G.

C. *mp* 3

V. *mp* 3 3 3

Detailed description: This page of a musical score covers measures 87, 88, and 89. The instrumentation includes Violins 1 and 2, Violins 3 and 4, Viola 1, Viola 2, Violoncello (V.G.), Contrabass (C.), and Double Bass (V.).  
- Violin 1 (VI. 1) starts with a glissando in measure 87, followed by eighth-note triplets in measures 88 and 89.  
- Violin 2 (VI. 2) plays eighth-note triplets in measures 87 and 88, and eighth notes in measure 89.  
- Violins 3 and 4 (VI. 3, VI. 4) play sustained half notes.  
- Viola 1 (Vla. 1) plays sustained half notes, with a mezzo-piano (*mp*) dynamic marking in measure 88.  
- Viola 2 (Vla. 2) plays eighth-note triplets in measures 87 and 88, and eighth notes in measure 89, with a mezzo-piano (*mp*) dynamic marking in measure 88.  
- Violoncello (V.G.) and Contrabass (C.) play sustained half notes, with a mezzo-piano (*mp*) dynamic marking in measure 88.  
- Double Bass (V.) plays eighth-note triplets in measures 87 and 88, and eighth notes in measure 89, with a mezzo-piano (*mp*) dynamic marking in measure 88.



[illegible]

# **An exploration of the duende in the composition of musical works**

Portfolio: Et maintenant

Vol. VI

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University



Patrick Giguère

**Et maintenant**

for string quartet  
(2016)

Patrick Giguère

# Et maintenant

for string quartet

## Instrumentation

- 2 violins
- 1 viola
- 1 cello

## Programme notes

*Et maintenant* was born out of a desire to capture the present moment through my compositional efforts, building on the idea that what the composer feels during the compositional process influences the affective content of a work. I decided to make the most out of my composition sessions by accepting what each session had to give me, by accepting what came easily instead of forcing the process towards a determined goal. I started working without knowing where I was going; all through the composition process, I tried to focus on 'the next ten minutes', since, as Feldman said, 'we can go no further, and we need go no further'.

**Duration:** 15'

Et maintenant  
pour quatuor à cordes

♩ = ca. 60 goûter les dissonances, léger mais énigmatique

Patrick Desnoes  
(1987)

VI. 1 *mp*

VI. 2 *mp*

Alto *mp*

Vcelle *mp*

VI. 1

VI. 2

Alto

Vcelle

6 7

VI. 1

VI. 2

Alto

Vcelle

8 9

VI. 1

VI. 2

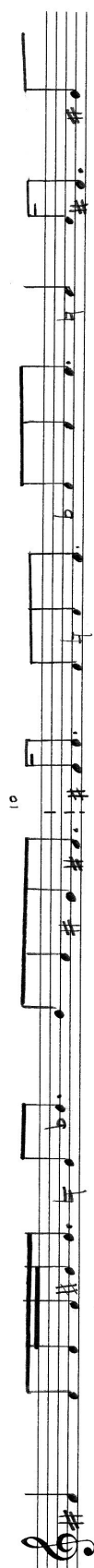
Alto

/celle

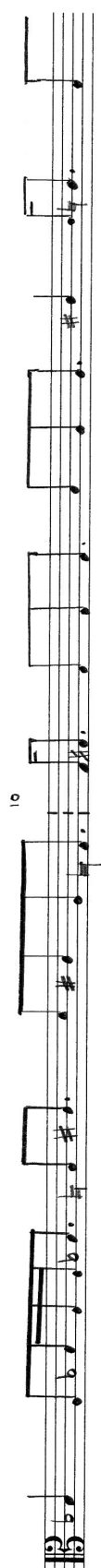
10



VI. 1



VI. 2



Alto



Vclle

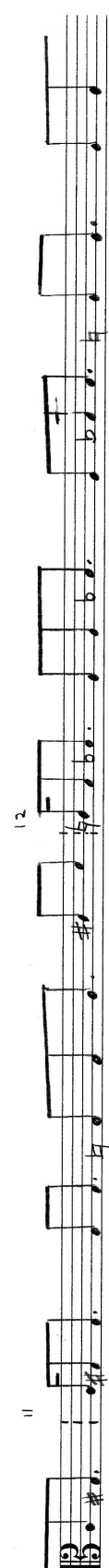
12



VI. 1



VI. 2



Alto



Vclle



13 14

VI. 1

VI. 2

Alto

Vcelle

15 16

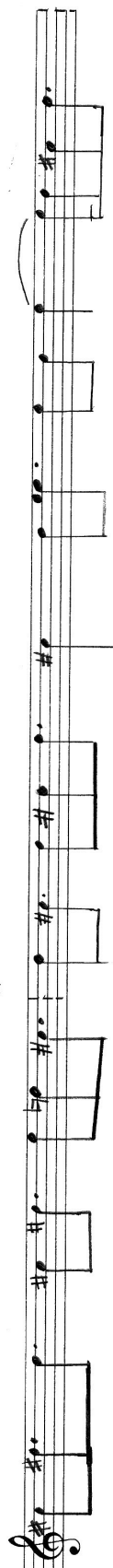
VI. 1

VI. 2

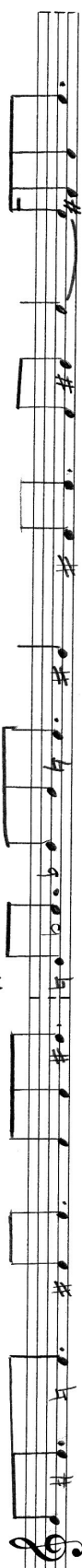
Alto

Celle

17



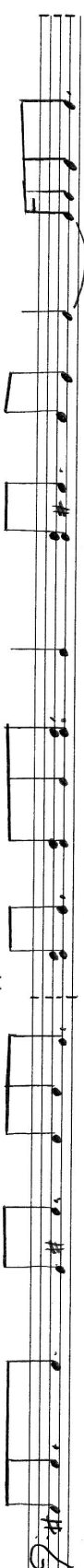
17



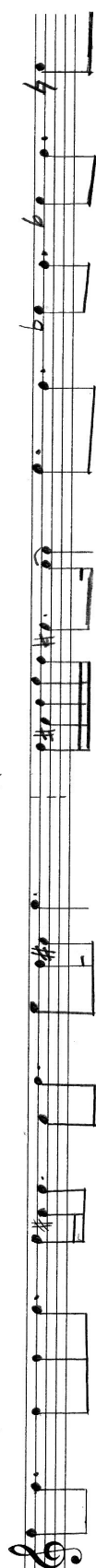
17



17



18



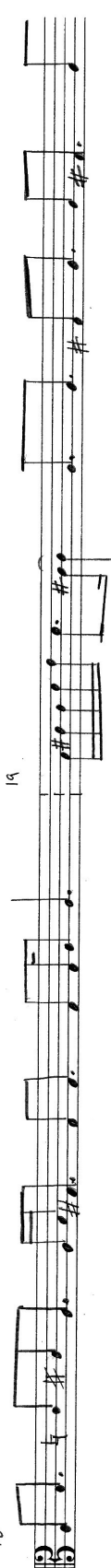
19

18



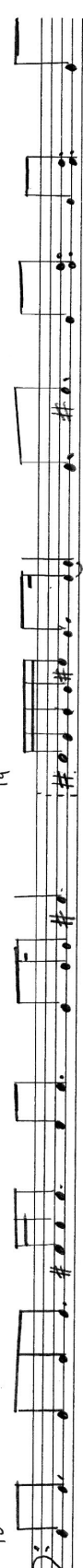
19

18



19

18



19

20 21 22 *p*

VI. 1

20 21 22 *p*

VI. 2

20 21 22 *p*

Alto

20 21 22 *p*

Veelle

23 24 25

VI. 1

23 24 25

VI. 2

23 24 25

Alto

23 24 25

/celle

26 27 28

VI. 1

26 27 28

VI. 2

26 27 28

Alto

26 27 28

Vcelle

29 30 31

VI. 1

29 30 31

VI. 2

29 30 31

Alto

29 30 31

Vcelle

ppp mp mp mp

*amplé*

VI. 1  
32 *mp* 33 34 35

VI. 2  
32 *mp* 33 34 35

Alto  
32 *mp* 33 34 35

Vcelle  
32 *mp* 33 34 35

VI. 1  
36 37 38

VI. 2  
36 37 38

Alto  
36 37 38

Vcelle  
36 37 38

VI. 1

39 40 41 42

VI. 2

39 40 41 42

Alto

39 40 41 42

Voeile

39 40 41 42

VI. 1

43 44

VI. 2

43 44

Alto

43 44

Voeile

43 44

45

VI. 1

45

VI. 2

45

Alto

45

Vcelle

47

VI. 1

47

VI. 2

47

Alto

47

Vcelle

48  
VI. 1

48  
VI. 2

48  
Alto

48  
Vcelle

50  
VI. 1

50  
VI. 2

50  
Alto

50  
celle



VI. 1

52 53

VI. 2

52 53

Alto

52 53

Vcelle

52 53

VI. 1

54 55

VI. 2

54 55

Alto

54 55

/celle

54 55

VI. 1 56

VI. 2 56

Alto 56

Vcelle 56

57

57

57

57

pp

VI. 1 58

VI. 2 58

Alto 58

Vcelle 58

59

59

59

59

mp

VI. 1

VI. 2

Alto

Veille

VI. 1

VI. 2

Alto

Celle

VI. 1

VI. 2

Alto

Veelle

VI. 1

VI. 2

Alto

celle

*de tendre*

VI. 1

67

VI. 2

67

Alto

67

Vcelle

67

VI. 1

68

VI. 2

68

Alto

68

Vcelle

68

meno mosso

VI. 1

VI. 2

Alto

Vcelle

VI. 1

VI. 2

Alto

Vcelle

VI. 1

VI. 2

Alto

Vcelle

VI. 1

VI. 2

Alto

Vcelle

Handwritten musical score for the first system, measures 76-79. The parts are VI. 1, VI. 2, Alto, and Vcelle.

Measures 76-79 are marked with measure numbers 76, 77, 78, and 79 respectively. The notation includes various musical symbols such as notes, rests, and triplets.

Handwritten musical score for the second system, measures 78-81. The parts are VI. 1, VI. 2, Alto, and Vcelle.

Measures 78-81 are marked with measure numbers 78, 79, 80, and 81 respectively. The notation includes various musical symbols such as notes, rests, and triplets.



80

VI. 1

VI. 2

Alto

Vcelle

82

VI. 1

VI. 2

Alto

Vcelle

83 84

VI. 1

83 84

VI. 2

83 84

Alto

83 84

Vcelle

85 86

VI. 1

85 86

VI. 2

85 86

Alto

85 86

Vcelle

-21-

$\text{♩} = 66-69$   
87 *allegro* *lento* *flautando*  
VI. 1

88 *pp*  
87 *allegro* *lento* *flautando*  
VI. 2

88 *pp*  
87 *allegro* *lento* *flautando*  
Alto

88 *pp*  
87 *allegro* *lento* *flautando*  
Vcelle

89 *pp*  
88 *allegro* *lento* *flautando*  
VI. 1

89 *pp*  
88 *allegro* *lento* *flautando*  
VI. 2

89 *pp*  
88 *allegro* *lento* *flautando*  
Alto

89 *pp*  
88 *allegro* *lento* *flautando*  
Vcelle

VI. 1 <sup>q1</sup>  
 VI. 2 <sup>al</sup>  
 Alto <sup>al</sup>  
 Vcelle <sup>q1</sup>

VI. 1 <sup>q3</sup>  
 VI. 2 <sup>q3</sup>  
 Alto <sup>q3</sup>  
 Vcelle <sup>q3</sup>

Four staves of musical notation, likely for strings. The first staff is marked with a '94' and contains measures 94 and 95. The second staff is marked with a '94' and contains measure 94. The third staff is marked with a '94' and contains measure 94. The fourth staff is marked with a '94' and contains measure 94. The notation includes various note values, rests, and accidentals.

VI. 1

Violin I part, measures 96-98. The notation includes a treble clef, a key signature of one sharp (F#), and various note values and rests. Measure 96 is marked with a '96', measure 97 with a '97', and measure 98 with a '98'.

VI. 2

Violin II part, measures 96-98. The notation includes a treble clef, a key signature of one sharp (F#), and various note values and rests. Measure 96 is marked with a '96', measure 97 with a '97', and measure 98 with a '98'.

Alto

Alto part, measures 96-98. The notation includes a treble clef, a key signature of one sharp (F#), and various note values and rests. Measure 96 is marked with a '96', measure 97 with a '97', and measure 98 with a '98'.

Vcelle

Violoncello part, measures 96-98. The notation includes a bass clef, a key signature of one sharp (F#), and various note values and rests. Measure 96 is marked with a '96', measure 97 with a '97', and measure 98 with a '98'.

VI. 1

VI. 2

Alto

Vcelle

VI. 1

VI. 2

Alto

Vcelle

103 104 105

VI. 1

103 104 105

VI. 2

103 104 105

Alto

103 104 105

Vcelle

106 107

VI. 1

106 107

VI. 2

106 107

Alto

106 107

Vcelle

$\text{♩} = 56-60$

Handwritten musical score for four staves, labeled VI.1, VI.2, Alto, and Vcelle. The score includes measures 108 and 109, with a tempo marking  $\text{♩} = 56-60$  at the top left.

**VI.1** (Violin I): Measure 108 contains a half note G<sup>♯</sup>4 and a half note A<sup>♯</sup>4. Measure 109 contains a half note B<sup>♯</sup>4 and a half note C<sup>♯</sup>5. A slur connects the two measures.

**VI.2** (Violin II): Measure 108 contains a half note G<sup>♯</sup>4 and a half note A<sup>♯</sup>4. Measure 109 contains a half note B<sup>♯</sup>4 and a half note C<sup>♯</sup>5. A slur connects the two measures.

**Alto**: Measure 108 contains a half note G<sup>♯</sup>4 and a half note A<sup>♯</sup>4. Measure 109 contains a half note B<sup>♯</sup>4 and a half note C<sup>♯</sup>5. A slur connects the two measures.

**Vcelle** (Cello): Measure 108 contains a half note G<sup>♯</sup>4 and a half note A<sup>♯</sup>4. Measure 109 contains a half note B<sup>♯</sup>4 and a half note C<sup>♯</sup>5. A slur connects the two measures.



Handwritten musical score for four voices: VI. 1, VI. 2, Alto, and Vcelle. The score is written on five-line staves. VI. 1 and VI. 2 are in treble clef, Alto is in alto clef, and Vcelle is in bass clef. The music features various notes, rests, and dynamic markings such as 'ppp', 'p', and 'pp'. There are also some numerical markings like '110', '112', and '111' above the staves. The notation includes slurs, ties, and some unusual symbols like 'V' and 'Z' above notes.

VI. 1

VI. 2

Alto

Vcelle

115

VI. 1

116

ppp sub.

116

ppp sub.

116

ppp sub.

116

ppp sub.

Alto

115

116

ppp sub.

116

ppp sub.

116

ppp sub.

Vcelle

117

VI. 1

118

ppp sub.

118

ppp sub.

118

ppp sub.

118

ppp sub.

VI. 2

117

118

ppp sub.

118

ppp sub.

118

ppp sub.

Alto

117

118

ppp sub.

118

ppp sub.

118

ppp sub.

Vcelle

Handwritten musical score for four staves, labeled VI. 1, VI. 2, Alto, and Vcelle. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (VI. 1) begins with a treble clef and a key signature of one sharp (F#). The second staff (VI. 2) begins with a treble clef and a key signature of one flat (Bb). The third staff (Alto) begins with an alto clef and a key signature of one flat (Bb). The fourth staff (Vcelle) begins with a bass clef and a key signature of one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for one staff, labeled VI. 1. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staff begins with a treble clef and a key signature of one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for one staff, labeled VI. 2. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staff begins with a treble clef and a key signature of one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for one staff, labeled Alto. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staff begins with an alto clef and a key signature of one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for one staff, labeled Vcelle. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staff begins with a bass clef and a key signature of one flat (Bb). The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Compté le 5 septembre à  
Utrecht, Pays-Bas

# **An exploration of the duende in the composition of musical works**

Portfolio: Revealing

Vol. VII

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City University for the degree of Doctor of Philosophy

May 2018

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University



Patrick Giguère

# **Revealing**

for symphony orchestra  
(2017)

Patrick Giguère

# Revealing

for symphony orchestra

*Written for the London Symphony Orchestra through the LSO Discovery  
Panufnik Composers Scheme, supported by the Helen Hamlyn Trust*

## Instrumentation

- 2 Flutes and 1 Alto Flute
- 2 Oboes and 1 Cor Anglais
- 3 Clarinets in Bb
- 3 Bassoons
  
- 4 Horns in F
- 3 Trumpets in Bb
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Tuba
  
- Timpani
- Percussionist 1
  - 1 Bass drum
  - 1 Suspended cymbal
- Percussionist 2
  - Tubular bells
  
- 1st Violins
- 2nd Violins
- Violas
- Violoncellos
- Double basses

## Programme notes

By Jo Kirkbride

‘Fragile, yet determined’: the first words in Giguère’s score tell us much about what the work has in store. This is music about exposure and disclosure, of layers being gradually stripped away and of the determination and confidence that this process demands. ‘The piece is not about ‘revealing’ in the most basic sense’ says Giguère, ‘but about revealing in a more personal, intimate sense’. In other works, what is unravelled within *Revealing* is not the musical material but Giguère himself.

From the tentative fragility of the opening, with its fractured melodies and dulled dynamics grows a work of enormous warmth and stature. As each fragment expands, little by little, the orchestra swells in size, and with the gradually-thickening texture, so the dynamics expand incrementally too, the strings permitted to play just a little more expressively as the music grows louder. While the music never rises beyond mezzo forte (this, after all, is a moment of intimacy and not of grandeur), it becomes warmer, the orchestra fleshed out and emboldened when the opening material returns. ‘If you reveal who you are to somebody else’, says Giguère, ‘you become more vulnerable, but you also make the relationship more intense, more authentic’. Thus, when we return to the opening tempo, it is with a sense of renewed stability, the fragments now linked together – made more ‘authentic’ – amidst the full breath of the orchestra.

**Duration:** 7'30"

# Revealing

for symphony orchestra  
(2017)

Patrick Giguère  
(1987)

ca. 69 - fragile, yet determined

The musical score is written for a full symphony orchestra and percussion. It is in 3/4 time and the key of C major. The score is divided into two systems. The first system includes Flute I, Flute II, Alto Flute, Oboe I, Oboe II, Cor Anglais, Clarinet in Bb I, Clarinet in Bb II, Clarinet in Bb III, Bassoon I, Bassoon II, Bassoon III, Horns I - IV, Trumpet in Bb I, Trumpet in Bb II, Trumpet in Bb III, Tenor Trombone I, Tenor Trombone II, Bass Trombone, Tuba, Timpani, Suspended Cymbal, Bass Drum, Tubular Bells, Violins I, Violins II, Violas, Violoncellos, and Double Basses. The second system includes the same instruments. The score features various dynamics including *ppp*, *pp*, *p*, *mp*, and *ppp*. There are also performance instructions such as "non vib throughout, but poco vib and expressive when louder" and "with vibraphone mallets". The score is written for a full symphony orchestra and percussion.



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© Patrick Giguère, 2017

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This page of the musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a standard orchestral layout. The instruments included are:

- Flutes (Fl. I, Fl. II)
- Oboes (Ob. I, Ob. II)
- Clarinet in A (C. Ang.)
- Clarinets (Cl. I, Cl. II, Cl. III)
- Bassoons (Bsn. I, Bsn. II, Bsn. III)
- Horns (Hrs. I-IV)
- Timpani (Timp.)
- Cymbals and Bells (S. Cymb. B. Drum, T. Bells)
- Violins (Vlins. I, Vlins. II)
- Viola (Vlas.)
- Cello and Double Bass (Vcs., Dbs.)

The score includes musical notation with various dynamics such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). A rehearsal mark 'D' is present at the top of the page. The page number '32' is located in the top left corner.

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48 **F** **G**

Fl. I

Fl. II

A. Fl.

Ob. I

Ob. II

C. Ang.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Bsn. III

Hrs. I-IV

Tba.

Timp.

S. Cymb.  
B. Drum

T. Bells

Vins. I

Vins. II

Vlas.

Vcs.

Dbs.

32 to C#3

*ppp* *p* *mf* *mf* *p* *mf* *ppp* *p* *mf* *p* *mf* *p*

*ppp* *p* *mf* *mf* *p* *mf* *ppp* *p* *mf* *p* *mf* *p*

*p* *ppp* *p* *mf* *p* *mf* *p* *mf* *ppp* *p* *mf* *p*

*p* *ppp* *p* *mf* *p* *mf* *p* *mf* *ppp* *p* *mf* *p*

*ppp* *p* *mf* *p* *mf* *ppp* *p* *mf* *p* *mf*

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62 **H** poco piu mosso - denser, but still light

Fl. I *(pp)*

Fl. II *(pp)*

A. Fl. *(pp)*

Ob. I *pp*

Cl. I *p mp*

Cl. II *p mp*

Cl. III *p mp*

Bsn. I *p mp*

Bsn. II *p mp*

Bsn. III *p mp*

Hrs. I-IV *mp p*

Tpt. I *mp p*

Tpt. II *mp p*

Tpt. III *mp p*

Tbn. I *pp p*

Tbn. II *pp p*

B. Tbn. *pp p*

Tba. *pp p*

Timpani

S. Cymb. B. Drum

T. Bells

Vlns. I *mf pp*

Vlns. II *mf pp*

Vlas. *pp mf pp*

Vcs. *pp mf pp*

Obs. *pp mf pp*

© Patrick Giguère, 2017



© Patrick Giguère, 2017

76 K L

Fl. I *pp* *mp* *pp* *p*

Fl. II *pp* *mp* *pp* *p*

A. Fl. *pp* *mp* *pp* *p*

Ob. I *pp*

Ob. II

C. Ang. *mp* *p*

Cl. I *mp* *p* *mp* *p* *mp* *p*

Cl. II *mp* *p* *mp* *p* *mp* *p*

Cl. III *mp* *p* *mp* *p* *mp* *p*

Bsn. I *mp* *p* *mp* *p* *mp* *p*

Bsn. II *mp* *p* *mp* *p* *mp* *p*

Bsn. III *mp* *p* *mp* *p* *mp* *p*

Hrs. I-IV *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Tpt. I *mp* *p* *mp* *p* *mp* *p*

Tpt. II *mp* *p* *mp* *p* *mp* *p*

Tpt. III *mp* *p* *mp* *p* *mp* *p*

Tbn. I *p* *pp* *p* *pp* *p*

Tbn. II *pp* *p* *pp* *p*

B. Tbn. *p* *pp* *p*

Tba. *pp* *p*

Timp.

S. Cymb. *φ*

B. Drum *φ*

T. Bells *φ*

Vins. I *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vins. II *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vlas. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vcs. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Dbs. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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88

FL. I

FL. II

A. FL.

Ob. I

Ob. II

C. Ang.

CL. I

CL. II

CL. III

Bsn. I

Bsn. II

Bsn. III

Hrs. I-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. Cymb.

B. Drum

T. Bells

Vlns. I

Vlns. II

Vlas.

Vcs.

Dbs.

*pp*

*mp*

*p*

*mf*

*ppp*

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**N** tempo primo - quieter but warmer

94

Fl. I

Fl. II

A. Fl.

Ob. I

Ob. II

C. Ang.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Bsn. III

Hrs. I-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba

Timp.

S. Cymb.

B. Drum

T. Bells

Vins. I

Vins. II

Vlas.

Vcs.

Dbs.

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108

Fl. I

Fl. II

A. Fl.

Ob. I

Ob. II

C. Ang.

Cl. I

Cl. II

Cl. III

Bsn. I

Bsn. II

Bsn. III

Hrs. I-IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp.

S. Cymb.

B. Drum

T. Bells

Vins. I

Vins. II

Vlas.

Vcs.

Dbs.

Q

*ppp*

*pp*

*mf*

*mp*

*p*

*f*

*ppp*

*pp*

*mf*

*mp*

*p*

*f*

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# **An exploration of the duende in the composition of musical works**

Commentary

Vol. VIII

**Patrick Giguère**

A thesis submitted in partial fulfilment of the requirements of Birmingham City  
University for the degree of Doctor of Philosophy

**May 2018**

Royal Birmingham Conservatoire

Faculty of Arts, Design and Media

Birmingham City University





# Abstract

This thesis investigates how an exploration of the duende, an Andalusian concept theorised by Federico Garcia Lorca, could take place during the composition process of contemporary musical works. The research aimed to observe and change my composing process according to the key values of the duende, namely authenticity, performance and spontaneity. Furthermore, the composed musical works strive to create intense musical experiences akin to the intensity of the duende and this creative journey was undertaken in order to define my personal aesthetic.

The thesis is the result of this practice-based research and takes the form of a portfolio of recordings and scores of musical works along with a written commentary. Constantly trying to see how I could adapt my process according to the duende and its values required me to accept and embrace my musical personality, to increase my sensibility to my material and to the physicality of music-making, to open my mind to surprise as well as to accept loss of control. Doing so simultaneously allowed me to explore further and to refine facets of my musical language as well as to create works that foster exciting performances.



# Acknowledgments

I travelled all the way from Quebec to England because I needed fresh air, new ideas, new music and original approaches. Leaving my comfort zone and getting to know a new culture were also part of the changes I was striving for. Yet, looking back at these three intense and fulfilling years, I did not expect that living in England would actually give me the needed space and perspective to reflect on and reconsider the experience and teachings I gathered prior to the start of my PhD studies. This has been an interesting and extremely valuable process. I would thus like to quickly thank Éric Morin, Josée Vaillancourt and Maria-Teresa Moreno Sala; they are always somewhere in the back of my mind. The inspiring performers of Ensemble Lunatik also deserved to be thanked; we learned so much together and they offered me the perfect creative space to experiment and grow. I would never have thought of such a project without the work we did together. The same is true for Pascale Marcoux; my encounter with the duende might never have happened without our discussion at *Le sacrilège* on that nice and warm summer night.

The Royal Birmingham Conservatoire Composition Department has been an extraordinary space and community for me to evolve in. I will not name everybody, but would like to thank all the professors, lecturers and students that contribute to make it an open-minded, exciting, slightly quirky and truly inspiring environment. In particular, I have to thank my colleagues Andy Ingamells, Paul Norman and Andrew Toovey for having such different and fascinating practices as well as for welcoming me into their lives. The weekly passionate discussions Andy and I had over countless coffees and beers have definitely been a highlight of my time in Birmingham.

I could not have hoped for a supervisory team better suited to me, to my project and to what I was hoping for by continuing my studies. I would like to thank Christopher Dingle for the trust he put in my project, for his rigour and for his perspicacity. I am very grateful for his invaluable help. Howard Skempton has been a wise and kind mentor; I cannot thank him enough for composing such wonderful music, for explaining his uniquely sophisticated ways of understanding music and for sharing the contagious passion he has for playing with sounds. As for Joe Cutler, he believed in my music and in myself from our very first meeting; without him, none of this would have been possible. I would like to thank him for

being such a magical person, such a sensible and original composer and such a gifted pedagogue. He has this special ability of mixing the right people together, and always seems to understand me better than I understand myself. I am convinced that it will take me many years to truly understand and process all of what they offered me, and hope that I will continue to grow accordingly.

Finally, I have to thank my beloved husband Alexandre Araujo who left everything behind and followed me to the fascinating city that is Birmingham. Thank you for your love, for your support, for your courage, for your understanding, for your kindness, for your authenticity and for your sensibility. You are a true inspiration, and I am really looking forward to start the next chapter of our lives together.

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# Introduction

This thesis is an investigation into how an exploration of the duende, with its particular set of values – authenticity, performance and spontaneity – takes place in the composition process of contemporary music works.<sup>1</sup> The research aimed (1) to observe and change my composing process according to the values of the duende, (2) to compose musical works that strive to create an intense musical experience akin to the intensity of the duende and (3) to define my personal aesthetic. The result of this project takes the form of a portfolio of recordings and scores of musical works along with an accompanying written commentary.

This practice-based research has been carried out through the composition of various musical works. Amongst them, seven works that embody the research in the clearest way are here arranged in an hour-long portfolio:

1. *Le sel de la terre*, 12', flute, clarinet, piano, vibraphone, violin, cello
2. *Reculer pour mieux sauter*, 6'15'', flute, clarinet, horn, trombone, percussion, violin, cello, harp
3. *L'anxiété de l'attente*, 6'25'', string quartet
4. *L'heure de s'enivrer*, 3'45'', symphony orchestra
5. *La belle-anse*, 7'30'', 7 baroque violins, 2 baroque violas, 1 baroque cello, 1 viola da gamba, 1 violone
6. *Et maintenant*, 15', string quartet
7. *Revealing*, 7'30'', symphony orchestra

The first chapter of this commentary explains the context of the research and provides a definition of the duende. The second illustrates how the values of the duende influenced the compositional process and discusses the lessons that were learnt from following the duende. The third chapter presents the musical works of the portfolio and recounts how this exploration of the duende took place in their compositional process.

The realisation of this project is what I needed to do in order to find a way out of a personal artistic crisis that prevented my growth as composer. The crisis was caused by a

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<sup>1</sup> There is a lack of consensus concerning whether or not the duende should be written with the article 'the' in front of it. Christopher Maurer, a specialist of Federico Garcia Lorca's work, does not use the article 'the' when writing about Lorca and the duende, yet he uses it when translating Lorca's prose. Following the translation of Lorca's prose, I decided to use the article 'the' all through this commentary.



discrepancy between my personality and artistic ideals versus some contemporary music trends of today as well as of the recent past, and particularly by the values that underlie them. The research stems from my encounter with the concept of the duende through the poetry of Federico Garcia Lorca, which highlights a different set of values that simultaneously offers an alternative to my concerns towards contemporary music as well as provides fruitful and exciting sources of inspiration for the creation of musical works. In a way akin to the duende, undertaking this project was a struggle out of a deadlock, and the process impacted my music and life in a substantial fashion.

A lot has changed between the composer I was before starting this research, and the one I am now; the next pages will go through these changes in details. I have pushed some facets of my language to a new level and have explored deeply some aspects of my musical personality. The musical works I composed have often led to exciting and intense musical performances. If I learnt to have confidence in my insights and instinct, I also found the courage to reveal who I am through my music, learning how to cope with the insecurity of not knowing where my exploration is leading me, of not having conscious control of all the aspects of the compositional process. Even though Lorca warns that ‘there are neither maps nor exercises to help us find the duende’,<sup>2</sup> this body of works is the trace of my own personal navigation to reach it. They are, however, only my first steps; this exploration of the duende will beyond any doubt be integral to my creative practice for many years to come.

---

<sup>2</sup> Federico Garcia Lorca, *In Search of Duende*, ed. by Christoph Maurer, trans. by Christoph Maurer (New York: New Directions Pearl, 1998), p. 56.

# Chapter 1: Context of the research

This research has strong personal components; my composing process itself is an object of study as well as something the research intends to improve, the affective content of the works is deeply rooted in my life experience and defining my musical aesthetic is an aim of the research. Explaining the personal context of the research, how it came to be, is thus important for understanding it in its entirety; this is what this first chapter aims to achieve. The duende, as well as what it means for me, is presented in detail, alongside the aims of the research.

## 1.1 THE DUENDE

How do you keep that sense of – what can we call it – Momentum? Engaged state? – How can we keep that alive all the time? [...] (H)ow do you create something which is in a permanent state of exposition? This is what matters.<sup>3</sup>

- Harrison Birtwistle

The duende is a multi-layered concept that belongs to the performing arts, mainly music, spoken poetry and dance. Originating from folkloric Andalusian vocal music (*cante jondo*) and flamenco, it can simultaneously designate:

- A creative process; a ‘momentary burst of inspiration’ driven by ‘a poetic emotion which is uncontrolled and virginal’.<sup>4</sup>
- A performance or a performer, which reaches an intensity that gives it/him ‘an inexplicable power of attraction’.<sup>5</sup>
- A heightened musical experience that has a ‘quality of first-timeness, or reality so heightened and exaggerated that it becomes unreal’. The duende can ‘seize not only the performer but also the audience, creating conditions where art can be understood spontaneously with little, if any, conscious effort’.<sup>6</sup>

It was theorised and enhanced by the Spanish poet Federico Garcia Lorca in 1922 in his essay *Play and theory of the duende*. According to Lorca, Goethe described the duende,

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<sup>3</sup> Fionna Maddocks and Harrison Birtwistle, *Harrison Birtwistle: Wild Tracks - A Conversation Diary with Fiona Maddocks* (London: Faber and Faber, 2014), p. 24.

<sup>4</sup> Lorca, *In Search of Duende*, p. ix.

<sup>5</sup> Lorca, *In Search of Duende*, p. ix.

<sup>6</sup> Lorca, *In Search of Duende*, p. x.

when talking about the playing of Paganini, as ‘a mysterious power which everyone senses and no philosopher explains’.<sup>7</sup>

## 1.2 PERSONAL MEANING OF THE DUENDE

The meaning of the duende has altered through time, from ‘a playful hobgoblin, a household spirit fond of ruling things, breaking plates, causing noise and making general nuisance of himself’ to the ‘power of certain performers of cante jondo’, and from there to Lorca’s understanding of the duende as explained in his essay *Play and theory of the duende*.<sup>8</sup> According to Christopher Maurer, Lorca made it into ‘a cornerstone of his poetics’ and gave a much deeper and wide-ranging signification to what was previously a rather local term.<sup>9</sup> In the same fashion, I have deepened the meaning of the duende according to my understanding of the term and have personalised the concept.

For me, the duende is in direct opposition to formalism, to conceptualism and to a technical approach to composition. The duende – the heightened intensity of the moment – does not lie in the idea or rational mind, but in the routine of the daily compositional process. If it legitimises spontaneity, trial and error, surprise and the inexplicability of the composing process, it also shifts the focus from the organisation of the musical material to the material itself. Trying to attain the duende also places one’s intuition at the centre of the process.

Through this research, pursuing the duende has allowed me to finally let go of values and conceptions of what music should be that were inculcated to me by my musical training and by the pressure of the milieu. Rather than agonising when I could not find ‘powerful ideas’ or ‘revolutionary material’, the duende encouraged me to have faith in my abilities and sensibility and to trust the daily discipline of composing. The duende helped release my creativity, leading to the composition of strong musical works and allowed me to define a personal musical aesthetic.

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<sup>7</sup> Lorca, *In Search of Duende*, p. 57.

<sup>8</sup> Lorca, *In Search of Duende*, p. ix.

<sup>9</sup> Lorca, *In Search of Duende*, pp. viii–ix.

## 1.3 BACKGROUND

The idea that the composer has total control over his music was omnipresent during my musical education; s/he shapes it, plans it, organises it and designs it. The rigorous composition methods of the likes of Gérard Grisey, Tristan Murail, Gyorgy Ligeti, Pierre Boulez and Luciano Berio are very familiar to me; they were my bread and butter during the six years of my bachelor's and master's degrees.<sup>10</sup>

Thus, before I started to actually write music, I used to spend a lot of time planning the form of the work, to calculate the densities of my instrumental textures and to organise the transitions between sections. My main focus was on *discourse*, on evolution and transformation of the different musical elements and on their relationships and trajectories. I disregarded the value of the musical material itself; the melodies, the chords, the rhythms were used only to carry my ideas and discourse and were not objects to be cherished in themselves. Many pieces were built on only one mode or chord as organising raw material on the page was more important to me than refining that material or infusing it with a unique personality.

Precise notation was also fundamental to my writing; rhythms, dynamics, timbre, articulations were detailed and complex. Leaving space for the performer to interpret and shape my music seemed too much of a risk.

Furthermore, pieces like *Profondeur de champ*, *Halocline* and *Le mot juste* were composed in the hope of communicating scientific concepts to the audience such as the depth of field in photography, different layers of salinity within a body of water and the timbral shapes

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<sup>10</sup> This being said, what is not known to me is the part that instinct and intuition played in the composition of their works. Finding the answer would require further investigation, but I am convinced that, being formidable artists, their most powerful works could not have been born solely out of rational means. After all Pierre Boulez did say: 'I have the true or false reputation of being only rationality and logic. But, I judiciously know that the primordial requirements of objectivity are founded on the uncertainty inherent to all subjective confrontation. Without this unstable and volatile mystery, would orchestra conducting be so thrilling?'. Translation from French by Patrick Giguère: 'J'ai la réputation vraie ou fausse de n'être que rationalité et logique. Or je sais pertinemment que ces critères primordiaux de l'objectivité reposent sur l'incertitude inhérente à toute confrontation subjective. Sans ce mystère instable et volatil, la direction d'orchestre serait-elle aussi passionnante ?'. Michel Parouty, 'Boulez, l'inflexible', 2005 <[https://www.lesechos.fr/28/01/2005/LesEchos/19339-511-ECH\\_boulez--l-inflexible.htm](https://www.lesechos.fr/28/01/2005/LesEchos/19339-511-ECH_boulez--l-inflexible.htm)> [accessed 30 August 2017]

of words when uttered. These concepts were the primary focus of the works which consequently put my intuition and sensibility to the background.

To summarize, the values that were important to me before my encounter with the duende were planning, rigour, control, supremacy of the discourse over the material and the explicability of the composition process. As you can see, these values are in opposition to the values of the duende - authenticity, physicality and spontaneity. The process of changing from one set of values the other is detailed in this commentary and the musical works are born out of this process.

## 1.4 PROBLEMATIC

It is perfectly possible, and indeed not rare, for a classical musician to have been selected in school as talented, to have gone through the process of training and to have become a perfectly successful professional without once giving a moment's thought to what he or she is doing or why. The orderly structure and institutions of classical music will be quite enough to propel him through life in comfort.<sup>11</sup>

- Christopher Small

The year 2012 was a special one for me; it is when I realised that the artistic practice that I had forged for myself through years of training had started to drift away from my personality, due to the pressure of academia and of the new music *milieu*. It was also a year of social and political instabilities in my homeland, Québec, a period named *Printemps Érablé* during which students' strikes revealed big social divisions and the fragile state of our democracy. These troubled times left scars on the unity of Québec's society, but most importantly changed my perspective on power and hierarchy. This had an impact on my artistic practice; I could no longer follow the values of the institutions blindly and, *pace* Christopher Small, started 'giving a moment's' thought to what I was doing and why.

I realised that I was in an artistic cul-de-sac; I was not writing for myself anymore, but was trying to fit in this *milieu* and trying to impress by adopting values which did not belong to me in the first place. I fell into traps: I was giving a lot of importance to technique, searching for clever ideas and trying to place myself in a pseudo-historic continuum.

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<sup>11</sup> Christopher Small, *Music of the Common Tongue* (London: John Calder Limited, 1987), p. 182.

Yet, it seemed it was not a problem unique to myself; many composers of today and of the recent past warned their peers of such traps. Benjamin Britten clearly identified this in 1964:

There are many dangers which hedge round the unfortunate composer: pressure groups which demand true proletarian music, snobs who demand the latest avant-garde tricks; critics who are already trying to document today for tomorrow. [...] (T)hey make the composer self-conscious, [...] and instead of writing his own music, music which springs naturally from his gift and personality, [...] he may find himself writing more and more for machines, in conditions dictated by machines, and not by humanity.<sup>12</sup>

Morton Feldman also explained that ‘The preoccupation with making something, with systems and construction, seems to be a characteristic of music of today. It has become, in many cases, the actual subject of musical composition.’<sup>13</sup> He adds that ‘advanced composers [...] are writing in terms of organization, in terms of densities and instrumentation, but they’re not writing for the ear’.<sup>14</sup> Although I highly respect craft and skills in a composer, I must concur with Feldman; I find it problematic when the main feature of a work is the technique with which it was built. As refined and impressive as technique can be, I believe it should always be a means to a greater end, and that it should stay in the composer’s room, not to be presented as the main subject of the music.

Jacques Attali noticed that contemporary art was often creating ‘a kind of centaur – half artistic material, half words’,<sup>15</sup> or, in the case of music, works where ideas are intrinsically linked with sounds. Feldman again warns his fellow composers that this can be problematic because ‘*kunst* is [...] not concerned with the medium, it’s concerned with itself, [...] the idea is ego’.<sup>16</sup> In such works, the experience becomes focused on the ego of the composer; will s/he be able to achieve or communicate his/her idea? When the ideas are the most important aspect of a work, the musical material and the sounds themselves are neglected since they are determined and organised not according to their own personalities or needs, but in order to support an idea. The choreographer Jonathan Burrows sums up the danger

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<sup>12</sup> *Beyond Britten: The Composer and the Community*, ed. by Peter Wiegold and Ghislaine Kenyon (Woodbridge: The Boydell press, 2015), p. 10.

<sup>13</sup> Morton Feldman, *Give My Regards to Eighth Street* (Cambridge, MA: Exact Change, 2000), pp. 33–34.

<sup>14</sup> Feldman, *Give My Regards to Eighth Street*, p. 60.

<sup>15</sup> Jacques Attali, *Histoire de la modernité* (Paris: Flammarion, 2015), p. 155.

<sup>16</sup> Feldman, *Give My Regards to Eighth Street*, p. 192.

of this trap: ‘An idea in my head is real. It is, however, only a real idea, and not a real dance or performance. To make dance or performance[sic] you have to deal with the reality of a dance or performance, and not with the reality of an idea.’<sup>17</sup> Focusing on the ideas and overlooking the actual material, the reality of what is presented, is a trap that can greatly impair the quality and intensity of the experience of a work.

Favouring a kind of pseudo-historical approach to musical composition can also be dangerous. Composers falling in this trap are trying to find what to write by situating themselves against the history of music instead of relying on their own musical taste to take their musical decisions. By guessing what should ‘come next’, they are defining themselves in terms of style or historical considerations. Feldman explains that it is wrong to believe that ‘what is historical is equally personal, or that what is personal also fits into history’.<sup>18</sup> Stravinsky goes further and says that ‘any historical fact, recent or distant, may well be utilised as a stimulus to set the creative faculty in motion, but never as an aid for clearing up difficulties’.<sup>19</sup> Doing so does not reveal much about the personality, sensibility and individuality of the composer.

Identifying those traps actually took time, introspection and honesty towards myself, yet, it was crucial for me; it laid the ground for my research and oriented most of my creative efforts since then.

## 1.5 MUSICAL EXPERIENCE(S)

You must discover the artwork that you like, and realize the response that you make to it. You must especially know the response that you make to your own work. It is in this way that you discover your direction and the truth about yourself. If you do not discover your response to your own work, you miss the reward. You must look at the work and know how it makes you feel.<sup>20</sup>

- Agnes Martin

<sup>17</sup> Jonathan Burrows, *A Choreographer's Handbook* (Oxon: Routledge, 2010), p. 31.

<sup>18</sup> Feldman, *Give My Regards to Eighth Street*, p. 37.

<sup>19</sup> Igor Stravinsky, *Poetics of Music: In the Form of Six Lessons*, trans. by Arthur Knodel and Ingolf Dahl, Harvard University Press (Cambridge, MA, 1970), p. 26.

<sup>20</sup> Agnes Martin, ‘When I Think of Art I Think of Beauty’, 1989  
<[http://americancyb.org/reader/martin\\_beauty.pdf](http://americancyb.org/reader/martin_beauty.pdf)>.

In order to find a personal way out of this cul-de-sac, I had to start a process of what Christopher Small calls ‘reconsideration of underlying values’.<sup>21</sup> Jacques Attali also explains: ‘The respect of one’s self also requires to specify to one’s self its values, what it understands by Good and Bad, and to hierarchise its diverse forms.’<sup>22</sup> Now that the values that were not mine had been identified, I needed to replace them by the values that corresponded with my personality and that would allow me to reach what I was striving for as a composer.

With the intention of defining the values that corresponded the most with my personality, I observed my experience as a listener, hoping to find the common denominators between the music that I experienced intensely. It was, however, not an easy task because the music to which I react strongly is very diverse; old and new, traditional, popular and classical, written and improvised. Yet, whether it is a song by Camaron de la Isla, Mozart’s *Die Zauberflöte*, a show of *Godspeed You! Black Emperor*, or *Duet for cello and orchestra* by Cassandra Miller, I love the listening experience of these pieces because it is intense in similar ways; I love the excitement, the authenticity, the feeling that these musicians are committing themselves and that they truly care about the musical experience they are creating. And along similar lines, I realised that through the composition of my music, I was striving to create equally intense musical experience for everybody involved, that is myself (the composer), the performers and the listeners.

This being said, the intensity that I refer to is hard to describe because it does not only apply to the music itself; it does not mean loud or fast music. As mentioned earlier, it applies to the quality of the experience of the music, which is experienced by different people in different ways (composers, performers, listeners) and at different times. That kind of intensity cannot be found on the page, it comes from a deeper level; it has to do with how you approach music, how you think music and what it means to you. It is akin to what Britten here describes:

What is important in the Arts is *not* the scientific part, the analysable part of the music, but the something which emerges from it but transcends it, which cannot be analysed because it is not in it, but of it. [...] It is the quality which cannot be acquired by simply the exercise

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<sup>21</sup> Small, *Music of the Common Tongue*, p. 74.

<sup>22</sup> Jacques Attali, *Devenir soit*, Pluriel (Paris: Librairie Arthème Fayard, 2014), p. 164.



of a technique or a system: it is something to do with personality, with gift, with spirit. I quite simply call it – magic.<sup>23</sup>

This is why my lucky encounter with the concept of the duende, which happened as I was discovering the poignant poetry of Lorca, was a moment of epiphany. Because the duende corresponds to the kind of intensity I was striving for, because it is a special quality that can be reached in a creative process as well as in the performance and the listening experience of a work, it became the perfect path of exploration for me. Exploring the duende is exploring myself, or, to borrow Christopher Small's words, 'exploring, affirming and celebrating a sense of identity';<sup>24</sup> it signifies defining my conception of music and artistic creation, it means finding my compositional voice.

It is also important to mention that the duende is directly linked to different music that I am very passionate about; Persian traditional vocal music, Turkish traditional music, Sufi vocal music and Flamenco music – musics that have been a daily part of my life for many years. When Lorca describes the duende, he is mostly referring to performances of *cante jondo*, 'the primitive Andalusian music known as "deep song"', which has, according to Lorca, Arabic roots through the Moorish heritage of Andalusia, east Mediterranean roots through the adoption of Byzantine liturgy by the church of Spain and Indian roots through the migrations of groups of gypsies who fled India and travelled through Egypt and Arabia around 1400 BC.<sup>25</sup>

The fact that there are many links between these different types of music, Lorca, the duende and myself is meaningful; it signifies that my encounter with the duende is not only due to luck; sooner or later, I was bound to step on it during my musical wanderings. Consequently, my connection with the duende runs deeply; it stems from fascination for music that has a close relationship with music from Andalusia, it is born out of my love for the poetry of Lorca and also from my fascination for his life and tragic death. Furthermore, it embodies my artistic ideals and places the intensity of the musical experience at the centre of my artistic consideration.

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<sup>23</sup> Wiegold and Kenyon, *Beyond Britten*, p. 11.

<sup>24</sup> Small, *Music of the Common Tongue*, p. 74.

<sup>25</sup> Lorca, *In Search of Duende*, pp. 7–8.

## 1.6 AIMS OF THE RESEARCH PROJECT

The study of the creative process is an extremely delicate one. In truth, it is impossible to observe the inner workings of this process from the outside. It is futile to try and follow its successive phases in someone else's work. It is likewise very difficult to observe one's self. Yet it is only by enlisting the aid of introspection that I may have any chance at all of guiding you in this essentially fluctuating matter.<sup>26</sup>

- Igor Stravinsky

This research project is based on the fact that, according to Nicholas Cook, 'the way we think about music also affects the way we make music'<sup>27</sup>; I believe that changing the values that motivate my creative efforts impacts how I compose music, the musical works themselves and my personal aesthetic. The three aims of this research are (1) to observe and change my composing process according to the values of the duende, (2) to compose musical works that strive to create an intense musical experience akin to the intensity of the duende and (3) ultimately to define my personal aesthetic.

Changing how I work means that I have 'to replace one habit with another, one by one'.<sup>28</sup> According to Gary Kurtz, the way you work 'is at the crux of being a musician – of being a person, really – the place where what you imagine meets the reality of who you are, where your ideals meet your habits'.<sup>29</sup> How the works are composed is thus an important part of this research as my own composing process is the object of my study, what I observe through introspection. It is what I adapt by confronting it with the values of the duende.

Adapting my composing process also directly influences the works I write and, as previously explained, helps me create musical experiences that are intense for everybody involved: 'a sort of corkscrew that gets art into the sensibility of an audience, [...] a quality of first-timeness, of reality so heightened [...] that it becomes unreal, [...] a remarkable time-distortion effect which is frequent in nightmares'.<sup>30</sup> This should be understood through the recordings of the portfolio, which document the physical experience of the live performance. If the impact of these changes of my composing process is sometimes visible

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<sup>26</sup> Stravinsky, *Poetics of Music*, p. 50.

<sup>27</sup> Nicholas Cook, *Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998), pp. 14–15.

<sup>28</sup> Glenn Kurtz, *Practicing: A Musician's Return to Music* (New York: Vintage Books, 2007), p. 76.

<sup>29</sup> Kurtz, *Practicing*, p. 80.

<sup>30</sup> Lorca, *In Search of Duende*, p. x.

in the scores of the portfolio, the main focus of my research is not how the works appear on paper.

It is also important to mention that the research does not only occur in my office; working with performers in rehearsals and learning from the concert experiences greatly informs the research. From 2014 to 2017, I received commissions from exceptional performers, amongst other, the London Symphony Orchestra, the Quatuor Bozzini, Thin Edge New Music Collective, the Pacific Baroque Orchestra. These highly dedicated performers, who bring intensity and sensibility to the performance of my music, are a very powerful source of inspiration. Receiving mentorship from various composers and attending numerous concerts also greatly shaped my research journey.

Finally, the research enabled me to build a personal aesthetic. Nicolas Cook explains that ‘music is one of the means by which we *make* ourselves who we are’,<sup>31</sup> and he adds that ‘people think through music, decide who they are through it’.<sup>32</sup> Since the strategies I use, and their impact on the works, are motivated by a specific set of values inherited from the duende, it will beyond any doubt result in an overall definition of my aesthetic. In the same fashion as Stravinsky states in his six lessons, ‘these ideas that I am developing, these causes that I am defending and that I have brought before you to defend in a systematic fashion have served and will continue to serve as the basis for musical creation precisely because they have been developed in actual practice. [...] To explain myself to you is to explain myself to myself and to be obliged to clear up matters.’<sup>33</sup> The undertaking of this research project, and especially the writing of this commentary, is ‘an explanation of music as I understand it; and explanation of my personal experience faithfully related to concrete values’.<sup>34</sup> Actually, the fact that this research is deeply rooted in my personal experience, that it represents my struggle out of this artistic cul-de-sac, is fundamental. It confers duende-like qualities to the research, since the duende comes from inside the artist, from ‘the remotest mansions of the blood’,<sup>35</sup> and ‘is a struggle, not a thought’.<sup>36</sup> This research

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<sup>31</sup> Cook, *Music: A Very Short Introduction*, p. 115.

<sup>32</sup> Cook, *Music: A Very Short Introduction*, pp. vii–viii.

<sup>33</sup> Stravinsky, *Poetics of Music*, pp. 7–8.

<sup>34</sup> Stravinsky, *Poetics of Music*, p. 16.

<sup>35</sup> Lorca, *In Search of Duende*, pp. 58–59.

<sup>36</sup> Lorca, *In Search of Duende*, p. 57.

was a necessary process for me to carry out if I wanted to continue to grow as an artist, not an optional one.



## Chapter Two: Embodying authenticity, physicality and spontaneity in the composition process

The first step of this research was to identify the values of the duende. Through the study of Lorca's prose and poetry, I identified three:

- authenticity;
- performance;
- spontaneity.

Through this research, these values were embodied into my compositional process in various ways: through sketching, improvisation, trial and error, etc. This second chapter aims to define these values, link them with the duende, and illustrate various ways through which they can be embodied into a compositional process. It also explains what lessons were learnt from following the duende during the composition of the musical works.

### 2.1 AUTHENTICITY

If we were honest with ourselves about our desire to touch and be touched by our most sensitive emotions, we'd put away the high status perfume, and we'd concentrate on the most basic merit of what's in front of us.<sup>37</sup>

- Susie Bright

The identification of the values of the duende has been done through an analysis of Lorca's poetry and prose, but primarily of his essay *Play and theory of the duende*. All through the text, Lorca defines the duende by comparing it to the angel and the muse. The angel impersonates 'God-given grace and charm' and the muse 'the classical, artistic norms'.<sup>38</sup> The distinction between these three figures – the duende, the angel and the muse – is central to Lorca's circumscription of the duende.

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<sup>37</sup> Susie Bright, *Full Exposure: Opening up to Your Sexual Creativity & Erotic Expression* (New York: Harper Collins, 1999), p. 46.

<sup>38</sup> Lorca, *In Search of Duende*, p. x.

Lorca addresses the origins of an art touched by the duende like this: ‘The muse and angel come from outside us: the angel gives lights, and the muse gives forms. [...] But one must awaken the duende in the remotest mansions of the blood.’<sup>39</sup> Thus, it can be understood that if the origin of music is either born out of an interaction with the norms or born out of some external rational concern, the duende will not be part of that experience. As Takemitsu explains, ‘composition should be something that truly has being, something that should have arisen from the composer’s own turbulent interaction with reality. [...] (F)or sound to come into being they must reverberate through the composer, becoming one with him.’<sup>40</sup> For the duende to be reached, the origins of the music have to come from a place of authenticity,<sup>41</sup> from somewhere deep within the composer, ‘the remotest mansions of the blood’.

### 2.1.1 AUTHENTICITY WITHIN THE ORIGINS OF THE AFFECTIVE CONTENT OF THE WORK

With each musical work, I sought to allow the affective<sup>42</sup> content to originate from a place of authenticity. The affective content serves as a kind of fuel; acting as a source of inspiration, shaping the composition process and being what the composer wishes the pieces to evoke when experienced. The affective content of the musical works come from either personal experiences which took place before or during the composition of the works, or from a relationship that occurred between the composer and the music during composition itself. I believe that personally experiencing what a composer is trying to convey through his/her efforts is a powerful and authentic source of expressive intensity

<sup>39</sup> Lorca, *In Search of Duende*, pp. 58–59.

<sup>40</sup> Toru Takemitsu, *Confronting Silence*, trans. by Yoshiko Kakudo and Glenn Glasgow (Berkeley, California: Fallen Leaf Press, 1995), p. 14.

<sup>41</sup> The precise intended meaning of the word authenticity is ‘The quality of truthful correspondence between inner feelings and their outward expression; unaffectedness, sincerity.’ The debate surrounding historically informed performance does not concern this research. ‘Authenticity, N.’, *Oxford English Dictionary Online*, 2017  
<<http://www.oed.com.ezproxy.bcu.ac.uk/view/Entry/13325?redirectedFrom=authenticity&>> [accessed 21 July 2017].

<sup>42</sup> The precise intended meaning of the word affective is ‘relating to the affections or emotions, esp. as contrasted with the intellect or rational faculty’. It is the adjective form of the word affect, which designs ‘a mental state, mood, or emotion, esp. one regarded as an attribute of a more general state; a feeling, desire, intention’. It is ‘an inner disposition or feeling’. ‘Affective, Adj’, *Oxford English Dictionary Online*, 2017  
<<http://www.oed.com/view/Entry/3357?redirectedFrom=affective&>> [accessed 12 June 2017]. ‘Affect, N.’, *Oxford English Dictionary Online*, 2017  
<<http://www.oed.com/view/Entry/3321?isAdvanced=false&result=1&rskey=AetpY&>> [accessed 12 June 2017].

for a piece. This fact is being repeatedly illustrated in traditional music and popular music where artists draw on their own experience to find the subject of their songs, to write their lyrics and fuel the intensity of their performances.

The strength of these experiences – which can be, for example, meaningful moments, personal struggles, special relationships with somebody as well as concerns and hopes for the world we live in, etc. – accompany the composer all through the composition of the work, keeping a focus on what s/he is trying to convey and confers a heightened intensity upon the compositional process. According to the philosopher Pierre Bertrand, an artistic decision that is made out of an ‘exterior judgement’ can be ‘easily refuted by somebody else, in the name of other reasons and other reasoning, and which can be used as a screen or alibi without true efficiency, because it is not truly coming out of what we feel, wish and desire deeply within ourselves’.<sup>43</sup> The composer is likely to be more thoroughly engaged in the composition if the decision making process comes out of ‘an affective flux’<sup>44</sup> than from some external and rational concern.

This idea, that which the composer feels during the composition process influences the affective content of the work, is shared by Michael Finnissy: ‘you *reveal* sounds, write them in order to hear them, and the writing springs from deep inside: from emotions recollected in tranquillity ... passionate tranquillity!’<sup>45</sup> The act of composing itself can be a powerful emotionally charged experience as the relationship between the composer and the work in progress can trigger or unleash all sorts of feelings, fears and excitement. Thus, the context of composition can greatly influence the intensity and quality of this relationship.

This being said, it has to be mentioned that the aim of using these personal experiences and compositional relationships as a fuel for the composition of the piece is not to convey the

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<sup>43</sup> English translation in the text by Patrick Giguère. Original quotation in French: ‘La décision émane du flux affectif sur lui-même, et non pas d’un jugement extérieur porté sur lui, jugement facilement réfuté par un autre, au nom de d’autres raisons et de d’autres raisonnements, et qui peut servir de paravent ou d’alibi sans véritable efficacité, car ne provenant pas vraiment de ce que nous sentons, voulons et désirons au plus profond de nous-mêmes.’ Pierre Bertrand, *Le cœur silencieux des choses : Essai sur l’écriture comme exercice de survie* (Montréal: Bibliothèque Québécoise, 2015), p. 114.

<sup>44</sup> Bertrand, *Le cœur silencieux des choses*, p. 114.

<sup>45</sup> *Uncommon Ground: The Music of Michael Finnissy*, ed. by Henrietta Brougham, Christopher Fox, and Ian Pace (Aldershot: Ashgate Publishing Limited, 1997), p. 2.



exact meaning of the personal experiences themselves. It is not a matter of self-expression in a basic sense, not about describing or narrating a moment, but about transferring the intensity of the personal experiences into the intensity of the experience of the musical works.

## 2.2 PERFORMANCE

During the act of composition one is continually referring back to the conditions of the performance [...], such questions occupy one's attention continuously, and certainly affect the stuff of the music, and in my experience are not only a restriction, but a challenge, and inspiration. Music does not exist in a vacuum, it does not exist until it is performed, and performance imposes conditions.<sup>46</sup>

- Peter Wiegold

Lorca again opposes the angel, which 'flies high over a man's head' to the duende, which 'climbs up inside you, from the sole of your feet'.<sup>47</sup> Rooted in the physical reality of things, in 'earthiness',<sup>48</sup> it 'finds greatest range [...] in music, dance and spoken poetry, for these arts require a living body to interpret them, being forms that are born, die, and open their contours against an exact present'.<sup>49</sup>

It can thus be understood that the duende lives through performance, through human beings with a physical body. This being said, composers and poets too can reach the duende during their creative process, as Lorca explains: 'often the duende of the composer passes into the duende of the interpreter'.<sup>50</sup> This leads me to understand the score only as a way of carrying my intention to the performers, of passing on my duende, and not the end product of my creative process. As noted by Takemitsu, I believe that 'if a composer hopes to communicate with the listener he must pay more attention to his relationship with the performer'.<sup>51</sup> Thus, as I write music, I try to be aware of the physical journey that the performers of my music have to embark on; it becomes an important channel of expression and a distinctive aspect of my aesthetic.

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<sup>46</sup> Wiegold and Kenyon, *Beyond Britten*, p. 9.

<sup>47</sup> Lorca, *In Search of Duende*, p. 57.

<sup>48</sup> Lorca, *In Search of Duende*, p. ix.

<sup>49</sup> Lorca, *In Search of Duende*, p. 63.

<sup>50</sup> Lorca, *In Search of Duende*, p. 63.

<sup>51</sup> Takemitsu, *Confronting Silence*, p. 88.

### **2.2.1 PHYSICALITY OF PERFORMANCE AS A STARTING POINT**

The physicality of performance has proved to be the ideal starting point for the composition of most of the musical works. Because they only come to life through the personal investments of the performers, and can only be experienced thanks to them, focusing on the physicality of the performance during the early stages of the compositional process is a fundamental way to enhance the live experience of the works.

Imagining the reality of the performance of the music I want to write, thinking about how the performers could embody it fruitfully sparks my imagination. More precisely, when starting to work on a piece, what I try to envision is how the music will live on stage, how the performers will move, what their relationship with their instrument will be like and how they will coexist with each other.

Consequently, doing so orients the choice of material and the type of instrumental writing that is used in the pieces; some of the performance qualities that I envision can only be realised through certain gestures, instrumental techniques, registers, etc. Most of the material chosen for creating the pieces comes from, or allows, specific instrumental gestures. Ultimately, this sensibility to the performance reality of the music becomes a powerful channel of expression, creating a physical signature for the pieces and adds to the overall intensity of the experience.

### **2.2.2 CULTIVATING A PERFORMANCE-LIKE INTENSITY DURING COMPOSITION SESSIONS**

Thinking about performance suggested the possibility of transferring the intensity of the compositional process into the experience of the work. It comes from the idea that the state of mind of the composer during a composition session should be akin to the state of mind that a performer has during a performance, with its incautiousness, heightened concentration and sensibility.

Gary Kurtz illustrates the intensity of performance as ‘a kind of freedom in your fear and excitement. Everything that practicing accumulates and protects, performing releases. It is

a squandering of ability, the opposite of striving, the opposite of pretending'.<sup>52</sup> This incautiousness overcomes fear and doubt and creates a direct link between the composer and his music. When composing in such a state of mind, the musical decisions are made impulsively instead of being the product of a rational process. Again using the analogy with the performers; instead of 'planning, protecting, wishing and wanting, as if we could spend our whole lives practicing', the composer has to accept that 'whatever happens will happen'.<sup>53</sup> Through this research, investing my efforts on cultivating the intensity and incautiousness of the compositional process instead of focusing on its inner workings and idealising its result, has allowed me to write material that came to me as a surprise. This has proved to be especially true when trying to generate material during the early stages of composition. Many of the material with strong personality was written impulsively during composition sessions of great intensity. The clarinet line of *Le sel de la terre* in example #1, the viola da gamba part of *La belle-anse* in example #2 and the first violin line of *Et maintenant* in example #3 were written in such sessions.

**Example 1: *Le sel de la terre* – mes. 48 to 51 – Clarinet line**

**Example 2: *La belle-anse* - mes. 10 – Viola da gamba solo**

<sup>52</sup> Kurtz, *Practicing*, p. 165.

<sup>53</sup> Kurtz, *Practicing*, p. 165.

**Example 3: *Et maintenant* - mes. 87 to 92 - First violin line**



This research has made clear that if a heightened concentration is to be reached during a compositional session, some abilities must be developed. Struggling with technical issues breaks the fluidity of the process and prevents the intensity to build up. If an underdeveloped instrumental technique can impart the quality and intensity of a performance, a lack of ability can stall this heightened concentration when composing. What these abilities are change according to the type of music that is written; in the case of this research, these abilities are handwriting and inner hearing.

Handwriting has been central to my practice for many years, and has been used in the composition of all the works of the portfolio. By freeing the composer from the constraints of software, handwriting enhances the fluidity of the compositional process. Furthermore, if handwriting is particularly useful for its quickness and versatility during the sketching stage, it is its committing nature that forces the composer to reach a heightened concentration. Feldman concurs, saying that handwriting is ‘a physical engagement of pen and paper, and about a creative act that was inseparable from the imperatives and resistances of Western staff notation’, and adding that ‘when you write in ink you realise that it is the *concentration* you’re after and not the ideas’.<sup>54</sup> Like a performer who cannot ‘take back’ the sounds that s/he just played, the composer who handwrites the final version of the score has to be concentrated and focused on what is being written.

Furthermore, the heightened concentration created by handwriting, as well as its slowness, fosters an awareness to some very important elements of performance. While slowly writing an instrumental line, there is plenty of time to think about the articulation, about the bowing, about the direction of the phrasing, about the quality of the timbre, etc.

<sup>54</sup> Feldman, *Give My Regards to Eighth Street*, p. 207.

However, my previous experience with using software during the compositional process of a piece, and not only for engraving the final version, taught me that while doing so, my focus was different. These elements were often overlooked and seen as details because of the faster pace of my efforts. Thus, by using handwriting in the course of this research, the resulting increased awareness of these performance elements has shaped the kind of music that was written. Articulation, bowing, phrasing became important means of expression, which again brings me closer to the performance reality of my music. A good example of this attention to these elements can be found in the strings parts of *L'heure de s'enivrer*; the accents and the direction of the bow are actually as important as the notes themselves. Example #4 shows it clearly.

**Example 4: *L'heure de s'enivrer* - mes. 22 to 27 – Violins I part**



Handwriting is also tied in with developing one's inner hearing. Accurately imagining the result of what is being written allows immediate reaction to the material, very much like a performer who constantly adjusts to what s/he is performing, who is even inspired and carried away by the music s/he is playing. Or, as Feldman points it, to a painter reacting to what s/he puts on the canvas: 'it's performance, I see it as I'm doing it',<sup>55</sup> adding that 'I'm watching the phenomena and I'm thickening and I'm thinning and I'm working in that way and just watching what it needs. [...] I have the skill to hear it. I don't know what the skill is to think it [...]'.<sup>56</sup> This idea is also echoed in dance, Jonathan Burrows explaining that 'Listening to what the material is telling you to do requires as much concentration, control and sensitivity as any other way of working. [...] Sometimes the material knows more than you'.<sup>57</sup> Developing my inner hearing thus allows the refinement of my sensibility to the material, which in turn has a profound impact on the music that I write: it has allowed me to take advantage of the possibilities that were offered by the material, like certain chords that pointed to an unexpected harmonic 'route', interesting instrumental texture that asks to be expressed during longer durations, etc. In *Et maintenant*, the soft dynamic of the

<sup>55</sup> Feldman, *Give My Regards to Eighth Street*, p. 185.

<sup>56</sup> Feldman, *Give My Regards to Eighth Street*, p. 184.

<sup>57</sup> Burrows, *A Choreographer's Handbook*, p. 114.

passage in example #5 is the result of my sensibility to the harmony; as I was writing this music, I took advantage of the qualities of the harmony and enhanced them through the dynamic indications.

**Example 5: *Et maintenant* - mes. 21 to 23 - Soft dynamics**

The image shows a musical score for four instruments: Violin I (VI. 1), Violin II (VI. 2), Alto, and Cello (Vcelle). The score covers measures 21, 22, and 23. The tempo is marked as 'ca. 60'. The key signature has one sharp (F#). The dynamics are marked as 'p' (piano) in measures 22 and 23. The notation includes various note values, rests, and slurs, indicating a complex harmonic texture.

Furthermore, in the course of this research, external pressure as well as time-organisation strategies have helped sustain this intensity. In works such as *Reculer pour mieux sauter* and *La belle-anse*, strict time constraints have put an external pressure on the compositional process. Musical decisions had to be taken quickly and sketching and throwing material away was a luxury that could not be afforded. That forced my concentration to reach a heightened intensity, as almost every written note became part of the piece. For *La belle-anse*, the emotionally charged context of the composition also forced this heightened concentration to take place.

Trying to reach a state of mind during composition sessions akin to the one that a performer has during a performance, with its incautiousness, heightened concentration and sensibility has thus impacted my research. In addition to the abilities that it allowed me to develop, the intensity of such composition sessions shaped the material itself, increased my awareness of fundamental elements of instrumental interpretation and refined my sensibility to my own material. Ultimately, doing so contributes to the overall intensity of the experience of my work in performance of my works.

## 2.3 SPONTANEITY

[...] an inspired thought is one that arises mysteriously, rather than being the end-product of a train of thought whose steps may be logically retraced. [...] Many composers have drawn a distinction between the type of musical decision that arises logically as the result of what has gone before, and the musical insight that appears initially to be unrelated to its surroundings but that turns out on closer inspection to provide a satisfying solution to problems previously experienced.<sup>58</sup>

- Jonathan Harvey

The metaphor of the angel, the muse, and the duende is also useful to define spontaneity; Lorca's duende provides 'an alternative to style, to mere virtuosity' - the angel - and 'help(s) the artists see the limitation of intelligence' - the muse. Against intelligence, Lorca valorises spontaneity; the duende is a question 'of true, living style, of blood, of the most ancient culture, of spontaneous creation'.<sup>59</sup> The duende is 'a momentary burst of inspiration'.<sup>60</sup> This definition of the duende helps me illustrate my understanding of spontaneity; musical ideas or material that comes to you quickly, suddenly, that are not the result of a scheme and that you cannot quite retrace the provenance.

This confrontation of spontaneity and inspiration versus intelligence, echoed in the writings of many artists, provides me with a strong foundation for my understanding of this value. Maurice Ravel places instinct and unconscious inspiration above intelligence, saying that 'the importance of craftsmanship and 'will' (or intellectual control) in the creative process has been overvalued, at the expense of instinct: [...] artistic invention can only be established by instinct or sensibility. [There is] a fatal and relatively modern error, an error that leads people to think that the artistic instinct is directed by the will'.<sup>61</sup> The painter Agnes Martin also notes that 'the great and fatal pitfall in the art field and in life is the dependence on intellect rather than inspiration'.<sup>62</sup> Here again, the link between inspiration and life - or to paraphrase Lorca's words, and blood and true living style' - is clearly opposed to the intellect. This makes spontaneity a promising solution to some of the traps identified in the first chapter.

<sup>58</sup> Harvey, *Music and Inspiration*, p. XIV.

<sup>59</sup> Lorca, *In Search of Duende*, p. 57.

<sup>60</sup> Lorca, *In Search of Duende*, p. viii.

<sup>61</sup> Harvey, *Music and Inspiration*, p. 14.

<sup>62</sup> Arne Glimcher, *Agnes Martin: Paintings, Writings, Rememberances* (New York: Phaidon Press Inc., 2012), p. 165.

Furthermore, even if they do not actually refer to the duende itself, other composers describe a creative process that is touched by inspiration with qualities akin to the duende. Jonathan Harvey affirms that ‘unconscious inspiration – or instinct – is both a necessary part of the creative process and an infallible guide when compositional decisions have to be made. It is exciting, intoxicating, lucid, as seductive and sometimes as a siren.’<sup>63</sup> Giacomo Puccini describes the fever of a creative process touched by inspiration as ‘an exceptional state of mind, over-excitation of every fibre and every atom of one’s being’. This aspect of spontaneity once again makes this value a promising way to reach the first and second aims of this project.

Finally, spontaneity is tied with authenticity; the quick, spontaneous decisions that are made during an inspired composition process are very revealing of one’s personality. Feldman notes that the relationship between ‘those quick decisions [...] is one of personality’;<sup>64</sup> because they are made with such speed and during an enhanced state of mind. These are more reflexes, actions that are ‘performed without conscious thought as a response to a stimulus’;<sup>65</sup> than rational decisions.

Cultivating this spontaneity has been done in various ways during this research: exploring through improvisation and sketching and getting to know the piece by leaving the structure open.

### 2.3.1 EXPLORING THROUGH IMPROVISATION AND SKETCHING

Improvisation and sketching played an important role in the composition of all the works of this research. Through this research, improvisation allowed the gathering of material that spontaneously came from a physical relationship with an instrument, in this case the piano and the voice. This quotation by Jonathan Burrows is central to my understanding of improvisation: ‘improvisation [...] brings freedom: the freedom to follow the impulse and the intelligence of the moment, the freedom to arrive at the right parameters for the structure of that moment without binding it with formality, the freedom to work at the speed of

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<sup>63</sup> Harvey, p. 14.

<sup>64</sup> Feldman, *Give My Regards to Eighth Street*, p. 16.

<sup>65</sup> ‘Reflex, N.’, *Oxford English Dictionary Online*, 2017  
<http://www.oed.com/view/Entry/160937?rskey=sSB0yF&result=1&isAdvanced=false#eid> [accessed 5 September 2017].



thinking body and mind.’<sup>66</sup> These ideas of ‘freedom to follow the impulse’, of ‘arriving at the right parameters’ at the ‘speed of the body’ are very close to my understanding of the duende itself. The duende is a ‘momentary burst of inspiration [...], all that the performer is creating at certain moment, [...] for it needs the trembling of the moment’ and is ‘uncontrolled and virginal, free of walls’.<sup>67</sup>

Gathering material through improvisation is very different than through other material-generating techniques like serialism, computer-generated material, algorithms, aleatory techniques, etc. These methods are oblivious to the physicality of the music, to what it feels when performed or experienced; the parameters (rhythms/pitches/dynamics, etc.) are even often determined individually with little or no relationship to each other. When improvising or playing newly written music, the composer has a feel of where the music is going in relation to pulse and dynamics; s/he can envision how the performer will play it. This is very important as it gives the composer a clearer idea of how the music will be experienced when performed, fuelling his/her inspiration and influences the decisions during the composing process.

Improvisation creates a direct link between the mind and instrument. It bypasses the rationality and slowness of on-paper musical construction, in favour of a much freer process. The resulting material can be a surprise to the composer, which in turn creates a feeling of excitement. Material born in such conditions of spontaneity, surprise and excitement can become a powerful source of intensity for the experience of the work.

Sketching, as a way of generating material, has also been important in this research. It is a way of writing that cultivates spontaneity because it is about capturing the ideas that go through your head. What is fundamental about sketching is that the music that is being written is not yet part of a bigger whole; it is a process free of the external pressure present when writing music which already has a particular discursive role or structural function. Instead of relying on the intelligence needed for building material – like in the case where the material is modelled on an external structure for example – sketching relies on the virtuosity needed to capture one’s thoughts of the moment. As Takemitsu notes, in ways

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<sup>66</sup> Burrows, *A Choreographer's Handbook*, p. 24.

<sup>67</sup> Lorca, *In Search of Duende*, pp. viii–ix.

akin to the performance related ideas discussed earlier, it takes a performance-like virtuosity for a composer's thoughts 'to take on flesh at the moment when he has it, so complete, so ramified'.<sup>68</sup> The following sketch, example #6, was written very quickly, probably in under thirty minutes. At the moment I wrote it, I had no idea what the piece would be, nor of its structure, title, etc. This sketch became the piece *L'anxiété de l'attente* and it contains almost all of the material of the first (mes. 1 to 20), second (mes. 21 to 52), and fourth (mes. 101 to 105) sections.

**Example 6: Preliminary sketch of *L'anxiété de l'attente***



A good way to understand musical sketching is to compare it with pencil sketches. Talking about this, Gabrielle Roy explains that 'no painting could ever achieve such rapid directness, so instantaneous that the drawings almost made you feel the passage of time'.<sup>69</sup> They can be done very quickly, allowing the artist to capture a vanishing facial expression or movement for example. Sketches do not need to be complete, some aspects can be detailed while other can be only rough shapes, like in music where sometimes sketches can only be pitches, rhythms or some graphical indications. Oil painting, on the contrary, needs time, patience and planning as the paint needs to dry before the next layer can be applied.

<sup>68</sup> Takemitsu, *Confronting Silence*, p. 186.

<sup>69</sup> Gabrielle Roy, *The Hidden Mountain*, trans. by Harry Binsse (Toronto: McClelland and Stewart Limited, 1982), p. 172.

### 2.3.2 GETTING TO KNOW THE PIECE: LEAVING THE COMPOSITION PROCESS OPEN

Spontaneity can be cultivated by leaving structural decisions until the very end of the compositional process. Doing so allows the composer to get to know the piece, what is the actual material, before fixing its structural role. This has proved to greatly enhance the experience of the works; since the form is decided at the very end of the process, the composer knows exactly what s/he is dealing with, what is the reality of the material, and can thus shape the experience of the work in a better fashion and increase its intensity.

This idea that the piece is discovered as the work progresses is shared by many composers, and this process of discovery can only take place if the compositional process remains open. To do so, the compositional process must be free of a pre-determined structure: Xenakis explains that ‘in every case I start out of nothing. [...] I don’t force myself into a pre-determined structure, I want to navigate freely’.<sup>70</sup> Michael Finnissy illustrates this process of discovery: ‘(I) perceive work as I’m writing it. [...] I try to step back, as a painter might do from their canvas, to keep a sense of perspective when writing and not having a scheme dictating where you are supposed to be at every point. [...] It’s a sensual response to the work, cutting, rearranging, dropping inserts in.’<sup>71</sup> Stravinsky concurs: ‘Step by step, link by link, it will be granted him (sic) to discover the work. It is this chain of discoveries, as well as each individual discovery, that give rise to the emotion – an almost physiological reflex, like that of the appetite causing a flow of saliva – this emotion which invariably follows closely the phases of the creative process.’<sup>72</sup> This quotation by Stravinsky is particularly interesting as he links this discovery process with a heightened emotion akin to the duende’s ability of sending ‘waves of emotion’.

## 2.4 IMPACT OF THE DUENDE

Trying to embody the values of the duende in as many ways as possible has transformed my understanding and conception of the act of composing itself. Most importantly, the duende has acted as a licence for me to let go of rational control over my music, to accept

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<sup>70</sup> Harvey, *Music and Inspiration*, p. 27.

<sup>71</sup> Brougham, Fox and Pace, *Uncommon Ground*, p. 39.

<sup>72</sup> Stravinsky, *Poetics of Music*, pp. 50–51.

the anxiety of art, and to pursue genuine exploration. Putting trust in the musical material itself has also had an impact on the act of writing and of manipulating notes on paper. It also gradually changed my sources of musical inspiration and led me to study the music of different composers. Finally, what I experienced during my composition sessions has felt very different from what I was previously used to and greatly changed the aesthetic of my music.

### **2.4.1 LOSS OF CONTROL, THE ANXIETY OF ART, EXPLORATION**

Following the duende has made me reconsider the idea of control over music; leading me to consider that having total control is in fact not to be wished for. Intensity, spontaneity, impulsivity, boldness and sensibility, which are notions central to this research are all, in my opinion, foreign to the idea of total control, as these cannot be organised or planned. Allowing the affective content of the music to originate from a place of authenticity and opening myself to the performance reality of music and cultivating spontaneity during my efforts made me realise that I had less and less control over the compositional process.

It is not, of course, that the music was writing itself, but that the composition was moving towards directions that I had not planned. My material was not allowing itself to be shaped as I wished and the resulting structures were very different from what I had initially imagined. I struggled; I threw large amounts of music away, and some works were completely rewritten a couple of weeks before the deadline as result of my discomfort and dissatisfaction with my work. Although this was a real challenge for me, the further the research progressed, the more I felt that the created work started to evoke the special qualities I was aiming for. I thus started to trust this duende-inspired compositional process, as messy as it was, and started to let go of my rational control over the music in favour of trusting my sensibility to the material.

To be honest, I should have known that this would happen, as Lorca warns that the duende ‘is a struggle, not a thought.’<sup>73</sup> The duende cannot be reached by rational means, but by personal involvement with the creative process, by ‘tossing his heart over the bull’s horn’.<sup>74</sup>

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<sup>73</sup> Lorca, *In Search of Duende*, p. 57.

<sup>74</sup> Lorca, *In Search of Duende*, p. 70.

Talking about the famous *cante jondo* singer *La Nina de los Peines*, Lorca recounts an event where she was particularly touched by the duende: ‘she had to rob herself of skill and security, send away her muse and become helpless, that her duende might come and deign to fight her hand-to-hand’.<sup>75</sup> Michael Finnissy also shares similar views: ‘When I write, I have to put myself in a state of vulnerability and fragility.’<sup>76</sup> This is what letting go means for me, to abandon the security of rational control and to go through the adventure that is composition empty-handed.

This aspect of the duende is in fact close to what Feldman calls the anxiety of art. Embracing it implies being open to the fact that we cannot predict what the result of our efforts will be, instead of ‘trying to find safeguards against failure’<sup>77</sup> or seeking for ‘an infallible technical position’.<sup>78</sup> This quote of Feldman could just as well be about the duende: ‘The anxiety of art is a special condition, [...] it comes about when art become separate from what we know, when it speaks with its own emotion. Where in life we do everything to avoid anxiety, in art we must pursue it.’<sup>79</sup> The artist must learn how to live with the anxiety created by this loss of control by trusting that the outcome of a duende-inspired compositional process will yield music worth sharing.

The duende is also about having the courage to explore without knowing where it will lead. Gary Kurtz explains that: ‘You must find in yourself the courage to leap off the cliff.’<sup>80</sup> Peter Wiegold also illustrates this: ‘What is so exciting about composing is that you always discover things; you surprise yourself [...] You are not sure where it’s going to take you, but you have the confidence to follow that path.’<sup>81</sup> As Jacques Cartier who left France for India and ended up on the North American continent, if genuine exploration is carried out, the process will be rewarding and full of surprises.

Some composers eliminate the elements of uncertainty that makes composing so special by devising complex compositional schemes, planning what the result of the compositional

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<sup>75</sup> Lorca, *In Search of Duende*, p. 62.

<sup>76</sup> Brougham, Fox and Pace, *Uncommon Ground*, p. 4.

<sup>77</sup> Feldman, *Give My Regards to Eighth Street*, p. 32.

<sup>78</sup> Feldman, *Give My Regards to Eighth Street*, p. 26.

<sup>79</sup> Feldman, *Give My Regards to Eighth Street*, p. 32.

<sup>80</sup> Kurtz, *Practicing*, p. 127.

<sup>81</sup> Wiegold and Kenyon, *Beyond Britten*, p. 173.

process will be and relying on heavy notation that takes the freedom of interpretation from the performers. However, this exploration of the duende indicates that it is those elements – the wandering, exploring, trial and error and relying on the personality and sensibility of the performers – that creates the most intense, duende-inspired, music.

If the importance of spontaneous and intuitive decisions is highlighted throughout this commentary, it has to be mentioned that discipline, method and technique also played a role during the composition of the works. This research confirmed that for inspiration to form and for surprises to reveal themselves, the composer must be in a state of concentration. Methodical work has proved to induce that concentration. During many sessions, for example, I was writing four-part harmony, counterpoint or developing melodies and transforming rhythmical cells. This process was mostly carried out by relying on writing techniques that I have developed during the last few years. These techniques are not detailed here as they are not central to this commentary and as they are never the main focus of the work. They are a means to an end; they allow me to access a focused and concentrated state where surprises appear.

#### **2.4.2 WRITING AND MUSICAL MATERIAL: INFLUENCE FROM OTHER COMPOSERS**

As previously mentioned, following the duende has shifted the focus of my compositional process from the ideas, the structures, the schemes and the devices to earthly considerations like the act of writing itself, the musical material and the actual performance of the music. There are a number of composers whose music was aligned with these considerations. They inspired me to follow certain creative avenues and to change the scale of my preoccupations from macro to micro.

Listening to and studying Michael Finnissy's *Folklore II* was an eye and ear opener for me. The fantastic fabric of this piece, the exquisite writing and the beauty of the musical material inspired me to invest more effort in developing and refining my own writing techniques. The wandering form and the absence of rhetorical or narrative discourse really puts the emphasis on the musical material itself. This piece allows the listener to appreciate

what is presented, instead of waiting for musical events. This really changed the way I think about music and had a profound impact on some pieces in this portfolio.

Howard Skempton is also a composer that encouraged me to cherish my musical material, to work on the inner qualities of my chords, melodies and rhythms instead of putting my efforts in the development of this material. This resulted in a process of distillation that has really transformed my musical aesthetic.

In the same fashion, Laurence Crane's music is very focused and distilled, and that was an important source of inspiration during this research. However, it is his use of harmony that inspired me to pursue my own harmonic explorations which went in a different direction than his. The result can be heard in most of the pieces of this portfolio. The delicacy of his writing is a valuable lesson in shaping very intense musical experiences with very little material, which again encouraged me to write material with strong personality.

A very important moment during my research was the premiere of Cassandra Miller's *Duet for cello and orchestra*. During her half-hour piece, the cellist is almost exclusively alternating between the lower and upper notes of a fifth. This piece is extremely powerful; the experience in concert was very intense and this is due, I believe, to the single-mindedness of the work and by the courage the composer had when writing. The experience of this piece greatly encouraged me to take risks, to hold on to my material for longer durations and to refrain from following the urge to change.

#### **2.4.4 PERSONAL AESTHETIC**

This research project has had a profound impact on my musical aesthetic. As a result of all the changes I brought to my compositional process between 2014 and 2017, my music has become bolder, more focused and the material I create is more powerful as well as evocative.

One of the most obvious changes in my musical aesthetic concerns instrumental writing. It is a direct consequence of my increasing awareness of the physical reality of my music in performance, and is fuelled by my experience as a conductor: participating in the

performance of my own works or the works of others has allowed me to develop this instrumental sensibility. It became an important channel of expression for me, small details like accents, articulation or the direction of the bow became meaningful and central elements of my writing. Jan Gehl, an urban planner famous for putting the physical and social needs of humans being in front of planning ideologies, says that: ‘The battle for quality is on the small scale’.<sup>82</sup> This quotation is very inspiring for me and defines my approach to instrumental writing.

My pieces also became more and more focused as the personality of my material became more defined. Between *Le sel de la terre* and *Revealing*, the number of layers lessened. *Et maintenant*, in particular, is representative of this thinning down process. This was possible because I had more confidence in the strength of my material, and did not feel the need to blur things as a way of making sure that no weaknesses could be heard. This increase in the strength of my material is the direct consequence of my duende-inspired composition process. *Revealing* is the piece where I feel that the personality and evocative power of the material is the strongest.

Concerning the structures of my works, single-mindedness gradually became a characteristic of my aesthetic as my research progressed. Between *Reculer pour mieux sauter* and *Revealing*, the lengths of the sections greatly increased and the difference between them lessened. As I became more experienced with these new ways of composing and had more confidence in the result of my explorations, I felt less and less tempted by contrast and tried to see how far I could go with my actual material. Stravinsky shares his views about this important reality of composition: ‘Contrast is everywhere. [...] Similarity is hidden; it must be sought out and it is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems but also offers results.’<sup>83</sup> Pushing my material further has proved to be very satisfying as the personality of the material usually becomes stronger and more defined as the exploration progresses.

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<sup>82</sup> Jan Gehl, *Cities for People* (Washington, DC: Island Press, 2010), p. 118.

<sup>83</sup> Stravinsky, *Poetics of Music*, p. 32.



This single-mindedness has also pushed the explorations to span on various pieces. Encouraged by Harrison Birtwistle who says that ‘pieces don’t really start: they’re part of a continuous process’,<sup>84</sup> and by Pierre Bertrand who mentions that ‘il n’y a que ce qui est, toujours nouveau, toujours imprévisible même quand il ressemble à ce qui a déjà eu lieu’,<sup>85</sup> the next piece was often built on the experience of the previous one. The compositional process of the pieces did not stop because I could no longer write, but because of external time constraints. For most pieces, I could I have kept going for a longer duration. This fact is very encouraging for me since writing longer and more ambitious works is an aim of mine for my future projects.

Furthermore, my desire for leaving more freedom of interpretation to the performers, as discussed when writing about *Et maintenant*, resulted in a simplification of my notation. It is now a defining aspect of my musical aesthetic. I am well aware that this loss of control in favour of the performers creativity could go much further, with improvisation, graphic notation, etc. However, I still have to find a way to include this in my compositional process that is suitable for me and that does not take away what I believe makes composition unique and special. For me, it is in its non-collaborative nature, in its need for introspection, in the fact that it allows to push material far and to explore freely that lies the strength of composition. Harrison Birtwistle describe composition as ‘a way in which you can go deeper, through consideration’. It is ‘the way you can stretch your intuition’.<sup>86</sup> For the moment, simplifying my notation allows me to get the best out of both the compositional process and the performance of my music.

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<sup>84</sup> Harvey, *Music and Inspiration*, p. 27.

<sup>85</sup> Translation from French by Patrick Giguère: ‘There is only what there is, always new, always unpredictable even if it resembles what already happened.’ Bertrand, *Le Coeur Silencieux Des Choses*, p. 80.

<sup>86</sup> Maddocks and Birtwistle, *Harrison Birtwistle: Wild Tracks*, p. 63.

# Chapter Three: The musical works

The following musical works are here presented:

1. *Le sel de la terre*, 12', flute, clarinet, piano, vibraphone, violin, cello
2. *Reculer pour mieux sauter*, 6'15'', flute, clarinet, horn, trombone, percussion, violin, cello, harp
3. *L'anxiété de l'attente*, 6'25'', string quartet
4. *L'heure de s'enivrer*, 3'45'', symphony orchestra
5. *La belle-anse*, 7'30'', 7 baroque violins, 2 baroque violas, 1 baroque cello, 1 viola da gamba, 1 violone
6. *Et maintenant*, 15', string quartet
7. *Revealing*, 7'30'', symphony orchestra

Even though a full analysis of the works goes beyond the scope of this commentary, the structure of each work is nonetheless detailed alongside general information about the piece. The origins of the affective content of each work is presented in addition to examples of how the values of the duende have influenced the composition of the works are provided. This chapter also details how the duende impacted the compositional process, how it acted as a springboard to the creation of the works, and mostly how following the duende encouraged me to do things that I would never have done prior to this research.

## 3.1 LE SEL DE LA TERRE

The true creator may be recognized by his ability always to find about him, in the commonest and humblest thing, items worthy of notes. [...] He does not need to surround himself with rare and precious objects. [...] Familiar things, things that are everywhere, attract his attention.<sup>87</sup>

- Igor Stravinsky

<b>Title:</b>	Le sel de la terre (English translation: The Salt of the Earth)
<b>Instrumentation:</b>	Flute, clarinet, piano, vibraphone, violin, cello
<b>Duration:</b>	12 minutes
<b>Dates of composition:</b>	September to December 2014
<b>Premiered by:</b>	Thin Edge New Music Collective
<b>Premiered on:</b>	22 <sup>nd</sup> of February 2015
<b>Premiered at:</b>	Music Gallery, Toronto, Canada
<b>Overview of the form:</b>	Section 1 = System 1 to 19

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<sup>87</sup> Stravinsky, *Poetics of Music*, p. 54.

- rhythmically precise
- monodic instruments treated as one

Section 2 = System 20 to 47

- rhythmically free
- monodic instruments playing in different tempo
- contrasting instrumental lines

Section 3 = 48 to 58

- conclusion of the piece
- coming together of the instruments

### 3.1.1 AUTHENTICITY OF THE AFFECTIVE CONTENT

This piece was part of a concert called *Raging Against the Machine*. To me, the meaning of the machine was the consumerism-oriented society in which we live; by imposing standards of happiness through the media, mass entertainment and publicity, this machine is influencing our decisions and free will for its own benefits.

The composition process of this work was fuelled by the frustration I experienced by being an artist in this consumerism-oriented society. Through the piece, this frustration is transformed into a tribute to the valuable impact that artists, activists, etc. – all the people that are going against the machine by their life choices and actions – have on our society. In his essay of the same title, the author Samuel Archibald calls those people *le sel de la terre*, and this is where the title of this work comes from. Writing this piece was for me a way of embracing my role as an artist in our society; we have the very important role of offering an alternative to entertainment and consumerism and to create meaningful and intense shared experiences.

### 3.1.2 PERFORMANCE

Initially conceiving this piece in terms of performance qualities was very much linked with my desire to rage against the machine; I placed the human side of music making at the centre of this piece by illustrating two different ways of playing together. The first is tightly

controlled, gritty and tense – the machine – and the second flexible, lush and calm, the salt of the earth.

This opening gesture shown in example #7, with its two octave and a fourth register leap, shapes the whole section and gives a dramatic and memorable start to the piece. The leap pushes the movement forwards and the high register creates tension, especially for the cello.

**Example 7: *Le sel de la terre* – system #1 - Opening gesture**



The tension of the high register is enhanced, exploiting a grittiness through the close scoring of the monodic instruments and with different instrumental techniques like flutter tonguing in the flute and clarinet as well as large vibrato and high bow pressure on the strings. In addition, the length of the instrumental line, especially for the woodwinds, is taxing for the performers. As can be seen in example #8, this adds to the overall intensity of this passage.

**Example 8: *Le sel de la terre* – system #9 - High register passage**

If the performance of the first section asks for precision and creates grittiness in the sound, the second section is written in such a way so its performance is flexible and fluid. This opposition translates also in the choice of the material. The monodic instruments in the first section are part of one tightly controlled discourse and have almost identical material, whereas the same instruments in the second section play very different material. Cultivating the personality of the material of each instrument was a very important aim during the

composition of the second section; the resulting texture being the addition of a multitude of material.

Furthermore, the second section allows for rhythmical freedom by having the performers playing in different tempi. Doing so transforms the relationship between the performers; by not being able to rely on counting, they have to learn the other performers' parts in order to know where they are in the piece. This decision really impacts upon the quality of the performance, forcing the performers to listen to each other, and is a central characteristic of this section. Example #9 shows the superposition of the different tempi.

**Example 9: *Le sel de la terre* – system #17 - Superposition of different tempi**

The image shows a musical score for system #17 of *Le sel de la terre*, illustrating the superposition of different tempi. The score is written for five instruments: Flute (Fl.), Clarinet (Clar.), Violin (Vl.), Cello (Cello), and Vibraphone (Vib.). Each instrument part has a different tempo marking: Fl. (♩ = 54), Clar. (♩ = 92), Vl. (♩ = 182), Cello (♩ = 46), and Vib. (♩ = 72). The parts are written on staves with various musical notations including notes, rests, and dynamic markings like mp, mf, and ppp.

### 3.1.3 SPONTANEITY

The compositional process for *Le sel de la terre* started with recorded improvisations on the piano; this is how the opening gesture was found, how the intensity of the first section was determined and how the sonic universe of the section was decided. The improvisation sessions were recorded using Garage Band and a MIDI keyboard. In addition to gathering a large quantity of material, having all the improvisations in one Garage Band project allowed me to have a good global perspective. Once I had enough material, I selected what material felt the most powerful to me and tried to enhance the personalities and particularities of the different material. Then I assembled the material horizontally and vertically in order to create different moments. Some moments are sparse and focused, denser and textural and some are intense and lyrical.

### 3.1.4 IMPACT OF THE DUENDE

Thinking about the duende had a major impact of the composition of this piece as it allowed me to put trust in the performers and to relinquish my control over the music. This resulted in the rhythmical freedom offered by the use of the different tempos in which the monodic instruments are playing.

The composition of this piece also reflects the down-to-earth aspect of the duende, as the first step of the compositional process was to generate musical material through improvisation. This is far removed from the approach I used previously, which was to design material that would carry ideas and discourse that had been thought of initially. *Le sel de la terre* was built according to the reality of that material, and not the other way around; the ideas and signification of the piece came after.

## 3.2 RECULER POUR MIEUX SAUTER

You go forward by going backwards. You bang up against something else and that brings something else out of your language.<sup>88</sup>

- Giuseppe Verdi

<b>Title:</b>	Reculer pour mieux sauter (English translation: Step back to move forward better)
<b>Instrumentation:</b>	Flute, clarinet, horn, trombone, percussion, violin, cello, harp
<b>Duration:</b>	6 minutes 15 seconds
<b>Dates of composition:</b>	February 2015
<b>Premiered by:</b>	Birmingham Contemporary Music Group, conducted by Richard Baker
<b>Premiered on:</b>	26 <sup>th</sup> of March 2015
<b>Premiered at:</b>	CBSO Centre, Birmingham, United Kingdom
<b>Overview of the form:</b>	<p>Section 1 = beginning to letter A</p> <ul style="list-style-type: none"> <li>- introduction of the piece</li> <li>- horn and trombone lines are the most important element</li> <li>- contrapuntal writing</li> </ul> <p>Section 2 = letter A to letter B</p> <ul style="list-style-type: none"> <li>- instruments are treated as one discourse</li> </ul>

<sup>88</sup> Wiegold and Kenyon, *Beyond Britten*, p. 166.

- loudest dynamics used in the piece

Section 3 = letter B to letter E

- long push and pull movements

Section 4 = letter E to the end

- conclusion
- soft dynamics

### **3.2.1 AUTHENTICITY OF THE AFFECTIVE CONTENT**

The affective content of this work comes from the actual context of its composition. Due to circumstances beyond my control, the composition of this piece spanned only fifteen days. This very short period of time put a lot of pressure on the compositional process and pushed me to rely heavily on skills and methods that I already used in previous works, having no time to invent or design new ways of working.

If I initially saw this as a negative thing, as a going backwards, it quickly became very exciting as I noticed that the heightened intensity of the compositional process – due to the external pressure – was pushing me to create fresh sounding music out of proven techniques. This movement forward, as well as the excitement and anxiety experienced during the compositional process, forms the affective content of this work. The title of the piece comes from that; what was first seen as a step back actually gave me an impulse to move on artistically.

### **3.2.2 SPONTANEITY**

The spontaneity of the duende impacted on the composition of this work through presenting many surprises in terms of how to work with the material. This forced me to leave the structure open until the very end of the compositional process.

According to my notes dating from the 2<sup>nd</sup> and 3<sup>rd</sup> of February 2015, I initially wanted to explore discomfort, roughness and violence through this piece. Composition was to be used as a way to experience things that I do not normally live daily, as a way to explore emotions

that are mostly foreign to me. Also, extremities were to be explored by separating the work into two distinct parts. The first would try to capture roughness and violence through the use of the *fff* dynamic and high registers as well as would aim to represent a heterophony of shouts. The second part would represent the feeling of wanting to shout but being completely frozen by stress and discomfort by having all the instruments play *pppp*. Again according to my early notes, I wanted to write music that would make the performer move to the tip of their seat, through its intensity, both loud and soft.

However, the aimed qualities and planned structure greatly changed as the duende-inspired compositional process pushed me in different directions. First, I added a first section which acts as an introduction (beginning to letter A). The planned first part became the second section of the work (letter A to B) and the intended second part became the fourth and last section of work (letter E to the end). Example #10 shows the second section.

**Example 10: *Reculer pour mieux sauter* - mes. 13 to 15 - Second section**

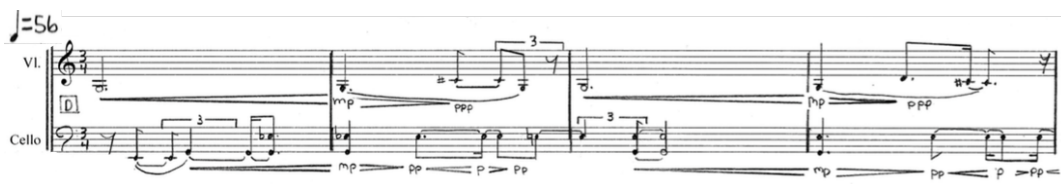
Handwritten musical score for Example 10, measures 13 to 15, second section. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Clar.), Horn, Trombone (Trib.), Violin (Vi.), Cello, Percussion (Perc.), and Harp (Hrp.). The tempo is marked as quarter note = 56. The key signature has one flat (Bb). The score is divided into three measures. Measure 13 starts with a box labeled 'A' and contains various dynamics and markings like 'repeat freely, breathe when needed', 'fff sempre', 'poco ponticello', and 'giss'. Measure 14 continues with similar markings. Measure 15 ends with a box labeled 'A' and contains the marking 'fff sempre'. The Harp part has a specific sequence of notes: (Db-Cb-B/Eb-Fb-G#-A#).

As for the third section (letter B to E), characterised by long push and pull movements which resemble a slow breathing, it was not initially intended. Its fragile, lyrical and almost warm qualities are very different to what I initially had aimed for. Actually, following my



initial aim of exploring violence and roughness, the initial material was some chords from the particularly rough piece *Ittidra* by Iannis Xenakis. I then expanded it using various trial and error methods that I previously used in other pieces. These methods, like permutations of intervals or rhythms for example, produced unexpected material; the compositional process became a process of discovery which resulted in the third section. Example #11 shows the strings parts of the fragile and warm push and pull movements of the third section.

**Example 11: *Reculer pour mieux sauter* - mes. 40 to 43 - Violin and cello**



Finally, the fourth section (letter E to the end), which was supposed to sound stressed and uncomfortable, actually retains the warmth and fragility of the third section. As can be seen in example #12, the result is a still and calm surface behind which lies a certain intimate intensity.

**Example 12: *Reculer pour mieux sauter* - mes. 73 à 75 - Fourth section**

Handwritten musical score for the fourth section (measures 73-75) of *Reculer pour mieux sauter*. The score is for a chamber ensemble: Flute (Fl.), Clarinet (Clar.), Horn, Trumpet (Trb.), Violin (Vl.), Cello, Percussion (Perc.), and Harp (Hrp.). The tempo is marked as quarter note = 56. The key signature is E major. The score shows measures 73, 74, and 75. Annotations include 'breathe when needed' for Fl., Clar., Horn, and Trb.; 'subtly change bow when needed' for Vl. and Cello; and 'pppp sempre' for Fl., Clar., Horn, Trb., Cello, Perc., and Harp. The Harp part has a single note in measure 73.

### 3.2.3 IMPACT OF THE DUENDE

As previously mentioned, the compositional process of this piece was very intense due to the restricted composition time afforded to me. This intensity allowed me to make quick decisions which produced this unexpected music, giving duende qualities to this creative process and pushing me to let go of the rational control I used to have over my music. As I did not have time to find a powerful idea or design complex methods of composing, I had to have faith in my material, write what came to mind and accept the methods of writing that came naturally.

I believe that the unplanned elements of this piece, in particular the third and fourth sections, have more personality and are more evocative than the rest of the work. This experience very much shaped the rest of the project: from this moment, I started to enhance the intensity of my compositional process, making it more like a performance and less like a practice session.

### 3.3 L'ANXIÉTÉ DE L'ATTENTE

For other composers, however, composition has explicitly been used as a form of self-therapy or confession, as a means of releasing overwhelming emotions which would otherwise be suppressed.<sup>89</sup>

- Jonathan Harvey

<b>Title:</b>	L'anxiété de l'attente (English translation: The anxiety of waiting)
<b>Instrumentation:</b>	string quartet
<b>Duration:</b>	6 minutes 25 seconds
<b>Dates of composition:</b>	August to October 2015
<b>Premiered by:</b>	Le Page Ensemble
<b>Premiered on:</b>	13 <sup>th</sup> of November 2015
<b>Premiered at:</b>	Adrian Boult Hall, Birmingham Conservatoire, Birmingham, United Kingdom
<b>Overview of the form:</b>	<p>Section 1: mes. 1 to 20</p> <ul style="list-style-type: none"> <li>- irregular rhythms</li> <li>- homophony</li> </ul> <p>Section 2: mes. 21 to 52</p> <ul style="list-style-type: none"> <li>- counterpoint</li> </ul> <p>Section 3: mes 53 to 100</p> <ul style="list-style-type: none"> <li>- regular pulsed rhythms</li> <li>- homophony</li> </ul> <p>Section 4: mes 101 to 105</p> <ul style="list-style-type: none"> <li>- coda</li> </ul>

#### 3.3.1 AUTHENTICITY OF THE AFFECTIVE CONTENT

This piece was written after a period of intense stress, anxiety and changes. While all these changes were very positive – my wedding, moving to the UK for the second time with my partner, renting a new house, etc. – I had to go through an incredible amount of paperwork for it to happen, and through a lot of financial insecurity. When I started writing the piece, all was finally in order, but I still could not come back to my usual self and had a lot of problems concentrating on my music.

<sup>89</sup> Jonathan Harvey, *Music and Inspiration*, ed. by Michael Downes (London: Faber and Faber, 1999), p. 69.

This is why I decided to use the piece as a kind of therapy, to pour all my anxiety on the paper and to use the composition process as a way to clear my head. To do so, I decided to trust my instinct, ears, habits and see where the music would lead me through sketching. The whole process was a spontaneous one, full of surprise, and allowed me to transform what was initially felt as a chore into a thoroughly enjoyable and exciting experience. Actually, the excitement was created by my reaction to the sketches, and particularly by my harmonic explorations. This excitement accompanied me all through the compositional process and made its way into the affective content of the piece, which is again formed by a mix of anxiety and excitement. This quotation by Jacques Attali wonderfully illustrates this piece: ‘Leibniz analyse la musique comme l’organisation d’une panique contrôlée, comme l’occasion de la transformation de l’angoisse en joie, de la dissonance en harmonie.’<sup>90</sup> The piece is the result of this successful ‘therapy’ which paved the way to the composition of the next work.

### 3.3.2 SPONTANEITY

As my efforts on the two previous works indicated that starting from the material itself was a fruitful way of working, the initial step in composing this piece was to gather material. This was done through many sessions of improvisation at the piano.

What truly came as a surprise during the composition of this work is the viola solo (mes. 60 to 91) and the chord that is repeated 82 times (mes. 95). As I was working on the harmony of this section, I realised that the open strings of the viola would fit perfectly with the harmony, and that I could continue the increase in rhythmical density that happens between the first and second section. I grabbed this opportunity and wrote the viola solo, which is presented in example #13.

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<sup>90</sup> Translation from French by Patrick Giguère: ‘Leibniz analyses music as the organisation of a controlled panic, an occasion to transform anxiety into joy, dissonance into harmony.’ Jacques Attali, *Bruits : Essai sur l’économie politique de la musique* (Paris: Presses Universitaires de France et Librairie Arthème Fayard, 2001), p. 53.

**Example 13: *L'anxiété de l'attente* - mes. 62 to 67 - Viola solo**



The idea of repeating the chord (mes. 95) 82 times came from playing my sketches on the piano. As I was playing, I realised that this chord had a special quality and that it would make the strings blend wonderfully. I timed myself playing it in order to know I could keep going without inducing boredom. If I decided on 82 repetitions of the same chords, the experience of the piece in concert suggested to me that it could be much longer. Example #14 shows the repeated chord.

**Example 14: *L'Anxiété de l'attente* - mes. 95 - Repeated chord**

### 3.3.3 IMPACT OF THE DUENDE

In the composition of this work, following the duende made me respect and enhance the surprises that the compositional process had in store for me. As a result, and despite the fact that they were totally unplanned, both this viola solo and the repeated chord became the two most important moments of the work. They truly act as signatures for the piece. Without these, the experience of this piece in concert would have been greatly lessen.

## 3.4 L'HEURE DE S'ENIVRER

La composition est le refus du spectacle, refus de se taire, refus de se contenter de s'émerveiller, d'admirer. Elle est désir d'arrêter la répétition et la mort qu'elle implique, de chercher la vie non dans un avenir lointain, sacré ou matériel, mais dans la production de sa propre jouissance.<sup>91</sup>

- Jacques Attali

<b>Title:</b>	L'heure de s'enivrer (English translation: Time to drink)
<b>Instrumentation:</b>	Symphony orchestra
<b>Duration:</b>	3 minutes 45 seconds
<b>Dates of composition:</b>	October 2015 to December 2015
<b>Premiered by:</b>	London Symphony Orchestra, conducted by François-Xavier Roth
<b>Premiered on:</b>	11 <sup>th</sup> of March 2016
<b>Premiered at:</b>	LSO St-Luke's, London, United Kingdom
<b>Overview of the form:</b>	<p>Section 1: beginning to letter H</p> <ul style="list-style-type: none"> <li>- strings treated as one</li> <li>- long build-up to the second section</li> </ul> <p>Section 2: letter H to the end</p> <ul style="list-style-type: none"> <li>- strings in the high register</li> <li>- climax, powerful brass</li> </ul>

<sup>91</sup> Translation from French by Patrick Giguère: 'Composition is the refusal of spectacle, the refusal of holding one's tongue, the refusal of making do with marvelling and admiration. It is the desire to stop repetition and the death it implies, to find life not in some distant future, sacred or material, but in the production of its own enjoyment.' Attali, *Bruits*, pp. 244–45.

### 3.4.1 AUTHENTICITY OF THE AFFECTIVE CONTENT

In 2011, four years before the composition of this work, I read the book *L'heure de s'enivrer* by the Canadian cosmologist Hubert Reeves. If Tim Rutherford-Johnson describes it as 'a meditation on the meaning of the universe in the age of nuclear weaponry',<sup>92</sup> this book can also be summarised as an attempt to define a 21<sup>st</sup> century morality anchored not on religious beliefs, but on the scientific principles that built the universe and shaped history. This life-changing read had a profound impact on my understanding of our universe, but mostly on the artist's place and role in history and society. Reeves concludes his book by saying that: 'Grace au labeur des artistes, la réalité acquiert de nouvelles dimensions, l'univers gagne en splendeur et en richesse. Des voies nouvelles s'ouvrent pour transformer les moments de notre existence en instant d'exultation.'<sup>93</sup> For the past four years I was waiting for the perfect occasion to reflect on this quotation through composition, and this first opportunity to write for the London Symphony Orchestra turned out to be the perfect one.

The composition of the work stems from a desire to capture, within the short duration of three minutes and thirty seconds, different shades of exultation. In ways akin to *Le sel de la terre*, composing this work was a way for me to reflect on my place in society as an artist, especially as the opportunity of writing for the fantastic organism that is a symphony orchestra – an organism that ranks amongst the peaks of human artistic creation – was handed to me. It seemed inevitable that I had to celebrate this very fact; and by doing so 'transforming moments of our existence into instances of exultation'.<sup>94</sup> The affective content of the work is described directly in the score: *First with contained intensity... which is gradually released... and then, almost with exultation.*

Unwillingly, and very much against how I quite rigidly used to compose before undertaking this research, the actual compositional process of this work owes a lot to serendipity, a

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<sup>92</sup> Tim Rutherford-Johnson, 'Program Note: L'heure de S'enivrer', *LSO Futures 9-13 March Booklet* (London, 2016), p. 11. The complete program notes of *L'heure de s'enivrer* written by Tim Rutherford-Johnson can be found in the annexes.

<sup>93</sup> Translation from French by Patrick Giguère: 'Thanks to the labour of the artists, reality acquires new dimensions, the universe grows in splendour and richness. New ways are open, transforming the moments of our existence into an instant of exultation.' Hubert Reeves, *L'heure de s'enivrer* (Paris: Éditions du Seuil, 1986), p. 236.

<sup>94</sup> Hubert Reeves, *L'heure de s'enivrer*, p. 236.

concept central in Hubert Reeves's way of explaining how the conscience of mankind came into existence amidst the emptiness of the universe. The work did not come into being through planning and careful construction, but through trial and error. After a couple of false starts, the music that made its way into the final version of this work appeared like a 'lucky find'. Stravinsky would call it the 'one out of the many'<sup>95</sup>.

### 3.4.2 PERFORMANCE

Having in mind the desire to capture shades of exultation, I wanted to take into account the sheer number of strings player in the orchestra and for all the instrumental lines to be enjoyable to perform. These elements, linked with the affective content of the piece, are the defining physical qualities of the performance of this piece.

The strings are treated as one body all through the work, with the intent of combining their strength instead of dividing them. As can be seen in example #15, this idea is also enhanced by asking the performer to play on two strings through the first section, which adds to the intensity and vastness of the sound.

**Example 15: *L'heure de s'enivrer* - mes. 22 to 27- String writing**

As shown in example #16, the rhythms of the strings lines, the play on the irregular push and pull movements and the accents are a central characteristics of the piece. The push and

<sup>95</sup> Stravinsky, *Poetics of Music*, p. 69.



pull gestures were very impressive to watch and was a prominent feature during the performance.

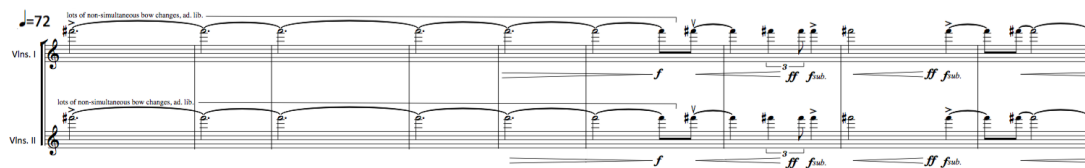
**Example 16: *L'heure de s'enivrer* - mes. 29 to 33 - Rhythms of the strings parts**

In order to be able to use the combined power of all the strings players performing with a great physical intensity all through the piece, but to still have softer moments, the strings use practice mutes. This allows the physical intensity of a *ff* without the loudness of the sound. Its use at the beginning of the piece, here presented in example #17, combined with the unusual sound of the practice mutes, aims to captivate the audience and draw them instantly into the intensity of the piece.

**Example 17: *L'heure de s'enivrer* - mes. 1 to 3 - Opening gesture with practice mute**

During the second section, the intensity of the strings increases through the use of vibrato and the high register. Most importantly, another important physical feature that characterises the performance of this section is the alternation between free bowing and the long pushes in unison. After the long pushes in unisons, the free bowing releases the instruments from synchronicity and strongly contributes to the intensity of the performance of this section. Example #18 shows this alternation.

**Example 18: *L'heure de s'enivrer* - mes. 48 to 59 - Strings of the second section**



All the instrumental lines of this piece, even the one in the background, have been written with the aim of ‘motivating the performers – thereby engaging the listener’.<sup>96</sup> This idea is discussed by David Osmond Smith when talking about the composer Aldo Clementi, who avoids a type of writing where ‘each player’s individual part (gives) the performer no conviction of its internal necessity’,<sup>97</sup> adding that ‘the composer’s first duty is to generate a desire to perform in the instrumentalist’.<sup>98</sup> This preoccupation is fundamental to this piece since it tries to capture exultation.

<sup>96</sup> David Osmond-Smith, ‘Aldo Clementi and the eclipse of music as praxis’, in *The Modernist Legacy*, ed. by Björn Heile (Farnham: Ashgate Publishing Limited, 2009), p. 260 (p. 125).

<sup>97</sup> Osmond-Smith, *The Modernist Legacy*, p. 125.

<sup>98</sup> Osmond-Smith, *The Modernist Legacy*, p. 133.

**Example 19: *L'heure de s'enivrer* - mes. 1 to 7 - Woodwinds in first section**

The image shows a musical score for the woodwind section of 'L'heure de s'enivrer', measures 1 to 7. The score is written for a full woodwind ensemble, including Flute I, Flute II, Alto Flute, Clarinet in Bb I, Clarinet in Bb II, Clarinet in Bb III, Bassoon I, Bassoon II, and Bassoon III. The tempo is marked as ♩=72. The key signature is one flat (Bb). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ppp* (pianissimo) and *pp* (piano). There are also performance instructions in italics: 'expressive, but remain within the dynamics' range'. The woodwind parts are intricately woven together, creating a rich harmonic texture.

In example #19, a lot of care has been put to the writing of the woodwind lines so they have an interesting melodic quality and are satisfying to play, even if the harmonic material is very limited. As for the second section, I also wrote different parts for the brass instruments and the clarinets, notwithstanding the fact that the material is only a three-part harmony, as shown in example #20. By simply following the voice-leading, I have created lines that are engaging to perform.

**Example 20: *L'heure de s'enivrer* - mes. 48 to 56 - Brass of the second section**

The musical score for the brass section of *L'heure de s'enivrer* (measures 48 to 56) is presented. The tempo is marked as quarter note = 72. The key signature has two flats. The score includes parts for Horns I-IV, Trombones I-III, Trumpets I-III, Tenor Trombone I, Tenor Trombone II, Baritone Trombone, and Tuba. The score features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often grouped in threes or sixes. Dynamics include 'ff' (fortissimo) and 'f' (forte). Performance instructions like 'ng mute' and 'az' are present for the horns.

### 3.4.3 SPONTANEITY

As my research project progressed from one piece to the next, spontaneity took more and more importance as a value of the duende in my compositional process. With *L'heure de s'enivrer*, I was open to surprise and I truly got to know the material before taking any structural decisions.

As mentioned earlier, I wanted to treat the strings with particular attention, due to the large space they take in an orchestra both in terms of space and sound. When writing the first version of the work, my reflex was to divide the strings; hoping to multiply their strength, as can be seen in example #21.

**Example 21: Extract of the first version of *L'heure de s'enivrer***

I went quite far with this version, writing almost eighty percent of the piece. However, I was feeling uncomfortable with the resulting material; the number of layers resulted in each line cancelling each other. Instead of having material that evoked exultation, I was left with a sloppy texture. About three weeks before the deadline, I decided to start the piece again, and particularly to re-write the string parts as one united discourse as shown in example #22. The first version was not multiplying their strength, but dividing it.

**Example 22: *L'heure de s'enivrer* - mes. 1 to 5 – Strings (except double basses)**

Even though I threw a lot of music away, writing the first version allowed me to discover and take decisions about elements – like the accents, the irregular push and pull movements, the harmonies, the rhythms, etc. – that characterise the piece. As this work was already done, writing the second version was carried out with a heightened state of mind; it happened very quickly as the process was uninterrupted and intense. I think that these two qualities, intensity and a strong movement forward, can really be heard and define the experience of the work. This could not have happened without the exploration and the process of getting to know the personality of the material that took place when writing the first version.

**Example 23: Extract of the first version of *L'heure de s'enivrer***



A similar process happened with the wind instruments in the second section of the piece (letter H to the end). In the first version, like in example #23, their intervention was supposed to be separated by rests to be filled by the strings. While writing the second version, I decided to reshuffle all the material so the winds, and particularly the brass, would play almost uninterrupted, as shown in example #24. This gave a big climactic quality to the second section of the piece. During the rehearsal of the work, the brass players mentioned that they enjoyed playing this section as it was exciting to perform and had a heroic quality that allowed them to shine. This also positively impacted the intensity of the performance of the work.

**Example 24: *L'heure de s'enivrer* - mes. 48 à 56 - Brass of the second section**

The musical score for the brass section of *L'heure de s'enivrer*, measures 48 to 56, is presented. The tempo is marked as quarter note = 72. The key signature has two sharps (F# and C#). The score includes parts for Horns I-IV, Trumpets I-III, Trombones I-II, and Tuba. The music is characterized by complex rhythmic patterns, often using beamed sixteenth and thirty-second notes, and various articulations like accents and slurs. Dynamics include fortissimo (ff) and piano (p). The score also includes instructions like "no mute" and "az" (likely a typo for "acc").

### 3.4.4 IMPACT OF THE DUENDE

The duende had an important impact on the composition of this work. In addition to the importance of spontaneity and performance on the compositional process, it had other consequences on my work.

First, it is within the compositional process of this piece that I really started to focus and prune my musical material. The process was a messy one, and a lot of music was thrown away; its composition was a lesson in how to keep only the most powerful material, and how to cut back unnecessary layers. The methodical composer I was prior to the start of this research project would not have allowed this throwing away of material.

Finally, working on this piece taught me that no decision is irreversible: as you work on a piece and get to know it better, you are in possession of more information, and that influences decisions that you took previously. This is important because it illustrates why I tried to avoid taking structural decisions at the beginning of the compositional process during this research project. Rewriting this piece allowed to put together my material in a way that would make it shine and enhance the strength of its experience in concert.

### 3.5 LA BELLE-ANSE

Tout ce travail d'écriture implique plus profondément tout un travail sur soi, tout un processus d'allégement, de dénuement, de libération. Et c'est précisément cette énergie née de l'impuissance, de l'échec et de la frustration qui rendra l'écriture si forte et intense quand elle parviendra à couler.<sup>99</sup>

- Pierre Bertrand

<b>Title:</b>	La belle-anse
<b>Instrumentation:</b>	Second and final version for baroque string instruments: 7 baroque violins, 2 baroque violas, 1 viola da gamba, 1 baroque cello, 1 violone
<b>Duration:</b>	7 minutes 30 seconds
<b>Dates of composition:</b>	January to February 2016, revision August to September 2016
FIRST VERSION	
<b>Premiered by:</b>	Project Instrumental
<b>Premiered on:</b>	9 <sup>th</sup> of March 2016
<b>Premiered at:</b>	Eastside Projects, Birmingham, United Kingdom
SECOND VERSION	
<b>Premiered by:</b>	Pacific Baroque Orchestra, conducted by Alexander Weimann
<b>Premiered on:</b>	28 <sup>th</sup> of January 2017
<b>Premiered at:</b>	Christchurch Cathedral, Vancouver, Canada
<b>Overview of the form:</b>	<p>Section 1: beginning to letter B</p> <ul style="list-style-type: none"> <li>- introduction</li> <li>- ornamented melodies, heterophony</li> </ul> <p>Section 2: letter B to letter J</p> <ul style="list-style-type: none"> <li>- long push and pull</li> <li>- active <i>détaché</i> material</li> <li>- long crescendo to climax</li> </ul> <p>Section 3: letter J to the end</p> <ul style="list-style-type: none"> <li>- conclusion</li> <li>- return of the ornamented melodies</li> <li>- soft dynamics</li> </ul>

<sup>99</sup> Translation from French by Patrick Giguère: 'This whole writing work implies more deeply a whole work on oneself, a whole process of alleviation, of bareness, of liberation. And it is precisely this energy, born out of powerlessness, of failure and of frustration what will make the writing so strong and intense when it will finally be able to flow.' Bertrand, *Le coeur silencieux des choses*, p. 138.



### 3.5.2 AUTHENTICITY OF THE AFFECTIVE CONTENT

*La belle-anse* was written during a frustrating period of my life; my aunt was very sick and it was impossible for me to visit her in Canada, nor to attend her funeral, because of my obligations in the United Kingdom and for financial reasons. Not only did this affect me personally, it also greatly impacted my composition. I thus decided to dedicate the piece to her and managed to finish it in time; she saw the score before her death, but unfortunately did not make it to hear the recording of the performance.

Actually, I did more than dedicate the work to her; I used a place called *La belle-anse* – a cove on the Magdalen Islands where it is said some of the most beautiful sunsets in the world can be observed – as a source of inspiration. It allowed me to focus on the fire and positive energy that characterised my aunt. The sunset was thus a perfect metaphor as it represented the end of an intense life full of adventure – she was a great traveller – but also the promise of another tomorrow. Furthermore, the Magdalen Islands – a place of great significance for me – is one of the last places she visited.

The affective content of the piece is thus elegiac, but also heavy with energy that originates both from the intensity that she was well known for, and from my frustration of not being able to take part in person during this important period for my family. It is scored in such a way so the piece would evoke the vastness of the *belle-anse* – through the use of open strings and the harmony in particular – and with ornamentation that both makes the baroque instrument shine and creates a connection with the fiddle music characteristic of these islands.

### 3.5.2 SPONTANEITY

As it happened with previous works, the compositional process of this piece really highlighted the fact that, as you work on a piece, you are in possession of more information that influences decisions that you took earlier. Thankfully, I had the opportunity to rework the piece for a second performance, which was an interesting process in itself. It allowed me to take out an element that did not truly belong in the piece and to enhance the intensity of the strings writing. This element is a slow glissando going down all through the piece, which I initially wrote in order to symbolise the sun going down. From today's

perspective, I realise it was a naïve idea that was completely oblivious to the reality of the work. During performance of the first version, this element felt cumbersome and prevented the vast harmonies, a very important feature of the work, to ring clearly. The example #25 shows the first version where the glissandos are still featured.

**Example 25: Extract of the first version of *La belle-Anse***

Removing those glissandos created space, which was used to enhance the activity of the strings. More precisely, I added more ornamentations in the first section of the piece (beginning to letter C), as well as lengthened and intensified active *détaché* passages such as the one shown in example #32 all across the second section (letter C to L).

The premiere of the second version of the piece was much more powerful than the first one; the sound was vast, the movements of the performers were intense and the harmony rang clearly in the wonderful acoustic of Vancouver's Christchurch Cathedral. Taking out the glissandi, a musical element that was there for a rational reason, in favour of being sensitive to the space and intensity that my material required have positively influenced the experience of this piece in concert.

### 3.5.3 IMPACT OF THE DUENDE

The compositional process of *La belle-anse* was the most straightforward of this research. Its great intensity, likely caused by a strong creative impulse and a strict time constraint,

prevented me from getting lost into creating mildly interesting material. Helped by the sunset metaphor of the work, I envisioned the work in its entirety very early in the process. If no big surprises happened during the composition of this work, the context of the composition gave duende-like qualities to the composition process as it was intense, decisions were taken quickly, concentration was high and I was very much personally and emotionally involved in the process. I believe the impression that the piece was composed in one stroke is the direct result of this.

### 3.6 ET MAINTENANT

Maybe what you do most easily is the most original thing you could do?<sup>100</sup>  
- Jonathan Burrows

<b>Title:</b>	Et maintenant
<b>Instrumentation:</b>	String quartet
<b>Duration:</b>	15 minutes
<b>Dates of composition:</b>	June to September 2016
<b>Premiered by:</b>	Quatuor Bozzini
<b>Premiered on:</b>	8 <sup>th</sup> September 2016
<b>Premiered at:</b>	TrivoliVredenburg, Utrecht, Netherlands
<b>Overview of the form:</b>	<p>Moments 1 and 3: mes. 1 to 20 and 32 to 68</p> <p>Moment 2: mes. 21 to 31</p> <p>Moment 4: mes. 69 to 86</p> <p>Moment 5: mes. 87 to 109</p> <p>Moment 6: mes 110 to the end.</p>

#### 3.6.2 AUTHENTICITY OF THE AFFECTIVE CONTENT

*Et maintenant* was born out of a desire to capture the present moment through my compositional efforts. Building on the idea that what the composer feels during the compositional process influences the affective content of a work, and wanting to move on from the affective content of the last pieces, I tried to avoid feeling worry, anxiety and frustration during the composition of this piece.

<sup>100</sup> Burrows, *A Choreographer's Handbook*, p. 61.

In order to do this, I decided to make the most out of my composition sessions by accepting what each session had to give me, by accepting what came easily instead of forcing the process towards a determined goal. I started working without knowing where I was going; all through the composition process, I tried to focus on ‘the next ten minutes’, since, as Feldman said, ‘we can go no further, and we need go no further’.<sup>101</sup> I also decided to start with a writing method that is very familiar; four-part harmony. Since I was not questioning this proven method, taking this decision allowed me to really push my exploration forward and ensured that the process remained enjoyable.

The affective content is much more relaxed and focused than those of the previous pieces, as was the context of the composition. If the piece is formed by a succession of moments, and not by a narrative and linear form, it has in common with the previous pieces the excitement that I experienced daily as I was sketching the piece, and especially as I was pursuing the harmonic explorations.

### 3.6.3 SPONTANEITY

Being the second to last piece written for this research, the compositional process of *Et maintenant* really embodies spontaneity, especially through sketching and leaving the composition process open. With the intention of capturing ‘the present moment’, sketching on a daily basis was at the heart of this work. During two months, this daily habit transformed the process, as Takemitsu calls it, into ‘an exercise in living’.<sup>102</sup> Composing became like writing into a diary, each sketch being a trace of the mood of the day.

As mentioned earlier, I did not want to feel anxiety during the compositional process of this piece, so I started working with a type of writing that was very familiar to me: four-part harmony. This decision was also influenced by Jonathan Burrows who encourages creators to ‘accept what comes easily. [...] The paradox is that when I accept that all I can do is the old ideas, the habits then I relax, and when I relax then without thinking I do something new.’<sup>103</sup> I was thus hoping to take that familiar method and to push it as far as possible. It also has to be mentioned that I have a personal relationship with four-part

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<sup>101</sup> Feldman, *Give My Regards to Eighth Street*, p. 32.

<sup>102</sup> Takemitsu, *Confronting Silence*, p. 19.

<sup>103</sup> Burrows, *A Choreographer's Handbook*, pp. 6–7.

harmony writing; during three years, I composed more than two hundred short chorales for one of my professor's research project on aural training. After a while, it became a natural and extremely enjoyable thing to do.

However, as the work progressed, I realised that by doing only slight modifications to my material – register, density, voicing, etc. – I was able to create a lot of diversity without breaking the initial four-part harmony and homophonic characteristics of this piece. I thus decided to keep those throughout the piece, which helped me to be even more spontaneous, or as Jonathan burrows says, more intuitive: 'A principle is not a rule, it's just a way to take care of some decisions, leaving you free to do what you do best, which is to be intuitive. It is hard sometimes to be intuitive when you're overwhelmed by choice.'<sup>104</sup> Limiting my field of action and focusing my material really pushed me to explore much further than I would ever had otherwise.

My composition process was organised in two ways. The first again follows Jonathan Burrows advice: 'Make one part at a time and then put it down and start the next bit freshly. The next bit should start from where the last bit ended, but should feel free to go somewhere new.'<sup>105</sup> The second one was to start not from the previous day's last chord, but from any chord or succession of chords that was particularly of interest, or which I felt had still something interesting to give me. Every day, about twenty seconds of music were sketched. I kept gathering those sketches, but they were not ordered, nor were they grouped together: they were composed independently.

Most of the time, these sketches were initially only pitches or successions of chords. In order to expand the sketches, I would play the chords as well as improvise on that material and then leave it. I would do the same process the next day; this process of organically expanding the sketches from within allowed me to generate a lot of material that sounded similar but that was always different.

Then, I started playing the chords on the piano, and tried to feel their inner rhythms; their densities and levels of dissonance suggested me different rhythmic values. These values

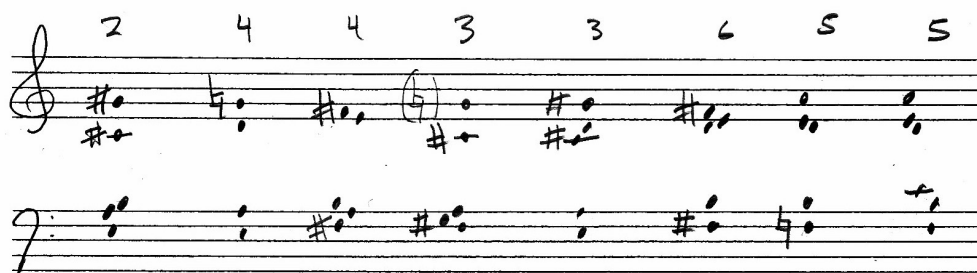
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<sup>104</sup> Burrows, *A Choreographer's Handbook*, p. 2.

<sup>105</sup> Burrows, *A Choreographer's Handbook*, p. 3.

were indicated by placing numbers representing the number of semiquavers on top of the chords. This shorthand to fully writing the rhythms was important as it allowed to keep the flow of my work. Playing the chords on the piano is very significant; it is my reaction to those chords that determined the rhythms, the physicality of this pieces is not the product of a rational process but of my own sensibility. The example #26 shows the harmonic sketches with the rhythmical shorthand notation.

**Example 26: Harmonic sketches and rhythmical shorthand notation used in the composition of *Et maintenant***



The rhythms were notated afterwards in two different ways; the first is without meter where the semiquaver is the basic rhythmical unit and the second is with meter where the crotchet is the basic rhythmical unit. There is a major difference in how the performers count and feel between these two ways of notating, and it has a major impact on the performance. The semiquaver-based rhythms shown in example #27 place the performer on the edge of a knife and ask for greater concentration as they really have to focus on the rhythms and connect with each other. The irregular rhythms also create very engaging movements for the performers. The crotchet-based rhythms, like in example #28, are used throughout the piece as points of relaxation for the performer. The relief was evident on the facial and physical expression of the performers during the performance. Both confer different qualities to the music, the first being more sharp and dynamic, and the second more introspective and fluid.

**Example 27: *Et maintenant* - mes. 1 to 2 - Semiquaver based rhythmical notation**



**Example 28: *Et maintenant* - mes. 29 to 31 - Metered rhythmical notation**

Once this was done, I started grouping the sketches that I felt belonged together according to certain characteristics – voicings, harmonies, rhythms, etc. – or certain qualities such as dancing, meditative, etc. I selected the most powerful ones and assembled them into different moments. The structure of the piece was then decided as I ordered the moments in the way that made more sense to me and that made the experience as intense as possible. The form is not narrative and there are no real climaxes. The piece is formed by a succession of moments with different qualities:

- moving forward – mes. 1 to 20 and 32 to 68;
- introspective and stationary – mes. 21 to 31;
- luxurious and repetitive – mes. 69 to 86;
- melodious and fragile – mes. 87 to 109;
- breathing – mes. 110 to the end.

This summarises the ways in which I shaped my compositional process according to the values of the duende that I identified; namely authenticity, performance and spontaneity. These impact on every aspect of composition; the origins of the affective content of the work, the state of mind during the composition sessions, the notation, the instrumental writing, the structure of the works and my personal aesthetic. The various changes I have brought to my compositional process are not ground-breaking ideas. However, the interest lies in how they are translated within the musical works, becoming unique and powerful pieces through the ideas discussed in the chapter. The combination of these ideas also defines my individual conception of what is composition; it is revealing of my personality, it embodies fundamental values of the duende and is directly linked to the aims of this research.

### **3.6.4 IMPACT OF THE DUENDE**

Following the duende pushed me to let go of some of my control over the performer's interpretation by adopting a bare notation. Except from pitches, rhythms, and the

crescendos/decrescendos of the end, there are very little indications. Actually, most of what is now written in terms of tempo and dynamic indications have been added after workshoping the piece with the members of the Quatuor Bozzini.

During the rehearsals, the bare notation of my piece made it really stand out from the other pieces on the program because performers engaged with the music on a different level. Instead of discussing technical and notation issues, as it is often the case during the rehearsals of very complex and heavily notated music, the performers started trying different phrasings, dynamics, articulations, vibratos and tunings as they would naturally do with other types of music. The space for interpretation that I left open was welcomed by the performer, and their personalities as individual performers and as an exceptional ensemble could breathe freely. This can be heard on the recording of the performance.

What can be learned from this is that the level of engagement of the performers really has a tremendous impact on the intensity of the performance. And as a composer, one fundamental way of fostering this engagement is to trust the performers, to make the ‘assumption [...] that the performer is a sensitive and inspired musician who has the best interests of the work at heart’,<sup>106</sup> as Frank O’Hara explains. Leaving space for interpretation allowed the performers to bring subtleties to the piece that I could never have envisioned in the loneliness of my office, and it conferred to the live experience intensity and richness.

### 3.7 REVEALING

La composition est aussi un plaisir exhibitionniste : ceux qui la pratiquent pour eux-mêmes aiment en general à se donner en spectacle [...] pour faire vérifier et attester par les autres qu’ils sont vivants en leur livrant le spectacle de leur plaisir.<sup>107</sup>

- Jacques Attali

<b>Title:</b>	Revealing
<b>Instrumentation:</b>	symphony orchestra
<b>Duration:</b>	7 minutes 30 seconds
<b>Dates of composition:</b>	October 2016 to January 2017
<b>Workshopped by:</b>	London Symphony Orchestra, conducted by François-Xavier Roth

<sup>106</sup> Feldman, *Give My Regards to Eighth Street*, p. 217.

<sup>107</sup> Translation from French by Patrick Giguère: ‘Composition is an exhibitionist pleasure: those who practice it for themselves generally like to put themselves on display [...] to prove and confirm to others that they are alive by offering them the performance of their pleasure.’ Attali, *Bruits*, p. 250.



<b>Workshopped on:</b>	20 <sup>th</sup> of April 2017
<b>Workshopped at:</b>	LSO St-Luke's, London, United Kingdom
<b>To be premiered by:</b>	London Symphony Orchestra, conducted by Susanna Malkki
<b>To be premiered on:</b>	15 <sup>th</sup> of April 2018
<b>To be premiered at:</b>	Barbican, London, United Kingdom
<b>Overview of the form:</b>	<p>Section 1: beginning to letter H</p> <ul style="list-style-type: none"> <li>- lowest density, space and silences</li> <li>- softest dynamics</li> <li>- focus on the strings</li> </ul> <p>Section 2: letter H to letter N</p> <ul style="list-style-type: none"> <li>- agitated</li> <li>- denser</li> <li>- focus on the woodwinds</li> </ul> <p>Section 3: letter N to the end</p> <ul style="list-style-type: none"> <li>- warmer</li> <li>- focus on the brass</li> </ul>

### 3.7.2 AUTHENTICITY OF THE AFFECTIVE CONTENT

This work is the culmination of my research; and particularly reaches the third aim; defining my personal aesthetic. Many stylistic elements developed in previous pieces are present in *Revealing*, and previous explorations are continued as well. Musically revealing myself to those experiencing my music, and actually to myself, is thus at the core of this work.

As explained in the introduction, this work could not have been written without the efforts I made since 2012 to get out of my artistic cul-de-sac. It is very interesting to note that Jo Kirkbride, who wrote the programme notes for the workshop, understood clearly the link between these efforts and the affective content of the work only by looking at the score. She actually introduces the work like this: 'Fragile, yet determined: the first words in Giguère's score tell us much about what he has in store. This is music about exposure and disclosure, of layers being gradually stripped away and of the determination and confidence this process demands.'<sup>108</sup>

<sup>108</sup> Jo Kirkbride, 'Panufnik Composers Workshop Programme Notes' (London, 2017), p. 7. The complete program notes of *Revealing* written by Jo Kirkbride can be found in the annexes.

The affective content of the work is the ambiguity of what revealing a part of who you are actually feels like. It is both exciting, arousing even, but it can also be uncomfortable. If you reveal who you are to somebody else, you become more vulnerable, but you also make the relationship more intense, more authentic. These are the feelings that drove the compositional process of this piece.

### 3.7.3 PERFORMANCE

The principal characteristic of the physical reality of the performance of this piece is ambiguity. Linked with the affective content, this feeling of ambiguity is physically experienced by the strings players through the rhythms, the large register gaps and the sudden dynamic changes. This idea of ambiguity also determined the ever-changing densities of the chords and the orchestration.

However, the opening gesture played by the cellos is the first thing that I envisioned for the piece. Its characteristics – the irregular rhythm, the large register gap, the sudden dynamic changes – suggested the ambiguity that is central to the work, not the other way around. The opening gesture in example #29 is truly the catalyst for the entire piece.

#### Example 29: *Revealing* - mes. 1 to 3 - Opening gesture

ca. 69 non vib throughout, but poco vib and espressivo when louder

Violoncellos

The musical notation for the opening gesture of the cellos in Example 29 is shown in 3/4 time. It begins with a half note G2, followed by a quarter note A2, then a quarter note B2. This is followed by a triplet of eighth notes (C3, D3, E3), then a quarter note F3, and another triplet of eighth notes (G3, A3, B3). The final note is a half note C4 with a fermata. The dynamic markings are *p* for the first note, *mp* for the triplet, and *ppp* for the final note. The tempo marking is 'ca. 69' and the performance instruction is 'non vib throughout, but poco vib and espressivo when louder'.

Since the strings take so much physical space in an orchestra, they are here again the principal element that characterise the physical reality of *Revealing* and treated as one discourse. The strings take over the opening gesture of the cellos and keep its characteristics all through the piece, as shown in example #30.

**Example 30: *Revealing* - mes. 48 to 51 - Strings**

The musical score for strings in Example 30, measures 48 to 51, is written for five parts: Vlns. I, Vlns. II, Vlas., Vcs., and Dbs. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a complex texture with triplets and dynamic markings (ppp, p, mf). The Vlns. I and Vlns. II parts feature a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The Vlas. part features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The Vcs. part features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The Dbs. part features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The dynamic markings are ppp, p, and mf.

**3.7.3 IMPACT OF THE DUENDE**

I believe the composition process of this work to be the one which was the most thoroughly infused by the spirit of the duende. It was full of struggle, very intense, and it led to the creation of a work that embodies the values of this project. The story of how the composition process of *Revealing* took place illustrates how much I changed as a composer.

After having written two pieces and not encountered major surprises, the compositional process of this piece began with a state of mind where I was very self-confident. I was convinced that the previously used methods of embodying authenticity, performance and spontaneity would work for every new piece. Therefore, I started in the same fashion as before; I improvised on the piano, did many sketches, found some inspiring instrumental gestures, left the structure open, etc.

Following two months of work, and about one month before the deadline, I realised that I was putting more trust in my methods than in following the material. The intensity of the compositional process had not built up due to staying within the comfort zone of tried and tested methods. Gradually, the progress became painstakingly slow and I reached a point where I could no longer write.

I took the radical decision of starting the piece anew. However, I did not completely throw away the gathered material: about twenty chords were selected. The efforts I had done up until then can be considered as a process of exploration and a way of getting to know my material. The material I chose was powerful and had a strong personality. The example #31 shows some of the selected chords.

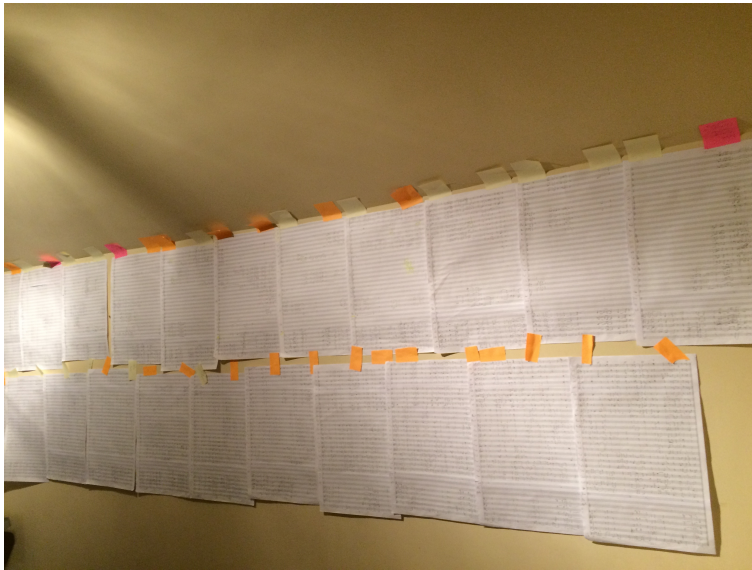
**Example 31: Harmonic sketch of *Revealing***

The image displays a handwritten musical score for Example 31, titled 'Harmonic sketch of *Revealing*'. It consists of four systems of staves, numbered 3, 4, 5, and 6 on the left. Each system contains two staves (treble and bass clef). The notation is dense with chords, many of which are marked with 'B' and a plus sign, indicating augmented chords. There are also various accidentals (sharps, flats, naturals) and other markings such as 'x', 'y', and 'z' scattered throughout the score. The handwriting is fluid and expressive, with some annotations like 'r tree' and '!!!' visible. The overall style is that of a working draft or sketch.

From these chords I wrote the strings parts in a stroke; over a short period of time and with a focused and intense state of mind. The fact that I knew my material and had a good idea of the sonic universe of the piece helped the fluidity of my writing.

Writing the rest of the instruments happened in a new way for me: I taped the whole uncompleted score to the wall of my office, so I could have a global perspective over my music. I then played the string material on the piano, and tried different combinations of chords that could be superposed, juxtaposed or echoed by the rest of the orchestra. The piece grew from the dynamic created by going back and forth between the macro scale of the piece – my reaction to playing the strings material on the piano – and the global scale of the piece – being able to see the whole piece at once.

**Example 32: Picture of the score of *Revealing* taped on a wall**



The struggles of the composition of this piece really paid off as the material is, I believe, very powerful and evocative all through the piece; no moment sounds weak or out of place and the experience of the performance was special and intense. The recording in the portfolio is only the second run-through of the orchestra, since the conductor François-Xavier Roth decided to stop rehearsing it. He said that polishing this piece would ruin it, that its strength lied in the spontaneous initial reaction of the performers to my music, in its fragility.

# Conclusion

## A. DUENDE-INSPIRED RESEARCH JOURNEY

Prior to carrying out this research, I realised that ‘As a child, I had absorbed the qualities and attitudes of my surroundings, making unconscious choices about who I was, based on the values of the world within which I was growing up. But it left areas untouched or underdeveloped, and these needed their own space in which to grow.’<sup>109</sup> Those are the words of Jason Weber, the author and main character of the autobiographical novel *Duende: A journey in search of flamenco*, and they describe precisely how I felt before embarking upon this duende-inspired research journey.

Doing this research, constantly thinking about the duende and doing genuine musical exploration has allowed me to ‘absorb a new set of values, of norms’ and it has also ‘allowed my emotions to breathe and be expressed’.<sup>110</sup> This is the most important achievement of this research as it has triggered an important personal evolution.

One of the main lessons to be learnt from this journey is that to reach the duende, one has to leave one’s comfort zone, and find new ways of working according to what the material has to offer. As the material of each piece develops its own personality and characteristics as the work progresses, it is impossible to predict where the result of the interactions between the composer, and the material will lead. In my humble opinion, imposing a role, or structure, to the material before knowing what this material really is – what its personality is and how it reacts to the manipulations of the composer – would be like imposing a profession on a human being before s/he is even born. What a loss of talent that would be! This research can thus be seen as a journey during which I learnt how to let go. I embraced the anxiety of art and carried out musical exploration without knowing where I was going.

This journey has also strengthened my conviction that personal involvement with the creative process is fundamental. I firmly believe that if detachment is part of the composing experience, it will also be part of the experience of performing and listening to a work. This

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<sup>109</sup> Jason Webster, *Duende: A Journey in Search of Flamenco* (Black Swan Edition, 2004), p. 333.

<sup>110</sup> Webster, *Duende: A Journey in Search of Flamenco*, p. 333.

is something that I avoid at all cost: to reach the duende, commitment has to be cultivated during all the phases of the process. As Lorca mentions, ‘often the duende of the composer passes into the duende of the interpreter’;<sup>111</sup> the intensity and commitment of the composer can thus influence the performers. As artists with their own sensibility and experience, they can feel if the music asks for commitment and then react accordingly.

## B. REFLECTIONS ON THE RESEARCH

This commentary explained how an exploration of the duende, with its particular set of values – authenticity, performance, spontaneity – took place in the composition process of contemporary music works. Reaching the first aim of the research, to observe and change my composing process according to the values of the duende, had a profound impact on how I work. To summarise, authenticity has influenced the origins of the affective content of the work, thinking about performance has greatly impacted the state of mind of my composing sessions, while fostering spontaneity has suggested to me all kinds of methods to include in my compositional process. Ultimately, this journey has allowed me to learn how to let go of total control over my music and how to reap the unexpectedness of compositional processes.

The second aim of this research, to compose musical works that strive to create an intense musical experience akin to the intensity of the duende, also transformed my compositional process. Have I been able to confer to the live experience of my works an intensity akin to the intensity of the duende? If I can beyond any doubt say that I reached such an intensity during some composition sessions, answering this question about the concert experiences is tricky since it depends on the different perception of my music by different individuals. This being said, my own personal answer would be that I am very satisfied with the intensity of the live experience of my last works, especially *L’heure de s’enivrer*, *La belle-anse*, *Et maintenant* and *Revealing*. Experiencing these works in concert were special moments as I felt that I pushed the intensity of my work to a level that my past works never reached before. The reactions of members of the audience after the concerts also encouraged me to think that I had been successful in this quest for intensity.

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<sup>111</sup> Lorca, *In Search of Duende*, p. 63.

But, it is really through working with performers that I feel my music has achieved the heightened intensity I was aiming for. The rehearsals of all the works of this research have been exceptionally rewarding for me and, it seems, for the performers. My music managed to foster commitment from the performers, and in all the different projects they really gave a lot of energy and intensity to my music. The rehearsals were moments of exceptional exchanges between the performers and myself, and made me grow tremendously.

Following the third aim of the research - to define my personal aesthetic – this whole process has allowed me to go even further and to define my conception of what is composition. I can affirm that my aesthetic is much more defined and individual than it was prior to this research. I had to observe all the elements that constitute composition, to revisit what they meant to me, to decide how things should be done, to find where I could situate myself in the context of today, but most importantly, to determine and express what are my values.

Even though the research has been mostly carried out through the compositional work, the actual writing of the commentary played an important role in reaching the first and third aim. It actually helped me define a personal approach to composition. Michel de Montaigne affirms that ‘one cannot find itself without writing about oneself’.<sup>112</sup> Writing the commentary really helped me see the bigger picture; the ways in which my works are inter-related and my aesthetic evolution over the three years of this research. It helped tie loose ends and imagine what is next for me.

## C. FUTURE DEVELOPMENTS

Now that the research is complete, I again wish to express myself through the words of Jason Weber: ‘As for duende, I was beginning to see it less in term of the emotional state I had viewed it as before, or a half-glimpsed vision of beauty I was constantly trying to recapture, and now perceived it as a more subtle phenomenon. It could mean different thing for different people. [...] If duende were to be approached at all, it could only be done obliquely.’<sup>113</sup> The duende is something that I enjoyed fantasising about during the last years

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<sup>112</sup> Attali, *Devenir soi*, p. 139.

<sup>113</sup> Webster, *Duende: A Journey in Search of Flamenco*, p. 333.



as it represents for me the ideal concert experience; the kind that carries you away, alters your perception of time and touches something inside you that ultimately changes you. In the following years, the duende will probably occupy a lesser role in my artistic preoccupations since, after having done this research, I see that the duende can take multiple forms; and that what is an ideal concert experience is can greatly vary from person to person. If I believe the lessons I learnt from the duende will stay with me forever, it will no longer spearhead my creative drive but instead obliquely permeate many aspects of my compositional process.

Building upon the fulfilling artistic relationships that I initiated with performers over the last few years is something that will be fundamental to my future explorations. As this research progressed, I realised that the written and composed part of music is only a fraction of what makes the experience of a work in concert. A very large part of what the experience of the work will be in the concert hall is decided in the practice and rehearsal rooms and is ultimately in the hands of the performers. This is why I would like to involve the performers early on within my composition process; this would increase my awareness of the physical reality of my music in performance, would help me know what is the personality of my material better and would beyond any doubt indicate promising paths of exploration.

Ultimately, I am dreaming of building a kind of ‘personal performance practice’, non-notated, for my works, which would be developed over time in collaboration with performers. Doing so would foster a relationship of trust, which would encourage the performers to take more freedom. They could adjust the music according to the reality of the performance, or even improvising some parts. Such improvisation would not be pre-programmed by myself through indications in the score, but would come spontaneously to the performers after playing the music numerous times, in ways akin to popular music groups who improve the performance of their pieces through playing them over and over.

The duende is a life quest; this research will continue to shape my creative and personal life for many years to come as it unlocked many aspects of my artistic personality that will continue to grow and expand. This exploration can be continued, the possibilities are

innumerable and I am convinced that in due time I will be able to reach an even higher intensity in my future works.

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# List of works and performances

ordered by date of composition

August 2017 – September 2014

## 2017

- *Lui (work in progress)*, 19'05'' – 2 tenors, baritone, bass
  - Via Nova Vocal Ensemble, conducted by Daniel Galbreath, 26<sup>th</sup>-27<sup>th</sup> August 2017, St-Alban's Church, Birmingham, United Kingdom
- *Some fantasy for a day ordinary*, 4' – 2 flutes, clarinet, 2 saxophones, 1 trumpet, 2 trombones, 1 tuba, 1 electric guitar, 1 bass guitar, 1 piano, 1 marimba, 2 sopranos, 1 viola, 1 tenor, 1 baritone
  - orkest de erepreijs and VF6 vocal ensemble, 17<sup>th</sup> February 2017, Gigant, Apledoorn, Netherlands

## 2016

- *Revealing*, 7'30'' – symphony orchestra, commissioned by the London Symphony Orchestra
  - LSO Panufnik Scheme Workshop, London Symphony Orchestra, conducted by François-Xavier Roth, 20<sup>th</sup> April 2016, LSO St-Lukes, London, United Kingdom
  - London Symphony Orchestra, conducted by Susanna Malkki, 15<sup>th</sup> April 2018, Barbican, London, United Kingdom
- *Et Maintenant*, 15' – string quartet
  - Quatuor Bozzini, Composer's Kitchen, Gaudeamus Festival, 8<sup>th</sup> September 2016, TivoliVredenburg, Utrecht, Netherlands
- *La Belle-Anse*, 7'30'' – 7 baroque violins, 2 baroque violas, 1 baroque, 1 viola da gamba, 1 violone
  - Project Instrumental, 9<sup>th</sup> March 2016, Eastside Project, Birmingham, United Kingdom
  - Pacific Baroque Orchestra, conducted by Alexander Weimann, 28<sup>th</sup> January 2017, Christchurch Cathedral, Vancouver, Canada
- *Marianne s'en va-t'au moulin*, 2'30'' - flute, clarinet, viola, cello, mezzo-soprano, commissioned by the University of Birmingham
  - Birmingham Contemporary Music Group, 20<sup>th</sup> February 2016, Edgar Hall, University of Birmingham, Birmingham, United Kingdom

## 2015

- *L'heure de s'enivrer*, 3'45'' – symphony orchestra
  - LSO Panufnik Scheme Workshop, London Symphony Orchestra, conducted by François-Xavier Roth, 11<sup>th</sup> March 2016, LSO St-Lukes, London, United Kingdom
- *L'Anxiété de l'attente*, 6'25'' – string quartet
  - Le Page Ensemble, 13<sup>th</sup> November 2015, Adrian Boult Hall, Birmingham, United Kingdom

- *Reculer pour mieux sauter*, 6'15'' – flute, clarinet, horn, trombone, harp, percussion, violin, cello,

- Birmingham Contemporary Music Group, conducted by Richard Baker, 26<sup>th</sup> March 2015, CBSO Center, Birmingham, United Kingdom

- *Je ne marche que vers toi*, 2' – vocal ensemble SSATBB

- Open session by *Exaudi*, 29<sup>th</sup> January 2015, Snape Maltings, United Kingdom

## 2014

- *Le sel de la terre*, 12' – flute, clarinet, vibraphone, piano, violin, cello, commissioned by *Thin Edge New Music Collective* for the *Raging against the machine* tour

- 19<sup>th</sup> February 2015, Music Gallery, Toronto, Canada

- 25<sup>th</sup> April 2015, Holy Trinity Anglican Church (New Music Edmonton), Edmonton, Canada

- 28<sup>th</sup> April 2015, Eckhardt-Gramatté Hall, Rosza Centre, University of Calgary, Calgary, Canada

- 29<sup>th</sup> April 2015, Wood Hall, Victoria Conservatory of Music (Open Space), Victoria, Canada

- 30<sup>th</sup> April 2015, The Fox Cabaret (Music on Main), Vancouver, Canada

- 4<sup>th</sup> May 2017, Ensemble Lunatik, Espace Hypérion, Québec City, Canada

- 12<sup>th</sup> July 2017, Ensemble Court-Circuit/Thallein Ensemble/Conservatoire of Lyon Student Ensemble, Cheltenham Festival, Cheltenham, United Kingdom

- *Frankenstein opéra – #12 L'ange-déchu*, 5'25'', soprano and guitar

- Sarah Albu, Marc-Olivier Lamontagne, 6<sup>th</sup> May 2015, la Chapelle Historique du Bon-Pasteur, Montréal, Canada

- *Three commentaries on Keresmeh*, 6' – solo oboe

- Melinda Maxwell, concert *Harrison Birtwistle mini-festival*, 27<sup>th</sup> November 2014, Recital Hall, Birmingham, United Kingdom

## Annexes

### 1. PROGRAMME NOTES OF *L'HEURE DE S'ENIVRER*

By Tim Rutherford-Johnson

According to comments in the score, *L'heure de s'enivrer* describes a three-stage arc from one emotional state to another: 'First with contained intensity...which is gradually released...and then, almost with exultation.' The use of qualifiers is revealing – contained; gradually; almost. This is music that steps back from bold statements, preferring caution and deliberate imprecision. Giguère explores such states in other pieces too, composing with densities, degrees of focus and points in time. The piece shares its title – 'time to drink' with a book by the well-known Canadian cosmologist Hubert Reeves, a meditation on the meaning of the universe in the age of nuclear weaponry. Could consciousness, having taken 15 billion years to emerge, really eradicate itself in a matter of minutes? It could be said that Giguère's piece is a single-minded in its trajectory as the universe itself. At its start there is a division between strings, who play with practice mutes; and the rests, who play bundled melodies circling around a few notes, combining to create cluster chords, very quietly. It is a model of controlled chaos, yet when the strings remove their mutes the two halves start to come together, increasing in volume and coming closer to rhythmic unison. The music rises in register until the final pages, when it suddenly doubles in speed; from here to the end the orchestra moves joyfully as one. 'Intelligence is not necessarily a poisoned chalice,' Reeves concludes. 'The absurd is still avoidable. The awakening of jubilation is, perhaps, the most effective antidote.'<sup>114</sup>

### 2. PROGRAMME NOTES OF *REVEALING*

By Jo Kirkbride

'Fragile, yet determined': the first words in Giguère's score tell us much about what the work has in store. This is music about exposure and disclosure, of layers being gradually stripped away and of the determination and confidence that this process demands. 'The

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<sup>114</sup> Rutherford-Johnson, p. 11.

piece is not about ‘revealing’ in the most basic sense’ says Giguère, ‘but about revealing in a more personal, intimate sense’. In other works, what is unravelled within *Revealing* is not the musical material but Giguère himself.

From the tentative fragility of the opening, with its fractured melodies and dulled dynamics grows a work of enormous warmth and stature. As each fragment expands, little by little, the orchestra swells in size, and with the gradually-thickening texture, so the dynamics expand incrementally too, the strings permitted to play just a little more expressively as the music grows louder. While the music never rises beyond mezzo forte (this, after all, is a moment of intimacy and not of grandeur), it becomes warmer, the orchestra fleshed out and emboldened when the opening material returns. ‘If you reveal who you are to somebody else’, says Giguère, ‘you become more vulnerable, but you also make the relationship more intense, more authentic’. Thus, when we return to the opening tempo, it is with a sense of renewed stability, the fragments now linked together – made more ‘authentic’ – amidst the full breath of the orchestra.<sup>115</sup>

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<sup>115</sup> Kirkbride, p. 7.