

Holes and bones

for flute, clarinet, violin and cello

[9'43]

Clara Maïda

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MINISTRY OF CULTURE and ACCROCHE NOTE ensemble Commission

ACCROCHE NOTE ensemble

EARPLAY DONALD AIRD PRIZE - Honorable Mention (USA, 2008)
SALVATORE MARTIRANO MEMORIAL 2nd Prize (USA, 2003)

Holes and bones is the first part of the triptych for four instruments *Order of release, border of relish*. The three pieces use the same harmonic material generated by the spectral analysis of multiphonic sounds of wind instruments (four from the bass clarinet and three from the oboe) and of the low C of the cello played with a maximal pressure of the bow. Some sound objects and musical situations come back in the three pieces.

From a harmonic material derived from spectra of four multiphonic sounds played by the bass clarinet, I first elaborated a sort of latent structure (one can not hear it in the piece), reticular and made of the superimposition of different variations of a micro-intervallic scale coming from one of the spectra.

This first extremely dense structure follows a course from one spectrum to another and progressively tears up. A slowdown process makes more and more gaps appear. Besides, once this structure was completed, I made openings in it by tearing down from the score some sections of the musical fabric, sorts of shreds, scraps, re-used in the piece as a whole.

These objects recycled from residues, are subject to rocking movements that make them overturn. Fragmentation and alteration processes reveal in various parts the most audible frequencies of each spectrum (sort of original and purified matter that emerges).

The texture becomes more and more disembodied, skeletal. The skeleton disintegrates, divides into fragments ("bones"), the bones come to dust up to a total disappearance of the matter.

The whole piece struggles against the death process of this original latent structure. The relation between the holes and waste is at work. What remains of the frame of the structure when it disappears and how can one fight against this disappearance?

Expansion, contraction, dispersion, gliding, those micro-processes are rich with connections and are the expression of a matter that moves. A constant energy is at work to fill in the holes or to form them again, to destroy, rebuild and destroy again fleeting objects that yet insistently come back.

Birth and death merge in one and only vital process of never-ending transformations. Precariousness, instability are the essence of the piece that vibrates with a febrile anxiety and makes hear its flaws and its swellings.

Clara Maïda, September 2002