

Via rupta

for flute, clarinet, trombone,
violin, viola, cello, double bass and electronics

(8'55)

Clara Maïda

Première on May 21st, 2005. *Les Musiques Festival, Marseille*

**MINISTRY OF CULTURE and GMEM Commission
Residency at the GMEM of Marseille**

Technical processing: GMEM

ENSEMBLE ORCHESTRAL CONTEMPORAIN

Direction: Fabiàn PANISELLO

Via rupta is the third part of the series of pieces for instruments and electronics *Psyché-Cité/Transversales*.

The title of the piece *Via rupta* is a Latin expression of which the French word "route" ("road") is derived. For Roman people, the construction of a road implied breaking ("rupta") the obstacles that were arising. The meaning of "via rupta" was a broken or cleared, opened way.

The whole piece is pervaded with this ambiguity between the breaking of matter and the opening of all the possible ways.

Via rupta is a psycho-geology, a sound system which works as an organism, at the intersection between psychic and urban matters.

As in my previous pieces, I tried to express the impalpable life of unconscious psychic processes, affects and impulses, in its utter mobility.

The main lines of my work concern the writing of a sound body that would reflect the unconscious image of the body, developed throughout our life experience and sometimes in conflict with the limits of the real body image (sort of virtual, abstract body, since it appears only in dreams and fantasies, and can suffer many distortions).

The sound topology of the piece has several aspects.

On the one hand, it evokes the functional and structural complexity of the psychic topology and presents the same web-like articulation, the same kinematical nature. The numerous paths, the series of links between the musical objects develop a network of interlacing, crossing, ramifications, junctions which outline abstract and fleeting cartographies.

The musical matter thus suffers distortions, atomizations and reappearances similar to the ones that can modify the shape of the body in the dreams.

On the other hand, the sound material of the piece is derived from sounds recorded in the subway. I chose the subway because it can be perceived as a sort of intrusive object whose paths bore holes in matter (*via rupta*), and its network structure reminds of psychic processes. The merging of the two sound worlds (subway and instrumental sounds) generates a sort of mutant sound, half-technological, half-organic.

Moreover, the connection between psychic and body experience and the urban world is underlined by this rapidity and this proliferation, which are encountered in mental connections as well as in the structure of a town.

The musical writing expresses a hybrid territory whose boundaries are rather blurred, and which blend together the complexity of the human being's physiological and psychic functioning and the multiplicity of the acoustic configurations of the suburban city heard as an urban body, a sort of huge mechanical engineering with its own autonomous life.

Urban body or imaginary body? Urban space or mental space? *Via rupta* is an architecture of fleetness and mobility. It is a space-fabric whose matter is flexible, with varying dimensions. Its form is a state of flux, an endless process, a series of short materializations of the results of extremely fast and trans-generic sound paths.

Clara Maïda, March 2007