

**José Luis Campana**

« Aoïr le vent du Sud... »

**For Symphony Orchestra and Large Ensemble of Digitalized Folk Instruments.**

World premiere on May 6th, 2022 at the CCK, by the National Symphony Orchestra of Buenos Aires.

Conductor: Emmanuel Siffert

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### **SOME IDEAS FOR ITS INTERPRETATION.**

The music I write does not have a meaning, does not represent a psychological or other situation, it is not program music.

This "strength of soul", this constant vitality, deployed in this written presentation with the help of our music theory, and which we call: "music score", is a "living trajectory", given to the organization of our musical thought, to our discursive thought.

Everything is played out in my score, between a maximum investment of "vital energy", as well as the different dosages of these energies, until the total withdrawal of this "force of soul", unfolded, as we said, when composing my music.

What I have just said is materialized by the choice of materials: acoustic only, "live" acoustics and digitized acoustic folk instruments ("World Timbres Mixture", WTM), electroacoustics, electronics...

These materials are subject to technical development (organization of the sounds, movement, timbre, articulation, form, spatialization of sound, etc.)

If I used some metaphors, in order to help, perhaps, the interpreter in his understanding of the work, it is only and, above all, in order to try to represent by images or through sentences, the deployment of my "creative flame", of my "growth", as the work progresses.

These metaphors, these sentences, are a kind of "marking", "guides" or "indicators", which we find here and there, to indicate to us (more or less) how the transformations of our "momentum" must be perceived», and as we said before, the investment of this «momentum » in musical invention throughout the languages used.

I believe that this "life force that lives in us" makes "meaning" and gives coherence to our creation, each time it will be called to compose and, each time it will be heard by listeners.

## **MOVEMENT I**

Page 1, bar 2

The second measure (first beat), the fairly low VERTICAL BLOCK (after a short preparation of a single eighth note = 120), should sound as if we would hear a large "explosion", a very loud and extremely violent sound, like a "crowd exploding with joy and shouting very loudly! ".

The orchestra should be asked (if necessary) to invest as much energy as possible.

We will find this same sound that explodes, at the beginning of Movement V, with huge vertical BLOCKS.

Then, a slow transition leads us to a "CORTEGE" which walks slowly, serious, melancholy, heavy, withdrawn and deep....

Page 2, bars 10 to 14, echoes between the wind instruments and the strings.

Page 3, bars 17 to 19, we have the same idea of echo as on page 2. Then, in bar 21, there is "a procession" which still walks slowly, but which we hear it moving away, very serious, sad and folded back, played by winds and strings against a resonant backdrop.

The movement ends in a great lull and would remain only silence, only tranquillity, disappearance...

From bar 24, a few echoes in the distance and lamentations come to us from the back of the stage, (they are the sounds of horns and orlos) over a grand rallentando and diminuendo.

It seems like time has stood still...

Stay focused and wait about 6 or 7 seconds, before attacking movement II.

The idea is to empty the listener's perception, before listening to the movement II (very different from movement I).

## **MOVEMENT II**

Page 1, Counterpoint, undulating lines that compress and expand, like a "weft made of serpentine", like a "canvas made with moving lines", it is a "fabric", a "texture", play with a lot of lightness, we have to dialogue between the instruments of the orchestra "live" and ITOS (popular recorded instruments).

Create a "cross-fade", make chamber music between the soloists, the texture becomes complex between all these undulating lines.

Combinations of timbres, speeds (accelerandos-rallentandos and rallentandos-accelerandos etc.). Respect as much as possible the dynamic contours of each line, contracted or dilated.

Page 2: Density increases, like a "constellation of energies, of varied forms and in permanent evolution".

Suddenly, measures 8 and 9, an unexpected "MACRO-FORM" reappears violently, it fills the entire sound space, from the treble to the bass.

Different superimposed rhythms, for example: the 1st. Pulse (Triolet, Sffz in the last part of the triplet) and, in the 2nd pulse (sixteenth note, eighth note with Sffz and triplet, the Sffz is in the last part of the triplet).

There are simultaneous BLOCKS, but moved by the articulation, by the Sffz

Page 7: The MACRO-SHAPE of bar 9, the big BLOCK, breaks down from bar 10, in imitations by the use of MICRO-SHAPES, "it explodes", there are "multiform" sounds, the attack is at the end of these forms, the beginning starts from zero (from nothing), like a piano sound, that we would record, and we would do it hear from the end (resonance) to the beginning (attack).

**IMPORTANT:** You must ALWAYS exaggerate the dynamics to the maximum, without ever losing either the energy or the continuity of the trajectories imprinted on the speech.

Measure 12, The lines at the beginning of the movement are similar, this time they all follow the same direction, they are building a new "frame", all the oblique lines rise from bass to treble and the heterogeneity, it is also found in the timbres of the chosen instruments which are repeated.

Start each individual line in "almost ZERO" dynamics and go towards the FFF etc....

From bar 15, a large, very violent TUTTI changes the texture in this part of the movement. The CORS must "explode", FILL the ROOM WITH SOUND as much as possible.

Page 9, a second HIGHLIGHT must still fill the room with sound, are two large TUTTIs in FFF, a first part of the two TUTTIs is played by the ITOS (popular recorded instruments) while, the second part, is played by the Symphony Orchestra "live".

Then, the great sonority is disintegrated, it is a kind of "great mass of energy" which is dispersed.

We listen to a background sound, a "halo", a kind of long resonance, a coloring of absolute silence.

### **Movements III and IV (without interruption)**

#### **MOVEMENT III**

Pages 11 and 12:

Movement III begins with a great polyphony, (in the manner of the polyphonies of the Renaissance, see, for example, the Motet of Tomas Tallis with 40 real voices) played between the instruments of the "live" Orchestra and the ITOS (popular instruments).

You have to create a big, very melted sound, respect the dynamics as much as possible.

It is a static atmosphere that slowly evolves towards great drama.

Within this great polyphony, the voices individually play very discreet dynamics.

Page 11, bar 7, a sound is perceived, it comes from very far away, it resurfaces from "nothing", it is a trumpet playing somewhere in the night (make sure that the trumpet puts its mute, and that it respects the written nuances to succeed this effect).

This "melancholy" trumpet runs through the whole of page 12 and continues, relentlessly, its slow rise in dynamics, "it approaches us more and more, makes itself known".

Page 13, in this "gloomy", dark passage, in which the trumpet continues to play, a surprise suddenly wakes us up: TWO cellos sing an agonizing melody, a torn melody, it's a song of farewell, of pain, you have to play with a lot of emotionality.

"A being alone, disoriented, wandering at night in deserted streets..."

It is necessary to retain the dynamics of the background sound, in no case, they must stifle the GRAND SOLO of two cellos.

Page 14, The two soloists EXTEND, stretch the sound in the high space, to further increase the tension... The trumpet is replaced, "another character comes to take its place" (the oboe).

Measure 36: The high Ab leads us to a moment of great tension in FFF. Bar 39, 40... The whole space is filled with sound in FFF.

If possible, it would be desirable for the conductor to stand in the middle of the room, in order to check whether the room is completely filled with sound, in case the orchestra does not give the maximum sound.

Create a feeling of extreme tension, with the maximum force, investment of all musicians.

This is a BIG HIGHLIGHT OF MOVEMENT III.

Measure 41, The huge sound gradually is DISINTEGRATED, as if "the lights of a village were going out one by one in the early morning".

Thus, we continue the disintegration of the SOUND SPECTRUM, which leads us to movement IV.

#### **MOVEMENT IV.**

Page 17, Some musicians play popular melodies on the hurdy-gurdy, the bagpipes, the sarangi, the erke...

Page 18, The space fills up, the counterpoint becomes denser, the density amplifies, the voices must mix, integrate into each other.

The tension rises, once again, gradually. "It's like the increasingly strong wind that brings the sand", like a "swirl of sand which is announced", the polyphony settles in all the orchestra. The general dynamics must be between ZERO and MF.

A few "characters" (VP: main voices), take shape as if, through the sand, we will see shapes, with dark and indefinite contours... This great gesture will scatter, disperse

The whirlwind of sand passes, SILENCE sets in (BEAS 65, 66 and 67), they are waiting bars.

The public does not imagine the sequel that will take this fourth movement. Page 20, bars 68, 69 etc., "a storm is coming".

On page 21, the room must still be invaded by sound, with a great sound in FFF, there is a TUTTI, we must give the feeling that we have reached the maximum possible tension.

At bars 76, 77, 78... a second "great storm" is preparing, even stronger than the first, the four CORS shout! add even more drama.

Suddenly, this storm is dissipated, disappears all of a sudden.

Only a passage of desolation remains in PPPP, a huge contrast.

At bar 82, a few "glissandis" shapes look like "leaves carried by the wind in a desolate landscape".

WAIT about 6'' before attacking Movement V. Let the listeners' ears rest.

## **MOVEMENT V**

From bar 1, we listen to a parade passing by, large sound blocks, a parade, a "Río de la Plata carnival murga" from Buenos Aires, like "Brazilian carnival batucadas"

There are MACRO-SHAPES that collide, become irregular compared to the regular pulsation of the beginning of the movement.

Pag. 24, The big blocks are disintegrated, sections in various tessitura remain.

Emphasize the SFFZ and the FFF... You have to draw the MICRO-FORMS in the displacements in relation to the pulsation.

Pag. 25, Different MICRO-FORMS, Accellerandis, Rallentandis, violent blocks, Crescendis and Diminuendis. It is necessary to draw these Micro-shapes well, in order to differentiate them.

**IMPORTANT: NEVER LOSE THE CONTINUITY OF THE MOVEMENT**, it is not necessary that the microforms become isolated.

At bar 15, (pg.25) They are rockets, like "fireworks", a material where its components take the same direction...

DIALOGUE WITH ITOS (popular instruments).

Measure 24, (pg.26), TIME slows down (QUARTER = 50), The music becomes more intimate, you have to create a distant sound, MEDITATIVE, MYSTERIOUS...

It is necessary to respect the nuances, as much as possible, to create a "supple", "transparent" music, like "clouds", "lightness! ".

GIVE THE SENSATION THAT TIME IS GRADUALLY STOPPING...Ask for play without pressure.

If the conductor considers it necessary, he could conduct with very small gestures, in order to create an atmosphere of great intimacy, of great communion between the conductor and the musicians?

The cymbals and the TAMS give an harmonic-inharmonic character to this sequence, adding a bit of unreality.

Page 27, Continue to empty space and time at the same time, by the gradual disappearance of melodic-rhythmic figurations.

Thinking about the succession of EMPTY SPACES, few events occur during this whole part of movement V.

At bar 38, the time becomes more rare, even slower (the quarter note is = 40), the CHARANGOS, plucked string instruments from the North of Argentina, intervene with the solo strings, we go towards a space of meditation final, reflexive, of great intimacy.

Perhaps, we shouldn't conduct?, or else, conduct with very small gestures, in order to create this feeling of intimacy, the nuances in PIANO with diminuendos, lead us to the end, "to nothing", all the great sonorities have disappeared, all these great movements of unfolded energy, throughout the five movements, end in this final fold, in this vacuum final.

STAY CONCENTRATED FOR A FEW 6 OR 7 SECONDS AND IN SILENCE BEFORE TURNING BACK TO FACING THE AUDIENCE, IN ORDER TO SIGNIFY THAT THE SCORE HAS ARRIVED AT ITS END.

**JLC.**