

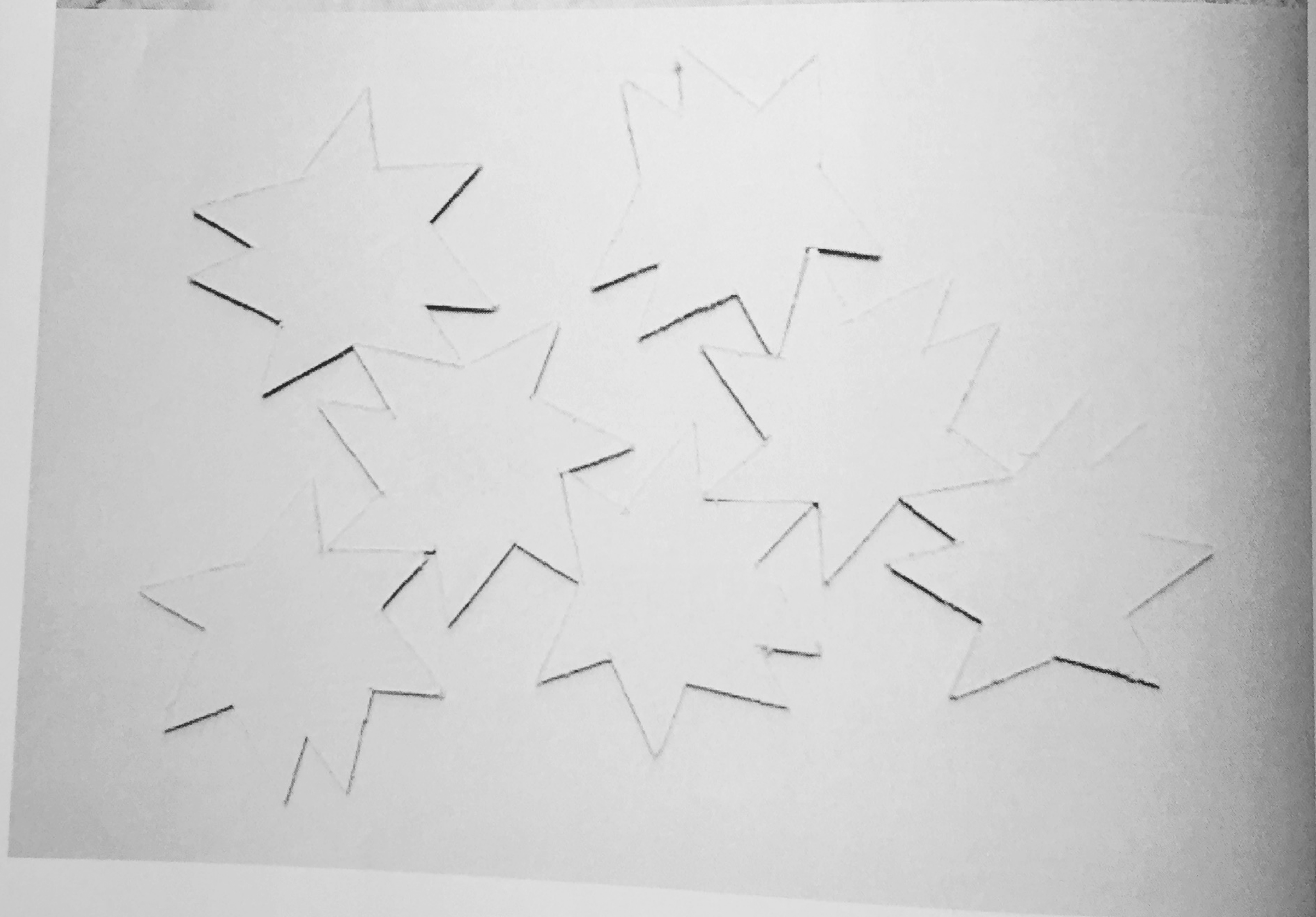
NOTES DE SAX
Collection dirigée par Jean-Pierre Baraglioli

Éric Fischer

Constellations obligatoires

*pour 2 clarinettes en Sib, clarinette basse
et quatuor de saxophones*

SAXOPHONE SOPRANO Bb



«Sharp Arp» de Peter Lowe
(En bas : ébauche carton.
En haut : installation des premières étoiles In Situ)

CONSTELLATIONS OBLIGATOIRES

For 2 clarinets Bb, bass clarinet & saxophone quartet

To Peter LOWE
To Patrick SELMER

In the summer of 2013, I was visiting Peter Lowe, a plasticist in residence in Lagamas (Hérault region). He was showing me the first models of « Sharp Arp », a series of seven-pointed wooden stars, built from all possible right angle permutations. He was also telling me about the table that he used to develop those models. Beyond its strict mathematics, a fragile poetry always emerges from Peter Lowe's art works.

I then offered use the same table to compose a piece of music that would resonate with the star series. The day after next, we were presenting the beginnings of the « Constellations Obligatoires » in his studio and surrounded by the aligned star models. Romain Tallet at the alto and myself at the soprano saxophone played what now roughly corresponds to the N°IV & V.

I did not intuitively contemplate this table as serial but rather as a motive-based assembly. Using a consciously naive approach, I applied all the permutations offered by the table and created a short 7-note melody. The later stages of the work confirmed this direction.

| I | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|-----|---|---|---------------|---|--------------------------------|---|---------------|---|
| II | . | . | $\frac{1}{5}$ | . | $\frac{2}{6}$ | . | $\frac{3}{2}$ | . |
| III | . | 3 | 6 | 1 | 4 | 7 | 2 | 5 |
| IV | . | . | . | . | $\frac{1}{2}$ $\frac{2}{3}$ | . | . | . |
| V | . | 5 | 2 | 7 | 4 | 1 | 6 | 3 |
| VI | . | . | $\frac{3}{3}$ | . | $\frac{2}{6}$ | . | $\frac{1}{5}$ | . |
| VII | . | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Throughout the fall, I kept working on the piece in order to give it the structural balance implied by the number 7 ! I then transposed my melody based on the 7 notes from the initial motive ; following a different path with different outcomes for each of them. This led to the development of 7 movements going from a solo piece to a septet. The table also allowed me to « cover my tracks » and helped organise the unfolding of the transpositions and nomenclatures :

- 1 / from the 3rd note with 6 instruments (2 Clar, ClarBass, SaxSop, SaxAlt, SaxTen)
- 2/ from the 2nd note with 5 instruments (2 Clar, ClarBass, SaxTen, SaxBar)
- 3/ from the 7th note with 1 instrument (SaxBar solo)
- 4/ from the 1st note with 2 instruments (SaxSop, SaxAlt)
- 5/ from the 5th note with 3 instruments (1 Clar, SaxSop, SaxAlt)
- 6/ from the 6th note with 4 instruments (Quatuor de Saxophones)
- 7/ from the 4th note with 7 instruments (2 Clar, clarBass, Saxophone Quartet)

The piece was presented on the 7th of February 2014 at the *Scène Nationale de Sénart* as a surprise finale of the « concert spécial Patrick Selmer ».

Clarinets : Jean-Louis Gauch, Eric Lohro

Bass clarinet : Eric Fischer

Soprano saxophone : Serge Bertocchi

Alto saxophone : Jean-Pierre Baraglioli

Tenor saxophone : Alexandre Adler

Baritone saxophone : Romain Tallet