

PRASQUAL

FÜNF GESÄNGE AUS DEM KÄFIG

FIVE SONGS FROM THE CAGE

1. The work consists of five Songs (Gesänge), a Swan Song (Abgesang), two Portraits, a Ritual of Death, False Overture, and several Actions of the Soloists. It is my next work in the new musical genre which I call Architecture. The final form is the result of a collision of different coexisting, overlapping formal operations, processes and layers, each of which seems to have its own line of development. The heroes are not characters or ideas, but the sounds themselves. Sound as a point of starting and arrival, sound as cause and effect. A ritual music theatre of the sounds.
2. The dramaturgy is not linear, but rather follows the „dynamics of chaos“-technique, which I have begun to develop in ARCHITECTURE OF LIGHT – the themes appear, they begin to develop, disappear for a period of time, some later return in a new disguise, some disappear forever. The piece resembles therefore the dynamics of life, without portraying it in an obvious way.
3. The orchestra is divided into seven groups, integrated into the architecture of the Wrocław Opera House. There is a composed movement of music in the space – also here I keep continuing the experiments I have started in RITO (for 2 sopranos and 8 orchestra groups in the space) or electronic music for SIX WINGS OF ANGELS. This time, at least in part, I decided against a permanent position of instruments within their groups: everything is in a constant motion, different acoustic spaces open. These changing groups of different instrumental ensembles emerge, according to the internal logic of the work.
4. In this work I experiment with the technique of overlapping musical layers in different tempos at the same time, approaching to each other and coming apart, or remaining in a fixed ratio – s if there existed parallel universes next to each other that, although they do have some points in common, yet the ideas incorporate in them in different ways.
5. In the sphere of the harmony I work within the microtonal space: this is a fascinating world where a new awareness of a sound can be trained. The spiral development and expansion in both directions: the study of a microworld within a macroform. This is the first time I transpose these experiences to such a large orchestra.
6. Music as an architectural experience – written for a particular space. The rhythms of space, harmonies and proportions. The purification of decorativeness and a transition to the rituality. Each part is crucial, showing a maximum of precision and expression; proportions are categorical. (Le Corbusier).
7. In the entirety of my composition this piece belongs to the composed Rituals of Death (Mother Nature. Come to Daddy; Concerto for Viola and Orchestra; YMORH; OPHELIA) and is a culmination and completion of this cycle. At the end of the FÜNF GESÄNGE AUS DEM KÄFIG the Death is transcended into the Light (And he will live in light).
8. The music should regain its true function, which is not to please, but to make the world more real, because it contains more reality.