

DE LA DISPOSITION Homage to György Ligeti (2007-2008)
for Symphony Orchestra. Duration : 15 mn 30 s
Commissioned by *Radio France* for the *Orchestre Philharmonique de Radio France*.
Premiered on Feb. 13th, 2009, at *Arsenal de Metz* (France),
within the *Festival Présences 2009*,
by the *Orchestre Philharmonique de Radio France*, conducted by François-Xavier Roth.
Instrumentation : 4.4.4.4 - 4.4.3.1 - 4perc, 2hp, pno - Strings
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In 2003, during an interview with the psychologist Pierre Vermersch (researcher at CNRS) concerning the activity of composition, I spoke nearly three hours on the way I had connected the first two sounds of my work *Voi (Rex)*. The depth of that discussion reminded me that just placing one sound next to another is a complicated compositional action.

With *De la disposition*, I returned to this most elementary musical activity, the act of juxtaposition. I chose to work with around forty, short pre-composed *objects sonores*, all with strong musical potential. The use of pre-composed fragments (*formules*) originate from another of my works (*d')Aller*, concerto for violin (1996). The *formules* are recombined and superimposed without undergoing any harmonic or durational transformation, nor development. The elements are placed in time like a perpetual mobile, with a focus on polyphony.

In my orchestral work *Envers Symphonie* (2010), I explore the relationships between two events being placed one after another. In *De la disposition*, the point of view shifts primarily to relationships created when placing events one on top of another.

If (*d')Aller* represents the rhetorical step of *l'inventio*, the place where the initial arguments were put forth, then *De la disposition* is the *dispositio*, the place where the arguments are arranged with no further musical operation. The simple act of laying out in different and varied ways, the various elements, constitutes a fully-formed compositional act in itself. This was the principle compositional method of Medieval monophonic music. Gregorian Chant features this kind of *formules*, where each piece is constructed from a limited set of modal *formules*, but with different musical goals and results. By putting fixed elements in new relationships something new can be born from the old. It is astonishing to find that the simple act of putting two musical elements side by side in multiple ways can change their relation and alter the meanings which can emerge. In *De la disposition* and using the techniques of I wish to allow the sounds

the possibility of "being together" before the possibility of "communicating together" as with the aid of traditional techniques of classical musical development. I also, at times, want to re-explore the simple act of "being together" as opposed to that of "speaking together".

Aside from the use of *formules*, the work is in three movements and based on ideas of light created by harmony, movement created by trajectories and sonic arabesque, and material created through orchestral textures. *De la disposition* is a homage to the towering composer György Ligeti. The work is dedicated to Conductor, David Milnes.