

Grande Finale

Mark Andre Asche (2004)

“Asche” allows the music to be observed soberly as it fades away. It is about the unfolding, uncovering of the most fragile, most delicate, most unstable compositional interstitial spaces, about a different kind of intensity.

It refers to all phenomenological, temporal, tonal, structural levels, markings, to all composed, compositional “ashes” and has a Christian dimension.

Disappearance is one of the central categories of the message of the gospel. (Mark Andre)

Franck Bedrossian It (2004)

The title of this piece evokes the frenzy of the free jazz and designates the different archetypes (virtuoso saxophone and clarinet runs, double bass solo, etc.) that appear and are the object of multiple distortions. Each of the models is in turn threatened then transformed by the overflowing of sound matter that alternates between transparency and roughness. The sound itself - which is, in a way, the main character of this work - enters in collision with these different figures, provoking their mutation. Out of this play of tensions come a form by accumulation, an instrumental dramaturgy that perpetuates itself to the rhythm of to-ings and fro-ings between timbres, speed, sound energy and references that organize the musical discourse.

[Franck Bedrossian @ Gérard Billaudot](#)

[Franck Bedrossian @ Verlag Neue Musik](#)

[Franck Bedrossian @ Maison ONA](#)

Annesley Black Scrap (2018-2019)

Scrap – as noun: a small, detached piece / a fragment of something written, printed or spoken/ the least bit/ (plural): parts rejected or discarded and useful only as material for reprocessing – as verb: to convert into scrap/ to abandon or get rid of as no longer of enough worth or effectiveness to retain/ to quarrel, fight.

SCRAP plays with the borders between one small bit, or scrap to another. The edges of the scraps are articulated and perpetually redefined. There is no material of higher consequence, the focus is on the smallest audible point, which is then further divided and combined with other sound particles to create new scraps. The similarities or differences of the particles create relationships and a dialogue between the scraps, which result in higher-level transformations.

The scraps resound in the concert space. Through live-electronic processing the difference between the direct sound and its natural mutations through the reverberant room are illuminated. The medial processing recombines the direct and the distant on the time-plane as well. The newfound identity of the immediate scraps and their borders are challenged by their combinations with samples (ghosts) of formerly articulated particles and scraps. The tension in the piece arises from the desire of each scrap to remain in our memory as the primordial instance, the definitive identity, of SCRAP.

(Annesley Black, 2019, https://www.annesleyblack.com/work_scrap/)

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