

Explanation:

Brass music is a two-headed organism: on one hand, there is the lively, crisp, sometimes aggressive staccato, exemplified by The March, on the other hand, the solemn, sonorous legato, exemplified by The Chorale. To this bipolarity, the Partita adds the interaction, - not necessarily: enmity -, between tonality and a-tonality/dodecaphony, and between "consonants" (simple relationships between frequencies) and "dissonants" ("clashing" frequencies and clusters). The basis of all these bipolarities is the eternal search for equilibrium between Order and Chaos.

In the Largo-introduction of the Sinfonia ("sounds coming together"), a strict dodecaphonic theme alternates with expressive, recitative-like comments of individual instruments. It is followed by an energetic Allegro, in which basically tonal choral-like phrases alternate with a-tonal interruptions. Towards the end of the movement, the introduction reappears in a more compact form. The movement ends in a serene, quiet F-major chord.

The Canzon per Sonar is based on a "what if?-question: supposing the Equal Temperament and the modern valved brass instruments (plus some obstructive changes of time) had been in use in Gabrieli's time (around 1600), what could his music have sounded like? The notes are all my own, but I used the harmonic structures and stereophonic effects characteristic for Gabrieli's style.

In the last movement, Motu Proprio, - literally: "of own accord", more freely: "from own (internal) motiva(c)tion", or: "on own (perpetual) energy" - , short ascending and descending motives form a continuous upwards and downwards flow, as the little men in M.C. Escher's famous drawing of the same name. Their energy seems to come from another planet, in its enigmatic, self-determined imperturbability. Towards the end, all lines unite in the final chord: again, F-major.

However, despite all possible philosophies and associations (the listener is most welcome to have his/her own), the main incentive to write this Partita was to explore a number of the fascinating sonic qualities of the brass ensemble.

The composer