

Filippo Zapponi

Hypérion-Éos

pour basson et dispositif électronique

(2009-2011)

Hypérion-Éos a été composé dans le cadre du Coursus I de l'Ircam
et créé en 2009 à l'Espace de Projection

La nouvelle version (révisions en 2010 et 2011) est écrite
pour Jeffrey Lyman (University of Michigan)

Hypérion-Éos

Hypérion-Éos is a meditation on two poems of Hölderlin: *Hyperions Schicksalslied* and *Der Frühling*.

The first and the second sections, “Hypérion I-II” – the name evokes one of the titans of Greek Mythology – are articulated via three different “moments”: a leap toward the heights, a somber cry and a slow descent. The figure of Stockhausen is evoked through a short reworked fragment from one of his compositions.

The third section, “Éos” – “dawn” in ancient Greek and also the mythic daughter of Hyperion – symbolizes the desire to rise, a new light, a young sky that carries a profound peace. The slow and serene rising turns of the solo instrument radiate a superhuman calm, becoming at times almost expressive. The phrases unfold from a single core where sound and silence complement each other in perfect equilibrium. Near the end, on the surface of the slow ascending chant emerges a recomposed fragment of a very early piece of ancient Greek music dating from 2400 years ago.

Hypérion-Éos is entirely developed from a synthetic and unifying “musical symbol” split into two parts, according to the dual nature of the piece. Despite their apparent antithetical nature, the two parts share subtle structural affinities.

In several passages, both in the electronics and in solo instrument part, identical laws rule time (durations) and “metaphorical” pitch space. Pitches and durations are therefore directly proportional.

The electronics erect the “walls of sound” that are bent by the solo instrument, and create an aura, a chiaroscuro around the bassoon sounds through different strategies of re-synthesis (using Max/MSP, Iana and CataRT).

The sections of *Hypérion-Éos*, while having been generated by the same materials, have significantly different lengths, creating a sloping and open form. In each of the two sections there lies a spark – a brief appearance – of the other: an attempt at balance.

Filippo Zapponi

Hypérior-Éos

pour basson et dispositif électronique

(2009-2011)

à Karlheinz Stockhausen

Filippo Zapponi

Hypérior

I

Électronique :
Max/MSP-lana-loscbank :
Re-synthèse, Re-synthèse-Aura

Très lent et profondément calme, énigmatique ♩ = 30

Musical notation for measures 1-6. The score is in treble clef with a key signature of one flat. It features various time signatures: 8/2, 5/2, 3/2, 2/2, and 3/2. The dynamics are marked pppppp and include hairpins. The tempo is indicated as ♩ = 30.

Max/MSP-lana-loscbank :
Re-synthèse +3100 cents
Re-synthèse +3600 cents

Musical notation for measures 7-11. The score continues in treble clef. Time signatures include 5/2, 4/4, 2/4, and 4/4. Dynamics range from pppppp to ff. Performance instructions include "en précipitant lentement" and "douloureux".

Max/MSP-lana-loscbank :
Re-synthèse -2400 cents

Musical notation for measures 12-15. The score continues in treble clef. Time signatures include 5/4, 7/4, 2/4, and 8/8. Dynamics include ff and fff. Performance instructions include "douloureux".

Musical notation for measures 16-19. The score continues in bass clef. Time signatures include 1/8, 7/8, 4/4, and 5/8. Dynamics include fff and sfz. Performance instructions include "marqué", "douloureux", and "très tendu".

Max/MSP-lana-loscbank :
Re-synthèse (sons concrets)

Musical notation for measures 20-22. The score continues in treble clef. Time signatures include 4/4, 2/4, and 3/4. Dynamics include f, p, and mf. Performance instructions include "vibr." and "tr".

Musical notation for measures 23-27. The score continues in treble clef. Time signatures include 3/4, 2/4, 3/4, and 2/4. Dynamics include cresc. and mf. Performance instructions include "cresc.".

Musical notation for measures 28-31. The score continues in bass clef. Time signatures include 3/4, 5/8, 3/4, and 3/4. Dynamics include mf.

Musical notation for measures 32-35. The score continues in treble clef. Time signatures include 5/8, 5/4, and 4/4. Dynamics include mp and mf. Performance instructions include "mp" and "mf".

Synhèse Om-Chroma :
 sol8, sol7, ré#4, do1, do0 ;
 Max/MSP-lana-loscbank ;
 Re-synthèse -3600 cents ;
 Instrument virtuel

Synhèse Om-Chroma :
 si#5, sol#2

36 **Inexorable** ♩ = 60 **Exalté** ♩ = 80 **Inexorable** ♩ = 60

1) 2) *farouche* *marqué* *douloureux* *vibrato lent* → *accel.* *en précipitant lentement*

sffz *f* *sffz* *fff* *fff* *ff* *dolent*

- 1) son chanté
- 2) son roulé

40 *fff* *fff* *fff* *sffz* *fff* *sffz*

ftz. **CataRT : Vortex MidHigh** *exalté*

43 *sffz* *fff* *fff* *sffz*

dolent **Exalté** ♩ = 80 **Inexorable** ♩ = 60

3 *5* *marqué* *rinforzando*

47 *rfz* *Très tendu*

6 *6* *3* *3* *6* *2*

50 *fff* *sffz* *fff* *sffz*

ftz. **CataRT : Vortex High** *5* *5*

54 *f* *fff* *sffz* *fff* *rfffz* *fff*

Exalté ♩ = 80 **Inexorable** ♩ = 60 *douloureux* *vibrato lent* **exalté**

marqué *3* *dolent* *7* *3* *2* *ftz.*

59 *f* *f* *fff* *sffz*

en précipitant à nouveau **CataRT : Wave Low** *résolu* *(son roulé)* **furieux !** *ftz.*

3 *2* *3* *1* *3*

...Re-synthèse lana-loscbank,
Synthèse Om-Chroma...

Calme (♩ = variable)
loin et profondément calme

64 $\frac{4}{4}$ $\frac{7}{4}$ ♩ = 28 ♩ = 39 ♩ = 26

pp

Inexorable ♩ = 60 $\frac{2}{4}$ $\frac{5}{4}$ *déchirant vibrato*

fff *sfffz*

CataRT : Vortex MidHigh

Exalté ♩ = 80 $\frac{3}{4}$ *extrêmement tendu, très clair*

fff

CataRT : Vortex Low

Inexorable ♩ = 60 *marqué*

ff

CataRT : Vortex High

en précipitant

CataRT : Wave Low

69 $\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

72 $\frac{1}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

fff *fff* *sfffz* *ppp*

résolu *fltz.* *fltz.* *féroce !* *Instrument virtuel* *furieux* *écho* *Fade-out* *(attaca:)*

Calme ♩ = 26

Éos

Max/MSP-lana-loscbank :
Re-synthèse, Re-synthèse-Aura

Profondissima quiete (♩ = variable)

un calme très profond, surhumain, presque expressif

77 ♩ = 26 ♩ = 39 ♩ = 28 ♩ = 39 ♩ = 28 ♩ = 39 ♩ = 26 ♩ = 28 ♩ = 39 ♩ = 26 ♩ = 37 ♩ = 39 ♩ = 26 ♩ = 37 ♩ = 39 ♩ = 26 ♩ = 39 ♩ = 26 ♩ = 39 ♩ = 26 ♩ = 32 ♩ = 32

p sempre

Max/MSP-lana-loscbank :
Re-synthèse (sons concrets)

79 ♩ = 26 ♩ = 39 ♩ = 26 ♩ = 21 ♩ = 26 ♩ = 28 ♩ = 26 ♩ = 21 ♩ = 26 ♩ = 28 ♩ = 39 ♩ = 26 ♩ = 21 ♩ = 39 ♩ = 26 ♩ = 39 ♩ = 26

clair *méditatif*

1) Liaisons alternatives (respiration plus fréquente) ; il est possible de grouper plusieurs cellules. Ne pas couper "l'arc" principal (la liaison en caractère normal) : les cellules doivent s'inscrire naturellement dans la grande phrase.

81 ♩ = 28 ♩ = 26 ♩ = 21 ♩ = 28 ♩ = 39 ♩ = 26 ♩ = 21 ♩ = 39 ♩ = 26 ♩ = 21 ♩ = 39 ♩ = 21 ♩ = 26

très clair *lumineux*

Max/MSP-lana-loscbank :
Re-synthèse -1200 cents
Re-synthèse -2400 cents

83 ♩ = 37 ♩ = 19,5 ♩ = 37 ♩ = 26

concentré

[...]