

NOTE OF INTENT

Messiaen appears in the background in most of the works of this programme, in which we find various figures referencing him in different ways (Jolivet's aesthetic of the group Jeune France, Stravinsky's historical reference to the Rite of Spring, Stockhausen's influence received the class at the Paris CNSM, Dusapin inspiration as an auditor of the course classes. Though the link is not obvious with Isang Yun, his writing draws upon the twelve-tone work of Schoenberg, a great influence upon Messiaen in the early 50s (Mode values and intensity, organ book).

Isang Yun: 5 klavierstücke

Written during his trip to Berlin, the 5 pieces encapsulate the influence of Western serial music upon the composer. The notion of speech arises as the work unfolds, virtuosic speech, but also with a narrator full of lyricism that crosses different states of mind.

Pascal Dusapin: Piano Works : n°3 - "Black Letters" With a harmonic writing that brings together sounds of the softest nature to the most extreme ferocity, before letting go, Dusapin's work appears to portray a figure who explores in several minutes the extremes of his character.

Jolivet: Mana

As part of the Jeune France group, Jolivet composed Mana, a collection which alludes to objects with a certain magical power, Mana, a word of Polynesian origin. Messiaen explored this subject: «... To each small object therefore exists a brief corresponding work, with its own organisation and structure. This» close alterity «, noticeable from the first work of this volume, is undeniably essential in a work which its author wanted to be «the unitary synthesis of his previous works»: it is not the objects themselves that Jolivet seeks to represent here, but rather the magical power that they exert on those around them, a strange power coming from foreign objects but made familiar by their belonging to the close friend that was Varese.»

Stockhausen: Klavierstück IX 22 No.4

One of the composer's emblematic works, Klavierstück IX alternates between seven sound materials over a work of great proportions (Fibonacci). From the pure iteration of the first chord alternated with silences, polyphonies, chromaticism, the work moves towards a fluid music mixed with accents over low resonances. The reflection upon time and the treatment of materials as quasi-rhythmic characters still ties the work to the teachings of Messiaen.

Stravinsky : Petrouchka

A transcription for solo piano of several excerpts from the ballet, the work is the result of extensive research into piano writing. Stravinsky influenced Messiaen notably with the notion of rhythmic figures.

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