

## **Crossroads/Plateau**

2011/2012

25'38"

For oboe, flute, viola, double bass and air sounds

After the four crossroads episodes I wrote the two-piece quartet Crossroads/Plateau in 2011/12. This composition is a logical sequel to the four solo works. In Plateau the same instruments were used. The musical aesthetics in the first movement are similar; the second movement, on the other hand, plays with different, new ideas.

In a project draft for the "Landesgartenschau" in Bamberg (Germany, 2011) I had dealt with the sounds of air, not only in direct form, e.g. the breath of the wind, but also indirectly. Birds fly in the air, we hear their voices. So it was not so far-fetched/foreseeable/following to use also human sounds in Crossroads/Plateau, as well as to further develop the topic air in terms of sound. Furthermore, in the last solo piece Crossroads/Avenue gyroscopic sounds were used. The whirring of the tongues, which produce the gyroscopic sound, is produced by the air.

Crossroads/Plateau presents different musical styles (without bias) and consists of 2 movements:

A. The landscape of the past

- uses classic inspired set pieces for the instruments, sounds/calls of birds of the Pantanal and their wing flutter, the noise of windmills and turbines, wind whispering and related air sounds.

- consists essentially of 4 parts:

- a. Plateau R1 (Reality)(02'14" - 04'07")

- b. Plateau E (Eternity) (04'07" - 07'27")

- c. Plateau A (Association) (07'27" - 10'04")

- d. Plateau R2 (Reality)(10'04" -15'44')

The abbreviations REAR refer to the past solo pieces, which are similar in composition. (are a reminiscence of)

B. Plateau (15'46" end)

is looking for other forms of musical expression. The human sounds are changed electronically. The voice leading of the quartet is sometimes strict, block-like and contrasts with the deformed, often glissando-like vocal sounds. Dark clouds of sound as well as bright tonal melody lines, however, do not stand in contrast to each other but correspond to each other. In the end the solid form breaks up into small fragments, sibilants and single notes, dissolving into/to a tonal single/soloistic final note of the flute. tonal soloistic end.

One stands on a wide plain and tries to perceive, experience and perhaps internalize the forms and colours of natural space, one's own soundscape.