

About Mancoras

In memoriam G. Ligeti

Specifications

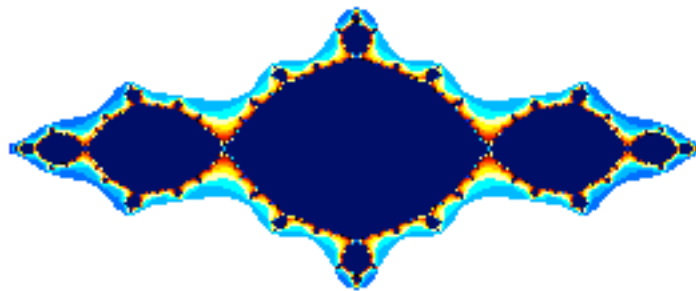
Duration: ca 8 min.30
Instruments: Flauto Alto in G (ossia Flauto)
Sax Alto (ossia Sax Tenor/Clarinetto/Clarinetto Basso)
Tromba (ossia Flicorno)
Tuba (ossia Corno/Trombone)
Mandolino (ossia Chitarra/Arpa)
Violino (ossia Viola)
Viola (ossia Violoncello)

Disposition of the instruments:

	Tromba				Tuba	
Fl		Vn	Mandoline	Va		SaxA

Program Notes

As is also the case with many of Ligeti's pieces, Mancoras, anagram of San Marco, is based on the fractal with the same name (see figure below). Since fractals don't lose detail when you zoom in, they are most suitable for creating coherence between several independent layers, each evolving in its own time/tempo. In this piece, micro, meso and macro level are fully controlled by the same principle: $z = z^2 - 1$. What specially attracted me in this fractal, is its symmetry, which reminded me of the ancient Renaissance practice of Cori Spezzati, hence the symmetrical disposition of the instruments.



However, instead of creating a typical Baroque concertato effect, the use of micro polyphony à la Ligeti allowed me a much more fluent evolution of the sound, centred around the ostinato clock of the Mandolino. Around this 'cantus firmus' the other instruments weave clouds of sounds, whose harmonic contents are continuously coloured by a spectral morphing, controlled itself by, indeed, the San Marco fractal. The resulting piece is a humble In Memoriam for undoubtedly one of the greatest composers of his generation, György Ligeti.

Peter Swinnen
Brussels 22-04-2007

voor J.L. Darbellay
Mancoras
in memorium G. Ligeti
for 7 instruments

Peter Swinnen

2007

Adagio ma non troppo (♩=56)

Flauto Alto in G
Sax Alto in Es
Tromba in Ut
Tuba in Ut
Mandolino
Violino
Viola

This system contains the first eight measures of the piece. The Flauto Alto in G and Mandolino parts are active, with the Flauto Alto playing a melodic line and the Mandolino providing a rhythmic accompaniment. The Sax Alto, Tromba, Tuba, Violino, and Viola parts are marked with a whole rest, indicating they are silent during this section.

All dynamics are indicated by the size of the notes: the bigger the notehead, the louder it has to be played

Fl in G
SA in Es
Mand
Vn

con sordino

This system contains measures 9 through 14. The Flauto in G and Sax Alto in Es parts continue their melodic lines. The Mandolino part continues with its rhythmic accompaniment. The Violino part enters in measure 14 with a note marked 'con sordino' (with mutes).

Fl in G
SA in Es
Mand
Vn

This system contains measures 15 through 18. The Flauto in G and Sax Alto in Es parts continue their melodic lines. The Mandolino part continues with its rhythmic accompaniment. The Violino part continues with its melodic line, marked 'con sordino'.

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Fl in G

SA in Es

Mand

Vn

Va

senza sordino

28

Fl in G

SA in Es

Mand

Vn

Va

34

Fl in G

SA in Es

Mand

Vn

Va

40

Fl in G

SA in Es

Mand

Vn

Va

45

Fl in G

SA in Es

Mand

Vn

Va

50

Fl in G

SA in Es

Mand

Vn

Va

55

Fl in G

SA in Es

Mand

Vn

Va

59

Fl in G

SA in Es

Tr in Ut
soft mute

Tb in Ut

Mand

Vn

Va

63

Fl in G

SA in Es

Tr in Ut

Tb in Ut

Mand

Vn

Va

68

Tr in Ut

Tb in Ut

Mand

Vn

Va

73

Tr in Ut

Tb in Ut

Mand

Vn

Va

78

Tr in Ut

Tb in Ut

Mand

Vn

Va

82

Tr in Ut

Tb in Ut

Mand

Vn

Va

87

Tr in Ut

Tb in Ut

Mand

Vn

Va

92

Tr in Ut

Tb in Ut

Mand

Vn

Va

98

Tr in Ut

Tb in Ut

Mand

Vn

Va

105

Tr in Ut

Tb in Ut

Mand

Vn

112

Tr in Ut

Tb in Ut

Mand