

(...) – 3ième étude scénographique

For mezzo soprano and eight instruments (2009/2010).

(...) was written between october 2009 and january 2010, and was premiered by the Nadar ensemble at the Brugges Concertgebouw on April 10th 2010. (...) is the third and closing part of my cycle (*trois études scénographiques*), of which the first two parts are formed by (*étude scénographique*), for mezzo soprano and six instruments (2008), and (*...réduit au silence.*), for eight instruments (2009).

The text I used for (...) was written by the famous Portugese writer Fernando Pessoa. I used fragments and phrases of his poem *Tabacaria*, which Pessoa wrote under the name Alvaro de Campos. For the first part of the cycle, (*étude scénographique*), I had used a text by Ricardo Reis, another character invented by Pessoa.

Already for a long time, I searched for ways of how to use texts in music. Reading a text, hearing it spoken, or hearing it used in a musical composition are three very different sensations. The general atmosphere and some specific details of the text by De Campos formed the basis for the overall musical structure of the composition. The mezzo soprano only sings three short fragments, in a somewhat nostalgic style. The title of the composition, (...), refers to the idea of cutting a part out of a sentence, as the mezzo soprano never sings complete sentences or text parts. The ensemble does not 'express' or 'fill up' the parts of the text that were not used in the composition, as musical expression and textual expression are two very different things, but rather searches for a general musical atmosphere.