

**From *Tingel Tangel* by Georges Aperghis
to *Le Troisième Jour* and *Silence... on tourne* by Frédéric Daverio:
'Sonoristic Music'?**

Annotation

The Polish musical movement "sonorism" is well expressed in France by the work of the Greek composer Georges Aperghis (b. 1945), as well, who is living and working in Paris since 1963. Aperghis has been influenced by the serialism and the musical techniques of Iannis Xenakis while he was forming his personal music style. He has been also influenced by avant-garde music, especially by the idiomatic musical creation of Mauricio Kagel.

"Musical theatre", which is based on improvisation, takes the most important place in his original compositions although he composed a great number of works for solo instruments, solo voices, musical ensembles etc. The piece *Tingel Tangel* for soprano, percussions (cymbalum) and accordion is of a great interest. The composer dedicated *Tingel Tangel* to his three main performers: Valérie Philippin (soprano), Françoise Rivallant (percussions) and Frédéric Daverio (accordion).

Frédéric Daverio (b. 1961) who, apart from a prominent accordionist, is also a distinguished composer is influenced by the musical creation of Aperghis and in an indirect way by the musical movement of "sonorism".

The aim of this article is to present the expression of basic characteristics of "music sonorism" in Aperghis' *Tingel Tangel* and Daverio's *Le Troisième jour* and *Silence... on tourne*.

Keywords: contemporary French music, Georges Aperghis, Frédéric Daverio, music and theatre, improvisation.

Clusters, glissandi, extremes of dynamics, intensity, use of traditional and sometimes non-traditional instruments to get non-traditional sounds, lack of melody, rhythm or harmony in the traditional sense of those terms are some of the characteristics of the unconventional and experimental musical movement "sonorism", which arose in Poland in the mid-1950's and flourished in the 1960's.

According to the musicologist Lidia Rappoport-Gelfand (1983: 339–416), "we can define sonorism as a special system of musical means, where the sound coloristic functions as the primary factor of a composition. The concept of sound coloristics includes aspects of musical language such as timbre, harmony, register and texture.

Sonorism is one of the wide-spread phenomena that influenced the national school of Polish composers of the post-war period. It absorbed a large variety of stylistic tendencies of the 20th century."

From the "controlled or limited aleatory" (Beltrando-Patier 1998: 1048–1049) by Witold Lutosławski, as himself calls his compositional process, to the "path of indeterminacy" (Beltrando-Patier 1998: 1049) by Kazimierz Serocki, who "is an adventurer of the world of sound in the lineage of Webern and Stravinsky" (*ibid.*), from "colorist music" by Krzysztof Penderecki to the importance of "emotional impact" (*ibid.*) in the work of Henryk Mikołaj Górecki, we find different aspects of "sonorism".

Although in the early postwar years in Western Europe there was a constant search for new musical languages, the movement of "sonorism" did not boom beyond the Polish borders. However, some of the principles of "sonorism" are detected in the musical language of the Argentinean composer Mauricio Kagel and of the Greek composer Iannis Xenakis, among others.

Kagel, who for some people reflects "the reappearance of Dadaism or the enhancement of a scathing or black humor" (Beltrando-Patier 1998: 1055), while others believe that "he advocates a poetic of the absurd" (*ibid.*), he is mainly attached to instrumental theatre by renewing the sound materials. "From one work to the next, he invents a real 'instrumentarium'. For him, music is like anything that sounds: the sound itself is a theatre." (Beltrando-Patier 1998: 1056)

"As for the architect, philosopher, mathematician and above all, the composer Iannis Xenakis, he bears a unique musical perception. Gifted with an inventive and curious mind, he takes part of modernity" (Beltrando-Patier 1998: 1027) and "underlines the new relationship, which is created between art and science and mainly between art and mathematics. For Xenakis, music is a socio-cultural phenomenon and therefore, is associated with a given historical period. Along with the other arts, music constitutes the 'crystallization and the realization of the human spirit'" (Stiga, 2013). "His original musical language is based among others, on mathematical theories (probability theory, Fibonacci sequence, etc.) and aims to reveal all the sound capabilities of the musical instruments. Indicatively, we mention his interest for the mass effects, such as the glissandi of the strings or the "clouds" of the sounds in pizzicati." (Beltrando-Patier 1998: 1027)

His first work for orchestra *Metastases* (1954–1955) is characteristic. The work requires an orchestra of 61 players (12 winds, 3 percussionists playing 7 instruments, 46 strings) with no two performers playing the same part. It was written using a sound mass technique, in which each player is responsible for completing glissandi at different pitch levels and times. The piece is dominated by the strings, which open the piece in unison before their split into 46 separate parts.¹

The Greek autodidact composer, George Aperghis is among the later composers, who were influenced by the work of these two. He was born in Athens on 27 December 1945 and grew up in a progressive artistic environment, since his father was a sculptor and his mother a painter. His artistic tendencies were initially expressed through painting, as he had his first exhibition at the age of 12 and afterwards through music. In Athens, he took piano lessons, but he did not often have the opportunity to listen to the works of contemporary composers such as Stravinsky, Bartok and Stockhausen, which Aperghis tried to learn through scores. The discovery of the *musique concrète* by listening to the works of Pierre Schaeffer and Pierre Henry shocked him. In 1963, he left Greece and moved to Paris, where he has lived and worked thenceforth. He studied European, African and Asian music, he was introduced to counterpoint and fugue and he started composing. At the same time, he came into contact with the pioneering music movements of the period, thanks to the concerts organized by the concert society *Domaine Musical*, which was founded by Pierre Boulez in 1954 and by the *Maison de la Radio*.

In his first works *Antistixis* (for 3 string quartets, 1967) and *Anakroussis* (for seven instruments, 1967) the impact of serialism and the musical techniques of Iannis Xenakis is evident. Nevertheless, he rapidly formed his personal musical language, which was influenced by the music of John Cage and especially of Mauricio Kagel. In line with Kagel, as far as used sound material is concerned, Aperghis stated that “we can make music from everything.”² The composer and musicologist Daniel Tosi wrote: “For George Aperghis, everything is music: the noise and the silence, the time and the space, the gesture and the voice, the scenery and the picture, the theatre and the orchestra, sports and politics.” (Beltrando-Patier 1998: 1060)

This conception of the sound material is at the root of an original musical language, which is singular, unclassifiable and where the performer’s improvisation is a vital component.

Thus, a rich and varied work saw the light of day; it includes: a) pieces of chamber music, b) pieces for instrumental ensembles, c) pieces for orchestra, d) pieces for instruments or solo voice and these pieces are often dedicated to performers with whom he often collaborated, e) operas, f) pieces of musical theatre. All these works have been classified by the musician and Aperghis’ biographer, Antoine Gindt into three main categories: a) musical theatre, b) concert music and c) the opera.³

Aperghis discovered the musical theatre thanks to his wife, the actress Edith Scob, and “began to think about relations, harmonious or conflicting, between the expressive abilities of the human body and musical structures.”⁴

From his first piece for musical theatre *The Tragic Story of the Necromancer Hieronimo and its Mirror* (for two female voices: singing and speaking, a lute, a cello), created in 1971 at the Avignon Festival, his concerns about the relation “between music and text” and “between music and scene” are detected.

“He presents the musical theatre as a new genre and never as an alternative to the opera due to lack of means. For him, musical theatre differs from opera by changing the function of drama, which does not come hereafter from the text, but from music: “It is the score that should give rise to images, to situations, to the actors’ plays.” Music becomes a unifying and coordinating element by organizing all the various components together. It may be in harmony with the text or be opposed to it and in this way, it acquires great independence: “I always see my music as someone who lives and breathes; I say to myself: it could go here or there.”⁵ “What interests me is to see how far music can organize a set of different elements.” (Albera 1989: 100)

On the contrary, in his operas *Pandemonium* (1973; after Jules Verne), *L’écharpe rouge* (1984, libretto by Alain Badiou), etc. “the text is the unifying and determining element; the singing voice is the principal vector for expression.”⁶

“In 1976, he founds the Atelier Théâtre Musique – A.T.E.M. – at Bagnolet, moving to the Théâtre Nanterre-Amendiers, at Nanterre in 1991. In this connection, he revises completely his practice as a composer. Calling equally on musicians

¹ [http://en.wikipedia.org/wiki/Metastaseis_\(Xenakis\)](http://en.wikipedia.org/wiki/Metastaseis_(Xenakis))

² The Oxford Companion to music, *Aperghis*.

³ <http://www.aperghis.com/lire/bio.html>

⁴ [http://www.detambel.com/fr_Aperghis_Georges_Pièces_de_théâtre_musical_\(Dramaturgie_de_la_musique,_non_du_txt\)](http://www.detambel.com/fr_Aperghis_Georges_Pièces_de_théâtre_musical_(Dramaturgie_de_la_musique,_non_du_txt))

⁵ *Op. cit.*

⁶ <http://www.archipel.org/global/past/2008/index.php> (Archipel festival des musiques d’aujourd’hui Genève 23 mars–1er avril 2007)

and actors, his music theatre works are inspired by everyday life, by social realities transferred to a poetic world that is often both absurd and satirical and that develops as rehearsals progress. All the ingredients (vocal, instrumental, gestural, scenic) have equal status and contribute to the dramaturgy of these stage works, regardless of any preexistent text.”⁷

All this is organized in the score, which “reigns over primary and secondary events (their intensity, their fate), the abstract or meaningful texts, the lightings, the gestures. The score does not only organize the sound, but all the elements of the performance to the behaviors, stories, objects, etc. It ensures in this way, a dramaturgy of the inexpressible.” (Gind 1990: 62)

However, the score is not a “closed” system. Improvisation is one of the constituent elements of Aperghis’ works for musical theatre. Thus, he urges on his colleagues to improvise and he selects and integrates in the work some of the ideas resulting from improvisation. Besides, this is what he means by saying: “I hear better the score on the occasion of the rehearsals.” (Gind 1990: 41)

Moreover, what characterizes Aperghis’ work in ATEM is the use of things, objects, sounds and daily habits beyond normal framework. As the composer himself states: “Diverting objects, ideas and sounds constitute for us the core of our artistic desires. Making the social intimate, the sound visual, the concert theatrical, the words music, the sentimental comical seems a vital game for us, since we are committed to the polemic against modernization. This can be found in the reproduction of our performances and it can be confusing, due to the displacement of values and ideas. Thus, ATEM acts as a sort of generalized diversion.” (Gind 1990: 65)

Indicatively, the use of voice by instrumentalists as well, is mentioned, as for example, in *Récitations*, wherein he explores whether a voice can be converted into a percussion instrument (Poutios 2009: 43).

The ‘controlled’ improvisation and theatricality – sometimes only gestural – may be considered as coherent elements among Aperghis’ works, which belong to different music genres. For instance, they may appear both in a musical theatre work and in a work for instrumental ensemble, such as *Tingel Tangel*, which will be discussed in further detail, in our effort to detect the indirect influence of sonorism on the composer.

Tingel Tangel for soprano voice, accordion and percussion (who plays *cymbalum*) was composed in 1990 and dedicated by the composer to the first performers: Françoise Rivallant (percussions), Valérie Philippin (soprano) and Frédéric Daverio (accordion). The accordionist Daverio wrote regarding *Tingel Tangel*: “Aperghis had never composed for accordion; I had the chance to meet him in 1988 and that day he immediately had the idea to compose a trio for my accordion, a soprano voice and percussions. We have created this piece in 1990 at the Garonne Theatre, in Toulouse and we have played it about twenty times thereon, mainly at the auditorium of the Bastille opera in Paris, at the Lyon Opera, at the Music Biennale Zagreb, at the Festival Musica in Strasbourg, at the Manca Festival in Nice, at Radio France, at the Tokyo Summer Festival and in Nancy, where we had a live recording (CD).” (Stiga 2014)

More precisely, *Tingel Tangel* lasting 25 (24, 96) minutes, consists of ten parts:

1. *Prologue*
2. *Intermède I* (Interlude I)
3. I. *Masques* (Masks)
4. *Intermède II* (Interlude II)
5. II. *Premier Amour* (First Love)
6. III. *Speakerine* (Announcer)
7. IV. *Equilibristes* (Equilibrists)
8. *Mélodrame* (Melodrama)
9. V. *Pas à pas* (Step by step)
10. VI. *Salto mortale*

It is an original work, which incorporates elements of ‘musical theatre’ (such as mimicry, movements, laughter, singing or speaking voices). The spirit of the work is already indicated by its own title, *Tingel Tangel*, which refers to the earliest forms of cabaret, which appeared in Berlin around 1880 and which had their roots in the Parisian café-concerts, where music prevailed over social satire (Louis Brunet 2009: 85). The descriptive titles of the work’s parts seem to refer to situations taking place within a *Tingel Tangel* and can be either comical, such as those of a circus (*Masks* or *Equilibrists*) or tragic (*Salto mortale*).

In contrast to ‘musical theatre’ works, the score of *Tingel Tangel* is specified, without implying that it is binding concerning the performance.

⁷ Grove Music Online, Oxford, *Aperghis*.

The element of improvisation when interpreting ‘the phonemes’ is intense – since it is not about full words, but it is about a text resulting from the union of word elements:

“Ha sa sa a né
Sa sa ho ! pe cca to ran san dan...”

à Françoise Rivalland, Valérie Philippin, Frédéric Daverio

TINGEL TANGEL
pour voix de soprano, accordéon
et percussionniste (jouant le cymbalum) Georges APERGHIS

Prologue

Voix de soprano
Guitare
Accordéon
Cymbale
Cymbalum
Grosse Caïsses

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Ex. 1. Aperghis G., Tingel Tangel, *Prologue*, mm. 1–4
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Usually, the semantic content of the words is indistinguishable. In some cases though, either through some sound combinations of the phonemes, which refer to specific words, for example, at the 100–110 meters of the part *Premier Amour*:

“Il s'en alla disant pourquoi ? Pourquoi suis-je venu?”

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Ex. 2. Aperghis G., Tingel Tangel, *Premier Amour*, mm. 104–110
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or through some ‘pure words’, for example, at the 43–44 and 47 meters of the part *Mélodrame*:

“*Cette dansez-vous: m’avez attiré dans cette villa*

Pour m’assassiner

.....

mortal corpo...”

(Presto)
sur le souffle
p

Isner' hour à cette danse tu m'as... Pour m'assassiner
M'avrer en cet ille-là pour m'...
N'imaziner, m'assassiner, dance
Cette dansez-vous: m'avez attiré dans cette villa

ben... chi

pincé avec l'ongle à coups réguliers comme une pendulette

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si a mor-tal cor po di ter-ra lo mi o fer mo

51

Ex. 3. Aperghis G., *Tingel Tangel, Melodrame*, mm. 43–47
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or at the 54–59 meters of the part *Salto Mortale*:

“*Ca to pe ca to mor ta ta le*

a le salto”

♩ = 100

Ca - to pe - ca to mor - ta ta le

54

Grecots

mf

Voix

As ni zur mor ta le sal to mor

Cymbalette

5 bois

pp

G. C. 1
pédale

a - le sal - to

57

ta le mi san sal to mor ta le

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Ex. 4. Aperghis G., *Tingel Tangel, Salto Mortale*, mm. 54–59
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and especially through their interpretation, we suspect the situations described.

The dramatic words in both the above-mentioned cases are outlined from both the music text and the expressive interpretation of the soprano:

the chromaticity of the melodic line interpreted in *p/f* describes the questions that possess lovers at the time of separation, while the explosion of the accordion, of the percussions and of the soprano in *fff* in the second case, highlights the devastation that someone feels at the moment of the lethal jump.

The unique rhythmic and harmonic complexity (e.g. *Premier Amour*), the clusters (e.g. *Equilibristes*):

Ex. 5. Aperghis G., *Tingel Tangel, Equilibristes*, mm. 6–7
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the intense swings in dynamics (e.g. *Mélodrame*):

Ex. 6. Aperghis G., *Tingel Tangel, Melodrame*, mm. 19–25
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Ex. 7. Aperghis G., *Tingel Tangel, Melodrame*, mm. 48–52
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the original sound combinations arising from the creative conciliation of instruments and voices – speaking voice, singing voice (e.g. *Mélodrame*) – and the unusual use of instruments (for example, a sound resulting from the bellows' articulation of the accordion: e.g. *Speakerine*: meters: 9, 10, 12, 17–23, 49–52):

Ex. 8. Aperghis G., *Tingel Tangel, Speakerine*, mm. 9–10
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Ex. 9. Aperghis G., *Tingel Tangel, Speakerine*, mm. 17–23
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Ex. 10. Aperghis G., *Tingel Tangel, Speakerine*, mm. 49–52
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the frequent interpretive indications, which reinforce the theatricality of the work (e.g.: *Prologue*: agitated; *Masques*: audacious voice, emotion, appeased, canticle, conviviality, mysterious–doubt, voices of popular dance, mercantile, drama, child; *Premier Amour*: laughter; *Speakerine*: talking–recited passionately–irascible–on the breath; *Equilibristes*: distraught, tense) create unutterable musical images that are consistent with or contrary to the descriptive titles of the parts of the work. A typical example is the *Equilibristes*, where according to the title, someone would expect a calm ambience, but confronts fast rhythms, dynamics' bursts, use of the limits of the sopranos' extent, clusters, which create an exceptional tension.

These pioneering hearings led us to sonorism features and confirm the indirect impact of the movement in Aperghis' musical language.

The particularly impressive interpretation of the accordionist Frédéric Daverio at the presentation of *Tingel Tangel* in the Theatre of Clermont-Ferrand, in 1998, prompted us to investigate both the personality of the composer and performer Frédéric Daverio and his own compositions and to seek in them a probable impact of ‘sonorism’.

Frédéric Daverio was born in Saint-Cloud (Hauts de Seine) in 1961; he was raised in Provence where he studied at the Ecole de Musique de Salon de Provence (1966–1972) and at the Conservatoire d’Aix-en-Provence (1972–1979) accordion with Professor Marc Pierre Constantin, music theory and music history. In 1978, he was awarded the Coupe de France de l’accordéon, and at the international competitions in Lyon and in Antibes, in 1976, and in Aix-les-Bains, in 1978.

As a performer of classical (Johann Sebastian Bach, François Couperin, Domenico Scarlatti, Dmitri Shostakovich, Nino Rota) and contemporary repertoire (Georges Aperghis, François Sarhan, Alfons-Karl Zwicker, Valérie Stefan), he has collaborated, among others, with his sister, the internationally renowned violinist Valérie Daverio, with the Orchestre des Concerts Lamoureux and with the ensemble of modern music Linéa. Since 2008, he has arranged works for accordion and piano by Piazzolla, Ravel, Franck, and Gershwin and performed with the Japanese pianist Madoka Ochi.

At the same time, he composes music: a) for modern dance (*Veni Vidi Vinci* for the Italian choreographer Patricia Lo Sciuto), b) for theatrical performances, in which he participates as an actor-performer. He has collaborated with the stage directors Thierry Bedart, Christian Schiaretta, Jacques Nichet, Daniel Soulier, François Rollin, c) for documentary films by Jean-Pierre Vedel (Planete, Arte, France 3) and by Jean-Michel Vennemani (France 2, Arte), d) for the radio show The Elastic Minute by Jean Piero (Radio France, France Inter). He also sets to music lyrics by Anne Dubray, with whom he had formed the interpretive duet Les petits assassins and he sets to music the musical poetic texts by Jacques Prévert.

According to his words, he is inspired by “life itself. I feed on everything I live; my meetings, my joys, my sorrows, everything that happens in the world, my exasperation and my anger. And of course, all the music I listen to; in the disorder, there were the songs of Brel, Ferré, the music of Mahler, Shostakovich, Stravinsky, Prokofiev, the Italian music, classical or popular. I have Italian roots, I can feel them how powerful they are and I also think that they can be heard in my music. Then, there are the composers with whom I worked and who wrote for me (especially Aperghis, Alfons Karl Zwicker, Valérie Stefan), who introduced me to another type of writing and of musical universe. They push me to go further in my research and be more daring.” (Stiga 2014) And Frédéric Daverio adds: “...when I have to write for a performance, I have a story and a text that inspire me. Otherwise, it is music that comes all alone; *le troisième jour*, for example, resulted while I had to do this first cd. I had lots of small pieces of music to finish and by looking for other music, this one came!” (Stiga 2014)

As for the composing process used, he explains in a humorous style: “I never took music composition or harmony lessons, except from once, but as the teacher spent all his time telling us what we did not have the right to do, I never returned! I think this is what explains the way I compose: I directly start with accordion improvisations and I write with the instrument. It starts with a rhythm or a melody, but often with a rhythmic cell as well, where both hands come together, as if I was typing on a percussion instrument. And then, I spend a lot of time in turning it in all directions trying to find a progression, a development. And since I did not learn what is ‘normally’ forbidden, I explore all sides with the aim to use all the sound and rhythmic possibilities of the instrument.” (Stiga 2014)

According to an article published in *Le Courrier d’Aix – Spectacles, Expos...*, on May 22, 1999, Daverio “draws from his instrument, with which he is stuck together, an effect of permanent surprise” (Le Courrier d’Aix 1999). The repeated collaboration with Aperghis initially participating in the music theatre show *Jojo* (1990) and then interpreting *Tingel Tangel* (1990) led, among others, Daverio to explore all the sound possibilities of the accordion, in accordance with the standards of sonorism. Françoise Jallot writes about: “Frédéric Daverio has always liked the visual aspect of the instrument, playing from the scene, unfolding the accordion as a fan, doing a cartwheel with this splendid and radiant instrument with bellows.” (Jallot 1998)

The impact of *Tingel Tangel* on Daverio’s music is impressive, as it results from the comparison between the musical text for accordion at the part *Mélodrame* (mainly the melodic motifs of the meters 2–5, 19–23 and 25–27) and the sound of his own musical creations.

His musical language contains elements of modern music movements, among them sonorism as well, as revealed by the study of cycles *Le troisième jour* and *Silence... on tourne*.

More specifically, the cycle *Le troisième jour*, which was recorded in 1997, consists of 15 parts:

1. *Cucurbitacées* (Cucurbits)
2. *Le troisième jour* (The third day)
3. *Grande réserve* (Grand reserve)
4. *Disarmonica*
5. *L'Évre (Tom I)* (The drunk (Tom I))
6. *Accords d'en haut* (Upwards agreement)
7. *Vagues à l'âme* (Waves to the soul)
8. *Le corps y fait* (The body does it)
9. *Veni-Vidi-Vinci (à Léonard)*
10. *L'Évre (Tom II)* (The drunk (Tom II))
11. *Marche de Noé* (Noah's step)
12. *Porca Miséria*
13. *L'Évre (Tom III)* (The drunk (Tom III))
14. *Pour Quoi?* (For What?)
15. *Ne pas déranger...* (Do not disturb...)

while the cycle *Silence... on tourne*, which was recorded in 2008 consists of 31 parts:

1. *Faux départ* (False start)
2. *Rupture* (Rupture)
3. *Soleil de mars* (March sun)
4. *Scenic railway*
5. *Pieds nus* (Barefoot)
6. *Palpitations*
7. *Musique 1*
8. *Musique 2*
9. *Musique 3*
10. *Relache* (Relax)
11. *Pied de nez*
12. *Petite valse molle* (Little sop waltz)
13. *Ailleurs* (Elsewhere)
14. *Silence... on tourne* (Quiet... we're shooting)
15. *Musique 4*
16. *Musique 5*
17. *Musique 6*
18. *Pas de deux* (Step for two)
19. *Entre deux eaux* (In midwater)
20. *En train* (By train)
21. *L'attente* (The expectation)
22. *Musique 7*
23. *Musique 8*
24. *La lune et la nuit* (The moon and the night)
25. *Lent demain* (Slow tomorrow)
26. *Valse maigre* (Emaciated waltz)
27. *Musique 9*
28. *Musique 10*
29. *Le temps haletant* (The panting time)
30. *Un matin* (One morning)
31. *Silence... on tourne* (Quiet... we're shooting)

Just by reading the titles of the music of these two cycles, images, 'sound images', they are formed in front of us, as if they were chapters of a novel or scenes of a play or a film.

At the same time, the “sound” reading, the musicality, in French words, can transfer us to other words, to other situations...; for example:

L'ivre (Tom I), Le corps y fait, L'attente:

L'ivre (Tom I) / livre tome 1; The drunk (Tom I) / book volume 1;

Le corps y fait / le coryphée; The body does it / the coryphaeus

L'attente / la tante / latente; The expectation / the aunt / the latent

The composer answers our question regarding the choice of titles, by saying:

“...important question! For me, titles should be suggestive, but they should not say too much: I want people to make their films on their own and tell things without giving them too much information. I am often told that my music brings images or tells stories, while I want everyone to be able to tell their own story. But, it also has to speak to me and inspire me. Most of the time, I find the titles after I write the music. So, I have to be able to play, while thinking about this title and it has to work.

For example: *Porca miseria* was an incidental music for the show *Les citrouilles*, by Christian Schiaretti after texts written by Alain Badiou and it did not have a title for a long time. I had to find one, when I had my first CD *Le troisième jour* and I had to look for a long time for a title to remind me of something and to inspire me. I wanted an Italian title, because it reminded me a little bit of Italy and it was a friend, who found me this title, which is a popular curse word, such as ‘for God’s sake’ in French. And when I played this piece in order to ‘validate’ this title, it worked right away and I played differently, as if it had been another title! Titles influence my way of playing. Some titles are inspired by the context in which they were written: for example, *Les cucurbitacées* is also one of the show’s music *Les citrouilles*. *Les cucurbitacées* is the plant family, which includes *Les citrouilles* and I found this word funny and musically interesting!

Regarding *Le troisième jour*, I was looking for a title referring to the sea, but somewhat mysterious and then again, it was a friend who found me this title. The third day is the day that God created the sea (even though I am not a believer, it helped me!).

Veni Vidi Vinci is a pun on *Veni Vidi Vici* (‘I Came, I Saw, I Conquered’ uttered by Julius Caesar). It is music written for a contemporary dance solo inspired by drawings of Leonardo Da Vinci.

Musaïque (pronounced ‘musa-ic’) is a pun on ‘music’ and ‘Mosa-ic’. These are very brief pieces that I wrote for the radio in order to illustrate interviews conducted in the street, which were quite humorous and full of poetry and tenderness.

L'ivre tom 1, 2 and 3 are brief pieces written for theatre and are reminiscent of a little weird character, maybe drunk (pun from Book, hence ‘Tom’, which can also be a first name!).

I am always told that my music tells stories (in fact, very different stories according to the audience), but I do not have images in my head when I play! I rather have sensations.” (Stiga 2014)

Minimalist melodic motifs, clusters, inventive rhythmic designs, sound innovations arising from the ‘non-traditional’ use of the accordion, give life to these undefined images, to unpredictable, subjective thoughts and representations for each listener...

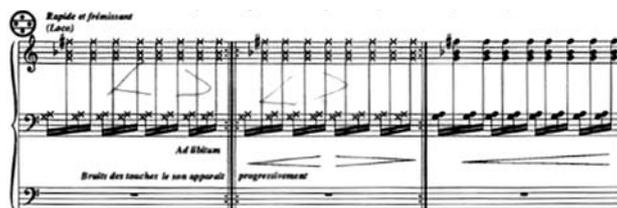
Indicatively, we mention:

- the particularly sensitive melodic line in *Rupture*;
- the minimalist melody with the characteristic ostinato in Frédéric Daverio’s musical language, in *L'attente*;
- clusters in *Le troisième jour*;



Ex. 11. Daverio F., *Le Troisième Jour, Le troisième Jour*, mm. 154–157
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- the unique sound sensation caused by the unexpected use of the accordion:
 - bellows' articulation *Veni Vidi Vinci*;
 - new rhythmic designs are created between the two hands due to the noise caused by tapping the keys and the register, e.g. *Veni Vidi Vinci*, *Ailleurs*, *Scenic Railway*.

Ex. 12. Daverio F., *Le Troisième Jour*, *Veni Vidi Vinci*, mm. 32–33

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Ex. 13. Daverio F., *Silence... on tourne*, *Ailleurs*, m. 1

© Frédéric Daverio (Composer's Archives: manuscript)

Moreover, the intense element of improvisation and the interpretation of extreme sensitivity and musicality by Frédéric Daverio, who is defined as a “powerful *accordéonophore*, (with) strong hands, accurate fingers, a rigorous and delicate phrasing” by Georges Moustaki, as “a great virtuoso and a great talent” by George Aperghis and as “an original composer who plays ‘du Daverio’” by Marcel Azzola, enable us to include him among the contemporary, pioneer French composers-performers.

To conclude, both through *Tingel Tangel* and through the cycles *Le troisième jour* and *Silence... on tourne*, it is proved that the Polish avant-garde movement ‘sonorism’ offered innovative features in the musical language of the composers, who lived in France after 1960, such as George Aperghis and his younger, Frédéric Daverio. Thanks to the further development of their musical language till nowadays, should not their works be described as ‘post-sonoristic music’?

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Nuo Georges'o Aperghis'o „Tingel Tangel“ iki Frédéricio Daverio „Le Troisième Jour“ ir „Silence... on tourne“: „sonoristinė muzika“?

Santrauka

Lenkų muzikoje susiformavusi „sonorizmo“ srovė Prancūzijoje ryškiausiai atsiskleidė nuo 1963 m. Paryžiuje gyvenančio graikų kompozitoriaus Georges'o Aperghis'o (g. 1945) kūryboje. Dar tik ieškančiam savo individualaus stiliaus kompozitoriui įtaką darė serializmas ir Iannio Xenakio muzikos technika. Jo muziką taip pat paveikė avangardas ir ypač polistilistinė Mauricio Kagelio kūryba.

Improvizacijomis grįstas „muzikinis teatras“ kompozitoriaus originalioje kūryboje užima bene svarbiausią vietą, nors jis taip pat nemažai kūrė solo instrumentams, solo balsams, kameriniams ansambliams ir t. t. Labai įdomi G. Aperghis'o kompozicija „Tingel Tangel“ sopranui, mušamiesiems (cimbolams) ir akordeonui. Kompozitorius skyrė šį kūrinį nuolatiniams savo kūrybos atlikėjams – sopranui Valérie Philippin, perkusininkei Françoise Rivallant ir akordeonistui Frédéricui Daverio.

Frédéricas Daverio (g. 1961) žymus ne vien kaip akordeonistas, bet ir kaip kompozitorius, kuriam reikšmingą įtaką padarė G. Aperghis'o muzikinė kūryba, o netiesiogiai – ir sonorizmas.

Šiame straipsnyje išskirti svarbiausi sonorizmo bruožai G. Aperghis'o kūrinyje „Tingel Tangel“ ir F. Daverio kūrinuose „Le Troisième jour“ ir „Silence... on tourne“.

Reikšminiai žodžiai: šiuolaikinė prancūzų muzika, Georges Aperghis, Frédéric Daverio, muzika ir teatras, improvizacija.