

As the **Opéra Comique** working for the development of the French repertoire encourages creations, as the **SACEM Foundation** through its commissioning policy occasions composers to vitalize the production these days, as the **Centre National des Arts Plastiques** promotes creations in visual arts by initiating ambitious events, as **Plein Jour** defends projects where music meets other forms of artistic expression, as **agnès b.**, a lover of music and art supports artists, the creation of *Polvere* has been made possible now.

From its conception to its realization this work results from resolute commitment of all the partners, institutions, artists, associations, technicians working together to create the musical work that resonates in the installation.

#### Performed by

cello solo **Sonia Wieder-Atherton** I

string quartett : **Sarah Nemtanu** and **Fabien Boudot** violins, **Nicolas Bône** alto,

**Eric Picard** cello I trio with piano : **Pablo Schatzman** violin,

**Joël Schatzman** cello, **Franck Krawczyk** piano I bassoon **David Douçot** (plays a Buffet-Crampon) I kettledrums : **Didier Benetti** and **Emmanuel Curt** I electric guitars : **Arthur Astier** and **Marius Atherton** I **Piast Choir** (Choirmaster : Marian Blicharz) I **Camille Saint-Saëns Conservatory Choir Paris 8e** (Choirmaster : Anne Bodeux)

#### Production

General production : Jean-Rémi Baudonne assisted by Pascale Ambron I

Sound production : Stéphane Oskeritzian assisted by Cyril Auclair

#### Acknowledgements

to Christian Boltanski,

to all the partners for their considerate support,

to all those who through their direct or emotional implication have made the achievement of this project a reality : Elie, Béatrice, Florence, Sylviane, Olivier, Brigitte, Amandine, Omer, Farida, Sonja, Elisabeth, Caroline, Robert, Tarek, Eléonore, Franck, Fiona, Marie, Nastasia, Alexandre, Nathalie, Raba, Stanislava, Fanny, Jean-Pierre, Roberto,...



fonds de dotation agnès b.

# POLVERE

for cello solo, instrumental ensemble and choir

**Franck Krawczyk**

Commissioned by the Opéra Comique and the SACEM Foundation  
Co-produced by the Centre National des Arts Plastiques and Plein Jour  
with the support of agnès.b endowment fund

#### Six recomposed times

I. *Just after....*

II. *Long ago...*

III. *Moment when...*

IV. *Just before....*

V. *Long after...*

VI. *Here and now.*

Hymn after Gustav Mahler

Creation February 6, 2010 - Grand Palais Nave  
Monumenta 2010 - Christian Boltanski

The financial support of the DRAC has been solicited for the project.

**Christian Boltanski offered Franck Krawczyk to compose a piece of music  
in his installation *Personnes* at the Grand Palais.**

What sort of piece ? What score adapted to the Grand Palais in this installation ?  
What musicians to perform there? For what audience ?

Franck Krawczyk has been working with Christian Boltanski and Jean Kalman for ten years confronting music with various places. So far the music he composed was designed as part of Boltanski's installations. Here *Polvere* takes place in this installation with its own identity. Being neither an illustration nor a commentary, it establishes with *Personnes* a dialogue based on a reflection on time. As the installation has neither beginning nor end, it generates an indefinite time that can be felt through wandering around. On the contrary the score cannot do without a fixed progression since it has to unfold between a first and a last note. Franck Krawczyk gets around the opposition between space and duration by focusing on the idea of depth. In 6 recomposed fragments, he captures the specific resonance of an event through the various layers of time.

Associating a cello solo with an orchestra and choir, *Polvere* is somewhat similar to a concerto. This particular musical form which presents a dialogue between a soloist and an orchestra echoes the notion of identity posed by *Personnes* in the relationships between the individual and the group. Traditionally a concerto highlights the contrast between the singularity of the soloist confronted with the collective identity of the orchestra. The conductor occupying a central position is indeed the only one to possess a global knowledge of the score and to monitor the links between the musicians.

The closed form of the score explodes in *Polvere*. The score comes apart into as many fragments as there are layers in the period of time considered. The orchestra splits apart into groups of musicians, each evoking a time layer. The cello stands for the period *Just After...*, the trio with the piano the period *Long Ago...*, the string quartet the *Moment When...* The score being now broken into basic materials, the meaning has to be construed, links have to be reinvented. No more conductor, no more established orchestra. Thanks to such fragmentary writing, each musician recovers his individuality and has to recreate a dialogue with the other musicians. Gradually the meaning emerges with the musicians responding to one another, creating transitions. The work is being born through the process.

The composite nature of the piece does not only result from the fragmentary composition and the redefinition of the orchestra as such. *Polvere* unites individuals. As an echo to the myriad of clothes and heartbeats that the exhibit brings together, the music rests on persons, not on groups. The musicians differ in age, culture and backgrounds, some are famous artists, others amateurs, some cannot even read music. If all can take part in the elaboration of the work, it is due to the fact that it does not rely on a pre-existing theoretical knowledge. On the contrary it stems from a sentiment experienced by each of them. The experience of a shock represents the ground common to all the people brought together, the starting point of the narration.

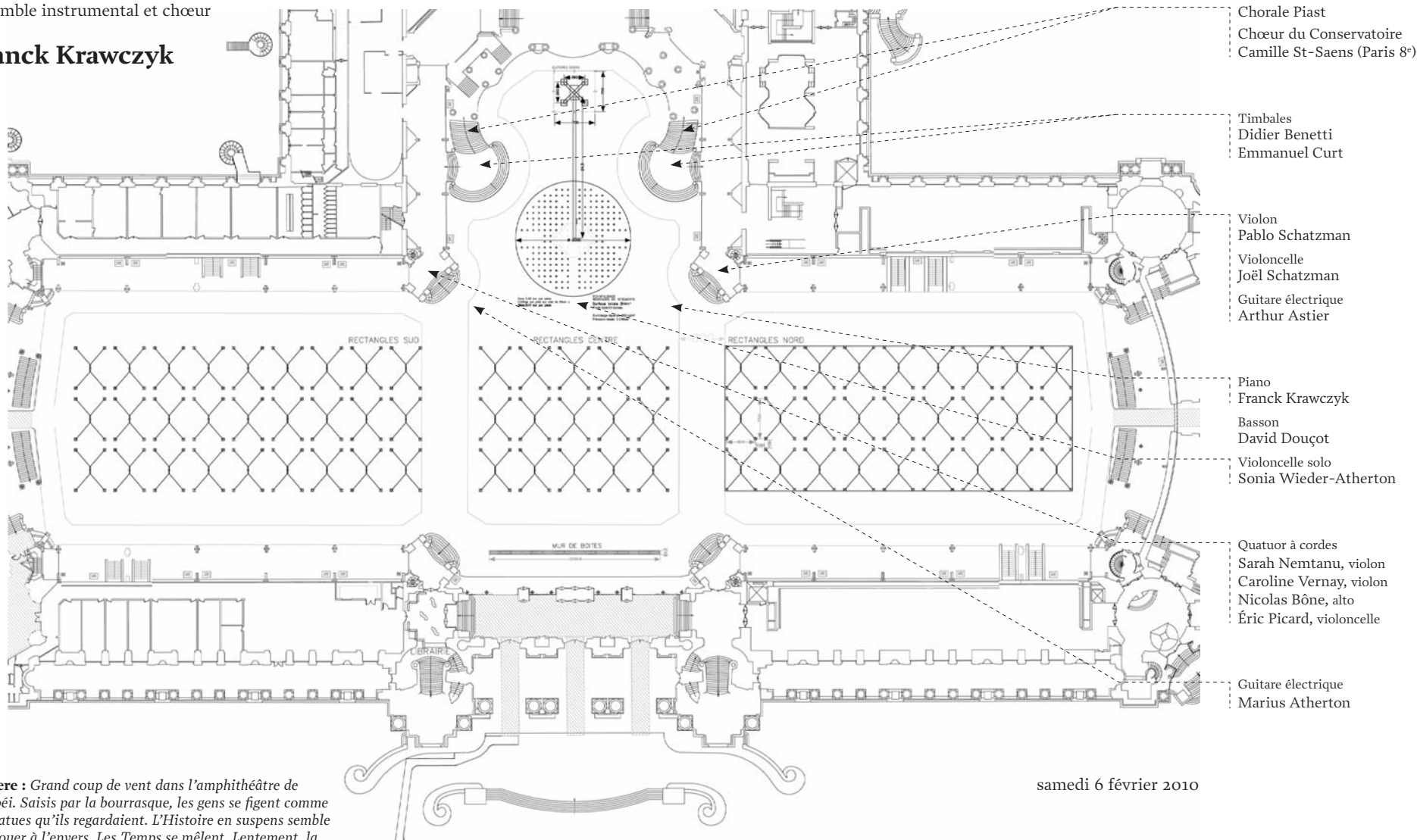
*Polvere* opens with a stroke of kettledrums, like a detonation. *Just After...* in the stupor caused by the shock, the cello solo grapples with an interpretation. The narrative begins expressing the wandering of the mind trying to give some sense to what seems incomprehensible. Then each group of instruments approaches the event from various time angles to take us back to *Here and Now* in the final hymn. That hymn has no lyrics because it celebrates no country and no god. It only creates a momentum that unites individuals so that each person may experience an intense feeling of belonging, a powerful drive enabling them to defy the laws of chance mapping their lives.

The musical work seeks to give life to the coats lying in the installation. If it is indeed impossible for each of them to recover their singularity, the piece of music attempts to endow them with a collective force. "*Two are better than one. If one falls, the other will help him up*" as it reads in the Ecclesiast. *Polvere* is meant to counter-balance *Personnes*. The musicians surrounding the mountain of clothes recreate life to ward off chance and death. Placed between the mound of clothes and the audience, the cellist fights against gloom. Down to the last note, music extols the triumph of life.

# Polvere

pour violoncelle solo,  
ensemble instrumental et chœur

**Franck Krawczyk**



**Polvere** : Grand coup de vent dans l'amphithéâtre de Pompéi. Saisis par la bourrasque, les gens se figent comme les statues qu'ils regardaient. L'Histoire en suspens semble se rejouer à l'envers. Les Temps se mêlent. Lentement, la poussière remonte au Vésuve.

samedi 6 février 2010