COMPOSITIONAL FEATURES OF THE PIECE „NUÉE ARDENTE” BY VINCENT DAVID

The main purpose of the article is to consider the individual compositional features of the work “Nuée Ardente” for saxophone and piano by French saxophonist and composer Vincent David. Research methods are formed on a theoretical basis, including methods of intonation, genre-style, holistic semantic analysis of musical composition, also performing and generalizing methods are used. Works by Vincent David are performed at international competitions, but the composer's work has not been the subject of research in scientific works yet, which determines the relevance of the topic. The compositional structure of the work “Nuée Ardente” considered in the article is aimed at understanding the formative
patterns in the performance of the work. **The conclusions** are focused at revealing all the versatility of performance in the works for saxophone by Vincent David. The composer applies the latest methods of playing, where the main goal is to convey the artistic image with a sound palette, for this he uses various techniques of sound production, such as blind, overtones, chords and more. The composition “Nuée Ardente” combines the academic style of performance with improvisation, sound technique, leitmotif, modern techniques of playing the saxophone, the use of polyrhythm, comparison of thematic material and more. In the work “Nuée Ardente” the composer applies a concentric form, the center of which is the middle lyrical section. The composer pays the greatest attention to sound coloring in it. It is framed by a contrasting section, which is full of bright and spectacular performances. The arch between the introduction and the codet closes the musical form of this work. Thus, the composer creates the unity and indivisibility of the composition. The software of each section helps the performers to convey the author's idea.

**The key words:** compositional structure, saxophone works of Vincent David, “Nuée Ardente», form, modern methods of playing.

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**Композиційні особливості твору «Nuée ardente» Вінсента Давіда**

Метою статті є розгляд індивідуальних композиційних особливостей твору «Nuée Ardente» для саксофона та фортепіано французького саксофоніста та композитора Вінсента Давіда. **Методи** дослідження формуються на теоретичних засадах, серед них методи інтонаційного, жанрово-стильового, цілісного семантичного аналізу музичних творів. Також використовуються виконавський та узагальнюючий методи. Твори Вінсента Давіда часто виконують на міжнародних конкурсах, але творчість композитора досі не ставала предметом дослідження у наукових працях, що зумовлює новизну теми. Розглянута у статті композиційна будова твору «Nuée Ardente» спрямована на розуміння формотворчих закономірностей при виконанні твору. **Висновки** спрямовані на розкриття всієї
багатогранності виконавських можливостей у творах для саксофону Вінсента Давіда. Композитор застосовує новітні методи гри, де основною метою є передача художнього образу звуковою палітрою, для цього він використовує різні прийоми звуковидобування, наприклад, слеп, обертони, акорди тощо. Композиції «Nuée Ardente» поєднують академічну манеру використання з імпровізаційністю, звукозображальну техніку, лейтмотивність, сучасні прийоми гри на саксофоні, використання поліритмії, співставлення тематичного матеріалу тощо. У творі «Nuée Ardente» автор використовує концентричну форму, центром якої становиться середній ліричний розділ. Найбільшу увагу в ньому композитор приділяє звуковій колористиці. Обрамляє його контрастний за характером розділ, який сповнений яскравими та ефективними виконавськими прийомами. Арка між вступом та кодетою замикає музичну форму цього твору. Таким чином, композитор створює єдність та неподільність композиції. Програмність кожного розділу допомагає виконавцям передавати авторський задум.


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Композиційні особливості произведения «Nuée ardente» Вінсента Давіда

Целью статьи является рассмотрение индивидуальных композиционных особенностей произведения «Nuée Ardente» для саксофона и фортепиано французского саксофониста и композитора Винсента Давида. Методы исследования формируются на теоретических основах, среди которых методы интонационного, жанрово-стилевого, целостного семантического анализа музыкальных произведений. Также используются исполнительский и обобщающий методы. Произведения Винсента Давида часто исполняются на международных конкурсах, но творчество композитора до сих пор не становилось предметом исследования в научных работах, что обуславливает новизну темы. Рассмотренный в статье анализ
композиционного строения произведения «Nuée Ardente» направлен на понимание формообразующих закономерностей при исполнении произведения. Выводы направлены на раскрытие всей многогранности исполнительских возможностей в произведениях для саксофона Винсента Давида. Композитор применяет новейшие методы игры, где основной целью является передача художественного образа звуковой палитрой. Для этого он использует различные приемы звукоизвлечения – например, слеп, обертоны, аккорды и тому подобное. Композиция «Nuée Ardente» сочетает академическую манеру исполнения с импровизационностью, звукоизобразительную технику, лейтмотивность, современные приемы игры на саксофоне, использование полиритмии, сопоставление тематического материала и тому подобное. В произведении «Nuée Ardente» автор использует концентрическую форму, центром которой становится средний лирический раздел. Наибольшее внимание в нем автор уделяет звуковой колористике. Обрамляет его контрастный по характеру раздел, который полон яркими и эффектными исполнительскими приемами. Арка между вступлением и кодетой замыкает музыкальную форму этого произведения. Таким образом, композитор создает единство и неделимость композиции. Программность каждого раздела помогает исполнителям передавать авторский замысел.

Ключевые слова: композиционное строение, саксофонное творчество Винсента Давида, «Nuée Ardente», форма, современные приемы игры.

Statement of the problem. In modern music art, the trend when performers become composers is becoming widespread, because namely performers who best understand and know the instrument, its capabilities, interesting techniques and more. Vincent David, a modern French saxophonist, composer and teacher, is such a creative person. He is a high-class instrumentalist, and therefore the performance of his works requires considerable skills. His music organically combines the achievements of his predecessors and the latest methods of saxophone performance. The composer achieves the image of an artistic image by playing with sound colors.

Relevance. In our country, the work of David is almost unknown, although his works are interesting both stylistically and technically. Therefore, the works may well be part of the repertoire of modern Ukrainian
saxophonists. Therefore, the appeal to the saxophone work by Vincent David is relevant and has a factor of novelty.

**Literature review.** The source base of the study is represented mainly by foreign Internet sources. First of all, this is the official site of TM Selmer, which has a large number of articles about Vicente David, his composition and performance [3; 5; 6]. Also the official website of Vincent David, where he publishes information about himself, his works (including not published yet), discography, etc. [4; 8]. The articles of Ukrainian saxophonists, such as Mykhailo Mymryk [1] and Anna Stepanova, deae with issue of performance in the modern world [2].

**The purpose** of the article is to reveal the compositional features of Vincent David's work “Nuée Ardente”. Including to pay attention to the interpretation of the musical form, methods of achieving its integrity and consider modern performing techniques of playing the saxophone.

**The object** of research is originality as the main feature of modern works for saxophone (on the example of the work of Vincent David). **The subject** of the study is the peculiarities of the interpretation of the composition of Vincent David's work “Nuée Ardente”.

**Presenting main material.** Vincent David is one of the best and most extraordinary contemporary artists. He is the leader of a generation of saxophonists which attach great importance to the development of musical and technical capabilities of their instrument. Having received three international awards during his studies, including winning the most prestigious Adolphe Sax competition in Belgium (1994), he continues his creative career, participating in numerous projects in Europe and Asia. He works closely with different orchestras around the world, acting as a soloist, as a conductor, also he actively engaged in pedagogical activity at the Versailles Conservatory, where he promotes curiosity and high standards as driving forces in the work of any musician. Joining the famous Ensemble Intercontemporain played an important role in the life of the as young composer. This French chamber orchestra, which dates back to 1976, was founded and first conducted by composer, conductor and musician Pierre Boulez. A feature of the Ensemble is the specialization in the performance of modern music XX-XXI centuries. Based on information published on the official website of TM Selmer [7], where Vincent David acts as a representative of this company, he plays in the quartet of saxophonists Arcanes, and, due to his own inclination to eclecticism, collaborates with famous European bands. Among them is “Le sacre du Tympan” under the leadership of Fred Palais, which covers a variety of styles from jazz to
electro, including rock, all accompanied by dance or video. In addition to performing on a variety of musicals, both solo and in ensembles, Vincent writes his own music, which is full of modern means of musical expression and the latest sound production methods, and makes arrangements works for saxophone. All this is published by Billaudot, where he is responsible for the new collection.

The works of Vincent David are very diverse, each has something different from the other. His music combines the achievements of his predecessors and the latest methods of saxophone performance. As the composer himself notes: “My music follows my evolution and experience, I like the diversity of styles and ideas. But there are above all influences; I was lulled by the French music of the 20th century, Debussy, Ravel, then more modern, Measuretok, Ligeti, Messiaen, Boulez, as well as by jazz”[7].

In 2019, Vincent David's first album with his own compositions is released, which is called “Pulse”. In it he acts both as a composer and as a performer. It consisted of six compositions, starting with a solo saxophone and ending with a mixed quartet (alto saxophone, drums, double bass, piano). Among them: “Mirages”, “Eclats d'echos”, “Sillage”, “Nuée Ardente”, “Echos eclates”, “In pulse”. These works have radically different facets of the expressive side of the saxophone – in some the emphasis is on lyrical timbre, in some performances of various rhythmic figures that are intertwined with the melody, and in some the saxophone is interpreted as a percussion instrument. They also emphasize the musical and technical results of development, which testify to the modernity and relevance of the saxophone, its combination with different styles and the latest trends. Vincent's main goal was “…rediscover the melodic and rhythmic capacities of Adolphe SAX's creation”[6].

Very interesting, emotional and spectacular, and at the same time difficult to perform, are the compositions written for solo saxophone. In such works of Vincent David, one cannot speak of a typical system – the instrument must perform both a solo part and create an accompaniment. No, this composer has everything different – it is a single and indivisible sound stream. For example, the work “Puls” for alto solo saxophone develops energy and a state of strong and active rhythm. To do this, the composer transforms the saxophone into an instrument with many percussion effects, timbres, noises, sharp dynamic bursts, a gradual increase in pulsation and more. At the culmination of the work, the pulse is released from the energy and power that were pumped during the work and develops without control in the rhythm anthem. The piece, which was written for the alto saxophone
commissioned by the Andorra sax fest (Andorra) in 2017, is called “Eclats d'echos”, translated from French – “Echo Fragments”. It is clear that the main emphasis is on the sound effect of the echo. The newt with an immediate echo is taken as a basis, further this rather specific interval develops, first of all, in a melodic way. Reception also varies throughout the work – simple or repeated, it is explored, developed, sometimes expanded. The composition ends with the fact that the final “shine” transforms the echo into an obsessive, restless rhythm. The second work in the Echoes series is “Echos eclates” for soprano saxophone. They are united, first of all, by the used echo technique, which is even mentioned in the title, but, in addition, the main motif consists of two notes, which form an interval of newt. Unlike the previous composition, the echo here is longer, which further develops and becomes difficult to maintain, and therefore acquires improvisational features. The same explosion, which is mentioned in the title of the work, happens already in a wildly emotional finale. Another composition written for the soprano saxophone is “Sillage”, the name of which has no Ukrainian equivalent. This can be explained as “the trail that leaves the boat on the surface of the water.” Unlike the other compositions by Vincent David, this one consists of a fairly clear and melodic melody. Since the artistic image is directly related to water, the composer makes a wavy development of the material. Traces left on the surface vary – sometimes energetic, rhythmic or more poetic and melodious.

“Nuée ardente” was written for alto saxophone and piano in 2018 specifically for the 7th Adolphe Sax International Competition in Dinant, Belgium (2019). “Nuée ardente” translated from French means “cloud of fire”. This phenomenon is a harbinger of a volcanic eruption, so in music the composer conveyed the idea of fire energy. He treats magma as molten rock, which is the center of our planet, and fire, which spreads its energy and flame in order to sometimes burst to the surface in the form of a cloud of fire. There is a program work, where the names of each section are selected in such a way that with the help of modern sound production methods the image is transmitted as accurately as possible. The music is atonal, but the composer applies the initial ascending scale from E flat to C as a lado-tonal reference point. The work is written in a concentric form, the center of which is section C – “Magma”. The introduction and the code frame the whole composition, and the echoes of the introduction sound in the codet.
The piece of music opens with a small introduction, the author combines it with section A and calls it “Sparks”. The first spark is an overtone scale performed by a saxophone, at this time in the glissando piano on open strings. The dynamics are very quiet, for the most part it is a noise effect, in the sequence of overtones only the first main sound is heard (taken as slap) and the highest sounds - C sharp and D sharp, all others like glissando (author's remark) – are smoothed.

Example 1 (main thematic core of the Introduction and section A)

It is worth noting that such loud sounds, especially on the overtone, are uncharacteristic and difficult to perform on a saxophone. This is followed by a sequence of sounds and intervals (performed with the help of auxiliary fingering, by splitting the main tone). They are performed with the effect of instability, timidity, like a ghost. For this purpose such means as trilling and bisbigliando, high register, many pauses and absence of the downbeat (accented beat) shares are applied. The ascending overtone scale reappears. It becomes the core of construction. The second shaky element will bind. It is based on the variant performance of two sounds: E flat and F. To them are added forshlags, trills, bisbigliando, intervals are added, pass into other octaves.

After the next appearance of the main thematic core, the texture of the piano changes – descending septal overflows on pp (imitation of playing the
harp). This is how section A begins. A melodic pattern appears in the saxophone part, which has the features of a repeating element from the introduction, but has a more clearly defined melody. The elements of the theme from section B appear. The motif that will permeate the whole work needs special attention, sometimes changing rhythmically, but keeping its intonation. It consists of the main sound, from it a descending skip on a minor third, and then return to the main tone by interval filling. He appears for the first time in 14 measure for the second part in the piano part, by the way, in this measure the motif of the theme from the next section sounds.

Example 2 (after imitating harp overflows in the piano part for the first time an element from section B appears)

In the next measure, the saxophone plays the same theme but a third higher, the reception of imitation. Later (19 measure) the texture of the piano changes again – a trill followed by a wavy motion. At this time in the saxophone part there is an increase in voltage due to changes in the height position of the third motif and increase the dynamics. The whole section is characterized by polyrhythmia, a combination of sequences of different rhythmic groups, there is a pulsation. This section ends with an ascending overtone scale, creating an arch with the beginning of the work.

From 30 measure, the tempo and time signature change, this is a transition-connection to a new contrasting section B, called “Flame”. Against the background of ff, the piano enters the saxophone on the pp and performs trembling octaves.

Suddenly, very quietly, like an echo, an overtone sequence appears. The intonations of the new section sound in the piano. To section B brings a downward rapid movement, which ends with a sharp pause. It begins with a small eight-stroke ostinato introduction with shifted accents. The melody is very rhythmic, with abrupt movement, accented, torn rhythm, syncopated rhythm (Example 3). The dynamic is restrained, but with a constant
aspiration. The combination of astinity and sharp accents creates an image of tongues of flame that ignite from time to time. Characteristic polyrhythmia. The third leitmotif permeates the entire saxophone part from the first measure. In 92 measure, the second movement of the theme takes place, it sounds more saturated, the height changes – a third higher (first from B, now – D). The accompaniment remains unchanged.

Example 3 (main topic of section B)

In 110 measure, new material appears within eight measures. It combines blind playing and alternation of notes taken in the usual way and on overtone. All this is emphasized by the torn texture of the piano, because the bass accented notes are taken very low, and between them the alternation of different chords between the hands. In 118 measure return to the topic from B with ostinato accompaniment. Gradually, the saxophone and piano parts change roles – from 162 measure the saxophone plays the accompaniment, and the piano is the initial theme. In 200 measure, the theme with slap, which then leads to the original theme. Now it will sound an octave higher, dynamically saturated and emphasized by ostinato chords accompanied. At a busy climax, the music suddenly freezes. The third section C – “Magma” begins. It is the lyrical center of the whole work, completely contrasting with the previous and subsequent sections. As already mentioned, “Magma” is the center of the concentric form, first the introduction and sections A and B go to section C, and then the reflections – B, A and the echoes of the introduction in the codet. Triol accompaniment creates the effect of longing. It begins with a four-measure introduction, and in the fifth measure there is a saxophone with a wide melody. It has some improvisational elements, it is performed flexibly, including with flexible dynamics, with continuous pressure, creating the image of a thick and viscous magma that spreads slowly. Each beginning is written mordent.
Example 4 (lyrical center of the work – section C)

The effect of layering trios and quarters is interesting. The climax of this section falls on the figure from 281 measure. Here the saxophone has complete freedom, to some extent can be considered a cadence, because the accompaniment has single chords. In 285 measure, a leitmotif unexpectedly appears – the overtones of the scale, after which the theme of section C is repeated.

From 326 measure begins the variable implementation of the material of section B – “Return to the flame”. However, unlike the previous time, the ostinato second movement in the saxophone part, and in the piano theme (Example 5). Characteristic alternation of metres and accents on different destinies. All this is pumped up, durations increase (reception of dimination). The pitch changes – from now on the theme goes from G to music. In 376 measure the theme returns to the saxophone, passing from the D sharp. This section has the same structure as its predecessor B.

Example 5 (conducting the theme of section B in the piano part, the saxophone performs the accompanying function – section B1)

The transition to Coda begins with 491 measure. Built on the material of section B. Characteristic of music saturation, fullness and brightness, effectiveness.

The work ends with “Smoke” (540 measure). This is an arch to the introductory section, which combines the initial elements of the
introduction, including the leitmotif of the rotating scale, and the selected elements of section B.

**Conclusions.** The basis of V. David's work is a sound palette, in each work there is a tangible game with this means of expression, for each work it is special. The main principle of the composer in the work is the ability to “touch” people with a sound line, because it is something that comes from the inside, something that is not always explainable and fully understood. He defines vocality as one of the main foundations of sound - as tension and calm. For the combination of different figurative spheres within one work, the composer uses non-classical musical forms. Based on the musical analysis of the work “Nuée Ardente”, we can conclude that each section has its own unique motif, perhaps even intonation, which convey one or another element of the image, based on contrasting juxtaposition. For example, a fast and measureely audible overtone scale is used to represent a spark, which permeates the entire range of the saxophone. Tongues of flame are conveyed by accents on unaccented beat and sounds, which are taken by non-traditional methods (on overtone, chord, split, in upper case - altissimo, etc.). Immature and creeping magma are transmitted by gliding sounds. These motifs occasionally appear in other sections, creating a reminder or foreshadowing effect and emphasizing the integrity of the work. The composer often introduces leitmotifs into the piano part, including intertwining them with a new theme in the saxophone part. To gather all the elements into a single image, the composer uses a concentric form. This creates a whole pictorial picture that depicts a cloud of fire (this is how it is translated from French as “Nuée Ardente”) from the moment of its origin, development and disappearance.

Thus, due to the great attention to the sound and image of visual paintings, we can conclude that W. David has certain features of Impressionism in combination with modern stylistic devices. Among them is an original approach to form and playing with rhythm. Noteworthy are timbre and sound, which are very important in the creative handwriting of the composer. A special place is occupied by various methods of sound production, thanks to which the works of Vincent David become more expressive. The topic of our research has further development prospects through a detailed study of the composer's creative work and understanding of his style in general. **The prospect of research** on the chosen topic may be to continue studying the musical creativity by Vincent David. Analysis of other works of the composer will help to determine the dominant genres in the work and determine the stylistic preferences of the composer.
Список використаних джерел і літератури:

References: