



Didier Rotella

Composer

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soundcloud: <https://soundcloud.com/didier-rotella>

CATALOG OF THE WORKS / *KATALOG DER WERKE* / CATALOGUE DES ŒUVRES :

Etude en blanc n°4 - *Mutations* (2025)

part of : 6 *Etudes en blanc* (work in progress)

Commissioned by ensemble Ars Nova

Instrumentation : méta-piano

Dedication to Lise Baudouin

Performers : Lise Baudouin, meta-piano

RIM : Manuel Polletti

Creation : 26 march 2025

ElectroSession Festival, Saint-Palais-sur-Mer

Duration : approx. 15' to 20' min.

Publisher : Editions l'Octanphare

Program note :

ENG : In this fourth Etude of the cycle, I wish to explore mutation in all its forms, both on the conceptual and structural level (changing the listener's perception of a time that expands or contracts) and of the musical material itself (pitches, timbre, gesture, energy, etc.). To do this, I used an innovative device developed during my research-creation PhD at CNSMDP and Ecole Normale Supérieure de Paris on piano writing and the notion of evidence (gestural, conceptual, perceptive), the Meta-piano, which allows to include electronic transformations in body of a traditional concert piano, using its soundboard as a diffuser and thus doing without loudspeakers. Similarly, a second digital keyboard is also integrated, as well as a whole intuitive control device by the pianist, thus multiplying his or her playing possibilities and controlling the electronic part in real time. (D.R.)

FR : Dans cette quatrième Etude du cycle, je souhaite explorer la mutation sous toutes ses formes, tant sur le plan conceptuel et structurel (faire évoluer la perception de l'auditeur d'un temps qui s'étend ou se contracte) que du matériau musical lui-même (hauteurs, timbre, geste, énergie...). Pour ce faire, j'ai employé un dispositif innovant développé durant ma thèse de recherche-création portant sur l'écriture pour piano et la notion d'évidence (gestuelle, conceptuelle, perceptive), le Méta-piano, qui permet d'inclure les transformations électroniques dans la lutherie même d'un piano de concert traditionnel, en se servant de sa table d'harmonie comme diffuseur et en se passant ainsi de haut-parleurs. De même, un second clavier numérique est intégré également, ainsi que tout un dispositif de pilotage intuitif par la (ou le) pianiste, démultipliant ainsi ses possibilités de jeu et de contrôle de la partie électronique en temps réel. (D.R.)

Score :

Recording :

Jeux en Filigrane (2024)

Commissioned by the Arkay'i trio and CNSMDP

(for the commercial recording "*Filigranes*", at the label INITIALE)

Instrumentation : violin, cello, méta-piano & electronics

Performers : Reika Sato, violin; Yi Zhou, cello; Arhzel Rouxel, piano
RIM : François Longo
Recording at the CNSMDP : 10 – 13 april 2024
Paris, France
Creation : -----
Duration : 12'30" c.a.
Publisher : BabelScores

Program note :

« Ces jeux étaient de petits drames, presque exclusivement monologues, et ils reflétaient la vie spirituelle de leur auteur, aussi éprouvée que lumineuse, comme un parfait portrait, peint par lui-même. Il y avait là, non seulement un concert dialectique et un conflit entre les différents thèmes et groupes de thèmes, sur lesquels reposait le Jeu et dont la succession et l'opposition étaient fort ingénieuses, mais la synthèse et l'harmonisation des voix contrastées n'étaient pas conduites à la manière courante et classique jusqu'à leur terme final ; cette harmonisation subissait plutôt toute une série de fractures et s'arrêtait chaque fois, comme prise de fatigue ou de désespoir, avant de se résoudre ; elle se perdait dans l'interrogation et le doute. » (excerpt from *Le jeu des perles de Verres* by Hermann Hesse in the French translation by J. Martin). This singular work, of which Thomas Mann appreciated the discreet irony and parodic tone, has always fascinated me, just like its author who wrote it in the middle of the Second World War, then exiled in Switzerland and banned from publishing in Germany, his country, native. In its complexity, and at the same time its synthetic vision of a utopian society whose ideal would be this famous "Game", the culmination of all culture, this work would be for me the poetic starting point of a musical composition made on fragile, moving materials, and at the same time precisely organized in a form articulated according to a "progression made of fractures", a form which could offer a counterpart to the very finely chiseled textures of *Osja - 7 Stanzas for a Literary Drone* by Marco Stroppa. This "mobility" of the musical material will also be highlighted by the instrumentarium, because with the violin and cello my "Méta-piano" will interact. It's an hybrid instrument (augmented by transducers broadcasting sounds or electronic treatments directly via the table harmony, with second digital keyboard) thus allowing a real-time mutation or deformation of the timbres and the traditional acoustic space of the chamber formation.

Temporary Score : https://drive.google.com/file/d/17pYuAS59j0uj1SGFyl1h4BpTzz6laE9j/view?usp=drive_link

Baisé volé (2024)

Commissioned by Minkyung Oh and the The Rivers School Conservatory

(Seminar on Contemporary Music for the Young)

Instrumentation : violin and piano

Performers : -----

Creation : initially scheduled for April 5, 2024 in Boston, the creation was canceled following the violinist's withdrawal

Boston, Massachusetts, USA

Duration : 3'30" c.a.

Publisher : BabelScores

Program note :

A virtuoso piece conceived as a concert bis, the title refers to the obstinate lines of the pianist's two hands crossing those of the violin, with a few fleeting as well as passionate meeting points.

Temporary Score : https://drive.google.com/file/d/1wD3zea0y4ZHe9JR1xFhevMCng5RGUPCm/view?usp=drive_link

Fragrances - string quartet n°1 (2015-2024)

- the first movement of this work won the second prize at the Sorodha Competition 2016 -

Commissioned by Ensemble LINKS with the support of SACEM

Instrumentation : string quartet

Dedication to Frédéric Durieux

Creation : 27 and 28 april 2024

Cité internationale Universitaire de Paris, Maison de la Norvège

& Salle polyvalente, Vincey (Vosges)

Performers : string quartet of the Ensemble LINKS

Constance Ronzatti & Laurine Rochut, violins

Elodie Gaudet, viola

Anne Mousserion, cello

Duration : 24'30" c.a.

Publisher : BabelScores

Commercial recording "Zone Grise" - KAIROS (2025)

<https://www.kairos-music.com/cds/0022044kai>

Program note :

These "fragrances", these "sons et parfums qui tourbillonnent dans l'air du soir", are initially presented quickly, in the form of a single and introductory gesture (the first movement) before being dissected, listed, combined, developed (in the second movement) according to the traditional organization of an imaginary perfume (base note, top note, heart note), all forming a subtle and intangible sound signature in which the composer first, and then the listener, enjoys recognizing the buried memories that constructed him.



The initially ethereal musical expression is gradually transformed, becoming heavy with terrestrial and organic miasms, eventually disappearing, fleeting, but nevertheless transformed in relation to its original state.

Recording : <https://open.spotify.com/intl-fr/artist/1RL094zmBuN2P1zY83E0fg/discography>

or : <https://www.kairos-music.com/cds/0022044kai>

Temporary Score : https://drive.google.com/file/d/19hoE6JVfUaP_8j6eWxgzDcpDH05FoJXm/view?usp=drive_link

Pantomimes (2022-2023)

- 4 tableaux imaginaires pour piano à 4 mains et électronique -

Commissioned by *Fonds de Dotation Galaxie – Y*

Instrumentation : Piano Four-hand and electronics

Dedication : *to Rosa Park and Françoise Thinat*

Performers : Minkyung Oh, *piano* & Eunji Han, *piano*

Creation : 30/01/2024 – Ilshin Concert Hall,

Seoul, Republic of Korea

Duration : 18' c.a.

Publisher : Editions Billaudot

Program note :

Cycle of four small pieces for piano 4 hands and electronics, with a progression of level from the end of the first cycle to the professional level, these "Pantomimes" are both intended for young people, taking as an argument the masks that populate our dreams of child, but also to be played in one piece on stage, since, placed end to end, they offer the listener a structure in constant evolution in one piece, where the musicians take turns, linked by the electronic part.

Video : https://www.youtube.com/watch?v=K_iVoENnkuE

Buy the score : <https://www.billaudot.com/pantomimes-7.html>

Passacaille Mécanique (2022)

Commissioned by Gaëlle Belot and the *Festival EnsembleS*

Instrumentation : Flûte solo

Dedication : Gaëlle Belot

Performers : Pierre Moraud, flûte

Creation : 09/09/2022 – Théâtre de l'Echangeur, Bagnolet (France)

during the *Festival EnsembleS 2022*

Duration : 4'00 c.a.

Publisher : Editions Lemoine

Program note :

Originally, the Passacaglia was organized in a series of endlessly repeated pitches, often in the bass, which thereby induces a harmonic scheme. In this *Passacaille Mécanique*, it seemed amusing to me to transpose it on a more percussive level, especially since we can expect something else when thinking of the flute, a melodic and organic instrument par excellence. These constantly modified repetitions, developed in successive layers, intertwine two distinct temporalities: the second, freer, seeks to extract itself from a rhythmic straitjacket imposed by the first which tends to contaminate the general discourse.

Video : <https://www.youtube.com/watch?v=8dPkum5-Ams>

Buy the score : <https://www.henry-lemoine.com/fr/partitions-par-instrument/17443-flute-du-merle-sifflements-des-crapauds-vol2.html>

Ravages – piano concerto n°1 (2021)

Commissioned by the french Ministry of Culture

-State commission : *writing aid from the french government 2020-*

Instrumentation : Piano, 3 flutes, saxophone, clarinet, 3 percussionists, 1 keyboard, violin, viola, cello and electronics

Dedication : Hilomi Sakaguchi and ensembles Paramirabo, Hanatsu Miroir and Proxima Centauri

Performers : Hilomi Sakaguchi (solo piano) and the 3 ensembles : Paramirabo, Hanatsu Miroir and Proxima Centauri

Creation : 10/21/2021 – MECA Scene, Bordeaux (France)

10/23/2021 – Cite de la Musique, Auditorium, Strasbourg (France)

11/05/2021 – Conservatoire de Montréal, Auditorium (Canada)

Duration : 26'30" (3 movements)

Publisher : BabelScores

Program note :

In 1943, in occupied France, René Barjavel wrote his famous dystopian novel *Ravage*, in which a hyper technological society, governed by castes and hierarchized according to capital, environment, borders, beliefs... suddenly falls into chaos. Today, faced with tensions coming from all sides, with the climatic, economic, social emergency, many groups or individuals believe in solutions for living in society different from the one which is currently leading us to the same breaking point as the one mentioned in this novel.

Written for pianist Hilomi Sakaguchi, *Ravages* is a concerto for piano, ensemble and electronics organized in three movements, three tableaux evoking Barjavel's novel: *Ravages / Elegie / Chaos*. The work of Didier Rotella questions the place and the future of what has long been called the "Western cultural model". In general, the music of Didier Rotella seeks to create an area of insecurity which

leads the listener to modify his listening during the work. This is an approach that is clearly discursive, and in no way denies past influences, with Henri Dutilleux in mind. This is also why Didier Rotella often associates a literary argument, but in a distant way, with a musical form. The musical gesture becomes, in a way, a testimony of the societal impact.

Video : <https://www.youtube.com/watch?v=1rzwohd8NwA&t=2s>

Buy the score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7709-ravages7709>

Étude en blanc n°2 - Elégie (2021)

“Hommage à M. Ravel” - part of : 6 **Études en blanc** (2019 – work in progress)

Instrumentation : piano solo

Dedication : Françoise Thinat and Andrew Zhou

Commissioned : Fond de dotation Galagie-Y and Françoise Thinat

Commercial recording : “Présences Lointaines vol.2” by Andrew Zhou, label Fy-Solstice (2021)

Performer : Andrew Zhou (piano)

Creation : 12/01/2021 – Salle Cortot (Paris)

Duration : 9'48”

Publisher : BabelScores

Commercial recording “Présences Lointaines vol.2” - SOLSTICE (2021)

<https://www.solstice-music.com/index.php/fr/album/presences-lointaines-vol-2>



Program note :

The *Étude en Blanc n°2* by Didier Rotella is a haunting work that captures the Jankélévitchien phenomenon of the “sonorous pianissimo”, releasing notes and harmonies that are not struck, a background that the philosopher describes in the work of Federico Mompou as “this second voice, this secret voice, this inner voice”. The first half of Rotella's study is tattooed with an initial motif of descending thirds that resembles a fixed idea, leading to ever more choppy passages until the vast gush of virtuoso grandiloquence. In the second half, moments of consciousness follow moments of absence, passages shrouded in a halo of spectral resonance (including a dismal funeral march) that make the best use of the resources of the pedals and the interior of the piano. The musical content vanishes completely in the treble of the keyboard, its resonance and our memory, leaving only the trace. The study is the second in an anticipated six-piece ensemble project. The composer writes: “I imagined these 6 'concert' studies as blank pages left to the imagination of the performer. The second, *Élégie*, pays homage to Maurice Ravel, whose musical universe it structurally, pianistically and poetically evokes, avoiding any direct quotation or reference. This evocation, this obsession you could say, the pianist tries to break away from it, but the Ravelian memory is always present in the background and resurfaces unexpectedly”.

Video : <https://www.youtube.com/watch?v=YUV0nhw5LUU>

Buy the score : <https://www.babelscores.com/fr/catalogs/instrumental/etude-en-blanc-n27698>

Partita I (2020-21)

Instrumentation : clarinet, saxophone, marimba, percussion and electronics

Dedication : Proxima Centauri ensemble and Ensemble Regards

Commissioned by ensemble Regards and SACEM

Creation : during the UNESCO Semaine du son (11/25/2021)

SCRIME – Salle Hémicyclia (Bordeaux)

Performers : Marie-Bernadette Charrier, saxophone; Jean-Jacques Godron, clarinet;

Aurélien Hadyniak, marimba; Benoit Poly, percussion

Duration : 7' c.a.

Publisher : BabelScores

Program note :

Reinvesting a space for musical play from our Western culture to divert its codes, work on the re-interpretation of the different sections that the Partita includes as we find it in the Baroque period, on pulsed or free time, or simply on our way of understanding the notion of entertainment today, such could be the intentions of Partita I and Partita II, unless there is ultimately no other intention than that which the listener invents for himself himself.

Video : https://www.youtube.com/watch?v=Gep4mUZ4Y5w&ab_channel=ProximaCentauri

Buy the score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7703-partita-17703>

Partita II (2020-21)

Instrumentation : clarinet or flute, saxophone, marimba, percussion and electronics

Commissioned by ensemble Regards and SACEM

Creation : during the UNESCO Semaine du son (12/04/2021)

Auditorium André Labarrère, Pau (France)

Performers : Students of the Pau Conservatory

Duration : 7' c.a.

Publisher : BabelScores

Program note : *cfr. Partita I*

Video to download : https://drive.google.com/file/d/1ePCdT1SOxol8x7NhKkZriVvjxfOnm_wt/view?usp=drive_link

Buy the score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7706-partita-27706>

Mogari (2019-2021 rev. 2022)

- *this work was selected for the Grand Prix des Lycéens 2023 -*

Instrumentation : flute, saxophone, piano percussion and electronics

Dedication : Proxima Centauri ensemble

Commissioned by Radio France

Creation : at the Festival Présences 2022 (02/12/2022) in Paris

Performers : the Proxima Centauri ensemble; Didier Rotella, hybrid piano

Duration : 11'30 min.

Publisher : Impronta – Edition UG / BabelScores

Commercial recording “Zone Grise” - KAIROS (2025)

<https://www.kairos-music.com/cds/0022044kai>



Program note :

In ancestral Japan, the term MOGARI refers to all the funeral rites before the generalization of Buddhism in the 7th century. In the traditional *Mogari*, of a very complex organization and which evolved during the many eras of ancestral Japan, very defined episodes alternated between the moment of death and that of burial.

These episodes also took place in different places, accompanying both the physical journey of the body in space, but also the journey of the soul of the deceased from the world of living to that of the spirits.

I was interested in transposing this initiatic dimension into the musical field, to express what seems essential to me today: our relationship to the world, the links between nature and culture, to evoke a trajectory that could be likened to a search for harmony, questioning our humanity and our relationship to the end. For this, I start with traditional instruments that I modify or enhance by electronics. Wind instruments are transformed live and broadcast close to the body (in concert). I also use hybrid, or "augmented" instruments such as the timpani which captures the percussionist's playing and directly transforms sounds re-injected via vibrators into the membrane. Diffusion is then only effected by the resonance chamber. It is the same for the piano, an instrument that I have been developing for several years which on the one hand serves as a diffusion for the "fixed" part of the electronics, without the use of loudspeakers, but also, thanks to the addition of a second keyboard, allows a game and a progressive transformation of the physical instrument. The work includes several "axes" of development, illustrating both the journey of the soul from the concrete world to the sea, place of contact with the beyond, a parameter that I have associated with density and orchestration; but also the very formal aspect of the Mogari rite, with its well-defined moments, its episodes of repetitions, or on the contrary the elements which themselves evolve over time. These temporal elements are associated with spiritual patterns, here well-defined musical figures that create a third level of organization.

Recording : <https://open.spotify.com/intl-fr/artist/1RL094zmBuN2P1zY83EOfg/discography>

or : <https://www.kairos-music.com/cds/0022044kai>

France Musique : <https://www.francemusique.fr/emissions/creation-mondiale-l-integrale/mogari-de-didier-rotella-diffusion-integrale-et-portrait-du-compositeur-93796>

Buy the score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7701-mogari7701>

Anamorphose - b (2020)

Instrumentation : Noh singing and ensemble

(fl/B-cl/cor/perc/pn/voice/vln/vla/cello/basse)

Dédication : to Ryoko Aoki and the MusikFabrik ensemble

Laureate of the Voix Nouvelles Academy

Creation at the Festival de Royaumont 2020 (09/06/2020)

Performers : Ryoko Aoki and the MusikFabrik ensemble

Direction : Mariano Chiacchiarini

Duration : 11 min.

Publisher : BabelScores

Program note :

Progressive deformation of an image or a model of mathematical transformation, Anamorphosis here allows the mutation over time of a sound material which finally finds its meaning during a fleeting point of equilibrium, before being immediately lost. The Noh singing part, a particular voice of ancestral Japanese theater, gradually loses its humanity in a fusion of timbre with the clarinet which "contaminates" it. Heavily dependent on the recent tragic events that our society itself has generated, Anamorphosis - b mixes two cries of distress into one terrifying evocation.

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/vocal-music/7696-anamorphose-b7696>

video link : <https://www.youtube.com/watch?v=YIic7kUCFJ0>

Fuite – Fuga a tre (2020)

Instrumentation : flute, viola, harp

Dédication : New Gate Trio

Creation : in september 2020 (online creation during the COVID-19 health crisis :

<https://www.facebook.com/NewGatesTrio> then in Radio France in 2022)

Performers : New Gate Trio (Mateo Cesari, flute; Maxime Desert, viola; Aurélie Saraf, harp)

Duration : 1'30 min.

Publisher : BabelScores

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/7700-fuite>

video link : <https://youtu.be/6N201GPRrU>

Timbral Effect (2020)

Instrumentation : tuba, violin, cello and piano

educational work (level : 1st cycle of conservatory)

Creation : never created

Publisher : BabelScores

Duration : 4 min.

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/7711-timbral-effect>

Etude en blanc n°1 : Heart Mechanics (2019)

part of : 6 Etudes en blanc (2019 – work in progress)

Instrumentation : piano solo

Commissioned : by Ensemble Regards

Performer : Didier Rotella (piano)

Creation : 12/06/2019 – Eglise Luthérienne (Paris)

Duration : 14' c.a.

Publisher : Impronta – Edition UG

Program note :

These '6 Etudes en Blanc' is a very important work in my musical production, from several points of view, marking a turning point and at the same time a strong commitment. The overall project is simple: to write each piece, conceived not as a technical study but a symphonic poem for piano in the manner of Liszt's great concert studies, for a particular pianist, taking into account his choice of repertoire, his interpretation, his or her personal musical universe and work together with him or her on the score. The idea is ultimately to produce a concert with the 6 different pianists, taking turns on stage, three on a "classical" piano, three on the "hybrid piano" that I have developed for a few years for other works. The second commitment of this corpus is of a more political nature. There again, reminding me of the 19th century way when the piano was used, in salons, for the dissemination of operas or symphonies (again, let us quote Franz Liszt and his numerous transcriptions, his paraphrases, and others ...), imagined being able to counter a phenomenon which is unfortunately too present today and with which many composers today have to compromise: that of the immediacy of creation, of novelty at all costs. Indeed, the priority today is given to the "one shot", therefore to the "mass production" of new works, often played in a short time, more than to the resumption and to the deepening of works already played. My cycle "Etudes en blanc" is quite the opposite: each study takes up, develops, or is written in connection with a work for orchestra, ensemble, or different instrumentation, from my catalog. Sometimes it precedes the orchestral work. Either way, the idea is to go back to a simple way to distribute music, to bring a musical idea to life and travel without modern technological support, as a homecoming. Finally, the title "Etudes en Blanc" comes from the fact that each piece has one or more parameters (musical, literary or philosophical) left to the complete freedom of the performer. While the first, "Heart Mechanics", left a total creation of the dynamics to the pianist, in an infinite pedal, in the second it is a question of the management of musical time in connection with the acoustics of the instrument. It is also about the way in which the interpreter plays with the memory of the listener by showing or hiding certain things, by making the silence always heard differently (a silence always peopled with resonances, half-muffled partials, " musical ghosts ").

Score : <https://edition-impronta.com/stage/katalog/heart-mechanics-didier-rotella/>

Live recording : <https://soundcloud.com/user-115978903/etude-en-blanc-n1-heart-mechanics>

Absence (2019)

Instrumentation : for harmony orchestra and electronics

(3-1-4-6 / 2-3-2-1-1 / 2 perc. / électro)

Commissioned by festival "Musique à l'encre Fraîche"

Creation : at the conservatoire de Persan (France), november 2019

Performers : Orchestra of the Conservatoire de Persan,

Direction : Patrick Laviron

Duration : 10 min.

Publisher : BabelScores

Program note :

Absence is the feeling of emptiness after a long release;

it is the absence of man in a finally breathable world;

it is the absence of signification in an act or a sound;
 it is the absence of thought, feeling, and judgment;
 it is the moment that comes between the goodbye and the return;
 it is anguish and calm;
 Absence is the goal. (D.R.)

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/orchestral-music/7695-absence>

Video to download : https://drive.google.com/file/d/1hNZg29h0XybQOY7HoBI_0sf3dW0k3hzG/view?usp=drive_link

Heart Mechanics (2018)

Instrumentation : porcelain chime (of Dresden)
 Commissioned by Florian Dombois, artist,
 for his work "Inverse" with the support of the city of Dresden
<http://inverse-dresden.eu>
 Creation : October 28, 2018
 Performer : Richard Rœbel (carillon)
 on the Glockenspiel vom Dresden Zinger in Dresden (Germany)
 Publisher : Impronta – Edition UG
 Duration : 18 minutes

Score : <https://edition-impronta.com/stage/katalog/heart-mechanics-didier-rotella/>
https://www.youtube.com/watch?time_continue=2&v=90jzrM8oZpU

Catharsis (2018)

Instrumentation : 2 pianos, 2 percussionnists and electronics
 Commissioned : by Ircam – Centre Pompidou
 Dédication : to the Link Ensemble
 Creation : June 29, 2018 (festival ManiFeste) in Centre Pompidou (Paris)
 Performers : LINKS Ensemble (Laurent Durupt, piano; Trami N'Guyen, piano;
 Rémi Durupt, percussion; Stan Delannoy, percussion)
 Benjamin Lévy, Music computer director
 Duration : 30' min.
 Publisher : BabelScores
 Commercial recording "Zone Grise" - KAIROS (2025)
<https://www.kairos-music.com/cds/0022044kai>



Program note :

The "catharsis" is an essential figure of the ancient theater, which wanted to "purify" the passions of the spectator by the drama. In this regard, this piece is intended to be the musical illustration of a kind of expiatory dramaturgy - or how to brutally transport the listener, thanks to an initial proposition that evolves over the course of the piece to end in an unforeseen state, in a different perception. To do this, there were multiple paths open to me. One of the avenues was the use of "augmented" instruments which make it possible to play on a dissociation of sound sources - these being either very localized, as if all the "action" was happening in front of our eyes on the stage, or spatialized in the room. Two pianists and two percussionnists thus confront each other in front of us, to such an extent that we end up confusing who does what: crossings of sources, transformations of instruments in real time, deferred feedback ... gradually form a multiple and orchestral texture of an initially fragmentary material.

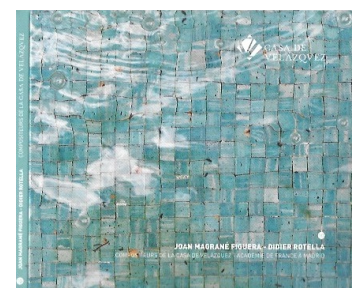
Another of these paths was the writing and the general form of the work. Inspired by Diabelli Variations, the structure of *Catharsis* is the repetition of a micro-organization on several levels; starting from a cell presented from the start in the form of sporadic interventions which punctuate electronic time, this one s' gradually aggregates and develops into a more virtuoso continuum. Starting from there, the different variations are ultimately the pretext for a longer-scale evolution of musical parameters (harmonic environment, timbric degradation, change in temporality, "deformation" of the instruments themselves, the pianos becoming percussion while the membranophones harmonize themselves, alteration of the temperament of the two pianos and the keyboards (marimba, vibraphone, glockenspiel and xylophone), until simply eliminating any notion of height...).

audio link : <https://open.spotify.com/intl-fr/artist/1RL094zmBuN2P1zY83EOfg/discography>

score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7697-catharsis>

part of : La Dame Rouge (2017 – work in progress) – chamber opera Prologue (2017 - 2018)

for ensemble of 13 instrumentists
 (1/1/2/1 – 1/10/0 – hp – pn – 1/1/1/1)
 Writer : Brigitte Athéa
 CD - Recording : "Compositeurs de la Casa de Velazquez – 2018,
 Académie de France en Espagne"
 Creation : May 7, 2018 at the Teatro del Museo Reina Sofia (Madrid),



May 14, 2018 at the Auditorium du CRR de Paris (France)
May 17, 2018 at the grand salon de la Villa Médicis (Rome)
Performers : Ensemble Orchestral Contemporain (EOC)
Direction : Daniel Kawka
Publisher : BabelScores
Duration : 18 minutes

Program note :

The work that will be performed at the concert on May 7 at the Museo Reina Sofia corresponds to the prologue to what constitutes the main project of my residency at the Casa de Velazquez this year : a chamber opera in French on a female figure engaged in a period of unrest, in this case the Spanish Civil War of 1936-39.

Several themes are approached in a dramaturgy which deliberately wants to be straddling two eras, that of narration (the present, as is the case with the prologue where the heroine's child, having become an adult, writes to a brother who he did not know to tell him the story of their mother) and that of the action, past.

These themes, as well as the (unpublished) story, we patiently developed with the writer, poet and theater lady Brigitte Athéa to end up with a coherent libretto corresponding to approximately 1h45 of music, *La Dame Rouge*. The torn family as a symbol of society, commitment, renunciation, madness, tyranny, are some of these themes, associated with a very real scandal which is also a phenomenon not only Spanish: the stolen and raised babies in ignorance and denial of their true ancestry.

During this prologue, the text elements are entrusted only to the musicians with vocal modes ranging from whisper to spoken sound because in the staged version, an actor will be alone on stage, in the dark, writing to his brother.

Audio link : <https://soundcloud.com/didier-rotella/prologue-pour-la-dame-rouge>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/7702-prologue-pour-la-dame-rouge7702>

part of Polychromies III (2017 - 2018 - in progress)

I : Emergence (2017 - 2018)

for orchestra (3-3-3-3 / 4-3-3-1 / 3 perc / pno / harp / 8-8-6-5-4)

revision for orchestre by 2 in 2020 :

(2-2-2-2 / 4-2-2-1 / 3 perc. / pno / harp / 8-8-6-5-4)

orchestral suite using the musical material of de La Dame Rouge

first movement : *Emergence*

Duration of the first movement : 15 minutes

Never created

Publisher : BabelScores

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/orchestral-music/7712-polychromies-3-emergence7712>

D'Un Soleil Arachnide (2016-2017)

for 5 voices and ensemble (oboe/clar/sax/perc/acc./pno/2vln/vla/cello)

Dedication : Neue VocalSolisten and Divertimento ensemble

Texts by Mohammed Kaïr-Eddine (extracts from *Soleil Arachnide*)

CD - Recording : "Compositeurs de la Casa de Velazquez – 2018, Académie de France en Espagne"

Creation : May 3, 2017 in Teatro Litta (Milan - Italy)

by Neue VocalSolisten, Ensemble Divertimento, Didier Rotella (piano)

Direction : Sandro Gorli

Publisher : Impronta – Edition UG

Duration : 17' min c.a.

Program note :

This work written for Ensemble Divertimento and the Neue VocalSolisten takes as its starting point two texts of a very particular intensity extracted from the work "Soleil Arachnide" by Mohammed Kaïr-Eddine, Moroccan poet writing in French language born in 1941 and died in 1995.

These two texts are associated with well differentiated vocal characters: the first, "A Jean Dufoir" being treated on the model of traditional song, ranging from syllabic prosody to almost "baroque" lyricism, while the second, "Nausée Noire" explores the noisy areas of the voice (speaking, shouting, whispering, extreme screaming, etc.). This dissociation is also present in the management of polyphony: since more lyrical episodes are often times when the singers dialogue or are treated in chorus while the passages of "Nausée Noire" are initially entrusted to one or two singers soloists, as multiple and changing characters, who shout their rebellion but are inexorably crushed.

(In the initial program: followed here the different poems used that we will not transcribe here for space concerns).

Audio link : <https://soundcloud.com/didier-rotella/dun-soleil-arachnide>

By the score (for playing) : https://edition-impronta.com/stage/en/katalog/dun-soleil-arachnide-didier-rotella-3/#pll_switcher

Score (for visualization only) : https://drive.google.com/file/d/1fP-xZY2D0VyXzg3uw4ptq7g0Yp0wmCyB/view?usp=drive_link

Strophe 3 –[Sur le fil] (2016)

for flute and electronics

Dedication to Ludivine Moreau

CD - Recording : "Compositeurs de la Casa de Velazquez – 2018, Académie de France en Espagne"

Creation : April 15, 2016 at the Centre Pompidou (Paris)

Performer : Ludivine Moreau, *flutes*

Duration : 9 minutes

Program note :

Third opus in my cycle of pieces for solo or duo with electronics, the work presented this evening is intended, like its predecessors, to reflect a perceptual state that is both personal and collective, also dependent on an experience rooted in news, in this case:

"A glooming peace this morning with it brings "

W. Shakespeare, Romeo & Juliet, V, 3

as a tribute to the year 2015 and its tragic events and more recently to the loss of a great figure in the musical world.

Musically, the formal idea is the dichotomy between a "time of struggle" based on modes of play without heights and heterogeneous, and a second moment which tends towards appeasement (or pain?) And lets appear an evolution of fields, harmonics treated with electronics towards a suspensive coda. The management of the energy of the instrumental game is essential in the link which sometimes unites it, sometimes opposes it to the electronic part.

video : <https://www.youtube.com/watch?v=ijNIBnZpezM&t=307s>

score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrument-electronics/7710-strophe-37710>

Instants Mêlés (2013-2014)

- this work won the Salabert Prize 2014 -

Instrumentation : Soprano voice, large ensemble and electronics

(1-1-2-1-1 / 1-1-0-0 / 2 perc. / harp / pno / acc. / keyboard / 2-1-1-1)

on poems by Brigitte Athéa extracts from "Instants de femme"

Dédication to Anne-Sophie Honoré

Creation : October 3, 2014 au CNSMDP

Performers : Anne-Sophie Honoré, soprano;

Didier Rotella, piano;

Orchestre des Lauréats du CNSMD;

Direction : Patrick Davin

Duration : 25 minutes

Program note (*in french*):

Portrait 11 – Cauchemar

Une femme est assise, elle a les yeux fermés.

J'ai mal dans la tête,

Depuis trois jours ! Peut-être quatre !

Une migraine épouvantable ! Jusque dans les mâchoires !

Tout l'hémisphère droit !

A se fracasser la tête contre les murs ! A se faire jaillir le cervelet !

A se désorbiter les yeux !

Les bras du fauteuil

En ont gardé des traces, Des ecchymoses !

Je ne suis pas sortie

De chez moi !

Pas éloignée de mon fauteuil ! Depuis trois jours !

Peut-être quatre !

Toujours ces mêmes images Qui reviennent !

Un homme, une femme

A Enghien-les-Bains !

« Faites vos jeux ! »

Le chiffre quatre s'affiche dans le ciel, L'homme est blême, décomposé,

Puis la migraine revient

Briser mes tempes ! Un coup de maillet Sur une caisse claire !

Elle se fige

Un homme, une femme A Enghien-les-Bains !

Maintenant, elle se souvient.

« Faites vos jeux ! »

Le chiffre quatre s'affiche dans le ciel, L'homme se lève

Et appuie sur sa tempe un revolver.

Portrait 12 – Jour de Pluie

Une femme est à sa fenêtre.

Je me traîne comme une vieille bête malade.

Cela fait une semaine que ça dure ! Peut-être deux !

Il n'y a pas de raison pour que ça s'arrête... C'est comme cette maudite pluie qui ne cesse de tomber.

Un véritable déluge !

La fin du monde ou quelque chose comme ça. Je ne veux pas descendre au milieu des miens ! Je voudrais partir loin, ailleurs,

Dans un monde nouveau,

Un monde à l'endroit !

Parfois, je voudrais bien pouvoir me dissoudre Dans les airs...

Etre portée au gré des vents...

Particule de l'infini...

Vous entendez la musique ?

La musique des sphères...

Harmonie ! Parfaite harmonie !

Un monde nouveau à la limite du monde.

Portrait 13 – Prière

Que tout le monde s'agenouille et prie.

Le temps s'est arrêté, elle prie.

Egarés aux confins des doutes,

Oubliés de ceux que nous voulions garder, Eclaboussés par nos rêves,

Seuls, face au ciel infini !

Créateur négligent !

Ton œuvre a conservé son odeur de soufre Et la souffrance s'est répandue

Partout,

La vie a mal vieilli.

L'éternité peut rougir de ses mensonges !

Oh ! Terre friable et mouvante Et ces lendemains de pluie,

Que tout le monde s'agenouille et prie.

Audio link : <https://soundcloud.com/didier-rotella/instants-meles>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/vocal-music/instants-meles-2>

Maudits les Innocents - chamber opera - acte III (2013-2014) 'Le Monde est devenu Sombre'

Instrumentation : Singers, children's choir and ensemble

Ensemble : (1-1-0-0 / 1-1-0-0 / 1 perc. - harpe - acc. / 2-1-1-1)

Libretto by Laurent Gaudé

Staging : Stephen Taylor

Creation : December 2014, Amphithéâtre of the Opéra Bastille

Performers : Singers of the Atelier Lyrique de l'Opéra Bastille, children from the Maitrise des Hauts-de-Seine and soloists of the Conservatoire National Supérieur de Musique de Paris - CNSMDP

Direction : Guillaume Bourgogne

Duration : 32 min. + 1 recitativo

Program note (extracts):



In 1212, very young people from Germany and France, spontaneously set off on the roads of Europe to reach the Holy Land. This is "the Crusade of children". The Pope, fearing to see his authority weakened by the existence of this march of which it is not originally decides to ban it. Children will however continue on their way, going towards their tragic fate, carried to the end by this force of which can not say if it is beautiful or terrifying. The libretto, set to music by four young composers of the CNSM in Paris, each of which wrote an act, highlights light both the innocence of children and the horror of fanaticism and indoctrination, even when he has the face of candor.

Writing an opera is a unique experience. The voice me fascinates. It certainly imposes constraints for musical writing but it also opens up a space immense of colors and emotions. The text of Laurent Gaudé is poetic. He carries within him a rhythm and a structure that we make our own for recompose into a larger form. We deconstruct to rebuild in a musical theatricalization. The third act is the act of children's trip. Gradually, they lose their forces and their illusions. Throughout the four scenes that make up the act, the musical writing will mark this transformation. Mothers take their eyes off powerless ... Scene 4 calls for play modes extreme, saturated sounds for the winds, sounds noisy and violent. From scene 1, more classic, to scene 4, there is an evolution in the writing, which, in a very constructed whole form, marks the idea of passage, departure to Jerusalem. This experience, which marks the culmination of my studies musical, transformed me. She allowed me to enrich my vocabulary and give depth to my writing.

Video link : <https://www.youtube.com/watch?v=uBcZaZfAh4A>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/music-and-scene/maudits-les-innocents-acte-iii-le-monde-est-devenu-sombre>

Etude pour un jour de pluie (2013)

Instrumentation : fl/cl/fgt/horn/perc./pno/vln/vla/cello

On a text by Brigitte Athéa

Dedication : Ensemble InterContemporain

Creation : Festival Manifeste 2013 (2013-06-30), le Cent-Quatre, Paris,

Performers : Ensemble InterContemporain

Direction : Jean Deroyer

Duration : 9' min. c.a.

Program note :

This work is based on a text by Brigitte Athéa, "Jour de pluie", an excerpt from "Instants de Femme". The composition is for nine musicians and is articulating especially around two main figures of the poem : in the first time, the obsessive rain and its power over the mood of the narrator who "crawls like an old sick animal" and whose representation is rapidly moving towards the storm ("the end of the world or something like that"), then the evocation of the purification after the flood as "a new world on the edge of the world".

Audio link : https://medias.ircam.fr/x57581_etude-pour-un-jour-de-pluie-didier-rotella

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/7699-etude-pour-un-jour-de-pluie7699>

Errances (2012)

Instrumentation : for large ensemble (20 instrumentalists)

(1-1-2-1 / 2-1-1-0 / 2 perc. - harpe - piano / 2-2-2-1)

On the texts by Hermann Hesse

Création : November 18, 2012 at the CNSMDP (Paris)

Performers : Orchestra of the Lauréats du Conservatoire,

Direction : Renaud Dejardin

Duration : 13 min.

Program note :

"Errances" for an ensemble of 20 instrumentalists is constructed in the style of a symphonic poem using the prose work of the German writer Hermann Hesse as its argument. It is more precisely a mise en abysse of the very figure of the poet, between revolt

against the society of these contemporaries (the 1930s), figure symbolized by "Der Steppenwolf", search for wisdom and disembodied happiness, "out of time and of man", which I assimilated to "Siddharta", and finally, the character of his hero Valet in "Das Glasperlenspiel", which welcomes in the same art the most worthy works of a now bygone humanity (mathematics, music, poetry...), like an ideal of surpassing oneself.

Audio link : <https://soundcloud.com/didier-rotella/errances>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/errances>

Strophe 2 (2011)

for clarinet and piano,

Creation : May 27, 2012 at the International Kyoto Music Festival (Japan)

Bertrand Laude, clarinet; Tanguy de Willencourt, piano

Duration : 8'30 min.

Program note :

" Strophe 2 " for B flat clarinet and piano was commissioned by the festival of Kyoto. It is the second piece of a cycle which I wrote for small formation based on a poetic argument. For this one, it is a short cut by a poem of Léopold Sédar Senghor extracted from the "Elegie de Minuit" :

"Et si c'était cela l'enfer, l'absence de sommeil ce désert du poète

Cette douleur de vivre, ce mourir de ne pas mourir".

["And if it was it the hell, the absence of sleep this desert of the poet, this pain to live, it to die not to die..."]

Atmosphere is quiet here and interiorized, but seems little by little won by the excitement : lines become stretch out every time a little more, towards a breaking point which means the end of any thing.

audio link : <https://soundcloud.com/didier-rotella/strophe-3>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/strophe-2>

Strophe 1 (2010/2012 rev.2013)

- this work won the Chevillon-Bonneau Prize at the Orleans Piano Competition 2014 -

for piano and electronics

Creation (first version) : January 13, 2012 at the CNSMDP (Paris)

Creation (revised version) : March 2014, Orléans (salle de l'Institut)

Didier Rotella, piano

Duration : 7'30

Program note :

"Strophe 1" testifies to a deep uncertainty both from a philosophical point of view - the rejection of a certain form of society - and from the point of view of egoistic existence - the refusal of pain, of physical incapacity, of fatality. It is a constant struggle to break free from an oppressive (rhythmic) framework.

It can also be understood as the brutal discovery of the "field of possibilities" linked to sound processing: it is the first piece in a cycle for piano and electronic device which, little by little, tends to "harmonize" the performer and the "external" matter which responds to it from the loudspeakers.

Strophe 1 is therefore essentially constructed from sounds fixed in deferred time (only piano sounds), when the objective of the cycle is to gradually let "real-time" processing gain in importance, and therefore more, freedom for the pianist.

In the version presented today (in 2010), the "real-time" processing has however been reworked to be broadcast in the form of audio files as well, without altering this feeling.

Finally, something quite rare in my work, each piece of the cycle illustrates a literary thought which finds an echo in my own

"contemporary experience" in this case for "Strophe 1":

"Que ce temps soit loué où la misère crie et retarde le sommeil des rassasiés."

(Albert Camus)

Audio link : <https://soundcloud.com/didier-rotella/strophe-2>

Video link : <https://youtu.be/yGmLDzbko7E>

Score : https://drive.google.com/file/d/1tYl4hBem3q2rqD_81V07CEfRGVTLnM-R/view?usp=drive_link

Polychromies 1 (2009-2012)

- this work won the 1st Prize at the Jurgenson Competition 2011 -

for flute, clarinet, violin, viola cello and piano

Creation (movements 1 & 2) : November 2010, CNSMDP (Paris)

Performers : ensemble Multilatérale

Direction : Kanako Abe

Creation (movements 1 & 2) : September 2011, Rachmaninoff Hall (Moscow - Russia)

Performers : Modern Ensemble

Creation (movements 3 & 4) October 2011, CNSMDP (Paris)

Performers : ensemble Multilatérale

Direction : Kanako Abe

Creation (movement 5) : November 28, 2013, CNSMDP (Paris)

Performers : Orchestra of the Lauréats du Conservatoire,

Direction : Javier Gonzalès Novalès

Duration : 40' min. c.a.

Program note :

To what extent does the work of the sound material determine the other musical parameters that are durations, harmony, instrumentation, etc ... until the whole form

? This question haunts my research for some time now, and finds its paroxysm in the triptych of the "Polychromies", parts significantly different from the point of duration and instrumentarium (small ensemble for the first, thirteen saxophones and piano for the second, and large orchestra to finish) but which find their consistency in the same founding idea and a concept of "cyclical process".

Polychromies 1 consists of five chained movements :

Nocturne 1 / Distortions 1 / Nocturne 2 / Distortions 2 / Nocturne 3

Their musical argument to all being derived from the initial incipit of Nocturne 1 undergoing successive periods of transformation or mutation - "Distortions" and "Nocturnes", with a slower harmonic rhythm and the exploration of the stamp. The issue is also, from the point of view of composition, to manage a form developed by constantly thwarting the processes established in advance. We find an example of this conception in the role often devolved to the piano: that of free electron, disturbance that ultimately blows up the system in place by ending in periods more "free" such as the final cadence of the second movement. The general title of the cycle is both a reverence to the work of Olivier Messiaen "Chronochromie" (1960) and questions of formal organization and combinatorics system to the auditor, but also a personal study on the principle of "Variations of density" and colors, as the same object brought to light under different angles.

audio link : <https://soundcloud.com/didier-rotella/polychromies-1>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/chamber-ensemble/polychromies-1>

Phonèmes (2010, rev.2011)

for clarinet, saxophone and viola

Dedication : to Edith Canat de Chizy

Creations : 2010-06-25 in 'Eglise Saint-Merry (Paris) and 2010-07-02 at the Pontino Festival (Italie)

Performers : Ensemble Multilatérale

Duration (second version) : 8' min.

Program note :

The French language has 37 phonemes commonly accepted, distributed as follows: 16 vowels, 3 semi-consonants and 18 consonants, to which are added the 2 special cases of "x" and "y".

It is the smallest unit of spoken language that we can isolate by segmentation.

Audio link : <https://soundcloud.com/didier-rotella/phonemes>

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/phonemes>

Cryptophonies (2009/2010)

for electronic device

Creation : June 2, 2010 at the CNSMDP (Paris)

Duration : 12'15"

Program note :

Following on from my work in the field of instrumental composition, and more particularly in the cycle of "*Polychromies*", I wanted to explore here another way to thwart the process of progressive mutation as a formal genesis: a way which, of course, could only be possible with the tools specific to the world of electronic music. The original idea was therefore to make two distinct temporal notions coexist, each requiring a different listening.

The development of the piece itself took place in stages: to each one corresponds some form of renouncing the idea in favor of listening. Finally, we can distinguish two "planes", the first being a backdrop, resulting from a material with an inharmonic tendency (crumpled paper, plastics, gravel, smothered bells, etc.) whose object was the construction of an ever-changing granular texture. This frame allows an immediate definition of the listening time (necessarily long) allocated to the process initiated.

Faced with this deliberately neutral environment - due to the very proliferation of a multitude of events - the incrustation of contradictory figures suggests another form of listening, more causal (and this despite the synthetic origin of the sounds used, the initial frame was formed only of purely acoustic materials), and thereby induces a metric ambivalence.

Music for the movie "Gribiche" by Jacques FEYDER (2009)

Commission by the Festival EntreVues in Belfort

for Orchestra (2-2-2-2-1 / 2-2-2-1 / 2 perc. - harpe - guitare - piano / 8-6-6-5-4)

-never created-

Duration : 1h20

Chimères (2008/2009, in progress)

for choir (8 voix mixtes)

on poems by Gérard de Nerval

Partial creation : March 26, 2009 at the Auditorium Saint Germain (Paris)

Performers : Jeune Choeur de Paris,

Direction : Henri Chollet

Duration (provisional) : 10 min.

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/vocal-music/myrto>
<https://www.babelscores.com/fr/voir-et-rechercher-catalogue/vocal-music/artemis>

Polychromies 2 (2008) "Moving color"

Instrumentation : 13 saxophones and piano

Creation : March 15, 2009 in Auditorium Saint-Germain (Paris)

Performers : ensemble Saxetera,

Direction : Jean-Pierre Ballon

Duration : 12 minutes

Program note :

Polychromies 2 suggests by its title "moving color" a moving, constantly evolving aspect of a (small) number of "primary" colors gradually degrading into more subtle shades.

These initial colors are here harmonic complexes resulting from the natural resonances of the saxophone, hence the use of a musical orthography which integrates the micro-intervals, not in the continuity of the researches of "spectral" music or in any modal scale, but quite simply to prolong or anticipate certain specific saxophone sounds (such as multiphonics) which generate colors different from those of the piano with which they are either in conflict or in osmosis.

By this process, the whole piece slides from one atmosphere to another: the four primary colors quickly generate four secondary colors and as many "tertiary" colors: the total of twelve is reached at two-thirds of the work - culminating point - and gives the key to the listener: the rest is only a summary recapitulation of these adventures, the conduct of which is entrusted mainly to the piano which finally takes off, as if liberated. Finally, a vast coda breaks the systematic logic of the play to rediscover the nocturnal and mysterious spirit that introduced Polychromies 1.

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/polychromies-2>

Trois Hymnes Primitifs (2008)

for solo violin

Based on poems by Victor Segalen

Dédication to Marie-Cécile Biron

Creation : March 2009 at the Conservatoire (CRR) of Paris

Saskia Lethiec, violin;

Duration : 14 minutes

Program note :

Evolve from noise to sound, from stillness to restlessness, from depth to peaks, from darkness to light... All these metaphors could quite well sum up the spirit which animates these "Trois Hymnes Primitifs" for solo violin. If the fundamental musical source here remains purely instrumental, the piece owes its title and its "argument" to the work of the poet Victor Segalen (1878 - 1919) entitled *Stèles*, a collection published in 1912 which notably includes "Les trois hymnes primitifs". This is why each "movement" of the work takes up a line or a term from the poem:

The "opening" first of all, "*Face à face avec la profondeur*" is in fact the making of contact of the violinist with his instrument, but also a contact with the listener, with the room, with the Sound, in a free time which he has at will. This contact, sometimes wild, sometimes soothing, allows a first awareness (auditory) of certain elements which will constitute the material of the following movements.

"*J'ai tourné la sphère pour observer le Ciel*", the second movement, 'con un sentimento dell' eternità ', could be articulated in two large distinct phases, the first of which would be akin to a slow evolution of the initial texture, a two-voice polyphony in the extreme treble, which gradually integrates fast and restless elements. The effect of "gradual contamination" finally seems to succeed when the speech is interrupted to a fierce rhythmic pattern, stemming from the first movement. The second phase is another period of progressive "deconstruction", which sees the dismantling of a true choral theme gradually melting into the initial texture.

"Nuées" then arrive to sweep everything away. This is to explore another notion of timbre, after playing modes (1st) and sound weavings (2nd), this third movement is based on the trill, which becomes trepidation, and from which is slowly built the harmonic scheme. The form therefore depends solely on the progressive mutation of the material, to end up with a transfigured version of the choral theme, itself rapidly evolving into an unbridled coda.

Mémorial (2007/2008)

for 11 instrumentalists

(soprano/tenor/fl/cl/viola/cello/harp/celesta/3 percussionists)

Based on a poem by Robert Desnos

Dedication : to my Grand-father Alfred Rotella

Creation : December 9, 2008, at the Auditorium du CRR de Paris
Performers : the students of the Conservatoire de Paris,
Direction : Jacques Saint-Yves
Duration : 10 min.
Program note :

"Memorial" was a necessity for me, like a triple pretext.

A pretext for an exploration of the vast possibilities of original timbre games by associating the various kinds of instruments that make up the ensemble, on the one hand, and by articulating this research around the idea of "dialogue" (hence the pairs of instruments: two woodwinds, two strings, two singers, harp and celesta, and two percussionists, the timpani playing a role of free electron, of destabilizer).

A pretext also for an overhaul of my own way of thinking, and more particularly of composition. It seemed to me crucial to go beyond the stage of a linear, even arbitrary, formal conception, such as I practiced it in my previous pieces, in order to seek a framework which is really one with the starting musical material, which is like a necessity, organic imposed by the musical idea itself - as well as by the literary argument. This point explains the time and effort it took to create this piece.

Finally, a pretext for a tribute, both literary and musical, to a dark episode in our common past, the deportation during the war of 1939-45, taking as a basis the last poem, reproduced below, by Robert DESNOS (1900-1945) French poet who died in the Theresienstadt concentration camp in Czechoslovakia. The work is also dedicated to my grandfather, himself deported in 1944 to the Buchenwald camp.

*J'ai tellement rêvé de toi
J'ai tellement marché, tellement parlé,
Tellement aimé ton ombre,
Qu'il ne me reste plus rien de toi,
Il me reste d'être l'ombre parmi les ombres,
D'être cent fois plus ombre que l'ombre,
D'être l'ombre qui viendra et reviendra
Dans ta vie ensoleillée.*

Robert DESNOS, 1945

Score : <https://www.babelscores.com/fr/voir-et-rechercher-catalogue/instrumental/memorial-3>

Torana (2007/2008)

for electronic device

Creation : June 12, 2008; October 7, 2008 at the Auditorium Jean Cocteau (Noisiel – France) during the “journées de l'électroacoustique 2008” on Acousmonium Motus :

Performer : Didier Rotella, with the help of Jonathan Prager

Duration : 9'33"

Trois Préludes (2006/2007)

for piano

Dédication to Henri Dutilleux (and N°2 to André Gorog)

Creations : N°1 at the Festival de Mont-Louis (2006),

N°3 at the CRR de Paris (2007) et

N°2 at the Ecole Normale de Paris Alfred Cortot (2012)

Didier Rotella, piano

Durations : 6' - 4' - 8'

Le Festin de Lycaon (2005/2006)

for violin and orchestra

from texts from Greek mythology

effectif (4-2-4-4 / 3-1-0-0 / 2 perc. - harpe / 6-4-4-4-2)

Création of the violin and piano reduction at the CRR de Boulogne-Billancourt (June 2006)

Laure Escudier, violin

Duration : 12' c.a.

5 Mélodies (2003/2006)

On poems by Maurice Rollinat, Aragon, Tristan Corbière, D. Rotella, Federico Garcia-lorca

Instrumentation : mezzo-soprano and piano

La Biche - Feu de Joie - Nature Morte - Opossum - Aube

Partial Creation in 2006 at the CRR de Boulogne Billancourt

by the singers students of the Conservatoire de Boulogne-Billancourt

Didier Rotella, piano

Duration : 18' c.a.

3 Mélodies pour chant et orchestre (2007/2009)

orchestration of three of the previous melodies:

Aube (6-2-4-4 / 4-1-4-1 / 3 perc. - harpe - piano / 8-6-4-4-2)

Feu de Joie (3-1-3-3-3 / 4-1-2-1 / 3 perc. - harpe / 6-4-4-3-2)

Nature Morte (3/2/3/3 / 4-0-3-1 / 2 perc. - 2 harpes / 6-4-4-3-2)

-never created-

Duration : 10' c.a.

Anathème 2 (2005)

for saxophone and piano

Partial creation at the CRR de Boulogne-Billancourt (february 2006)

Thibaud Canaval, saxophone;

Didier Rotella, piano;

Duration : 13 min

Deuxième Sonate (2003/2004)

for piano

Creation : décembre 2004 at the CRR de Boulogne-Billancourt

Didier Rotella, piano

Duration : 16 min

The other scores are available on request from the composer (didier.rotella@gmail.com)

or on the publishers' websites: Impronta Verlag : <http://edition-impronta.com/>

and the platform BabelScores : <https://www.babelscores.com/fr/>