

LAURENT METTRAUX

CATALOGUE OF WORKS

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Orchestra

Orchestra without soloist

M.466 : Symphony for chamber orchestra (1992) [14']

for chamber orchestra (2*-2*-2*-2* 2-2-0-0 Timp. Strings)

37 (+2) pages

Performing material to be asked from the composer.

This work, first performed very successfully by the Orchestre de Chambre de Lausanne, conducted by Jesus Lopez-Cobos, has got the **first prize and public prize of the first competition for young composers** in 1993. Tragic and passionate work, taking advantage of all the resources of a chamber orchestra. A slightly revised version has been first performed in 1999 by the Philharmonic Orchestra of Volgograd, conducted by Emmanuel Siffert.

M.515 : Ombre (Shadow) (1995-8) [14']

for full orchestra (3*-3*-3*-3* 4-3-3-1 4Perc. Strings)

36 (+4) pages

Performing material to be asked from the composer.

Impressive work, based on a tale by Edgar Poe, where terror and anguish mix together, with sometimes strange sonorities, from the imperceptible to the imposing *fff*. **This work won 1998 the prize of the Donaueschinger Musiktage, awarded for the first time.** First performance by the SWR Symphony Orchestra Baden-Baden and Freiburg, conducted by Sylvain Cambreling, Donaueschingen, 17.10.1999.

M.603 : Le Cocyte (1999) [11']

for full orchestra (3**-3*-3**-3* bar. sax. 4-3-3-1 4/5Perc. Strings)

15 (+4) pages

Performing material to be asked from the composer.

Describes the freezy and anxious atmosphere of the frosty lake called up by Dante in his Divine Comedy. Ordered by Pro Helvetia for the Festival of Arts on the occasion of the 100th anniversary of the Association of Swiss musicians. First performed by the Symphony Orchestra of Bern, conducted by Luca Pfaff, St. Moritz, 2.9.2000.

M.458 : Lacrimosa (1990, rev. 2006)**[8']**

for orchestra or chamber orchestra (2-2-2 (2 *basset horns ad libitum*)-2 2-2 3Perc. Strings)
20 (+4) pages

Performing material to be asked from the composer.

This work, conceived as a « Tomb of Mozart », draws its thematic substance from two quotations, one taken from the Masonic Funeral Music KV 477, and the other from the Lacrimosa of the Requiem. Erected like a funeral monument with granite walls, this dramatic work contains a more elegiac central part.

M.464 : Vision Immanente (1992, rev. 2006)**[7']**

for full orchestra (3*-3*-3-3* 4-2-3-1 Hp Timp. Strings)
19 (+4) pages

Performing material to be asked from the composer.

This work, of epic character, contains also more agitated passages, contrasting with calm moments.

M.654b : Le Tombeau de Ravel (2006, orch. 2006-7)**[6']**

for chamber orchestra (2*-2*-2-2* 2-0-0-0 1Perc. Strings)
23 (+5) pages

Performing material to be asked from the composer.

This work has been written for a project of the Compagnie CH.AU, for which six composers have written one movement each, corresponding to one of the parts of the Tombeau de Couperin by Ravel. This piece inspires itself of the Menuet of the Tombeau de Couperin, and has principally an elegiac, tender and nostalgic character. The original version of this work is written for an ensemble of 7 instruments.

M.662 : La Mort sur un Cheval Pâle (Death on a Pale Horse) (2007)**[11']**

for full orchestra (3*-2*-2*-3* 4-4-3-1 2Perc. Strings)
30 (+6) pages

Performing material to be asked from the composer

Commission by Pro Helvetia for the Basel Sinfonietta. The work is inspired by the episode of the apparition of the 4th Rider of the Apocalypse and describes the frightful atmosphere and the sensations of terror it inspires. In order to obtain this, the work uses all the potentialities of the orchestra, among which, at some places, strange sounds. The dramatic tension is ensured by the opposition between, on one hand, the dynamism of the baneful action of the Rider and of his lightning ride, and, on the other hand, the anguished awaiting and the static pictures of the desolation following the sudden arise of Death. The first performance took place on May 31st, 2008, at the Basel Cathedral, with the Basel Sinfonietta conducted by Winfried Toll.

M.610 : Offrande (1999, rev. 2008)**[15']**

for orchestra (2-2-2-2* 2-2-3-1 2Perc. Strings)

88 (+3) pages

Performing material to be asked from the composer

This work is based on the theme of the Musical Offering, proposed to Bach by Frederic II of Prussia. Several appearances of the theme in canon (generally from 8 to 12 voices, and 20 voices at the end) follow one another with many countersubjects. A rhythm counterpoint forms itself by the adding of various formulas, with a great independence of the voices. A progressive densification in stages exalts the « thema regium » until the final height.

In project : Orchestration of the Swiss Dances, M. 635

Concertos

M.481 : Concerto for 15 soloist strings (1994)**[20']**

for 8 violins, 3 violas, 3 cellos and double bass

103 (+1) pages

Performing material to be asked from the composer.

Each instrumentalist is at the same time soloist, chamber musician and member of the orchestra. 3 movements: passionate, elegiac, and the third more rhythmical, with successive cadenzas for each of the 15 soloists. First performed during the opening concert of the Tibor Varga Festival 1994, by the members of the Festival Orchestra, conducted by Tibor Varga.

M.505 : Concerto (1994)**[17']**

for piano and orchestra (3*-3*-3*-3* 4-2-3-1 3Perc. Strings)

Full score: 51 (+2) pages

Reduction for 2 pianos: 57 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Impressive work, with a great variety of colours. Slow introduction, virtuoso part followed by a slow movement altogether of great tenderness and great sadness. The end is a slow rise towards the light, going through various stages.

M.544 : Concerto n.1 (1996)**[13']**

for violin and orchestra (2*-2*-2*-2* 2-0-0-0 Strings)

Full score: 20 (+4) pages

Reduction violin and piano: 11 (+1) pages

Solo violin part: 5 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

In two parts, the first one desolated and tragic, with the cadenza almost at the beginning of the work, and the second one meditating and profound, going away at the end towards high sounds (soloist part), towards deep sounds (orchestra), and towards silence.

M.579 : Concerto n.2 (1998)**[19']**

for violin and string orchestra (6-6-4-4-1/ 2)

M.579: Full score: 58 (+3) pages**M.579a:** Reduction with piano: 32 (+2) pages

Solo violin part: 12 (+2) pages

Performing material to be asked from the composer.

First movement virtuoso and passionate, the second calm and meditative, the third energetic. The cadenza, particularly expressive, is to be found at the end of the second movement. **First performance in Budapest**, conducted by Tibor Varga, with Isabelle Lambelet as soloist.

M.607 : Concerto n.3 (1999)**[20']**

for violin and full orchestra (3**-3*-3*-3* 4-3-3-1 T.-t. Strings)

M.607: Full score: 51 (+2) pages**M.607a:** Reduction with piano: 43 (+2) pages

Solo violin part: 17 (+1) pages

Performing material to be asked from the composer.

In two parts. The first virtuoso and dramatic, the second elegiac, *tristamente semplice*. Ordered by the Radio Suisse Romande - Espace 2, set piece of the International Violin Competition Tibor Varga - 2000. First performed by Ryoko Yano, winner of the interpretation prize and 1st prize of the Competition, and the Chamber Orchestra of Lithuania, conducted by Gilbert Varga.

M.628 : Concerto for organ and orchestra (2002-3)**[18']**

for great organ and orchestra (2*-2*-2*-2* *-2-2-2-0-3Perc.-Str.)

40 (+4) pages

Solo organ part (B4) : 35 (+3) pages

Performing material to be asked from the composer.

First performed on the occasion of the inauguration of the new great organ of the Cathedral of Lausanne (December 2003). German first performance : April 2010 at the Gewandhaus of Leipzig, with Michael Schönheit and the Gewandhaus orchestra, conducted by Riccardo Chailly. Alternately virtuoso, thoughtful, fiery or majestic. The organ has a dialogue with the instruments or opposes the orchestra.

M.629 : Double Concerto for pipa, violin and orchestra (2002-5)

[21']

(2*-2*-2*-2 * 2-0-0-0 2Perc. Strings)

64 (+6) pages

Pipa and violin part : 40 (+4) pages

Performing material to be asked from the composer.

To be first performed soon !

Work written for the famous pipa (chinese lute) player Yang Jing, and the violinist Boris Livschitz. In three movements : the first one alternates mysterious and energetic passages, the second one is meditative. The third, *Eruptivo*, contains an important cadenza for the soloists.

In project :

Concerto for percussion and orchestra (for Pedro Carneiro)

Concerto for four-handed piano (for the Silver-Garburg Duo)

Concerto for harp (for Chantal Mathieu)

Instrumental and Chamber Music

Solos

PIANO

M.463 : Sonata in 1 movement (1991) [8']

for piano
12 (+1) pages

Tragic and pathetic work, of a great variety of shades. Very passionate.

M.566 : Sonata (1997) [8']

for pianoforte (Fortepiano), also to be played on a modern piano
10 (+2) pages

Brings the clearness of the low sounds of ancient pianos to the fore. Nevertheless, also to be played on a modern piano.

M.621 : Déploration (2001) [1'30]

for piano
2 (+1) pages

This short and grave piece shows in particular fragments of desolated melodies, also in dialogue or in canon, and the muffled hammering of a very low chord. Commission of the Association Jeune Musique, for the 1st International Piano Competition of Fribourg.

M.670 : Stèles (2007-8) [13']

for piano
20 (+3) pages

Cycle of five pieces after poems taken from the collection « Stèles » by Victor Segalen : Écrit avec du Sang / Written with Blood (granitic, tensed and terrifying), Joyau mémorial / Memorial Jewel (enigmatic, from serene joy to anguish), Éloge du Jade / Eulogy on Jade (bright, cold and sharp like the jade), Miroirs / Mirrors (made of sparkling reflections, written in a mirrorlike mode), Juges souterrains / Underground Judges (inexorable, peremptory and terse). The first performance took place in Lausanne on March 23rd, 2009, by Dana Ciocarlie.

M.673 : Traces gravées dans le Sable (Tracks drawn in the Sand) (2009) [12']

for piano

12 (+6) pages

The six pieces of this cycle are inspired by texts of the Chan tradition. These pieces are more meditations on texts rather than a single description. These appeared contemplations are voluntarily bare and sober. The first performance has taken place by See Siang Wong in Zurich on September 9th, 2009.

In project : Collections of pieces for solo piano

- See also **piano four hands**

ORGAN

M.456 : Gethsemané (1990) [4']

for organ

6 (+1) pages

Sorrowful evocation as well as resigned. At least double manual and pedal keyboards. Sounds particularly well on great organs of romantic style. Has already been played in different places, two of them being the Kreuzkirche of Dresden and the Braunschweig Cathedral. First performance in 1994, by Erwin Messmer.

M.465 : Hommage à Olivier Messiaen (1992) [4']

for organ

3 (+1) pages

Freely inspired by the poetical atmosphere of the great French composer. Soft deploration ending in serenity, composed upon the news of Messiaen's death. First performance in 1999, by René Oberson.

M.614 : Lux Mundi (2000) [22']

for organ

26 (+14) pages

Written in such a way it can be played on different types of organs. To be played either on concerts or during the liturgy, suitable for the Holy Week or any other occasion. Very meditative work, alternatively dark or bright, tensed or oppressed. Commissioned by the European Music Month 2001. First performed by more than ten organists of Basel and the surroundings, during the Holy Week of 2001.

M.640 : Veilleur, où en est la nuit ? (2004-5)**[5']**

For organ

5 (+3) pages

The title « Veilleur, où en est la nuit ? » (“Watchman, what of the night?”) is taken from the book of Isaiah. Between the anguish of the dark night and the hope, inspired by the watchman, that the day shall rise again.

M.650 : Serenata in chiaroscuro (2005-6)**[6']**

for organ

5 (+1) pages

This work has been commissioned on the occasion of the 20th Concert Season of the Orgelserenaden of Berne-Bümpliz. In one single movement, the piece goes often from brightness to obscurity, and vice versa. It is elliptical and interrogative. The principal theme, hesitating, alternates with rich harmonies.

ACCORDION**In project :** Work for solo accordion (for Pascal Contet)**STRINGS****M.497 : Fantasia (1994-5)****[10']**

for solo violin

8 (+1) pages

Very virtuoso work in its middle part (*fantastico*), very expressive starting and ending. Contains a fugue on the name of BACH. Ordered by the Radio Suisse Romande - Espace 2, set piece of the international violin competition Tibor Varga - 1995.

M.585 : Soliloque (1998)**[6']**

for solo violin

2 (+1) pages

Work of great inner contemplation, between melancholy and serenity. First performance in Morgins, 2002, by Jan Dobrzewski, during the festival “Flâneries Musicales de Champéry”.

M.633 : Complainte (2003)**[6']**

for solo violin

5 (+2) pages

Written at the request of Shlomo Mintz to be the set piece of the International Violin Competition of Sion (2003). Between rage and resignation, lamentation and anger.

M.639 : Microlude (2004)**[1'40]**

for solo cello

1 (+2) pages

This short piece, ordered on the occasion of the inaugural concert of the Compagnie CH.AU, has an elliptical and enigmatic character.

M.647 : Le Sommeil de la Raison produit des monstres (2005)**[5']**

for solo arpeggione

4 (+2) pages

After an engraving taken from the Caprichos by Goya. This short piece, concentrated, installs a mysterious and elliptic climate of wait and fear.

M.653 : Les Espaces Insoupçonnés (2006)**[11']**

for solo cello

4 (+2) pages

This work begins in an elegiac manner, and is followed by a wild passage. A lyrical melody leads to the central, ecstatic passage, that uses the different kinds of vibratos in the high and the highest tones of the instrument. Leaving these « espaces insoupçonnés » (unsuspected spaces), the work returns progressively to a dramatic and bitter mood, like a come back to earth after an out of time vision.

5 Microludes M.525, 479,550,558 et 570 (1993-7)**[10']**

for solo viola

7 (+1) pages

5 works which might be performed separately or together, as one likes. Sets off the distinctive qualities of the viola.

M.560 : Sonata (1997-8)**[12']**

for solo viola

6 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

3 movements: elegiaco, con passione and meditativo.

In project : Work for solo double bass

WINDS

M.451 : Sonata (Nachtmusik) (1990)

[11']

for solo flute
4 (+2) pages

Work yet to be first-performed (!! please contact the composer for first performance)

The subtitle points out an atmosphere, without any descriptive indication. Use of contemporary sounds (multiphonics, aeolian sounds, Tongue-ram, ...) in alternation with more lyrical passages.

M.511 : Invocation (1994-6)

[4']

for solo alto flute (in G)
2 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Contains quarter tones. Inspired by Middle East music.

M.513 : Thrène (1995)

[5']

for solo alto saxophone
3 (+2) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Use of numerous peculiarities of contemporary writing at the service of a passionate and dreamy atmosphere.

M.637 and 638 : Appel I and Appel II (2004)

[1']

for any wind instrument (wood or brass)
4 (+2) pages

Appel means Call. Both Appels have been composed within the context of the ORB_IT project of the World New Music Days 2004. These two short pieces, like miniature fanfares, are written in order to be playable by any wind instruments (wood or brass).

In preparation : Work for solo bassoon

PLUCKED INSTRUMENTS

M.514 : Miroir du silence (Mirror of silence) (1995)

[10']

for harp

5 (+2) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Mysterious and meditating work, almost oriental. At the middle of the score, return to the starting-point by retrogradation.

M.671 : Sonata (2008)

[9']

for guitar

12 (+2) pages

Several episodes linked together : *misterioso*, *presto* (virtuoso), *furioso* and *meditativo*. First performance on May 1st, 2009 with Olivia Steiner during the International Guitar Festival of Fribourg.

PERCUSSION

M.657 : Cloches du Crépuscule et de l'Aube (2007)

[4']

for carillon or tubular bells

2 (+ 2) pages

This piece is written for a 8 notes carillon (c, d, e, f, g, a, b flat, b natural), and can be transposed according to the bells of each carillon. It can also be played on tubular bells. It is based on thematic cells, some of which use semitone frictions.

Duos

PIANO FOUR HANDS

M.635 : Swiss Dances (2003-4)

[15']

for piano four hands

40 (+3) pages

This series of 6 Swiss Dances is made of the following pieces : Ländler, Coraules, Polka, Dwarves Gallop, Totentanz (Dance of Death) and Dance of the wild man. The first three are written on themes inspired by the Swiss Folklore, whereas the last three are more freely inspired, though referring to traditional elements of Switzerland.

WITH PIANO

M.533 : Sonata (1996)

[14']

for flute and piano

18 (+1) pages with flute part: 7 (+1) pages

3 parts linked together, with a scherzo inspired by andine music and a meditative finale, more and more inner. Order of the Jeunesses Musicales of Gruyères, destined to celebrate their 25th anniversary.

M.551 : Lied (1997)

[6']

for soprano saxophone and piano

9 (+1) pages with saxophone part: 3 pages

Very singing work, showing up the expressive properties of the saxophone.

M.553 : Sonata (1997)

[16']

for cello and piano

22 (+1) pages with cello part: 6 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Epic and dark work, with a slow and elegiac movement in the middle.

M.655 : Petite Suite de Danses (2006-7)

[8']

for violin and piano

22 (+ 3) pages with violin part : 10 pages

This little dance suite consists of four movements (Polka, Dwarves Gallop, Totentanz - Dance of Death - and Dance of the wild man). It is a transcription of four of the Swiss Dances, originally written for four handed piano.

M.473 : Adagio (1993)

[5']

for violin and piano

8 (+1) pages with violin part : 3 pages

Work of classical aspect, of bright simplicity. Very melodious violin part.

In project : Sonata for violin and piano

WITH ORGAN

M.470 : Sonata (1993)

[6']

for trumpet and organ

12 (+1) pages with trumpet part: 2 (+1) pages

Takes advantage of the expressive possibilities of the trumpet. Organ part without difficulty.

M.529 : Elégie (1995/7)

[5']

for trombone and organ

9 (+2) pages with trombone part: 2 (+2) pages

Work of noble character. Suits the character of the trombone.

M.473b : Adagio (1993)

[5']

for violin and organ

6 (+1) pages with violin part : 3 pages

Transcribed from the Adagio for violin and piano. Work of classical aspect, of bright simplicity. Very melodious violin part.

In project : Work for percussion and organ

OTHER DUOS

M.537 : Duo (1996)

[9']

for violin and cello

10 (+1) pages

Energetic work. Free polyphony and imitation techniques at the service of a work full of life and invention.

M.540 : Duo (1996)

[11']

for violin and alto saxophone

13 (+1) pages

Well level-headed parts, to avoid the saxophone covering the violin. 4 movements: appassionato, dreamy, energico and inner. An order of the Jeunesses Musicales of Fribourg.

M.554 : Duo (1997) [12']
for 2 violas
9 (+1) pages

Brings into light the colour of the viola. Alternates passionate, meditative and energetic parts.

M.576 : Duo (1998) [13']
for alto flute and guitar
11 (+1) pages

In 3 movements. Elegiaco with subtle sonority, presto malinconico, mirror-like scherzo and estaticamente lento, of great expressive purity.

M.598 : Duo for flute and clarinet (1999) [9']
9 (+1) pages

Work written for the Wiener Klangforum (first performed 1999 in Boswil). Rather virtuoso and complex, including among others quarter tones. Very contrasted, from the serene calm to the pathetic dramatism.

M.609 : Duo for 2 alto saxophones (1999-2000) [10']
8 (+1) pages

Piece asking a special effort for breathing. First performed during the 12th World Congress of Saxophone by Philippe Savoy and Elie Fumeaux.

M.630 : Reflets (2003-4) [12']
for violin and percussion (1 percussionist)
22 (+4) pages

Violin and percussion give answer to one another, imitate, call, influence, attract or repulse each other, as reflections of one another. The percussion part requires a lot of timbres and ways of playing.

M.652 : Émergences (2006) [7']
for violin and accordion
10 (+3) pages

This work has been written for Marianne Piketty and Pascal Contet, on request of the Festival des Musicales d'Auvergne (France). It is a little enigmatic work, basing itself on one hand on threatening, or even stormy clusters, and on impassive tritones, and, on the other hand, on lyrical or dreamy passages. The title can evoke the emergence of forces of the Subconscious, the emergence of physical or meteorological phenomena, or also the emergence of sonorous events, for instance the pianissimo apparition of the violin under a forte of the accordion.

M.669 : Inventio (2008)**[2'30]**

for 2 oboes, or 2 oboes d'amore, or 2 english horns, or 2 heckelphones
2 (+2) pages

Can also be interpreted by an oboe and an oboe d'amore, or an oboe d'amore and an english horn, in playing the written notes : the intervals are thus different, but the musical result remains coherent. The work is very contrapuntal and full of imitations, both voices having the same importance.

In project : Duo for two harps

Trios

M.520 : Trio (1995-6)**[17']**

for violin, cello and piano
35 (+1) pages with performing material: 20 (+1) pages – 20 (+1) pages

Tragic work, with tensed climates, sometimes mysterious, even terrifying, a scherzo furioso and a more calm ending. Commission of the Anima Trio, which first performed it in Fribourg and at the Melos-Ethos Festival of Bratislava.

M.552 : String trio (1997-8)**[18']**

for violin, viola and violoncello
26 (+2) pages
M.552a: performing material: 9 (+2), 10 (+1), 11 (+1) pages

Meditating work. The central part alternates growls of revolt and of resignation, even grief. The appeased end moves off to inner silence. Commission of Pro Helvetia for the Zurich String Trio, which first performed it during August 2000 on the occasion of a tour in India and Sri Lanka.

M.569 : Trio for flute, viola and harp (1997-9)**[11']**

10 (+1) pages
M.569a: performing material: 2x2 (+1) pages

In a single movement, slow and melancholic, written in a funeral way.

M.573 : Trio for alto saxophone, violoncello and piano (1998-9)**[17']**

17 (+2) pages
M.573a: performing material: 2x12 (+2) pages

2 contrasted movements: the first passionate, ending in distress, and the second meditating, ending in serenity. Simultaneous performance, on February 11th, 2000, during concerts organized by the "Association for the Development of the Classical Saxophone", which commissioned the work, in more than ten cities in Switzerland and abroad.

M.632 : Trio for clarinet, cello and piano (2003)**[14']**

24 (+3) pages

M.632a : separate parts : 16 (+3) pages – 15 (+2) pages

Ordered by the Avalon Trio, first performed in April 2004 during the « 2 days & 2 nights of modern music » Festival of Odessa and during a concert tour in Ukraine. In three movements : angoscioso, where the lyricism of the clarinet and of the cello contrasts with the implacable rhythms of the piano ; scherzo furioso, followed by a more calm ending. This work is inspired, among others, by elements of the Klezmer music.

M.649 : Suite for three flutes (2005-6)**[13']**

for three flutes (also piccolo, alto flute in G and bass flute)

20 (+3) pages

This Suite is made of four movements, each of which puts into light a different instrument. The first movement, with alto flute, is mysterious and of changing mood. The second, with piccolo, is spontaneous, skipping along and almost carefree. The third, very serene, is near to a Zen meditation, and puts into light the bass flute. The last movement, written for the three flutes in C, is voluble and dynamic.

In preparation : Trio for three basset horns

Quartets

M.474 : Quartet of saxophones (1993)**[22']**

For 4 saxophones (s., a., t., bar.)

62 (+1) pages with performing material: 12 (+1) pages et 3x10 (+1) pages

In 4 movements, the third being a scherzo furioso. Well level-headed between the 4 instrumental parts (with solos for each part) and particularly well fitting to the tone and very expressive character of the saxophone family. First performance in 1994 by the Saxophone Quartet of Geneva, within the context of the Musical Youths of Fribourg.

M.484 : Exils (1994/7)**[9']**

for violin, cello and 2 percussionists

17 (+3) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Non-traditional writing, but easy to understand. Mystery, spelling passages, with superimposed tempi. Lyrical and nostalgic end, during which the violinist goes away and leaves the hall while still playing.

M.547 : Flute quartet (1996)**[9']**

for 4 flutes (first one also piccolo, fourth one also alto flute in G)

19 (+1) pages with performing material for the second and the third flute : 2x 5 (+1) pages. The first and the fourth flutes use a copy of the whole score.

Mysterious sonorities and elegiac climate out of time, punctuated by flashing outbursts of energy. The non-conventional use of triad chords opens the way for intense sonorous landscapes.

M.582 : Sonata a quattro (1998)**[9']**

for flute, horn and 2 trumpets

14 (+1) pages with performing material: 2x9 (+1) pages - 2x8 (+1) pages

Subtle and delicate sonorities. Work which articulates itself around perfect consonances, requesting a great purity of intonation.

M.587 : String quartet n.1 (1998-9)**[17']**

For two violins, viola and cello

12 (+1) pages

M.587a : performing material : 10 (+1) pages – 3x8 (+1) pages

Ordered for the Talich Quartet which has declared to have “enjoyed playing this lovely, thoughtful piece”. Single slow movement of a distress as extreme as its expressive density. Feeling of resignation.

M.636 : Attente (2004)**[11']**

for saxophone, cello, piano and percussion (1 percussionist)

22 (+4) pages

M.636a: performing material: 16 (+3) pages – 16 (+3) pages – 22 (+4) pages

Work yet to be first-performed (!! please contact the composer for first performance)

This work is in turn passive and resigned, or active and revolted expectation. The saxophonist plays on three instruments : successively baritone, soprano and alto.

M.648 : Stimmungen (2005-6)**[13']**

for 4 cellos

16 (+5) pages

The five movements of this work, ordered by the Festival Viva Cello of Liestal, have very contrasted atmospheres. The first movement is a contrapuntal appassionato ; the second, a melancholy piece ; the third a macabre and fear-inspiring movement. The fourth movement is wrathful and bases itself on chords on the four strings and clusters ; the last movement is dreamy, with suspended melodies and glissandi on the harmonics.

M.660 : Cyprès (2007)**[3']**

for string quartet (2 violins, viola and violoncello)

5 (+ 2) pages

M.660a : performing material : 4x2 (+1) pages

This short work has been written on the occasion of the first performance of the complete song cycle « Cypresses » by Dvorak, out of which Dvorak himself had transcribed for string quartet 12 of the songs. The work has a nostalgic character, and uses the melodic cells taken from the 15th song of the cycle, which Dvorak hasn't transcribed for quartet.

M.675 : Offrande Funèbre en hommage à Bach (2010)**[5']**

for flute, violin, cello and organ

10 (+2) pages

M.675a : performing material : 3 x 3 (+1) pages

The Offrande Funèbre en hommage à Bach (Funeral Offering in homage to Bach) is based on four themes : an omnipresent plaintive and almost obsessive motive ; the theme of the Funeral Offering itself ; a lyrical theme, at first played by the flute ; at last, a chromatic basso ostinato, sometimes descending, sometimes ascending. The four themes intermingle progressively, while the organ plays the beginning of the *Ricercar a 3*, which dissolves gradually after the entry of its 3rd voice. Commissioned by the Schweizer Kammerensemble, which first performed it in Lenzburg (Switzerland), on August 20th, 2010.

Quintets

M.612 : Wind Quintet (2000)**[16']**

For flute (also piccolo and alto flute), oboe, clarinet (b), horn and bassoon.

31 (+2) pages

M.612a : performing material: 31 (+2) pages – 31 (+2) pages – 30 (+2) pages – 29 (+2) pages – 26 (+2) pages

Every instrument is valued, in a great variety of colours, work successively energetic, melancholic, mysterious, desolated or contemplative. Order of the Eole Quintet, which first performed it September 2001, in the "Espace Jean-Tinguely-Niki de Saint-Phalle" of Fribourg.

M.618 : String quintet (2001-2)**[17']**

for 2 violins, 2 violas and cello

28 (+1) pages

M.618a : performing material : 3x13, 12, 14 pages

Commissioned by the Zurich String Quintet, this work has been first performed during a tour in Finland and Lithuania, in July 2003. A great movement, slow and oppressive, out of which emerges a kind of running to the abyss based on an implacable ostinato.

M.627 : Quintet for flute and strings (2002-3)**[14']**

for flute, violin, 2 violas and cello

33 (+2) pages

M.627a : performing material : 16 pages + 4x12 pages

Written for Alexandre Magnin and the Janacek Quartet, full of dreamy nostalgia. The sonority of the Quintet is more well-balanced, thanks to the use of a second viola instead of a second violin. "There are to be found all human feelings in this Quintet" (A. Magnin).

M.642 : Suite for wind quintet (2005-6)**[18']**

for flute (also piccolo and alto flute in g), oboe (also english horn), clarinet in b flat (also little clarinet in e flat, bass clarinet in b flat and ad libitum clarinet in a), bassoon (also contrabassoon) and horn

36 (+5) pages

This suite, taken from the scenic work « Les Serrures à Secret », is made of four movements and two short interludes. The first movement is mysterious and almost hypnotic, the second ironical, grotesque and mocking, the third first grave and solemn, then progressively more appeased, and the fourth, first like a dance on obsessive rhythms, ends on a touch of nostalgia. As for the two interludes surrounding the second movement, they are quite in the spirit of the Musiques d'ameublement by Satie. The full score serves also as separate part for each instrumentalist.

M.668 : Quintet for clarinet and strings (2008)**[12']**

for clarinet, 2 violins, viola and cello

37 (+2) pages

M.668a: performing material : 10 (+1) pages – 10 (+1) pages – 12 (+1) pages – 11 (+1) pages – 11 (+1) pages

Commissioned by the Davos Festival, first performed 2008 by Shirley Brill, clarinet, and the Terpsycordes Quartet. This work is built on several short cells, developed, mixed and transmuted during the whole work. The counterpointed work plays with the pitches (also in the extremes) and the oppositions between diaphanous passages, nostalgic melodies, and more clashed and violent moments, the whole generating progressively a mixing of the themes, of the melodic lines and rhythms.

Septet

M.620 : Septet (2001)**[18']**

for flute, clarinet, horn, bassoon, violin, violoncello and piano

41 (+3) pages

M.620a : performing material: 25 (+2) pages – 25 (+2) pages – 25 (+2) pages – 27 (+2) pages – 26 (+2) pages – 27 (+2) pages

This septet has been especially written for the formation of the Mittelland Ensemble. Five movements linked together, mixing disquieting, tragic, mysterious or melancholic aspects.

M.654 : Le Tombeau de Ravel (2006)

[6']

for tenor saxophone, bassoon, violin, cello, piano, guitar and percussion

14 (+5) pages

M.654a : performing material : 2 (+2) pages – 2 (+2) pages – 3 (+2) pages – 3 (+2) pages – 2 (+3) pages

This work has been written for a project of the Compagnie CH.AU, for which six composers have written one movement each, corresponding to one of the parts of the Tombeau de Couperin by Ravel. This piece inspires itself of the Menuet of the Tombeau de Couperin, and has principally an elegiac, tender and nostalgic character. It has also been instrumented for a chamber orchestra.

Variable Ensemble

M.580 : Paremboles (1998)

[11']

for flute, clarinet (B flat), saxophone (soprano in B flat and alto in E flat), viola ad libitum and piano (2 or 4 hands) ad libitum

30 (+2) pages with performing material: 7 (+2) pages – 9 (+2) pages – 6 (+2) pages – 4 (+2) pages

Work which might be performed in 6 different versions, according to the principle of the adding or the retrenchment of one or more voices. From granitic to deep emotion, following compositional forms of the Ars antiqua, but with contemporary harmonies.

Vocal Works

Oratorio and other works for choir and orchestra

M.528 : Vers le soleil couchant (Towards the setting sun), oratorio (1995-6) [42']

for 4 soli (SATB), children's or young girl's choir, mixed choir and orchestra (0-c.a.-2 basset horns-2 0-2-3-0 Perc.(2) Vl. and Vc. soli strings)

M.528 full score 148 (+ 15) pages

M.528a reduction voice/piano: 91 (+15) pages

Performing material to be asked from the composer.

Numerous texts, also superimposed, on the subject of death, from the epic of Gilgamesh to E. Brontë, from the Vedas to Apollinaire (in English, French, German, Italian, Latin and Sanskrit languages). Very impressive work in its expressivity and its musical as well as philosophical development. Multitude of climates and very appeased ending. An order from the choir of the Fribourg University, which has first performed this work with great success in June 1996.

M.625 : Le Nom Caché (The Hidden Name), oratorio (2001-2) [48']

for 4 soli (SATB), mixed choir, solo cello, two pianos and percussion (6 players)

M.625 full score 149 (+ 30) pages

M.625a reduction voice/piano: 197 (+26) pages

Performing material to be asked from the composer.

Ordered by the National Swiss Exposition (2002). Work based on texts stressing the anguish, and then the appeasement of the beings facing the mystery of a hidden God, that can't be named. The work develops itself while following the various human feelings : questioning, rebellion, despair, haunting doubts, acceptance of the limits of human comprehension, contemplative silence.

M. 672 : Choral Variations on the Christmas Carol « Vom Himmel hoch, da komm' ich her » (2009) [15']

for choir and orchestra (2-3*-0-3* 0-3-3-0 Hp. Vle-Db)

M.672 full score 40 (+8) pages

M.672a reduction voice/piano: 34 (+4) pages

Performing material to be asked from the composer.

Commissioned by the Gewandhaus Leipzig. First performance June 2010 with the GewandhausChor and the Gewandhaus Orchestra Leipzig conducted by Riccardo Chailly (during the Leipzig Bachfest and the concert season of the Gewandhaus). Uninterrupted Variations, often intermingled, on two themes (the choral and a chromatic theme) treated by evolving modification and by numerous canons. The work is as well contrapuntal and lyrical, fluctuating between anguished expectation and confident hope in the divine coming. The passages for choir and orchestra, on a few verses of the text by Luther, alternate with those written for orchestra only. The score is written for the same instruments as in Stravinsky's Chorale Variations.

A capella pieces

M.471 : mass for 8 voices (1993) [15']

for mixed choir (8 a capella voices)

76 (+1) pages

Work yet to be first-performed (!! please contact the composer for first performance)

Work difficult to perform, but also suitable for a group of 8 soloist singers. Tormented and polyphonic Kyrie, tonic Gloria, granitic Sanctus, melismatic Benedictus and melancholic Agnus Dei. In Latin language.

M.503 : Nur noch kurze Zeit (1994) [2']

for mixed choir (4 voices)

8 pages

Rather chromatic and difficult. Polyphony bringing savoury harmonies. Text taken from Isaiah (XXIX 17-19), in German language.

M.562 : 1ère lamentation du Jeudi-Saint (1997) [10']

for mixed choir (4 voices)

11 (+2) pages

Work yet to be first-performed (!! please contact the composer for first performance)

In Latin language. Music with rhythmical scansion near to Gregorian music, but chordal. Large phrases and atmosphere of deep collectedness.

M.563 : Lucis Creator optime (1997) [9']

for children's choir (2 voices)

5 (+2) pages

Work yet to be first-performed (!! please contact the composer for first performance)

In Latin language. Very large phrases, with very pure dissonances and bright consonances.

M.589 : Crucifixion (1998) [18']

for mixed choir a capella

28 (+3) pages

On a text by the composer, partly inspired by the Gospels. Alternates impressive parts, because of their tension, and Gospel excerpts, where every shade of the text is evoked. First performance by the Chamber Choir of the University of Fribourg during the Festival "Greifswalder Bachwoche" on June 11th, 1999.

M.596 : Erhebt die Stimme (1998) [3']
for mixed choir (4 voices)
3 (+1) pages

Piece with crafty harmonies. Text by Ben Sirach (XLIII 29-30)

M.611 : La plus belle des lumières (2000) [15']
for mixed choir (8 a capella voices)
67 (+4) pages

(The most beautiful of the lights). Text by the composer after the Rig Veda. The evocative harmonies inflate in two great successive waves, from the night, altogether pacifying and disquieting, to the triumphal arrival of the light. First performed by the New London Chamber Choir, conducted by James Wood, on the occasion of the Festival of Sacred Musics of Fribourg, which commissioned the work, on July 14th, 2000.

M.616 : messe pour chœur d'hommes a cappella (2000-1) [6']
For men's choir (4 voices : TTBB)
8 (+1) pages

Mass especially suitable for amateur choirs. In French language.

M.645 : Le Vent blesse les Branches des Cerisiers (2005) [3']
for mixed a cappella choir (SATB)
5 (+2) pages

the text of this song is inspired by a few haikus by Saigyō, Japanese Zen monk of the 12th century. The music is simple and appeased, a little melancholic. Relatively simple to sing.

M.651 : Plus près de toi que tu ne l'es toi-même (2006) [13']
for vocal ensemble (little choir of 8 soloists and 8 voices choir)
41 (+ 4) pages

Text by the composer, after texts of different spiritual traditions. It has been written in 2006 for the Foundation for Universal Sacred Music of New York, commission awarded through competition. The work alternates tensions and relaxations, as well on the agogical as on the harmonic level.

In project : Different choral works

Solo voice and instrument(s)

M.462 : Racines avides (1991-2) [17']

for middle voice and piano
23 (+5) pages

Work yet to be first-performed (!! please contact the composer for first performance)

7 poems in French language by Luce Péclard relating the human search for the inside of his being. Polyphonic, subtle accompaniment by the piano; more mystical and bare parts.

M.548 : Auf die erniedrigende Erhebung und erhebt Niedrigkeit (1997) [5']

for high voice and piano
6 (+1) pages

Text in German language by Catharina Regina von Greiffenberg. Conflict between mysticism and human torment. Appeasement during the coda, played only by the piano.

M.549 : Elogio della Notte (1997) [10']

for voice and piano
12 (+3) pages

Three versions : original version for bass voice, version for alto voice, version for medium voice. On texts by Michelangelo, in Italian language. Dark and tormented, then meditative and appeased. particularly well-written for the bass-voice. The accompaniment is sober, which is even more impressive.

M.559 : Al cor di zolfo... (1997) [5']

for bass-voice and piano
5 (+2) pages

Between passion and thought. On a sonnet by Michelangelo (in Italian language).

M.659 : Quelle terre est vide de toi ? (2007) [3']

for high voice and piano
7 (+ 3) pages

This song is a transcription of a passage of the oratorio « Le Nom Caché » (The Hidden Name). The text, by the composer, is inspired by mystic poems of the sufi sage Hallaj ; it is a meditation on the unknowable nature of the Divinity.

In preparation : Work for voice, flute, viola and harp after haiku texts
Collections of works for voice and piano: cycles on words
by V. Hugo, Shakespeare, etc...

In project : Works for voice and guitar, for voice and cello

Stage works

M.479 : Lysistrata (1993-4) [120']
for actors, choir and percussion ensemble
1170 pages

After Aristophanes. Uses more than a hundred of percussion instruments. First performance in 1994 during 11 performances, directed by the composer, in a place especially prepared for this spectacle.

M.634 : Les Serrures à Secret (2003-5) [95']
For solo bass, actors, choirs and instrumental ensemble
242 (+16) pages

On a libretto by Michel Gremaud. Explores the myth of Hephaestus, placed in our time. The instrumental ensemble is divided into different groups, among which a wind quintet and a percussion ensemble.

In project : Opera after a Japanese medieval stage work
Thyestes, after Seneca
Other projects on request

All commissions welcome!