

## Presentation text

### **(D') ALLER (1995)**

**by Philippe Leroux**

for solo-violin and 16 instruments. Duration : 18 mn

Commissioned by Radio France.

Premiered on Feb. 24<sup>th</sup> 1996, at *Maison de Radio France*, Paris (France), within *Festival Présences 96*, by Annick Roussin and *l'Ensemble L'Itinéraire*, conducted by Pascal Rophé.

Nomenclature: 2.1.2.0 - 1.1.0.1 - perc, hp, pno - 2vl.vla.vlc.cb 5 strings

Éditions G. Billaudot

Written between 1994 and 1995, (d')ALLER is the central panel of an instrumental triptych. From one piece to another the number of instruments increases: *Continuo(ns)*, the chamber music with which the cycle begins, is for five musicians; at the far end, *Plus loin* requires a large symphony orchestra, while in the centre, *(d')Aller* is the first instrumental genre invented by the Western tradition : the concerto.

In *Continuons d'aller plus loin* (let us continue to go further), as the triptych is named in its entirety once the three titles are combined, it is the movement and its maintenance which remains the composer's obsession - the quest more than the goal, and even, the progress rather than the route.

The concept of progress that seems to characterize the concerto *(d')Aller* is symbolized in particular by the use of incessant sweeping scales, which change constantly : raising or descending degrees, for the soloist or for the ensemble. Other more subtle techniques, which are as much variations of this first motive, appear beside this simple model which can become a voluble arpeggio, as soon as it is constructed in the form of a quick return omitting certain secondary degrees. The progressive addition (or subtraction) of degrees to the scale sections each time rephrased, constitutes one of the most spectacular aspects of the technique.

The technique, which frames traditional popular music, clever poetry and children's rhymes, is ancient : it is a universal modality of play, structured either by alternated interventions between two separate parts of the ego, in a monologue or between partners who are more generally challenging. Outbidding. A contest.

It very naturally generates a playful rivalry between an individual and the crowd, and also its corollary, mutual help despite consenting rivalry, both of which are the base of the form of the concerto, a metaphor of the society in action and evolution.

**Dominique Druhen**

*translated from French*