~ CONCEPT PHASE~

No.3a – Playing techniques

The Temptation of Saint Anthony

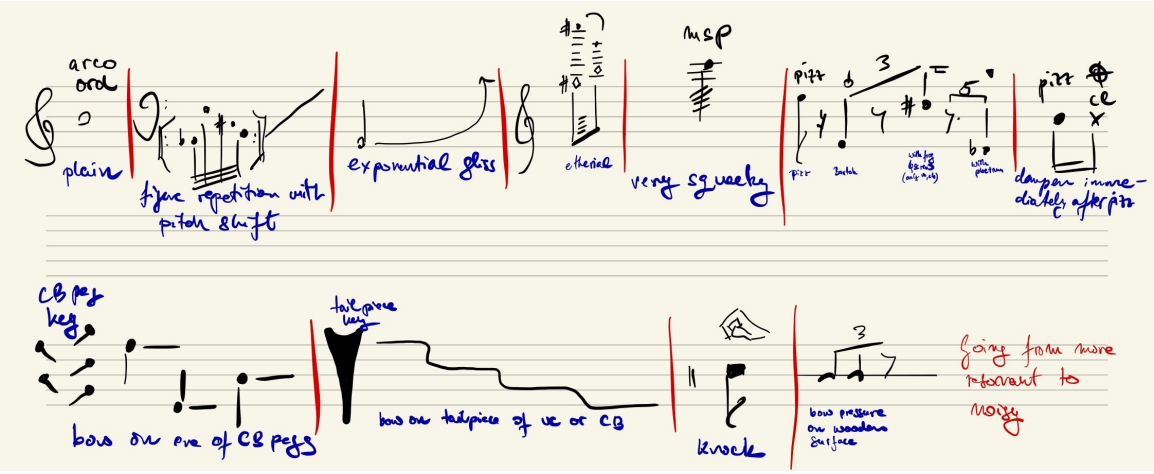
What I am missing overall so far is some binding idea, which is neither conceptual nor technical. Recently I have been reading about and digging up paintings on Saint Anthony, who willingly made his life full of suffering due to his beliefs. I see an underlying similarity between him and composers – just like St. Anthony, we deliberately choose hard paths because we believe in our music/art. As described in the book by Gustave Flaubert, during one night St. Anthony had multiple visions that emerged and disappeared, but basically the struggle was happening in his head. Connecting this idea with our departure from a common point or anamorphosis, we could imagine a narrative of St. Anthony going through a series of supranormal events, where that common point is him meditating, and the departure, the ana- and metamorphosis are all kinds of chaotic structures that emerge.

The given instrumentation [vl, vc, cb & perc] could have interesting subsets:

- vl & vc (predominantly high) vs. cb & perc
- all strings vs. perc
- vl (as the only high instrument) vs. others (as low instruments)
- vc & cb vs. vl vs. perc.

These subgroupings should be taken advantage of, so that there is a dialogue between subsets, but also to avoid having all instruments play throughout. A solo percussion could stand as a good ending or late-mid section of the piece.

Playing techniques for strings are displayed in the following image:



Ideally, by imitating expression on St. Anthony's face in plethora of pictures made on this theme, one could form gestures as combinations of the above stated tropes. See THIS ARTICLE for inspiration on St. Anthony: