

# PRASQUAL

## *ARCHITECTURE OF LIGHT*

### *Synopsis*

From the **First Electronic Music** the title of the work in three languages (English, Polish, German ) emerges. The **Introduction of the Orchestra** follows and then the Soloists call the Light in three **Invocations** ("Light, that's not from sun, nor moon, nor fire!"). The falling chords of the **Orchestra Descending** lead to the **RITUAL OF DARKNESS** in which two tuba-players separate from each other to build the independent elements in the space.

They are called back to the orchestra by the clarinet-players and after a "spectral modulation" the Soloists announce the **RITUAL OF TRANSITION**.

Four oboe-players proceed to the four podiums around the audience. The Soloists interrupt them on the way to play a strange and ironic game with the definition of transition (in French: "transition, transformation, transfiguration/ transmission, transubstantiation/ transmigration, transcription, transportation, transmutation, translation, transitoirement, transgression" ). The oboe-players are trying three times to take through the ritual, with three different materials (1. old Greek folk song, 2. a virelai of Machaut, 3. PRASQUAL ). Twice they are warned by the Soloists - and finally when the trumpet-player, asked for that by the soprano, provides the ORLANDOs motif from the ARCHITECTURE OF LOVE - which starts to be developed in four tempos at the same time -, the transition succeeds. This is taken up by the orchestra with a great **JOY after the TRANSITION**.

While the oboe-players go back to the orchestra, the two saxophone-players arise to perform the **RITUAL OF LOVE**. In eight spiral and jester Plays of Love - with an intervention of the horn-players - the structure of the whole work is being revealed.

After this ritual ORLANDO dreams his first electronic dream, **ORLANDOs dream of PLANUBA**, from which the **RITUAL OF BLOOD** emerges. Here the three trombone-players play in three different tempi almost all the time. The proportions 4:5:7 order the horizontal, the vertical and the diagonal lines of the musical processes.

After the Intervention of Percussion the **NAATHAYN** shows up - an almost throughout two-voices cadenza of the solo trumpet-player. The Soloists announce the **RITUAL OF LIGHT** performed by 4 clarinet-players in the space. After that ORLANDO dreams the second electronic dream: **ORLANDOs dream of HELIATI**.

The procession of the percussion-players with the gongs leads to the **RITUAL OF PLAY**. At the end of this ritual the fast place exchange of the percussion-players in the space (the text in Italian: dal cielo al cielo fin alla gran luce del Dio!) enters in a dialogue with the Soloists ("Light" in Hebrew, Arabic, Swahili und Haitian ) and the trombone-players.

The return of the percussion-players into the orchestra concludes with the **Star Constellations**. Immediately after that, the **RITUAL OF ETERNITY** for four french-horn players, with a subtile accompaniment of the electronic music and the intervention of the saxophone-players, begins.

After a comment of the Soloists the orchestra begins to play the last ritual. The Soloists conjoin in the **RITUAL OF ONENESS**, melt together and dissolve in the Eternal Light ("A timeless Time, Eternity without End"). The **Last Electronic Music** concludes the work. The orchestra leaves the room, playing the music that cannot be heard: Everything has become One, Eternity without End has begun.