

II. SYMPHONIA CONCERTANTE

I. Introitus

The first movement is reserved for the solo violin, the solo cello and the percussions. It opens the symphony like a gate, inviting the listener to enter the music. A dialogue takes shape and intensifies between the « melodic » instruments—violin and cello—and the « rhythmic » instruments—the percussions. *Introitus* builds on the soloists' dialogue and symbolises the microcosm: the World reduced to human dimension.

II. Metamorphosis

The second movement begins just as the reflection of *Introitus*' last motif. However, while the first movement ends with the soloists, *Metamorphosis* makes place to the cellos' and the double bass' « *tutti forte* ». The music amplifies and rises to the level of the macrocosm, the large World. Even though they seem contradictory, the *Introitus*' and the *Metamorphosis*' principles reflect each other like in magnifying mirrors. The first two movements are thus not in contradiction but rather the picture of a single world seen in different perspectives.

III. Canto

The third movement takes shape as the result of the first two. The mutual influence between *Introitus* and *Metamorphosis* leads to a synthesis where the two Worlds, the micro- and the macrocosm (soloists and orchestra), unify to form a new dimension. The title reveals the message: « *Canto* », the song—played by musical instruments instead of human voice—translates the desire to exceed the capabilities of the musical instruments. This desire to get closer to human voice—the fundamental and most natural instrument—concludes the symphony's last movement.

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