

Cendrées: **An analytical approach**

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Cendrées (1973-74) for choir and orchestra can be regarded as one of Xenakis's seminal works, even though it has been rarely performed. It was composed after a period of theoretical concerns, which culminated in the publication of *Formalized Music*, but at a time when Xenakis had embarked on a different path. This may explain why the composer said very little about the piece. From his interviews, we know that he developed the idea of arborescence and made use of melodic patterns drawn from computer-plotted graphs.

This presentation approaches *Cendrées* from an analytical perspective, focusing on three of its main characteristics: arborescences, random-walk contours and rhythmic textures. Relying on many music examples and graphic representations of the score, some of which inspired by documents or sketches found in the Xenakis Archives held at the Bibliothèque nationale de France, it shows how Xenakis incorporates and treats these ideas in his music. It also demonstrates how important *Cendrées* was in terms of Xenakis's own trajectory, for it consolidates and develops textures that pervade his pieces in the years to follow.

Benoît Gibson studied viola, analysis and music theory at the Conservatoire de Musique de Montreal in Canada. He completed his PhD on the music of Iannis Xenakis at the École de hautes études en sciences sociales in Paris. Between 2000 and 2006 he worked at the Escola Superior de Música de Lisboa. He is presently teaching at the University of Évora (Portugal) where he is also Director of the Research Unit in Music and Musicology (UnIMeM). In collaboration with Makis Solomos and Sharon Kanach, he is co-editing the Critical Edition of Iannis Xenakis's writings.