

INSTRUMENTATION

Flute
Bassoon
Alto Saxophone in E-flat
Trumpet in C

Tam-tam
Violin
Violoncello
Contrabass

Score in C
Duration: *ca.* 12 minutes

PERFORMANCE NOTES*

Accidentals:

Accidentals, including microtones, carry through each measure. Accidentals do not carry through different octaves in any given bar unless otherwise notated.

Arrows:

An arrow signifies a gradual change from one technique to the next indicated technique.

Grace notes:

Grace notes should be played before the beat.

Microtones:



Do not bend into microtone; only use embouchure if fingering not possible.

Quoted Dynamics:

Dynamics in quotes (i.e. “*f*”) indicate to perform with the intention of producing the indicated dynamics, with the understanding that the resultant sounds will be much softer.

*Additional performance notes in score/parts.

PROGRAM NOTE

Aruah, or “souls” in Arabic, is an exploration of breath and its repeated gestures of inhalation and exhalation that inevitably lead to its final iteration before becoming a “spirit.” The title of the work suggests a programmatic and narrative element, which guided me throughout its composition. The impact of the 2020 pandemic and its aftermath that we are living in has much to do with the conception of this work. **Aruah** opens with a melody played in quasi-unison across the octet, which transforms into a series of chords that embody these breaths. These held chords eventually break out into a music that flows in a seemingly perpetual motion, with repeated gestures overlapping each other all throughout the ensemble, signifying the sheer volume of breath that encompasses even as few as eight people on stage. At times, literal inhalation and exhalation sounds make up the sound profile, most poignantly in the middle of the work, where the winds literally breathe in the background while the strings take up the harmonic material. The language itself is my most overt mixture thus far between the microtonally inflected *maqamat*, or Arab modes, just intonation, and the triadic-based harmonies employed by the last twentieth-century minimalists.

This work was written for the International Contemporary Ensemble as part of Columbia Composers’ 2022 season. The World Premiere was given by the International Contemporary Ensemble at The DiMenna Center for Classical Music, New York, NY on April 16, 2022.



www.saadnhaddad.com

