

## **'Point Forms' (after Kandinsky) For Bassett Clarinet and Piano (2009)**

'Point forms' was suggested by a group of five diagrams found in Wassily Kandinsky's book **Point and Line to Plane** (*Punkt und Linie zu Fläche*). Many explanations of the geometric shapes, including Kandinsky's use of the words 'stippled', 'sprayed' and 'compact' (depicting different textural aspects a point may take on in agglomeration) suggested musical ways to amass textures. Line development and manipulation, for example by the interleaving of one idea temporarily intertwined with a previous one, allow the form to determine its own organic development.

In writing for the specific quality of the bassett clarinet, which extends, amongst other things, the pitch range of the normal A clarinet, the structure of the piece allows various timbres and extended effects to come to prominence as mood and momentum change. An organic interplay of musical point and line develops from the initial high piano note to the final bassett clarinet low note.

Static or forward-moving, playful, aggressive or wailing, the musical narrative seeks through abstract paths to communicate an "inner beauty" as well as "inner necessity". Processes in the work are often varied as they are repeated, in a single line or between the two performers, echoing Kandinsky's proposition that "forces coming from without, which transform the point into a line, can be very diverse indeed."

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