Articulation Vs. Fusion

from Boulez article: Timbre and composition - timbre and language

Are the following statements from Pierre Boulez true of the use of timbre in small or large ensembles?
Is Articulation of musical patterns the opposite of the instrumental fusion of musical materials?
Can we have articulated or more defined patterns and fusion in both small and large ensembles?
What are the different approaches?

The small ensemble, primarily uses the analysis of discourse by means of timbre, creating interest by refinement and division, while the large ensemble primarily uses multiplication, superimposition, accumulation, creating an illusion.

The small ensemble is preferably the world of articulation, while the large ensemble is essentially the world of fusion. Articulation and fusion, these are the opposite poles of the use of timbre in the instrumental world.

Timbre, composition, and acoustic setting should be linked by the same necessity, unique to the work in question.

The functional possibilities of timbre only seem valid if they are linked to musical language and the articulation of a discourse through structural relationships; timbre both

Klangfarbenmelodie

Anton Webern - Five Pieces for Orchestra Op. 10 (1913)

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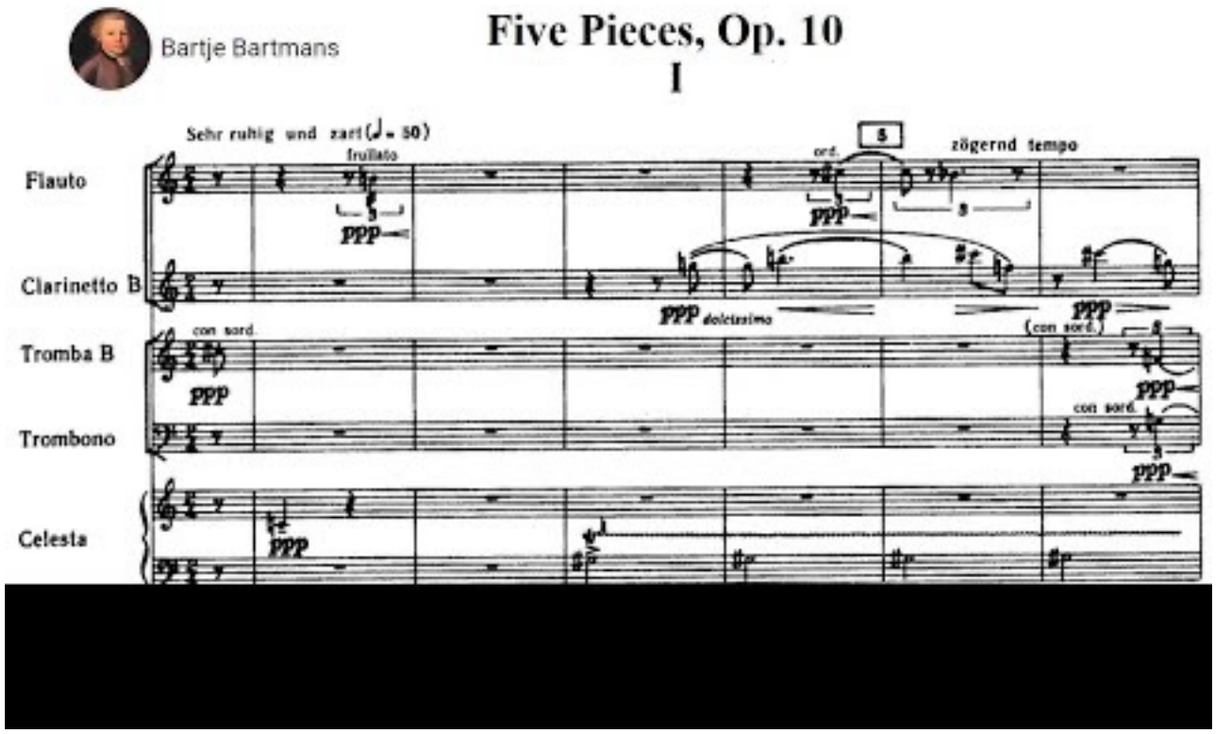

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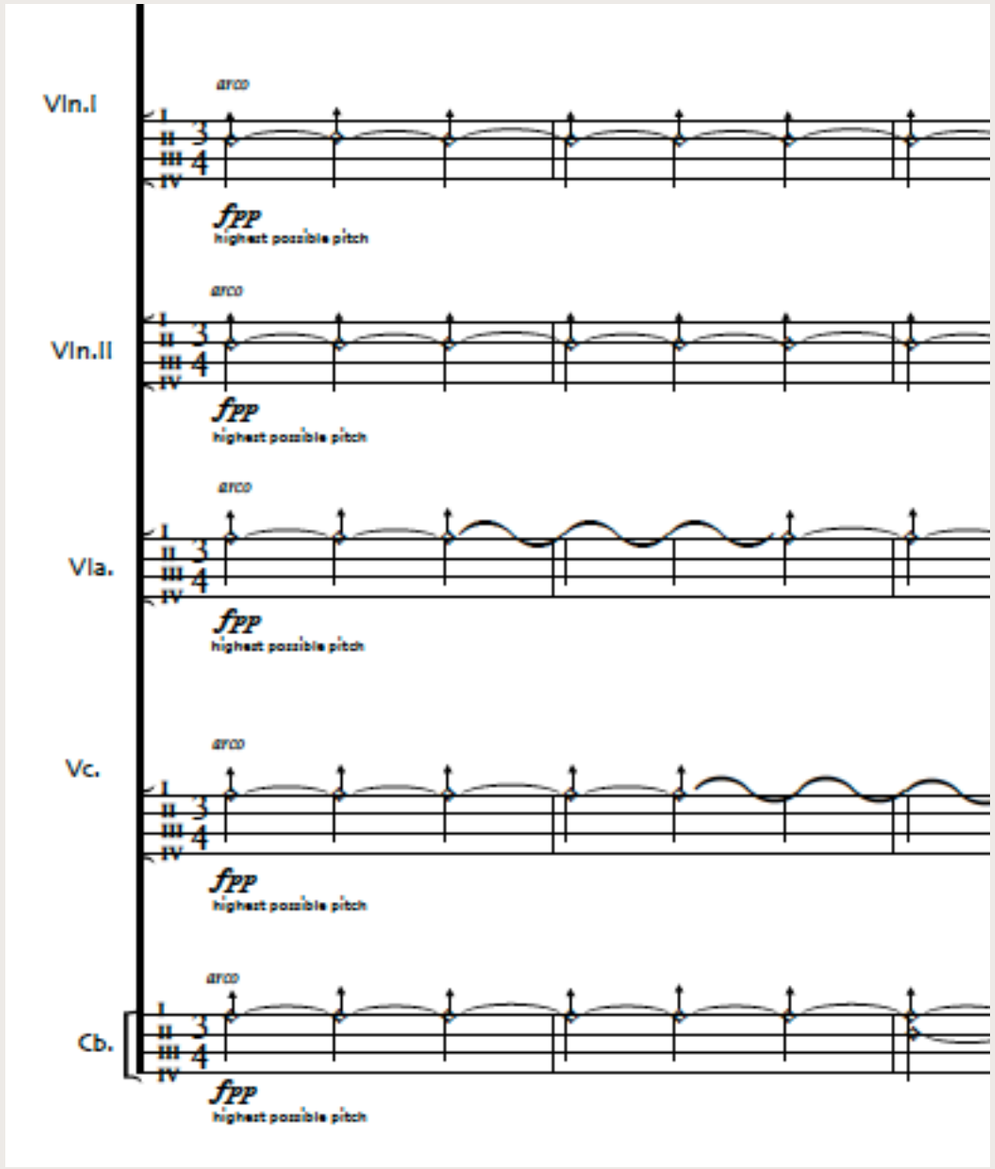
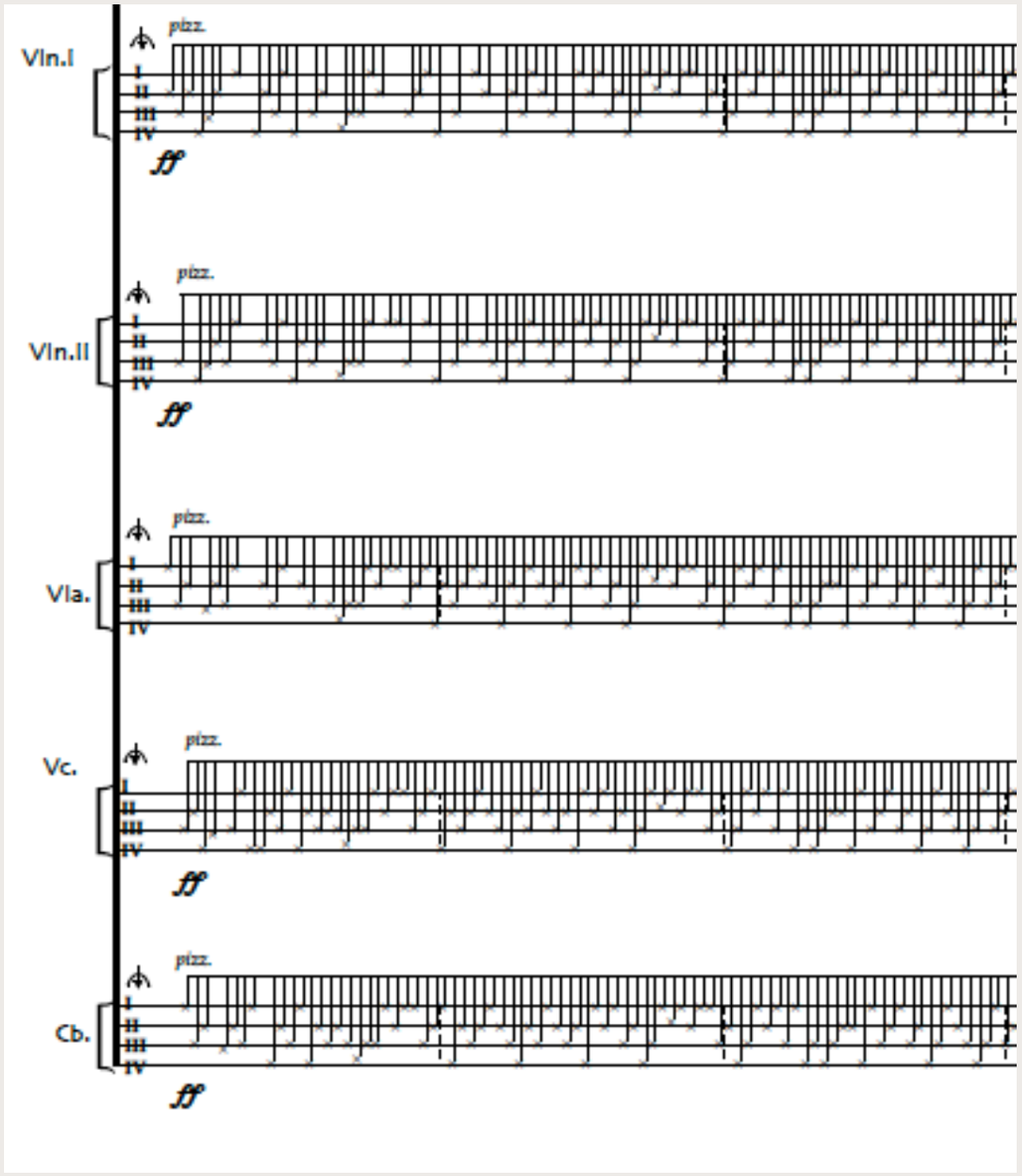
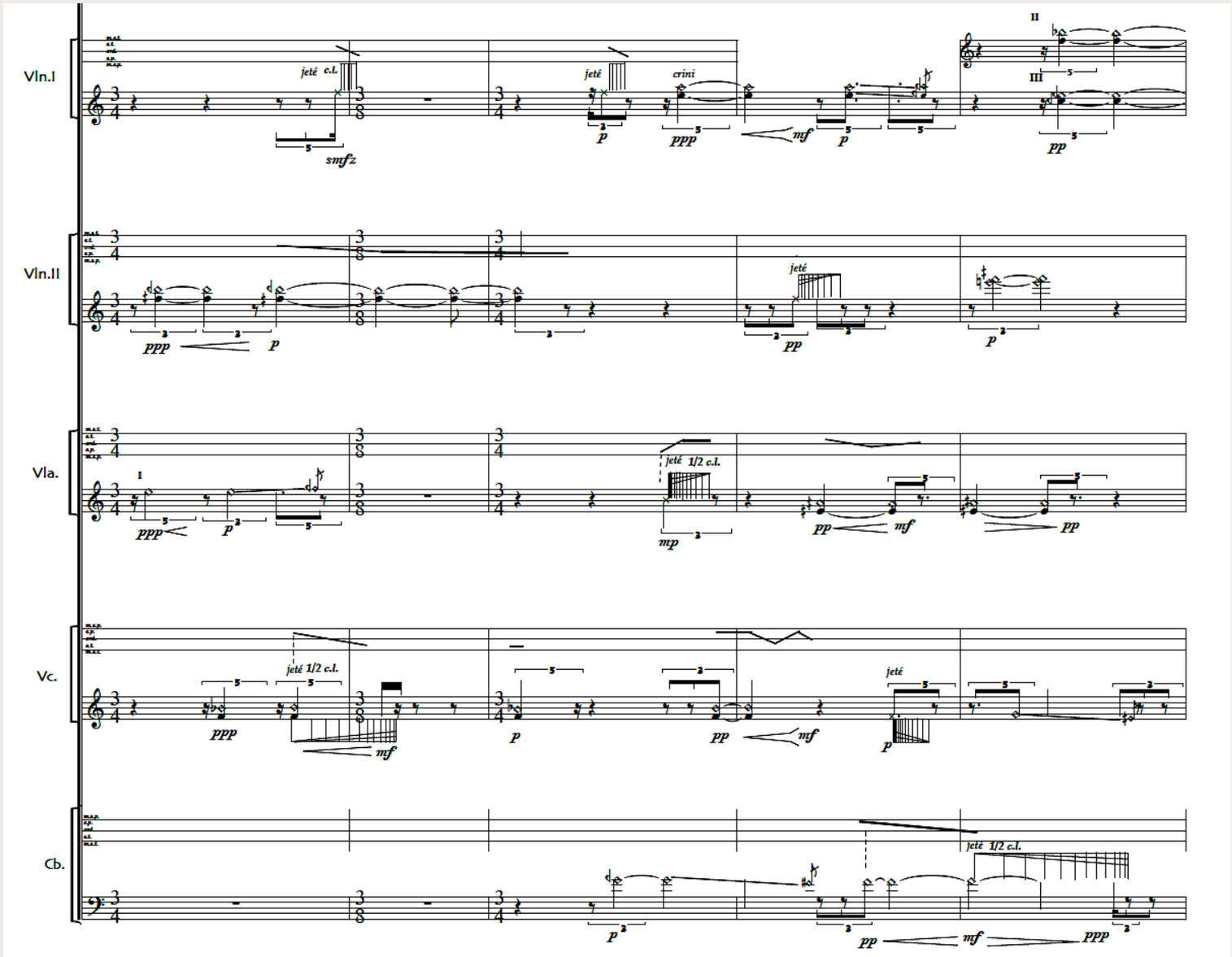
Can the use of timbre in instrumental composition be use to create polyphony ?

Salvatore Sciarrino (*1947) - Omaggio a Burri (1995)

TIMBRAL & GESTURAL MONOPHONY





TIMBRAL & GESTURAL POLYPHONY