

Robert Normandeau

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## DESCRIPTION OF ARTISTIC CONCEPT

### **Le renard et la rose (1995)**

(The Fox and the Rose)

Acousmatic

14:50

Dedicated to Odile Magnan

Concert suite composed from two sound sources: the music commissioned by Radio-Canada for the radio play adapted from *The Little Prince* by Antoine de St-Exupéry (produced by Odile Magnan in 1994), from which we will retrieve here the main themes, and the voices of the actors and radio speakers who have participated to the radio play.

*Le renard et la rose* is the third piece of a cycle started in 1991 (*Éclats de voix* and *Spleen* were the first two parts of that cycle) based exclusively on the use of the voice and more particularly on the use of the onomatopoeia, considered as the only case in the human language where the sound describes directly the object, the gesture or the feeling that one wants to communicate, opposed to their abstract representations, the words.

One will find successively the themes of *The Little Prince*: The King, The Businessman, The Vain Person, the Flock of Birds, The Desert Well, The Little Flower, The Rose, The Baobabs, The Lamplighter, The Water Pills Tradesman, The Fox and The Geographer.

The work is divided into five sections which represent as many states of the adult age, associated with different sound parameters: chattering and rhythm; nostalgia and timbre; anger and dynamic; lassitude and space; and finally, serenity and texture. The different characters of *The Little Prince* were held by Pierre Bourgault, Cynthia Dubois, Michel Dumont, Gilles Dupuis, Luc Durand, Monique Giroux, Jacques Languirand, Jean Marchand, Guy Nadon, Martin Pensa, Gérard Poirier, Claude Préfontaine, Christine Séguin.

*Le renard et la rose* was composed in the personal studio of the composer in 1995 with the financial help of the Conseil des arts et des lettres du Québec. The work was commissioned by the Banff Centre for the Arts with the financial help of the Canada Council for the 1995 International Computer Music Conference.

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### TECHNICAL REQUIREMENTS

This work was composed for a 14 loudspeakers diffusion system. The original tape is intended to be played directly one track assigned to one speaker. That means that in concert, the piece requires a multitrack tape recorder, a mixing board and 14 loudspeakers plus 2 sub-woofers.

The two tape recorders can be either 2 synchronized ADAT or 2 synchronized TASCAM DA88 (one playing the first 8 tracks and the second one playing the last 6 tracks).

The mixing board should be as versatile as possible. That means that a 16 X 16 X 2 mixing board would be preferable. With such a board, it would be possible to assign whatever tracks to any loudspeaker. And that might be useful in some concert hall to avoid the possibility of losing information for some people who are very distant from some speakers. In such a case, some tracks might be doubled.

Playing the music from a multitrack recorder on which each track goes to a separate loudspeaker, without having to touch the levels or the equalizations, is a complete different way of composing the music. The spatialization of the sounds becomes an integral part of the composition, and thusly the performance space serves to delineate the sonorous parameters as well as the height, the length, and the intensity. Mixing, therefore, is accomplished acoustically and not electronically.

Loudspeakers location for *Le renard et la rose*

