

Les corps éblouis
(The dazzled bodies)

(22:46)

Christian CALON

This music was commissioned by the INA•GRM and the French State.

It was realized in the GRM studios and was premiered at the Olivier Messiaen Hall in Paris, performed by Francis Dhomont. The piece was awarded the 2° Prize at the Bourges International Electroacoustic Music Competition. The present recast version was premiered at the Marseilles National Theatre.

The poetic idea:

It is when in a moment of sharp consciousness, Matter through the proliferation of its forms strikes us with the measure of the ephemeral. A painful and at the same time magnificent experience.

One being dissolved in the Number.

Magnificence of the abounding and of each of its fragile manifestations. Sparkling of Presence. And Time.

Which could be the sense of this action, this abounding of sound, other than an answer to the amazement at the luxurious prodigality and the sumptuousness of Matter.

And this little sentence, these few words, that carried me along or guided me, I don't recall:

*Then as a drapery,
 Spring came
 On our dazzled bodies. L.F.*

It is dedicated to Chantal.

A series of propositions on the composition and the spatial projection of *Les corps éblouis*.

1. The piece we hear in the stereo version is the basic material of its actualization in space (and as such it is not yet finished)
2. It is intended for precise spatial projection. Guidelines are provided for performance.
3. It follows the concept that Space is a factor of Time: as such, Space is a means to enhance/reveal the movements and fluctuations in the flow of Time.
5. Method: by a proper projection of the sound materials of the piece in space we are acting directly on the space factor and enhancing/orienting the perception towards the plasticity/elasticity of space.
When in adequation with the compositional processes and the material of the piece, this translates perceptively as an action on the flow of Time.
6. Some strategies of spatialization in use: precise localization of events or global occupation of space, widening/narrowing of perspectives, acceleration/slowing down of movements, etc.. These strategies are variable and dependent on the hall and acoustics.
7. The time flow in the piece changes along with two conceptions of Time:
timelessness or *suspended time* in the first half
active flow in the second half
8. A compositional challenge is the work on metamorphosis. From a single type of material (electric guitar) I had to find the tools and develop the processes to make this material evolve in a form which (due to the transformations of the sound) would generate these two time flow effects. A spiral.
9. On a formal level (and through the development of this principle of metamorphosis) the result is that the Form is only legible superficially.
It grows on the listener according to an irrational process.