

## **espaces glissants (2015)**

*for large ensemble and Live-Electronics*

The sonic image of multiple spaces that resonate in heterogeneous ways was the starting point for the composition of *espaces glissants* (sliding spaces). The word space evoked a delimited area where you can get in or out and at the same time a wide almost limitless surface. If we move from the geometrical territory to the more fluid dimension of the sound, the boundaries and oppositions became immediately smoother: there, it is the place where the acoustical sound of the ensemble and the electronics projections converge. Both entities accumulate energy and slide into another space, and then into another, and another one. Ensemble and electronic build slowly these spaces, they are immersed in them: are they adjacent? Continuous?

Overlapped? Incoherent? By playing with the continuity of the macro-form and the discontinuity of the single musical elements, the trajectory of the piece moves forward without coming back to the initial point.

The electronic set-up on the stage and within the concert hall has been essential for the realization of the piece. The loudspeakers on stage, very close to the players suggest the possibility of melting the acoustical sound of the interpreters with their extension through the live-electronics. The loudspeakers in the concert hall contribute to underlining the physicality of the sound and space, that is the space of the listener immersed within.

The piece was completed in a quite extended period of time. The time of composing on paper and the time at the IRCAM electronic studios have been completely interlaced; the alternation of these two compositional dimensions enhanced the fusion between the instrumental part, the electronic world, and the imperceptible sliding from a space to another.