

Anania Iniji

for soprano, piano, percussion
and electronics

(based on the text by Henri Michaux, *Iniji*, Gallimard Publishing)

Clara Maïda

[26'32]

MPPM Commission - Residency at the GMEM of Marseille

- Première of the stage version on May 23rd, 2000. GMEM Festival *Les Musiques*, Marseille

Marie-Angèle MORENO (actress), **Barbara SARREAU** (dancer-choreographer), **Claire GOUTON** (soprano), **SYMBLEMA Duet** (piano and percussion). GMEM Technical processing. Scenery: **Dominique CASTELL**. Light Creation: **Pascale BONGIOVANNI**.

- Première of the concert version on January 16th, 2001. CDMC Festival *Territoires Polychromes*, Paris

Agatha MIMMERSHEIM (soprano), **SYMBLEMA Duet** (piano and percussion). GMEM and INA-GRM Technical processing.

In Henri MICHAUX's magically enigmatic text, speech becomes a breath, an incantation. The text seems surrounded by a halo, an immaterial coil, a dreamed space (or a passageway between life and death) where the boundaries of the real body disappear, revealing another field of consciousness, beyond time, beyond space, beyond matter.

The treatment of the instrumental texture is extremely fluctuating (a to and from movement between great density and scarceness). The registers are very mobile (swinging between high-pitched to low notes, stretching, distortion of the musical fabric around a constant but tenuous thread, a precarious balance point, always likely to be torn). The harmony derived from four spectra of a Chinese tam-tam played using different drum sticks, is rich in resonance subjected to constant micro-oscillations (a superimposition of variable scales derived from the spectral material).

The voice is used to reveal the fragmented body of the text (words falling apart, the voice splitting in multiple, scattered voices). The modes of vocal expression are clearly different, according to the three levels of speech present in the text.

Evolving sound configurations are developed and fade away in a continual disrupting of the musical matter (dots, lines, masses) for ever inchoate but showing crystallization points. The temporal articulations of the musical sequences undergo breaks, surges, sudden backward movements.

All these elements as well as the use of electronics (alteration of the identity of the instrumental timbres with various computer treatments, merging of instrumental and electronic timbres, a stretching of time, a reverberated space) work together to conjure up what is below the text in a space that eludes and recreates itself at every moment.

Clara Maida, May 2000