

CONCERT

Denis Smalley

Œuvres électroacoustique spatialisées

1 avril 2025, Cité de la Musique et de la Danse, Salle d'orchestre

Wind Chimes (1987) – 15min10

The main sound source for [Wind Chimes](#) is a set of ceramic chimes found in a pottery during a visit to New Zealand in 1984. It was not so much the ringing pitches which were attractive but rather the bright, gritty, rich, almost metallic qualities of a single struck pipe or a pair of scraped pipes...

Plus d'info : <https://electrocd.com/en/oeuvre/14134-wind-chimes>

Spectral Lands (2011) – 15min45

“Spectral” refers to the spirit-like auras of voices, birdsong, and natural phenomena inhabiting imagined lands, and to the concept of “spectral spatiality” — the impression of spaces and spaciousness created by sounds’ behaviours and motion within the audio spectrum. “Lands” emerge from the relations among spectral spatiality, the physical cohabitation of sounds and listeners in space, and the environments evoked by the real or imagined sources of sounds.

Plus d'info : <https://electrocd.com/en/oeuvre/32079-spectral-lands>

Sommeil de Rameau (2015) – 15min20

*[Sommeil de Rameau](#) was composed in homage to Jean-Philippe Rameau (1683-1764), whose music I have long loved and admired; 2014 was the 250th anniversary of his death. I have drawn on characteristics of the sleep scene in French Baroque stage works and cantatas, which first occurred in *Les amants magnifiques* (1670), a comédie-ballet by [Molière](#) and Lully*

Plus d'info : <https://electrocd.com/en/oeuvre/38432-sommeil-de-rameau>

Pentes (1974) – 12min30

(50e anniversaire de sa création)

The title [Pentes](#) (both French and Latin, meaning slopes, inclines, ascents) was suggested by the outlines of the broad stretches of the piece, which evoke the spaciousness of landscape. Most of the music was created by transforming instrumental sounds, but there are also synthesized sounds.

Plus d'info : <https://electrocd.com/en/oeuvre/13816-pentes>

(Dans le cadre d'un master class sur la composition musicale et la spectromorphologie au Conservatoire de Strasbourg et la HEAR-Musique, 1-2 avril 2025)

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