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An Interview with Annette Vande Gorne, Part One

Annette Vande Gorne (see Figure 1), a renowned composer of electroacoustic music, explores different energetic and kinesthetic archetypes in her works. Having accidentally discovered acousmatic music in France in 1970, she became convinced by the revolutionary character of an art which permits her to use nature and physical worlds, among other sources of inspiration, as models for an abstract and expressive musical language. Her contributions include pioneering research on space—a fifth musical parameter, the other four parameters being pitch, duration, intensity, and timbre—and the relationship between words and meaning, as well as between words and vocal material. Of equal importance has been her exploration of gesture in acousmatic music, which is founded on a keen awareness of the fundamental link between the musician and the machine, a concept that carries as much weight in composition as in interpretation. Through her teaching, Vande Gorne (born in 1946 in Charleroi, Belgium) has conveyed these notions, alongside the French electroacoustic aesthetic, to several generations of composers in Europe and beyond. She also offers diverse opportunities for composers, interpreters, and researchers at Musiques & Recherches, the institute for electroacoustic music she founded in Ohain, Belgium, in 1982 (see Figure 2).

This interview was conducted in French on 18 July 2005 at Musiques & Recherches. It was subsequently translated, edited, and updated through additional interviews with the composer at Musiques & Recherches between 2005 and 2011. [Editor's note: This interview is published in two parts, with the second part appearing in the next issue (Volume 36, Number 2).]

Elizabeth Anderson: You have had a diverse career in electroacoustic music as a composer, researcher, teacher, and founder of Musiques & Recherches. Yet you were trained as a classical musician and discovered electroacoustic music by chance. Can you share this serendipitous experience and explain what effect it had on you?

Annette Vande Gorne: I discovered electroacoustic music at the age of 25, having previously completed classical piano studies and parallel coursework in Belgium, as well as written musical studies, including harmony and counterpoint. I was also doing theoretical studies with Jean Absil in Brussels, notably in harmony, counterpoint, fugue, and orchestration.

In the summer of 1970, I went to Vichy, France, for a training course in choral conducting. While there, I walked down a hallway one day and heard unrecognizable sounds coming from a room. The door was closed. I was timid, but I pushed the door open, walked in, and saw nothing except people seated with their eyes closed in front of two loudspeakers. I sat down, like them, and closed my eyes. And I am certain that if I had not closed my eyes, nothing would have happened, because, then, a whole universe opened up—a whole universe that I did not know as a classical musician. It was a universe of mental and physical sensation, one of images of rhythms and lines, and the physical impression of floating, of completely losing my references, of being in myself and out of myself at

Figure 1. Annette Vande Gorne during the spatialization of a monographic concert on "The Electroacoustic Project" acousmonium at the Technische Universität, Vienna, Austria, 28 November 2010. (Photo by Thomas Gorbach.)

Figure 2. Multichannel studio "Métamorphoses d'Orphée," Musiques & Recherches, Ohain, Belgium, 2006. (Photo by Annette Vande Gorne.)

the same time—the sensation of a complete loss of stability, movement, dynamism, and energy.

At the end of the experience, I immediately decided that this was what I wished to do. I didn't know who to speak to, so I went to Vichy the following year and enrolled in the electroacoustic training course, which was given by Joanna Bruzdowicz and François Delalande from the Groupe de Recherches Musicales. In 1977, after having participated in many such workshops in France, I found myself, at the age of 28, as one of twelve students from a group of fifty candidates who passed the entrance exam at the Conservatoire National Supérieur de Paris. It was difficult and, by the way, it's the same exam that I give to my students now. At that time, there was an enormous number of people who wished to penetrate the electroacoustic universe, particularly *musique concrète.* Pierre Schaeffer and Guy Reibel

were the two professors. Schaeffer gave the seminars and Reibel supervised the weekly assignments.

Anderson: What was it like at the Conservatoire with Schaeffer?

Vande Gorne: It was really like another world. It was a bit like the type of experience that, these days, I advise my students to seek out. It is really necessary to forget the knowledge that one can have, the references that one can have, while listening to any music. If not, one's listening isn't good. It took me three years, about the length of my studies, to understand that morphological and acousmatic listening were necessary. It was definitely about that, morphological listening—where one listens to a sound object as it unfolds in time, with its energy, with its movement—and acousmatic listening, which, at the beginning, are difficult to develop in parallel.

So, this influence by Schaeffer was absolutely predominant, because if Schaeffer had not written the *Traité des objets musicaux* [*T.O.M.*] this music could have remained, as in Pierre Boulez's description, "tinkering." Instead, the *T.O.M.* permits, from the system of sound description, to think about this music as another language. The system permits me to "find myself" by classifying the sounds. Pierre Henry said, "I classify, therefore, I compose," and I think that it's true. By virtue of this classification, one can give a personal vision to the entire sonic universe that one has recorded at the tip of a microphone. One can then make relationships between different sounds through the typology. Something that I also discovered, and which I think is very important, is the notion of "grain" that Schaeffer developed in his classification system. This really helped me to think about sound as matter. One doesn't think about this in the European classical music world where, on the contrary, one avoids the imperfections in sound material. I think it's also a characteristic of Belgian electroacoustic music.

Anderson: And Reibel?

Vande Gorne: One thing that he worked on, and that I really appreciated, was the notion of gesture, the physical relationship with sound that performers experience every day. The human body always

has a physical relationship with sound through gesture, which allows the body's interior impulse to unfold in time. Reibel reintroduced, in this very general universe, a traditional and musical approach to gesture in the construction, by the body, of a given musical time through the *séquence-jeu* [play-sequence-jeu]**,** a type of improvisation with a *corps sonore* [sounding body]. The play-sequence-jeu constitutes a musical entity that could give birth to a piece. It's the first connection the composer has with the future work, and it prefigures what the piece will be. By making play-sequences, the composer deploys, in time, interior and physical impulses by way of gesture, and the resulting aural trace carries the personal signature of the body and the composer's interior sense of duration. This "time" is important to me as the base for the following work in the studio, which is "out of time" where, in contrast, the body is "in time." As a composer, I can render my own temporality audible thanks to having composed on a fixed medium.

So, on the one hand, there was [Schaeffer's] *solfège,* with its system of description of the material and approach, and on the other hand, the immediate, intensely lived, temporal improvisations using sounding bodies. The development of material in time seems, to me, to be essential insofar as it is experienced by composers themselves and not transmitted to interpreters as a thing that one leaves to the job of the interpreter. This is one of the motives for my having chosen composition on a fixed medium and not live electronics. The term by Michel Chion, *sons fixés* [fixed sounds], seems to me to be quite correct—to fix time. As a composer, I am master of my own time. I can communicate to another that which is the very essence of musical architecture as I know it. As long as I was an interpreter [laughs] I "lived" this time, but it was with the music of others. Now, as a composer, I can also give my temporality.

Anderson: You also met François Bayle while in Paris. What did you find in his composition and research that was important to you?

Vande Gorne: Yes, meeting François Bayle was at once an experience that was human, musical,

and, above all, aesthetic. It took me a long time to understand what it was about. To respond, I would first like to go back in time and explain the path that led me to acousmatic music through Bayle's theory.

One thing that seemed essential to me was to be able to communicate with the listener, with others. If one is an artist, one is not an artist for oneself; one is an artist for others. We are only a sounding board for something that does not belong to us during the moment. We create it and, even less so during the moment, we communicate it. Art belongs, at that moment, to the person who receives it. So, consequently, I never considered that the work of an artist is a work of personal expression. I do not have a romantic vision of art, in other words.

From the moment I left the cultural codes of Western and classical music, its harmony, its beautiful evolution towards the perfect forms of the 18th and the beginning of the 19th centuries that I had learned up until the age of 25 and even beyond, I asked myself, "how does one communicate if one leaves these codes? By taste?" I always loved nature. I always loved to observe nature from all its angles, not as a scientist, but as a poet. And I loved finding relationships between me and nature. To find myself as a very small parcel, but nonetheless a parcel, of this nature created around me.

It was then necessary to reposition myself in relationship to the thought processes that were transmitted to me through Western music, in order to find a type of thinking that would be more serene. Or a type of thinking that would be more contemplative, in any case. And I discovered, among others, the Taoist system of classifying the universe, which seemed to me to be of this order. In this system, nature becomes a model. The universal expression I was looking for is naturally there. It can be descriptive nature, such as the sound images in a *paysage sonore* [sonic landscape], or real-life nature, and it includes relationships with the physical world, which we know naturally. Everyone knows what a fall is, or an oscillation.

From that point, I functioned with archetypes without having perceived them consciously. And this was the aim of the first four movements, *Eau, Feu, Bois,* and *Métal,* of one of my first works, *Tao.*

I obliged myself to use the material decided upon by Taoism in these movements, but I made entire universes.

Universes that I think are the quintessence of fire, or the quintessence of wood, as manifested, for example, through different material and energy models in *Bois*, notably corpuscles, rotation, oscillation, and iteration. This quintessence is also apparent in the symbolism that represents the destruction of the Amazon forests, which is conveyed at the beginning and at the end of the movement. Alongside recognized iconic appearances, I also used an abstract approach with the goal of creating meaning through the archetype and metaphor. All of this took time. It was a very long path for me, because I did not think about music like this before having discovered acousmatic music.

I think it took about ten years to understand Bayle's theory. I absorbed his theory bit by bit, taking what was interesting to me. His notion of image interested me. In particular, the image as created by fixing the listener's attention on something with a memory marker, the representation. Another thing that interested me was the notion of the trace that the image could leave, as a vestige, while at the same time becoming an abstraction.

Working with the trace was something I had already done naturally, previously through transformation techniques in the studio. Back then, the studio was a simple tool for composition and editing because, at that time, studio techniques were simple: reverberation, transposition, speed variation, and filtering. From the beginning, I didn't choose electronic music or music based on synthesis because I found the sonority, and above all, the dynamic life of these sounds, to be very flat, very dead, hardly evolving. They were also far less beautiful than the instrumental sounds that I knew. However, when I recorded sounds at the end of a microphone and brought them back to the studio, I discovered that making musical phrases from non-transformed sounds was very interesting. That was the first step. Or even synthesized sounds, but non-transformed ones. There was nothing else—no transformational tools, only the discourse of the recording.

I used the notion of the icon and its trace unconsciously in *Lamento ou délivrance du cercle,*

which was my first piece. They also exist in *Exil, chant II*. After making initial recordings, I worked in the studio, but it was a very basic, classic type of work, as I previously mentioned: reverberation, transposition, variations of speed, and filtering. However, through this work I discovered that I was a potter, or a sculptor. I could construct sonorities by superposition, and I could recreate another alchemy. Using sounds that I recognized, such as a recording of water, or the sea, I found this alchemy, the trace, by making transformations. But I didn't have the theory. And it was Bayle who brought the theory of the trace to me: *l'empreinte*, the trace of the world, which supports and justifies the existence of the piece. The other thing that interested me about Bayle was his approach to memory, the play of memory, to be exact. It seemed interesting to me that, since music is the architecture of time, time is constructed in the memory of the listener who consciously structures the listening experience. A lot of Bayle's theory concerns perception via listening, via memory. Finally, I discovered, through Bayle, the preoccupation with finding universal sounds through the notion of archetypes. The archetype is not only an image for me. It is also a real-life physical experience, real-life physiology, the relationship with the body, and the relationship with proven physical laws.

From that point on, acousmatic music wasn't limited, for me, to sound which is fixed on a medium. That's an instrumental notion. Acousmatic music is an aesthetic that moves in the direction of perception of the world through one's own modality. This is also from Bayle. For instance, as a composer, I am the first listener of a work that can be seen to create itself. I am only a sounding board. There are constant retro-actions between the process of choice and the impact of the work on my imagination. I experiment with this creation. This means that it is *en champs*, according to Iannis Xenakis; or, in other words, direct. In the moment that I compose it, I hear it. So, I am the first experimenter of what I hear. And, therefore, I correct it in relation to what I hear. The return is immediate. This is why I chose this music and not music that is written on a staff.

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Anderson: How has your compositional approach evolved since your experience in Paris?

Vande Gorne: I composed my first work, *Lamento ou délivrance du cercle,* at the Conservatoire. It was a very expressionistic work, very immediate in its gestures by way of many play-sequences made with sounding bodies. The first works were very important because they oriented the following ones. What was the orientation at that point? Mixing via a *fondu enchaîné* [cross-fade], whether it was fast or slow, in order to make transitions. I learned a lot from Jean Absil, who said that composing, having ideas, making sound, orchestrating, is not difficult. One thing holds a work together: the way the composer moves from one idea to another through transitions. Not having had a structured language in the beginning, I relied on cross-fades in order to make transitions. So, I composed music that was fairly continuous, with few cuts and few inserts; or, if there were any, they were immediately included in a mix. It was a type of music that was fairly massive. *Exil, chant II* also falls into this category. However, in *Exil* I was already preoccupied with the image. The piece has extremely diverse sonorities, yet one can recognize the traces: for example, waves, ducks, voices—all sorts of things. *Exil* summarizes everything that interests me now: matter, movement, energy, and nature.

I have not yet cited text. Text is another way to communicate. It gives the listener the possibility to enter into a work. But not any text. At the age of 14 or 15, I discovered poetry, which I still adore and often read. I discovered Saint-John Perse, who I think is an essential poet. What is a poet? A poet is a musician of words on the one hand and, additionally, someone who is capable of expressing that which we all have inside yet that over which we have little hold—the unutterable part of each of us. What is strange is that all human beings can, if they wish, find themselves in poetry, if they wish to penetrate that world. I think poetry and music are exactly the same thing with the same goal, yet with different means.

In 1989, I began a long-term working relationship with the Belgian poet Werner Lambersy, which led me to construct a different relationship with poetic text. For me, musical illustration can develop behind the text as, for example, in *Noces Noires.* The words and their sonorities can sometimes be hidden in the texture of the sounding matter as, for example, in *Architecture Nuit.* The profound but unapparent meaning of a philosophical tale can be given by sounds that are chosen for their capacity to provoke the imagination of the listener as, for example, in *Le Gingko.* The inherent architecture of the text, which reinforces the meaning, is put into relief by the musical architecture, and the variety of expressive possibilities in electroacoustic music. I compose this way with my electroacoustic opera, *Yawar Fiesta.*

This is because, when I have a text in hand, I can read and re-read it in order to understand its meaning. I can study its form and analyze it to understand the work of the person who created the text, which helps me to understand how to structure my own music around it.

Anderson: Can you explain how space became important for you in your acousmatic compositions and how the notion of space carries to other areas of your work?

Vande Gorne: The element that made me choose—and finally completely modify—my listening was space. I became aware of it during that first 15- to 20-minute experience at the workshop in Vichy, where I heard sounds moving in space. I speak about a spatial dynamic, something I didn't hear in classical music. I didn't work with this at the beginning, with my first piece, but *Exil, chant II*, had images and sounds that moved around in space.

After my first piece, I composed music for theatre, which necessitated highlighting the psychological state of the characters. At that moment, I discovered transformational tools, notably reverberation. Immediately and instinctively I perceived that space could be a means of expression—as found in non-acousmatic music—and that the space created by reverberation could help to better translate certain psychological states of the characters. There I was, in front of a new, unexpected parameter that could be integrated with the same technology associated with composition on a fixed medium. If that hadn't existed, there wouldn't have been research on space or the consciousness of it.

My first piece of incidental music was for the play *Henri IV* by Pirandello, and was entitled, *Folies d'Henri*. Was it really a question of madness? It's hard to know. However, in order to portray the main character, who does not feel like being among men and wishes to live another life and be in another universe, I introduced, at a certain moment, sounds that avoided each other, that went elsewhere. Space became an expression of an inaccessible elsewhere. The music worked very well in the theatrical representation by virtue of this one parameter: space. So, I understood the advantage. And from that moment, I considered space as a musical parameter in composition. Much later, in 1989, composed space appeared in multiphony. That's when I composed my first multichannel piece, *Terre* (the last piece in *Tao)*, which is octophonic. In *Tao*, space is not expressive, but abstract. The architecture of the different sections of the piece is tied to spatial architecture and evolution.

My interest in space also began to take other forms at that moment. In 1988 and 1991, I published the first two editions of the review *LIEN*, which I founded. Both editions are entitled *L'Espace du Son*. *L'Espace du Son* is also the name of the acousmatic festival and interpretation competition in Brussels that I conceived in 2000. It's all tied together for me. The discovery of space as a possible structuring process comes naturally in composition, as well as the thing to which space is attached, the instrument to make the space. What does one need to make the space? One needs loudspeakers in a given space, and not just two loudspeakers. I discovered acousmatic music in 1971 and in 1972. Before I went to the Conservatoire National Supérieur de Paris and began to compose, I gave my first concert in a church thanks to a small sound system consisting of eight loudspeakers and a spatialization console that a friend constructed for me.

That moment was important for me because the instrument, that Bayle would name the Acousmonium in 1974, seemed essential to me. So, the first thing that I did after that first concert was to buy loudspeakers and amplifiers and all that went with them and, little by little, construct an instrument for interpretation, with which I gave my first acousmatic concert in 1980. I did this before constructing the studio. And that concert, with twelve loudspeakers, was the first acousmatic concert in Belgium. It took place in a wooden theatre which had excellent acoustics. After that concert, I immediately understood the interest in having an instrument that permits diffusion, in the real sense of the term. Diffusion allowed the music to be brought out of the cupboards in the studio and heard in good spatial conditions where the composed space of the piece was interpreted, because I interpreted the works at that time for the public. So, there is a link between the composition, the instrument, the interpretation, the competition, and the review, *LIEN*.

And while we're on the subject of diffusion, I'd like to add that I initiated a type of research at Musiques & Recherches several years ago which focuses on an elaborated type of gestural access based on energy models, that, thanks to the Lemur multi-touch screen, aids the studio composer and interpreter in concert in developing spatial figures.

Anderson: Tell me more about your compositional and aesthetic philosophy.

Vande Gorne: There's one thing that I think is essential, and it's probably a result of my classical background. I never had a technical approach to music. I find that a technological approach to art is interesting for the artisan, and I am completely aware that an artist from a technological world must know the technology perfectly. I do not deny technology, but it's simply a tool. It is not a goal. And technology for me, these days, includes the digital studio, plug-ins, and Max/MSP. In the past, technology included tape, scissors, and the analog studio. I think these are tools that one can divert from their function. This is something I learned from Schaeffer: a tool is only good if it can serve another function than that for which it was conceived. For example, in principle, reverberation is made to create space. But it can also create color. This somewhat rebellious spirit, that I learned from the French, stays with me in regards to the world of technology, which I consider as a tool but not more. For instance, take Max/MSP. It's a craftsman's workshop to me. Is a composer asked to build instruments? No: instrument building and composing are two

different professions. For example, the time taken to construct a patch to generate sound or make a transformation or automation is lost for pure thought, for composition, for the internal integration of the compositional project, for the long mental path that the project asks. Therefore, I do not hope to be a good instrument builder. I'm not. I'm a musician.

The problem in electroacoustic music is that people who habitually would not meet each other on the same territory do. This includes artists, scientists, engineers, and computer programmers. As always in an economic society, the engineers and computer programmers seem much more useful than the artists do. And I know institutions where the composer is only an object, a guinea pig, and whose ideas serve to nourish the realizations of scientists and computer programmers. And the poor composer is like a donkey that runs faster and faster after this marvelous science which, in any case, he or she is not made to understand.

Another problem is that electroacoustic music, particularly on a fixed medium, seems to lack musical complexity. Complexity, such as polyphony, is one of the characteristics of classical Western music. It is too often missing in electroacoustic compositions, except for the music of several accomplished composers, such as François Bayle, Francis Dhomont, and Robert Normandeau. In my recent works, for instance the opera *Yawar Fiesta*, I attempt to return to this complexity, including polyphony, but always at the service of communication towards the listener and meaning. For an artist, the ultimate goal is to communicate beauty to another person. This beauty exists through the artist, who, as a resonator, has antennae that are perhaps finer than those of others; the artist has an interior life, above all, that is richer and that is nourished by other arts.

I have, notably, lithographs from Atlan and Ubac, painters from the abstract period who do exactly the same thing; they begin with a landscape and they only allow a trace of it to be seen. These influences seem to be important, more important for me than technology alone. Thus, in the same way, when I transform a recognizable sound, I make it abstract, but I keep its relationship with the known world,

with nature, with archetypes. I keep the trace. This permits me to communicate with the listener, to more or less direct his or her imagination. I do this in the structural context of the temporality of the work, by playing with the memory of the listener through recurrences, sound-signals, articulations, and dovetailing, which allows the passage from one section to another.

Anderson: Many of your works are based on poetry. How does poetry inspire you?

Vande Gorne: To explain how poetry inspires me I would like, first, to comment on the evolution of civilization and draw a parallel between that and art. I think we are now at the same turning point in civilization as in the Renaissance, because we live in a similar wake of turbulent political and economic times. Back then, after a period where the trends of abstraction and symbolism had occupied the entire artistic field, artists felt the necessity to develop an expressive simplification of the artistic language, a tendency that was also engendered by the discovery of new means of expression. That tendency arises today in the form of new technologies.

If we look at the Renaissance from a musical perspective, we know it was a passage between the polyphonic complexity of the Bourguignon school and its underlying religious symbolism, towards the expressivity of the Italian madrigal and the madrigal comedy. ["Madrigal comedy" is another term for madrigal cycle, an experiment during the second part of the 16th century in which composers attempted to adapt madrigals to dramatic needs.] The idea of representation was developed in the madrigal comedy which, as a musical form, necessitated the preponderance of a melodic line and, as a result, the simplification of polyphony. Monteverdi epitomized the evolution of this complexity, which culminated in the birth of opera, the heir of the madrigal comedy. However, opera contains action, which provoked further simplification and yielded such forms as the melody, the recitative, and the aria. The birth of opera can be seen as the entry into the Baroque period, which retains this indispensable expressivity. If we take away text from the music and keep the expressivity, we have the stylized codes from the Baroque period.

Consequently, Baroque instrumental music also retains the same expressivity by using these stylistic codes that are tied to emotions, thanks to the development of the relationship with the text and the resulting simplification of the musical language. With Baroque music, we return to the notion of abstraction, but with the preoccupation of expressivity.

I think this same evolution towards expressivity in electroacoustic music, today, is fundamental. And it's the reason why I choose to use the relationship with text to reinforce the expressive power of my electroacoustic pieces—that, in addition to adoring poetry. For example, in 1982, I decided to make a musical illustration of the poem, *Exil, chant II*, by one of my preferred poets, Saint-John Perse. I always analyze a text before composing. And the in-depth analysis of *Exil, chant II* showed me not only the subtlety of the structure and the rhythm, but also, through the poet's choice of words, all the musicality and even the sound matter. In doing this—and unconsciously, at the time—I entered the particular world of acousmatic music. I realized the descriptive and expressive possibilities available through electroacoustic means while composing this piece because there was a natural link between the sound matter in the poem and the choices I made for the sound matter in the music. Notably, the sound transformations in the studio and the composition on a fixed medium that was based on a mental representation came to me naturally because they were in relation with the suggested images of the text. And that is acousmatic.

Anderson: And what direction has your relationship with poetry and sound taken since 1982?

Vande Gorne: My fascination with text led me to make a radio program in 1984. The title of the program, which was later made into an article, was *Les sons de la voix ou le langage des sons*. It was a sort of sound compilation of all that seemed to me to be interesting and essential in musical works that use the voice. I found in certain works by Bruno Maderna and Luciano Berio, among others, that the voice not only had a semantic purpose, but was used as sound matter as well. So voice became matter as well.

This is why my work with texts by Werner Lambersy is very important. I composed three pieces, and am currently composing an opera, with texts by Lambersy, who I consider to be a very great French-speaking [Belgian] poet. These pieces address all the relationships that one can establish in the electroacoustic world with all transformational means, from the voice that is considered as sound, as a producer of sound, to the voice that is considered as a producer of meaning. *Noces noires* (1986), is a producer of meaning, and includes the voice of Lambersy himself. The text is very beautiful and has many mental images. So, I used the madrigal model, the relationship to text in 16th century Italy, in order to create sound images and matter which, employed at the first level of their signification, would reinforce the meaning of the words. This is what interested me.

Noces noires contrasts with *Architecture, Nuit* (1988), which is based on five poems. In *Architecture, Nuit,* I address the interactions between sound and matter, as well as between sound and meaning, in five different ways. An eternal dilemma is highlighted in *Architecture, Nuit*. "Does the music follow the words or does it follow an independent and concomitant discourse?" The text is one source among several that include the timbre of the voice, the alchemical transformation of sound, etc. Sources of images, meaning, and, above all, space, the interior space of feelings, the cries of emotion, the silences behind the words and, additionally, the real exterior space perceived in the text. The music responds to it by virtue of the different spaces inherent in the initial recording of the voice. *Architecture, Nuit* is a polyphonic and polytimbral work, and its meaning lies in the composition of the space and timbre. Its architecture is founded on relationships that evolve from discontinuity to continuity, from mass to line, from near to far, from matter to vibration, from dark to light, from profusion to nakedness. Each movement is organized as a fractal of a whole around a horizontal axis (Left/Right) in the central work and, through one or several of these trajectories, develops a series of variations on the same theme: space/words, space/timbre. It's the first piece where I consciously used space as a musical parameter.

As a former choral director, I know the voice, and I also studied voice at the conservatory. It seems to me to be an ideal medium in order to communicate with the public, because music is an art of communication and we all have a voice. *Vox Alia* (1992–2000) illustrates a later stage in this evolution that considers the voice as matter. In *Vox Alia*, which is octophonic, there is only one sound source, the voice. However, it is completely transformed to the point that it is unrecognizable. There's no text. The piece is constituted by alchemy and the notion of the trace, which allows the origin of the sound to show through indirectly. That was the meaning of that work. It is, in fact, a madrigal.

[Vande Gorne sings an extract from Monteverdi's *Lamento di Ariane* as an example.] In *Vox Alia* I tried to reproduce the essence of the madrigal by not linking the melodic phrasing but, instead, linking the different expressive spaces with the desired affectation. Each movement in *Vox Alia* has a specific spatial organization that reinforces the affection announced by the movement's title, in the same way as was done in Baroque music. The first movement, *Giocoso*, is constructed with two contrasting spaces, as if two people spoke and played together. *Amoroso* intertwines embracing spatial movements and has an enormous amount of sound ornaments. The voice of a child is clearly audible in the third movement, *Innocentemente*, where the multi-directional space changes like the movements of a young child. It is a completely confused space because there is no particular directionality in a child's space. However, the form is very strict: a palindrome. *Furioso* is just the opposite. The orientated space is very aggressive vis-à-vis the audience. When one is furious, one projects one's rage towards someone or something precise with great force. In *Furioso*, the force is held back, in front of the public at one central point, for a long time. It develops slowly on a stereo axis and, at a certain moment, it projects brutally to the audience. In the last movement, *Parola volante*, I took key phrases of Schaeffer's voice speaking on his morphological and spatial conception of music, and illustrated what he spoke about in the same way he spoke, using transformations of his voice. *Parola volante* is in stereo because I wished to respect the unique place of the spoken word. I leave more liberty for the interpretation of this movement on an acousmonium.

The series of etudes on the voice in *Vox Alia* led me to a new rapport with an explicit, semantic text, which I developed in *Fragments de lettre à un habitant du Centre* (2002), based on a text by Kamal ben Hameda, a French-speaking Libyan poet who immigrated to Europe and who has a keen view on Western urban civilization. The narrator's voice and expressiveness is at the centre of *Fragments de lettre à un habitant du Centre*. The musical moments, a series of mini-forms marked by a few discreet reference points to give the thread of memory, are the fragments of a vast poem.

I must say that each time I compose a piece with text, I start by deeply analyzing the text; I try to feel the profound meaning of each phrase and try to put myself in the place of the author. From this analysis, which is not only a formal analysis, arise several possibilities of choice regarding material and form. It's the first stage of composing.

Table 1. List of Works by Annette Vande Gorne

Work	Genre	Duration	Date	Notes
Folies d'Henri	Theater music for the play *Henri IV*	10′30″	1980	Text by Luigi Pirandello.
Lamento ou la délivrance du cercle	Acousmatic work (stereo)	17′25″	1982	
Exil, chant II	Acousmatic work (stereo)	22′35″	1983, remix 1998	Poem by Saint-John Perse, with the voice of Annette Vande Gorne, narrator. Commission from the Fonds d'aide à la création radiophonique de la Communauté française de Belgique FACR [Funds for radiophonic creation from the French-speaking Community in Belgium]; remix. Recorded on empreintes DIGITALes IMED 0890, *Exils*.
En avant, marche	Etude for synthesizer VCS 3	6′22″	1983	
Folies de Vincent	Theater music for the play *Sulfur Sun*	17′	1983	Text by Philippe Marannes. Extract ("Crise") recorded on empreintes DIGITALes IMED 0890, *Exils*.
Tao	Multi-movement acousmatic work	77′26″	1983–1992	Recorded on empreintes DIGITALes IMED 9311, *Tao*. The individual movements are described in the next eight rows.
1st element: Eau	Acousmatic movement (stereo)	16′15″	1984	
1st element: Eau (mixed version)	Mixed version for stereo electroacoustic sound and zheng	15′33″	1986	Zheng by Violette Beaujeant.
2nd element: Feu	Acousmatic movement (stereo)	13′33″	1984	
3rd element: Bois	Acousmatic movement (stereo)	12′	1986	
4th element: Métal	Acousmatic movement (stereo)	14′42″	1983	
4th element: Métal (mixed version)	Mixed version for stereo electroacoustic sound and zheng	14′	1984	Zheng by Violette Beaujeant.
5th element: Terre	Acousmatic movement (8-channel audio)	27′30″	1990	
5th element: Terre	Two-channel version of the acousmatic movement (stereo)	25′59″	1992	

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Table 1. Continued.

Work	Genre	Duration	Date	Notes
Faisceaux	Mixed work for stereo electroacoustic sound and piano	8′	1985	
Energie/Matière	Acousmatic work (stereo)	28′15″	1985	Prix SABAM 1985.
Paysage/Vitesse	Paysage sonore (soundscape) for the ballet *Nuit Hexoise* by Odile Duboc	15′	1986	
Noces Noires	Acousmatic work (stereo)	34′14″	1986	Poem by Werner Lambersy, with the voice of the poet. Recorded on Sonart IMSO 9504 and empreintes DIGITALes IMED 9839, *Impalpables*.
Action/Passion	Music for contemporary dance	43′56″	1987	For a choreography by Patricia Kuypers.
Architecture Nuit	Acousmatic work (stereo)	20′09″	1989	Five poems by Werner Lambersy, with the voice of Alain Carré, narrator. Commission from the RTBF and INA-GRM. Recorded on Sonart IMSO 9504 and empreintes DIGITALes IMED 9839, *Impalpables*.
Aglavaine et Sélysette	Theater music for the play Aglavaine et Sélysette	35′	1989	Text by Maurice Maeterlinck.
Vox Alia	Multi-movement electroacoustic work	24′45″	1992–2000	Commission from INA-GRM. Recorded on empreintes DIGITALes IMED 0890, *Exils*. The individual movements are described in the next six rows.
1. *Lamento*	For AKAI S1000 sampler and MIDI keyboard	4′	1992	
2. *Giocoso*	Acousmatic movement (8-channel audio)	5′	1996	Commission from the GRM.
3. *Amoroso*	Acousmatic movement (8-channel audio)	4′54″	1998	Commission from the GRM. Recorded on PeP 002, 2000, *Présence II*.
4. *Innocentemente*	Acousmatic movement (8-channel audio)	4′16″	1998	Commission from the GRM.
5. *Furioso*	Acousmatic movement (8-channel audio)	4′52″	2000	Commission from the GRM.
6. *Parola volante*	Acousmatic movement (stereo)	1′50″	2000	Commission from the GRM.

Table 1. Continued.

Work	Genre	Duration	Date	Notes
Le Ginkgo	Acousmatic work (stereo)	14′43″	1994	Based on a novel by Werner Lambersy, with the voice of Vincent Smetana, narrator. Recorded on Sonart IMSO 9504 and empreintes DIGITALes IMED 9839, *Impalpables*.
Bruxelles bivoque	Radiophonic work	6′	1998	Commission from M&R, with Thierry Genicot and Dimitri Coppe.
LongTemps: souvenir	Acousmatic work (stereo)	1′30″	2002	For a public sound projection from the beffroi [tower] of Ghent, in homage to Lucien Goethals.
Fragments de lettre à un habitant du Centre	Acousmatic work (5.1 audio)	12′13″	2002	Poem by Kamal Ben Hameda, Text spoken by Eveline Legrand. Recorded on empreintes DIGITALes IMED 0890, *Exils*.
Les écritures sur support	Radiophonic documentary in four parts	3 hr 4 min	2003–2004	Commission from the Fonds d'aide à la creation radiophonique de la Communauté française de Belgique FACR [Funds for radiophonic creation from the French-speaking Community in Belgium]. The individual parts are described in the next four rows.
Les écritures sur support: 1. Les énergies		43′		
Les écritures sur support: 2. Les montages		42′		
Les écritures sur support: 3. Les mélanges		48′30″		
Les écritures sur support: 4. Les polyphonies		50′30″		
Cosmographie	Installation	12′30″	2003	For a latex sculpture by Anne Liebhaberg.
Ce qu'a vu le vent d'Est	Acousmatic work (8-channel audio and stereo)	8′	2003	Recommended by the International Tribune of Electroacoustic Music 2004, 2nd prize Pierre Schaeffer Competition 2003. Recorded on Academia Musicale Pescarese AMP 2004 and empreintes DIGITALes IMED 0890, *Exils*.

Table 1. Continued.

Work	Genre	Duration	Date	Notes
Figures d'espace	Acousmatic work (stereo)	13′49″	2004	Commission from the Rainy Days Festival, Luxembourg. Recorded on empreintes DIGITALes IMED 0890, *Exils*.
Francistein Remix	Acousmatic work (stereo)	7′14″	2006	
Yawar Fiesta	Acousmatic opera (7.1 audio)	In progress	2006–2012	Libretto by Werner Lambersy. The individual acts are described in the next seven rows.
Yawar Fiesta Lamento (female choir, Act I)		6′	2006	With the voice of Françoise Vanhecke, soprano. Commission from Françoise Vanhecke for her show Electroshok.
Yawar Fiesta Monologue final (Act III)		12′17″	2006	With the voices of Charles Kleinberg and Werner Lambersy, narrators. Commission from the GRM.
Yawar Fiesta Combattimento (female choir, Act II)		10′	2007	With the voices of Françoise Vanhecke soprano, Fadila Figuidi, Annette Vande Gorne, contraltos.
Yawar Fiesta Ouverture		6′	2009	With the voice of Nicolas Isherwood, bass.
Yawar Fiesta Condor, (Act I, part 1)		12′30″	2010	With the voices of Nicolas Isherwood, bass, and Paul-Alexandre Dubois, baritone. Commission from the Muzik Akademie der Stadt Basel.
Yawar Fiesta Condor, (Act I, part II)		In progress	2011	With the voices of Nicolas Isherwood, bass, and Paul-Alexandre Dubois, baritone.
Yawar Fiesta Taureau, (Act II)		In progress	2011–2012	With the voices of Paul-Alexandre Dubois, baritone, and one tenor.