



P. BALS

IPEM

Institute for Psychoacoustics
and Electronic Music

50 years of electronic
and electroacoustic music
at the Ghent University

In commemoration of the IPEM's 50th anniversary, Metaphon presents a lavishly illustrated 88 page book with two CDs featuring Lucien Goethals, Didier Gazelle, Louis De Meester, David Van de Woestijne, Stefan Beyst, Helmut Lachenmann, Boudewijn Buckinx, Karel Goeyvaerts, Emmanuel Van Weerst, Peter Beyls, Raoul De Smet, Frank Nuyts, Ricardo Mandolini, Peter Schuback, Stephen Montague and Yves Knockaert.

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mass of Stockhausen's *Gruppen* and *Carré*, the developmental flow of raga and the sustained concentration of mantric chanting. Undoubtedly it needs to be heard live, but the recording has imposing presence. Eloy continues to recalibrate orchestral time in *Fluctuante-Immuable* (1977), a dramatic reflux into orchestral writing of his first-hand experience of the dynamics of electronic composition.

Songs For The Other Half Of The Sky, commissioned for German radio at Stockhausen's invitation in the 90s, involves solo women vocalists. *Erkos* opens with an archaic growl, then Junko Ueda's voice and twangs from the four strings of her satsuma-biwa are projected electroacoustically along with gong-like clanging, as evocative as a play of shadow figures on a temple wall. But it's the courtly ritual of gagaku that reverberates through the sonic grandeur and magnificent dimensions of *Galaxies*, through transformations of the shô's reedy drone and the long, oh so gradual celestial fade where Eloy seems somehow to make audible the paradoxical pulsation of timelessness.

Julian Cowley

Jean-Claude Eloy

Kâmakalâ/Etude III/Fluctuante-Immuable

Hors Territoires CD

Songs For The Other Half Of The Sky III

Erkos/IV Galaxies

Hors Territoires 2×CD

French composer Jean-Claude Eloy continues to take stock of his life's work with a further batch of Hors Territoires releases. He wrote *Etude III* (1962) for orchestra, piano and five percussionists while he was steeped in the arcana of serial permutation encountered in classes with Boulez. Soon afterwards Eloy, unwilling to fetishise technique, shifted allegiance to Stockhausen's more expansive soundworld and researches beyond Western limits. Already in *Etude III* expressive textures and intimations of ritual hint at Eloy's own future mediation between the European avant garde and oriental musical models.

Kâmakalâ (1971), scored for three orchestras and five choirs, is a sonic energy triangle located somewhere between the spatial distribution and