

Jean - Claude ELOY: “Of the literal and the oral”.
Yo-In / Reverberations (Hors Territoires n° 4).

By Martine CADIEU (EUROPE magazine, February 2008).

“Year after year my own archives have been gradually digitized and saved. My Studio Workbooks comprising about 8,000 pages alone are quite heavy”, composer Jean-Claude Eloy wrote to me a year ago.

Two “Studio Workbooks” were released. They feature a series of conversations with Avaera and introduce *Yo-In* (1980) □ after *Gaku-no-Michi* □, an electro-acoustic work produced in Japan and revisited by the Museum of Modern Art of the City of Paris in 1981. “Sound Theater for an imaginary rite”. This Workbook highlights a quote referring to the title of a painting by Gauguin: “Who are we? Where do we come from? Where are we going?” *Yo-In* leads to a sort of “celebration-ritualization of the day of man on Earth”.

Reflections, analyzes and construction of the work, performance catalogs: highly accurate documents, work in progress photographs. Jean-Claude Eloy discovered the meaning of *Yo-In* by going deeper into the culture of Japan where he had been invited by Toru Takemitsu in 1970: “*Yo-In*, echo, rhyme, resonance, psychic reverberation”.

Karheinz Stockhausen quickly valued Jean-Claude Eloy and has always supported him. Close universes, long-term works. Four acts for *Reverberations* “in an unusual context”. Act I: Dawn, calling, ritual of imploring. Act II: Noon, unification, ritual of absorption and integration. Act III: Twilight, meditation, ritual of contemplation. Act IV: Night, exorcism, ritual of liberation. The material chosen for the “Asian Sound” version, the most well-known, is as follows: “Powerful electro-acoustics and a percussionist surrounded by about two hundred quite diversified percussion instruments. Those instruments are arranged in groups clearly set within the overall geography. Four big stages should surround the public. The celebrating soloist (character-percussionist) follows a very specific route, step by step, act by act, scene by scene, underlined by lights requiring professional set up.” It is not an improvisation, but a work that has been entirely programmed. The interviews contained in this “Workbook” (in French and in English, translation by Meredith Escudier) show the firm and constant awakening of the composer. Incredible sounds can bewitch the listener. However, it is not “born of a land of oblivion but of the domain of conscience” wrote Maurice Fleuret after the performance at the Sigma of Bordeaux (France) in 1980.

Penetrating into that imaginary universe guided by a very good interviewer is fascinating. Jean-Claude Eloy has always explained the challenges he has faced working in France. His work is more commonly performed in the United States (California) and in Asia □ for example the young Chinese generations give him a warm welcome. Those who are familiar with electro-acoustics, new techniques and multiple possibilities will appreciate this precious document. The others will find the man behind his work and his high standards. Jean Claude Eloy answered one of Avaera’s questions: “On becoming a composer, a painter or a writer: the only motivation is that of a profound and intensely lived necessity... I feel compelled to write as though a calling coming from the outside ruled me and pushed me to do it. I am guided in such cases by a strongly unconscious instinct.”

Martine CADIEU
“EUROPE” magazine, February 2008