

CELLULE 75



Luc Ferrari



1. CELLULE 75 1975 31'17"

Cell 75, Rhythmic Force and Forced Cadence for Piano, Percussion and Magnetic Tape
piano CHRIS BROWN percussion WILLIAM WINANT

2. PLACE DES ABBESSES 1977 24'31"

for Magnetic Tape



A PROJECT OF HIP'S ROAD

©1998 TZADIK, 61 East Eighth Street, Suite 126, New York, NY 10003

SEQUENCE A : Les mesures sont numérotées de 1 à 27. Il faut répéter chaque cellule 3 ou 4 fois pour arriver à la durée totale de la sequence (5 minutes, moins 30" de bande seule).

Sept bands

The musical score is written on seven staves. The first staff is labeled 'Sept bands' and contains a circled number '10'. The second staff is marked with a large 'A' and contains the instruction 'dans une main'. The third staff is marked with a circled '10' and contains the instruction 'dans les deux mains'. The fourth staff is marked with a circled '10' and contains the instruction 'dans les doigts'. The score is numbered 1 to 27. There are several circled numbers (10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21) and some handwritten notes like 'A' and 'B'. The score ends with a double bar line and a circled '27'.

Luc Ferrari was born on February 5, 1929. Between 1946 and 1948 he studied piano and composition at the Ecole Normale de Versailles. Until 1950 he studied with Alfred Cortot and Arthur Honegger. Finally (1953/54) he joined the class of Olivier Messiaen where he studied modal theory. In 1958 he started his collaboration with the "Groupe de Musique Concrete" (until 1966). Between 1958 and 1959 he assisted Pierre Schaeffer in founding the "Groupe de Recherches Musicales." Since that time he has been engaged in several pedagogical and theoretical activities which have led to a substantial analysis of the "objet musical" and the techniques of producing electroacoustic music. The results were also worked out in a series of broadcasts for the French Radio. During the sixties he produced a series of television films, among them a film on Messiaen's *Turangalila Symphony* and films about the rehearsal process of works by Varèse, Stockhausen, Messiaen and others. Between 1964/65 he was Professor of Composition at the Rheinische Musikschule, Cologne. Then, in 1966, he taught experimental music in Stockholm. After that he spent a year in Berlin. Between 1968/69 he was Music Director of the Cultural Center of Amiens. In 1972 he founded a little electronic studio "Billig." Hereafter he was appointed composition teacher at the Conservatory of Pantin (1978-1980). Finally, in 1982, Ferrari founded "La Muse en Circuit," a studio for electroacoustic and radiophonic creation at Vanves, near Paris.

In 1987 Ferrari was awarded the Prix Italia for his symphonic tale *Et si toute entiere maintenant*; in 1988 his radio-play *Je me suis perdu ou labyrinthe-portrait* was awarded the Karl Sczuka prize, followed by the Grand Prix National for his entire work by the French Ministry of Culture. Recently the jury of the International Record Critics Award (IRCA) chose Ferrari's symphonic composition *Histoire du plaisir et de la desolation* and awarded it the Prix International Serge et Olga Koussewitzky. The record has been produced by Ferrari's studio La Muse en Circuit and Musique Francaise d'Aujourd'hui (ADDA 581156) with the title *Luc Ferrari matin et soir*.

Ferrari is one of the most important and original personalities of the history of French "musique concrete." In his early works (*Etude aux accidents*, *Etudes aux sons tendus*, 1958; *Visage V*, 1959; *Tete et queue du dragon*, 1959-1960) he already looked for ways to take the "concrete" aspect of the recorded sound-material seriously. By this, he withdrew more and more from the classic ideal of concrete music as modern autonomous concert music. With *Heterozygote* (1963-1964), Ferrari conceived his first "anecdotic" composition where realistic sounds are treated as such, contributing to an imaginary musical tale. This evolution was pursued until its most radical point in *Presque rien ou le lever du jour au bord de la mer* (1967-1970), a tape composition which can be considered as musical photography. Since then he has integrated elements of literature and electroacoustic, or instrumental, music in several compositions, films and radio plays. His musical theater piece *Journal intime* (1982) was staged with great success at the "Theatre du Lierre" in Paris, November 1989. Though these self-reflexions are rather critical towards the outer world and the composer himself, the piece shows the relativistic and humoristic attitudes of the composer.

CELLULE 75 FORCE DU RYTHME ET CADENCE FORCÉE *May – November 1975*
Cell 75, Rhythmic Force and Forced Cadence

The musical elements in this piece represent the alienation of natural and social rhythm through the conflict of rhythm's instinctive force with the mechanization of technology. The piece is a product of the decade of the 1970's, and reflects this in its use of technology to create its sound environment, both realistic and abstract, and also by its use of a variation on the musical style of minimalism. It is also characterized by the desire to introduce a social and political meaning into the music, which arises through the double meaning of the word "Cellule" (cell) - the repeating musical cells may be associated with biological cells of life, but also with the cells of prison, the military and the mechanical world. I also require that pleasure be an essential by-product of the conflict between these elements of my expression.

The score establishes a paradoxical relationship between the habit of exact writing, which in the history of music is fairly recent, and an oral tradition which has its sources in popular forms and therefore has its origins in the distant past.

Especially in the last decades, composers have always demanded of their performers much precision and fidelity in the reading of the texts, as if their theories are set in concrete, therefore they have risked losing their identity. Contrary to this often overly intellectual attitude, I have tried to represent in my score more of these ideas and intuitions as "true" notes (notes-vérité).

In certain parts I have made the score more of a transcription of improvisations, permitting the discovery of a spontaneity and balance, like a notation that resents being collared or alienated.

– Luc Ferrari

WILLIAM WINANT (*percussion*) has collaborated with a diverse range of musicians, including John Cage, Iannis Xenakis, Frederic Rzewski, Anthony Braxton, Alvin Curran, Terry Riley, Cecil Taylor, Steve Reich and Musicians, Yo-Yo Ma, Mr. Bungle, John Zorn, Oingo Boingo and Thurston Moore. He is currently principal percussionist with the San Francisco Contemporary Music Players and has performed as soloist with the Los Angeles Philharmonic, the San Francisco Symphony, the Berkeley Symphony and the Cabrillo Festival Orchestra. He teaches at the University of California, Santa Cruz, and is Artist-in-Residence at Mills College with the internationally recognized Abel-Steinberg-Winant Trio, which has commissioned over twenty-five new works for violin, piano and percussion.

CHRIS BROWN (keyboards), composer, pianist and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks and for improvising ensembles. His most recent music explores polyrhythm and includes *Talking Drum* for computer network ensemble and *Inventions* for solo keyboard and computer. He has received commissions from the Berkeley Symphony, the Rova Saxophone Quartet, the Abel-Steinberg-Winant Trio and the Gerbode Foundation. He also teaches composition and Electronic Music at Mills College, where he is head of the Music Department and co-director of the Center for Contemporary Music (CCM).

PLACE DES ABBESSES - realized at the Studio Billig, Paris, Spring 1977.

This electroacoustic composition was realized at a time in my life where, having left all institutions, I started building my own studio. It was created with precarious means and thus stems from simple technology.

This composition is part of a series of portraits I developed in the 70s: portraits of society, of villages, of people and places. The portraits of people use documentary techniques while the portraits of places are evocative rather than descriptive. Like poems. Thus the need for intuitive analysis which would allow to translate musically the impression felt in front of a particular landscape.

In *Place des Abbesses*, the idea is to suggest and not to represent. It is a small square situated half-way up Montmartre, between the Sacred Heart of God and Saints, and the Pigalle of license and sex. Nice place, a little quaint. I had a lot of friends who lived in this neighborhood. Surreptitious scenes caught my eyes – block parties, street musicians, weddings at the little brick church, vagrants philosophizing, and nostalgics of the Old Paris.

It is a little of all this which I wanted to suggest in this composition where naive poetic clichés appear in a musical language deprived of any technological sophistication.

Luc Ferrari, Nov. 28, 1997



WILLIAM WINANT

CHRIS BROWN

1. CELLULE 75 1975 31'17"

Cell 75, Rhythmic Force and Forced Cadence
for Piano, Percussion and Magnetic Tape

piano CHRIS BROWN percussion WILLIAM WINANT

recorded by MAGGI PAYNE
at Mills College Concert Hall
mixed by MAGGI PAYNE and CHRIS BROWN
produced by WILLIAM WINANT

2. PLACE DES ABBESSES 1977 24'31"

for Magnetic Tape

Thanks to Lance from Best Music.
all compositions by LUC FERRARI
mastered by ALLAN TUCKER at Foothill Digital, NYC
executive producer JOHN ZORN
associate producer KAZUNORI SUGIYAMA
design IKUE MORI