

John Palmer

Mémoires

(2011)

*à Luc
cette absence/présence*

duration: 16'20"

programme note

I wrote *mémoires* in the summer of 2011 and dedicated it to the memory of Luc Ferrari. All the sounds used in this work belong to the Luc Ferrari sound archives and have been kindly offered by the Presqué Rien Association for which this piece has been written. No other sound sources have been used for the realization of this work.

The 15 selected sounds inspired me to write a piece that would resemble a life-story sort of narrative. The work consists of 14 sections. The first seven sections expose the “thematic” sound material. In the remaining seven sections sounds are merged, varied and developed to the end, with the addition of a coda-like final section.

Acknowledgements and copyright déclaration

The composer wishes to acknowledge the late Luc Ferrari and the Luc Ferrari Foundation as the owner of the 15 sound sources used in this work.

Copyright of the musical composition: John Palmer.

29th August 2011

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mémoires (2011)

List of sound sources from the Luc Ferrari Archives used in this work:

- 008 – eglise-orgue-marteau (3 excerpts of 10" each)
- 009 – boîte a musique (19")
- 010 – feu d'artifice (0" - 36")
- 012 – telepheriqué (0" - 0'46")
- 014 – eau (0' - 30")
- 019 – dans la maison (28")
- 020 – enfants campagne stratford (2 excerpts of 20" each)
- 021 – oiseaux (0" - 43")
- 025 – duels (0" - 35")
- 026 – sons percussifs resonants (0" - 25")
- 029 – Shakespeare voix (complete)
- 032 – cloches et carillon (first fragment: 40"; second fragment: 40")
- 045 – horloge (0" - 10")
- 047 – Spiel-Kunsthalle 1 (23" - 50")
- 048 – Spiel-Kunsthalle 2 (1'51" – 2'38")

Short description of form:

mémoires comprises 15 sections. The seven initial sections present thematic expositions of the original recordings with some variation. They are mirrored in a palindrome by the following seven sections where the sonic material is developed. A coda, section 15, ends the work.

Section	musical content	form	beginning at	duration
1	music box/hammer	original (thematic)	0"	1'07"
2	music box	spectral variation	1'07"	0'56"
3	children	original (thematic)	2'03"	0'57"
4	fire, steps, bells	original (thematic)	3'00"	0'45"
5	telepherique/duel/perc.	original (thematic)	3'45"	0'38"
6	country./Shakesp. voice	original (thematic)	4'23"	1'46"
7	clock/water/Spiel 1 & 2	original (thematic)	6'10"	0'46"
8	music box	developed timbrally	6'56"	0'46"
9	tutti	rhythmic variation	7'42"	1'31"
10	children	variation (stretch & timbre)	9'13"	0'38"
11	bells	variation (spectral)	9'52"	0'45"
12	music box	variation (superimposition)	10'37"	0'58"
13	thematic fragments	variation (rhythmic)	11'35"	0'55"
14	cadenza (perc/Spiel)	cadenza (rhythmic)	12'31"	1'04"
15	bells (mantra for Luc)	variation (drone, rhythmic)	13'35"	2'44"

total duration: 16'20"

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technical specifications

This work has been produced on the composer's studio using the following equipment:

Software:

Pro-Tools LE version 8
Metasynth 4
Audiosculpt 2.9.4v2

Hardware:

Digi 002 Rack
Lexicon PCM-80
Mackie CR1604-VLZ mixer

Loudspeakers:

2 GENELEC 1029A active monitors
2 GENELEC 8030A active monitors
1 GENELEC 7050A active subwoofer

note for the jury:

1. The submitted audio file is the bounced version of the Pro-Tools file optimized for the above studio equipment and other similar professional equipment.
2. By listening to the submitted CD on home hi-fi equipment it may be possible that the following spots may sound a little too loud or unbalanced volume-wise: 1'30", 4'17", 4'39", 6'00", 6'20", 12'25", 13'10".
The spots have been carefully double-checked on the original Pro-Tools soundfile and are perfectly balanced for the professional studio setting.

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