

Brunhild Ferrari / Jim O'Rourke

Le Piano Englouti



SIDE A
Le Piano Englouti

SIDE B
Tranquilles Impatiences

Composed by Brunhild Ferrari

Brunhild Ferrari – Tapes, Electronics
Jim O'Rourke – Synth, Tapes, Electronics

Recorded by Masahide Ando at SuperDeluxe, Tokyo October 26, 2014
Concert produced by Mike Kubeck
Mixed and Mastered by Jim O'Rourke at Steamroom, Japan June 2019
Vinyl cut by Rashad Becker at Dubplates & Mastering, Berlin September 2019

Liner notes by Brunhild Ferrari
Text editing by Francis Plagne
Cover photos and graphic design by Lasse Marhaug
Label image by Brunhild Ferrari
Brunhild Ferrari and Jim O'Rourke photo by Junya Murakami



Like most of my peers I was born, grew up, attended schools, passed exams, failed, loved, enjoyed life, worked hard sometimes – and I carry on. With Pierre Schaeffer, in my first years in Paris I dealt with the relationship between sound and image at the Service de la Recherche de l'ORTF. Of German origin, I earned my living as an interpreter-translator.

Following Luc Ferrari's teaching in matters of life, music and composition, and working with him over the course of our 40 years together, I made my own Hörspiele and radio broadcasts for France Culture, KPFA-FM (Berkeley, California), WDR (Cologne Radio), SWF, BR (Radio Munich), Deutschlandradio, Kultur Berlin... I carry on learning.

Since Luc left us in 2005, I have taken care of the preservation of his vast archives; founded the "Association Presque Rien - Friends of Luc Ferrari"; initiated and organised the biennial PRESQUE RIEN Prize, providing artists with original sound material from Luc's archives; edited books of his writings and documents in French (*Musiques dans les spasmes*, published by les Presses du Réel) and English (*Luc Ferrari - Complete Works*, published by Ecstatic Peace Library);

I composed music – and I carry on.

Brunhild Ferrari, 2019

SIDE A

Le Piano Englouti (*The Sunken Piano*)

These two places follow one another without an apparent relationship between them. Yet precisely this contrast is my link between these different elements and times. I recorded these sounds separated by interval of 14 years: in 1996, at a Greek island almost swallowed by its noisy Aegean Sea, and in 2010, at a very isolated and silent Japanese island. The powerful waves of the Aegean sea and the pachinko waves end up swallowing a foolish piano.

Sometimes after a debut performance, listening to a new place gives rise to other ideas; other desires arise. That's what happened to me: I recomposed a tape originally intended to accompany a piano to make it a piece that can stand on its own two feet.

Originally produced at Atelier post-billig, Paris 2012. I am delighted that Jim O'Rourke has given this piece a new life.

SIDE B

Tranquilles Impatiences (*Quiet Impatiences*)

Based on the sounds Luc Ferrari used in his *Exercices d'Improvisation* from 1977. Luc's work consists of seven separate tapes "intended for individual or collective improvisation for any instrument or group of instruments...." Listening to these tapes, I could not resist composing a new piece using some of them *ad libitum*.

'Impatiences' names for me those high-pitched rhythmic sounds, those imperturbable wriggings and interferences with the low rhythms that are only apparently calm, because each of them obeys different and contradictory rhythms. I wished these rhythms to be perturbing enough to make the listener's physical balance stagger every fraction of a second.

Originally composed at Atelier post-billig, Paris, February 6–March 16, 2010. This version was recorded in Tokyo with Jim O'Rourke, with whom I had the wonderful opportunity to perform the piece.

