

LUC FERRARI __ CATALOG __ english

() This sign indicates any more playable works or only with difficulty or which are no more advisable or should have a rest.* (Brunhild Meyer-Ferrari)

1952

Suite for piano (1952) – 7'04

Premiered: Miami University (1954), Luc Ferrari : piano

Salabert Editions

CD Auvidis Montaigne MO 782110 (1997), Christine Lagniel : piano

1953

Antisonate pour piano (1953) – 10'

CM Institut d'Art, Paris (1955), Luc Ferrari : piano

Editions Salabert

CD Auvidis Montaigne MO 782110 (1997), Michel Maurer : piano

1954

Sonatine Elyb pour piano (1953-54) – 8'

Premiered : Darmstadt (1956), Luc Ferrari : piano

Salabert Editions

Quatuor (1953-54) – 25'

For violin, viola, violoncello, piano

Premiered : Marseille 12 mai 2001 ! Les Musiques Eglise Sainte-Catherine

Solistes de l'Ensemble Ars Nov a: Noémie Schindler V, Alain Tresallet Vla, Isabelle Veyrier VC, Michel Maurer Piano

Partition disponible : Brunhild Ferrari

1955

Suite hétéroclite for piano (1955) – 6'45

CM Maison des Lettres, Paris (1956), Luc Ferrari : piano

Salabert Editions, *Recueil De Pièces Pour Piano*

CD Auvidis Montaigne MO 782110 – 1997, Michel Maurer : piano

Lapidarium for piano (1955) – 6'

CM Maison des Lettres, Paris (1956), Luc Ferrari : piano

Salabert Editions, *Recueil De Pièces Pour Piano*

Huit petites faces for chamber orchestra (1955) – 20'

(2 flutes, oboe, cor anglais, clarinet, bassoon, xylophone, piano, 4 violins I, 3 violins II, 2 violas, 3 violoncellos)

Salabert Editions

1956

Tête à terre for piano and voice (1956)

(poem by Romain Weingarten)

Visage I for piano (1956) – 5'32

Premiered : Darmstadt (1957), Luc Ferrari : piano

Salabert Editions

CD Auvidis Montaigne MO 782110 – 1997, Michel Maurer : piano

Visage II (1956) – 14'

(2 trumpets, 1 trombone, 1 tuba, piano, 6 percussions)

Premiered : Die Reihe, Vienne (1961)

Salabert Editions

Brussels April 20, 2006 Ensemble Musiques Nouvelles, Conductor: Jean-Paul Dessy

1958

Visage III – The prose of the Trans-Siberian by Blaise Cendrars (1957-58) – 35'

(violin, violoncello, clarinet, percussion and spoken voice)

Recording R.T.F. (1962)

Score available : Brunhild Ferrari

Visage IV – Profils for ten instruments (1957-58) – 12'

(2 flutes, trumpet, trombone, bass trombone, 1 double bass with strings, piano, 3 percussions)

Premiered : Musik der Zeit, Cologne 6 mai 1959. Kölner Rundfunk-Sinfonie-Orchester, Dir. Michael Gielen

Prize de la Biennale de Paris (1962)

Score available : Brunhild Ferrari

Capricorne (1958) – 1'28

Song composed to appear in an audiovisual work.

Music for piano and voice. Unknown interpreter.

CD set INA-GRM

Chute libre (1958) – 18'34

Concrete music – INA-GRM

Premiered : Exposition Internationale, Bruxelles (1958)

LP BAM LD 070 (vinyle) EMF CD 037 – 2003

Étude aux accidents (June 1958) – 2'14

Concrete music – INA-GRM

Premiered : Exposition Internationale, Bruxelles (1958)

LP BAM LD 070 (vinyle) EMF CD 037 – 2003

Étude aux sons tendus (July 1958) – 2'48

Concrete music – INA-GRM

Premiered : Exposition Internationale, Bruxelles (1958)

LP BAM LD 070 (vinyl) EMF CD 037 – 2003

Étude Floue (1958) – 2'40

Concrete Music – INA-GRM

CD set INA-GRM

1959

Passage pour mimes (1959)

Concrete Music for Theater – INA-GRM

Premiered : Rome (1959)

CD Sonopsys 4 – Cahiers MusiqueConcrète/Acoustmatique. May 2007

CD set INA-GRM

Visage V (1958-59) – 10'33

Musique concrète INA-GRM

Premiered : Expériences Musicales, Paris (1959)

LP Philips 6526 003 (vinyle) EMF CD 037 – 2003

SUB ROSA SR200 – 2003

Continu Discontinu (1959) – 9'06

Music for an abstract short film by Piotr Kamler

INA-GRM

1960

Égypte ô Égypte (1960)

Music for a short film by Jacques Brissot

Service de la Recherche RTF Prix de la Biennale de Paris 1963 – INA-GRM

Tête et queue du dragon (1959-60) – 9'13

Head and tail of the dragon

Musique concrète INA-GRM

Premiered : Festival de la Recherche, Paris (1960)

Edition Maison ONA

LP Candide CE 31025 (vinyle) – EMF CD 037 – 2003

1961

Tautologos I (1961) – 5'

Electronic music – INA-GRM

Commissioned by Hermann Scherchen, composed in his studios in Gravesano

Premiered : Concert R.T.F., Paris (1962)

LP BAM LD 072 (vinyle) – EMF CD 037 – 2003

Tautologos II (1961) – 14'54

Musique concrète – INA-GRM

Premiered : Paris, Concert R.T.F. (1962)

LP BAM LD 071 (vinyle) – EMF CD 037 – 2003

Suite Gigogne (1961)

Polka de l'homme à la cloche – Generic August-September (1961)

(piccolo, flute, clarinet, cornet, trombone, tuba, banjo, piano, percussion)

I Polka gigogne ou Tautopolka

II Marche romantique ou Tautomachie

III Thèmes gigognes ou Tautopourri

IV Cyclovalse

V Ponctuations passagères
VI Diffusion dans l'estrame
Score Available: Brunhild Ferrari

Forme Bleue (November 1961)

Music for a short abstract film by Piotr Kamler
INA-GRM

Étude (November 1961)

Music for a short abstract film by Piotr Kamler
INA-GRM

1962

(*) Spontané I (January 1962)

Improvisation for nine performers

(*) Spontané II (February 1962)

Improvisation for ten performers

(*) Spontané III (March 1962)

Improvisation for eight performers

The working session on Spontané III was filmed (short film 16 mm, realized by Gérard Patris).

(*) Spontané IV (April 1962)

Improvisation for eleven performers

L'exécution de Spontané IV a été filmée et a donné lieu à un court-métrage couleur 35 mm by Gérard Patris (June 1962).

4 improvisations on an orchestral schema with the EIMCP Ensemble conducted by Konstantin Simonovic, as part of the instrumental experiments of G.R.M.

Chastel (May 1962)

Music for a film by Robert Lapoujade
INA-GRM

Égypte ô Égypte II (January – September 1962)

Music for a long film in color 35 mm by Jacques Brissot
INA-GRM

Chaque pays fête son grand homme (1962)

Soundtracks, short films co-directed with Jacques Brissot

7 short films for French television on F. Chopin, William Tell, Joan of Arc, W. Shakespeare, St. Anthony of Portugal, J. Strauss and R. Wagner.

(*) 6 pour 4 (June 1962)

Four track tape

First version of the tape Composé-Composite « concert collective ».

Premiered : Festival Ranelagh, Paris (1962)

INA-GRM

1963

Composé Composite (October 1962 – February 1963) – 10'

For orchestra and tape (2 flutes, oboe, clarinet, low clarinet, bassoon, contrabassoon, 2 horns, 2 trumpets, trombone, 2 percussions, harp, 10 violins I, 8 violins II, 8 violas, 8 violoncellos, 4 double bass)

Final version of the « Concert Collectif »

Premiered: Venice, Biennale, April 14, 1963 Ensemble of the Zagreb Biennale, Conductor: Igor Gjadrov

Record LP Philips 836 894 (vinyl)

Les Pèlerins (August 1962 – April 1963)

Music for short film 35 mm, color, on the Richard Wagner Festival in Bayreuth

Co-realization with Jacques Brissot

INA-GRM

Autoportrait – Jean Dubuffet (1963)

Music for 29-minute film by Gérard Patris

Production: O.R.T.F. Research Department. / Pleiad

Flashes (January – June 1963) – 17'

Music for fourteen instruments (Flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 violins, viola, violoncello, double bass, 2 percussions)

Premiered: Paris, Olmstedt Hall, February 1964. EIMCP, Conductor: Konstantin Simonovich Editions Transatlantiques

Les Bachiques (1963)

Music for the instruments of Baschet

Portrait d'une autre (October- December 1963)

Music for a short film 35 mm, color, by Marie-Claire Patris.

INA-GRM

1964

Dernier Matin d'E.-A. Poe (January 1964)

Music for a short film 35 mm black and white by Jean Barral

INA-GRM

Hétérozygote (1963 – 64) – 27'

Stereo tape

Premiered: Paris, 1964

First music called « anecdotic » or the introduction of the realistic sounds like concrete images added to traditional abstract sounds and structures. The public becomes active by fact that it is asked implicitly to imagine its own anecdote.

INA-GRM

Record LP Philips 836 885 DSY (vinyl)

CD BVHaast records Acousmatrix 3 (1990)

1965

(*) La musique à l'envers – Fragment of a collective opera (1965)

The music back to front

Text by Pierre Schaeffer

Composition of circumstance

Société I (1965) — unfixed length

For seven performers and public

Premiere conducted by the author at “La Vieille Grille”, Paris, 1965.

Directed by Didier Flamand, Musée d'Art Moderne de la Ville de Paris, 1981.

«First Score called *'realizable'* and totally written in form of text.

Social game, which, from the sound and theatric elements, is intended to create a big riot in the course of which one hopes that the barriers of convention will be overturned. The purpose is to reach by this way the communication which, starting from a given place can go on in life. This place can be kind of theater or café-theater and the performers can be musicians or actors, professionals or amateurs. In this realizable like in certain text-scores it would be helpful in order to coordinate the action of the performers, to appeal to a director.»

Maison ONA Edition

1966

Und so weiter for piano and tape (1965-1966) — 18'

For tape composed at G.R.M., Paris

Commissioned by Radio Bremen

Premiered : Musika Viva (1966) Gérard Frémy

«To finish with the clusters, a pianist multiplied by twelve, surpasses himself in smartness and, on his way, he meets birds and a firework.»

Score available : Brunhild Ferrari

Record LP Wergo 60046. (Vinyl) – EMF CD 037 – 2003

Symphonie inachevée for full orchestra (1963-1966) — 35'48

Unfinished Symphony

Philharmonic Orchestra of the ORTF Conductor: Charles Brück and Konstantin Simonovich

(4 flutes, 3 oboe, 1 cor anglais, 3 clarinets, 1 low clarinet, 3 bassoons, 1 contrabassoon, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 2 harps, 1 piano, 4 percussions, 26 violins, 10 violas, 10 violoncellos, 6 double bass and 2 condu)

Premiered : for the inauguration of the Maison de la Culture in Rennes, January 28, 1969.

«And in 1966, I unfinished my symphony.»

Moeck Editions, Celle, Germany

Les Grandes Répétitions (1965-1966)

5 documentaries for the Television : *The Great Rehearsals*

5 films 16 mm (Between 45' and 55' each)

Production Service de la Recherche de l'ORTF.

In collaboration with Gérard Patris of five portraits of musicians.

«These films can not only be considered as documents (seen the importance of the subject and the way they are treated), but also I think this was the first time that contemporary music was shown in France on television.» :

– **Et expecto resurrectionem mortuorum**, by Olivier Messiaen, when the piece was created at the cathedral of Chartres
in the presence of General De Gaulle (broadcast: November 11, 1965)

– **Hommage à Varèse**, memory portrait and testimonies from several composers (broadcast April 20, 1966)

– **Momente**, by Karlheinz Stockhausen.

The composer rehearses with the orchestra for the creation of his work. (Broadcast June 1966)

– **Quand un homme consacre sa vie à la musique.**

When a man devotes his life to the music

Portrait of Hermann Scherchen (broadcast: November 1966)

– **Cecil Taylor** or the discovery of the free jazz. Film in color, 35 mm INA, Paris

1967

So (1967)

Music concrète for the film Elektronische Musik by J.A. Riedl.

Société II. And if the piano were a body of woman (1967) — 30' env.

For four soloists and sixteen instruments

(flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 4 violins, 2 violas, 2 violoncellos, 1 double bass, Soloists: 1 piano, 3 percussions)

Premiered : Festival d'Avignon 1968 EIMCP

Conductor : Konstantin Simonovich

«One can say that this piece is as musical theatre as much as the four soloists (piano and three percussions) compete in interest for the body of the piano that remains hopelessly cold. One could almost find there, if wanted, but it isn't sure, the caricature of the macho man.»

Score : Moeck Editions

Record LP Deutsche Grammophon (vinyl)

Interrupteur for ten instruments (1967) — 20' env.

(Cor anglais, clarinet, low clarinet, horn, trumpet, violin, viola, violoncello, 2 percussions)

Premiered : Barcelona, May 1968. EIMCP, Conductor: Konstantin Simonovich

«The first characteristic attempt of immobile music (although one already finds this preoccupation in *Composé – Composite* and in the music for *Egypt ô Egypt*. This piece is a turn in my work, in the sense where it is “almost” cleared out from post serial mythology.»

Score : Moeck Editions

Record EMI C061-11133 (vinyl)

Tinguely (1967)

Musique concrète pour une émission de télévision de C. Caspari

NDR, Hambourg

Neue Musik München Arri-Filmtheater (December 19, 1967)

Les jeunes filles or Société III (1967)

Film 16 mm — 25'

Production: TV Hamburg 3rd program NDR (in German)

«This film is probably old-fashioned in the sense that it was a little based on fashion. Or it already became kitsch. Anyway this was in my idea, as a kind of Hétérozygote in pictures.»

NDR, Hamburg

Société IV – Mécanique Collectivité Individu (1967) — ca. 50'

For full orchestra

(4 flutes, 3 oboes, cor anglais, 3 clarinets, low clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, 2 tubas, piano, 4 percussions, 2 assistant-percussionists, 20 violins, 10 violas, 10 violoncellos, 8 double basses)

Premiered : Havana, Cuba (1968), Symphonic Orchestra, Conductor : Manuel Duchesne

«Ambitious Score and without much interest. Nevertheless, a questioning of the social organization of the orchestra.»

Score available : Brunhild Ferrari

1969

Music Promenade (1964-1969)

Electroacoustic music

Premiered : Paris, Théâtre de la musique, March 16, 1970 "Hétéro-Concert"

Version for stereo tape — 20'

Permanente version for four independent tape-recorders

«Suite of realistic sounds and sound images that collide. A walker is struck by the violence of what surrounds him. Nature disappeared in a military and industrial whirl in the middle of which they foresee an agonizing folklore and a lost young girl. "The Installation"-version allows a sound system in a place in which the walker is free to choose his musical route.»

Record LP Wergo 50054 (vinyl)

CD "Presque Rien" INA-GRM / La Museen Circuit – musidisc 245172

(*) Société V – Participation or not participation (1967-1969)

For six percussionists, one actor and public

Premiered: Nuits de la Fondation Maeght, Saint-Paul-de-Vence (1969)

(J-P Drouet, S. Gualda, M. Lorin, D.Masson, J.Carré, G. Berlioz. Mediator: Guy Jacquet)

«Theatrical action bringing into play, in a "sociodrama" and by taking the music like starting point, the Majority and the Opposition. Participation or conflict between musicians and public, poked or not by a mediator, that it is the question. This play can be set up like a true theater piece and in a true theatre, but with the unknown factor of each evening: which direction the public will give to the action.»

(*) Société VI – Liberté, liberté chérie (1969)

For public solo (unlimited duration)

Text score

«Here, the public is the only protagonist of this realizable of which the goal is the communication. Questions are put (sociological or provocative but rather like encouragement to imagination. This score, insofar as it is an example of curiosity that each one can have in the daily life, can be regarded as a sociological investigation. Société V and VI are pure products of "68 spirit" from the concept and the jargon. One can for the moment leave these 2 scores on side.»

Tautologos III ou Vous plairait-il de tautologuer avec moi ? (1969)

For any group of instruments (Unlimited duration)

Text score

Premiered : Madrid. Semana Nueva Musica, 1969

«Systematic explanation of the “tautological process”, I employ in a nonsystematic way (because I don'tlike systems) since 1960. This realizable allows professionals or amateurs to try out the repetitive mechanisms starting from musical, theatrical or visual elements, freely chosen by them. Can also be used as material for a teaching work.»

Moeck Editions

SR261 luc ferrari “didascalies” / cd+ dvd / May, 2007

J'ai été coupé (1960-1969) — 12'

Stereo tape

Production: G.R.M., Paris

Premiered : Paris, concert GRM, Théâtre Récamier, 1973

«Abstract music, but perhaps also a meditation on loneliness and the sleep.»

Moeck Editions (French and German)

Record LP Philips 836 885 DSY (vinyl)

SONOPSYS 4 Cahiers Musique Concrète /Acousmatique (May, 2007)

(* J'ai tort, j'ai tort, j'ai mon très grand tort (1969)

Imitation-dialogue for mixed choir (unlimited duration)

Text score

«A choir or actors arrives by an effect of surprise, to invite the people to a great and merry sound celebration whose each individual is a component.»

Moeck Editions (French and German)

1970

(* Monologos I (September 1970)

For voice solo and electroacoustic device (undefined duration)

Premiered : Théâtre Récamier Paris, 1973 by Elise Ross

– Can be possibly sung by a man singer, but I prefer women.

– Can be possibly sung by several, but finally why put several people where only one is enough.

Therefore, *Monologos I* is composed for a soloist singer who is accompanied by a tambourine.

Score available : Brunhild Ferrari

(* Le dispositif et son disnégatif (1969-1970)

Text score

Premiered : Radio Stockholm, 1970

«How the reading of a Score can lead the musicians to reflect on the problems of the hierarchy, of esthetics, taken as social constraints. Questioning on the personality cult. If this reflection could be present during the sound action, that would be really great. These two scores form also part of a special period. They are located in the spirit of “happening” and can be regarded as paleontological documents.»

Presque rien ou Le lever du jour au bord de la mer (1967-1970) — 20'

The day rise by the sea

Stereo tape

«After the total disappearance of the abstract sounds, one can regard this piece as a sound slide and the result of a whole evolution. Most faithful possible realistic restitution of a village of fishermen awaking. First idea of the minimalism.»

Record LP Deutsche Gramophone 2 561 041, Coll. Avant-Garde (vinyl)
MUSIDISC 245172 – 1995

Promenade Musique N° 2 (1970) — final version

For at least 11 instruments

(Flute, oboe, clarinet in b, bass clarinet, horn, trumpet, tenor trombone, 2 violins, 2 viola)

Score available : Brunhild Ferrari

Tautologos III (1970) — ca. 20'

Realization No. 4

For 11 performers

(Flute, oboe, clarinet, trumpet, trombone, viola, violoncello, double bass, electric guitar, electric organ, vibraphone).

Premiered: EIMCP, Conductor: Konstantin Simonovic

«To illustrate the text and like possible example of realization in the form of tape (N° 3) or of traditional Score (No. 4)»

Score version N° 4 : Moeck Editions

Realization No. 3

Record EMI C 061 11133 (vinyl)

CD Blue Chopsticks USA BC1

1971

Spazier Musik No. 3 (1971)

Installation for memorized sound

« Kunstdorf», Kulturwoche Wuppertal 6/6 ~ 12/6/1971

Portrait-Spiel (1971) — 80'

Stereo tape

Production : Hörspiel S.W.F., Baden-Baden

«An author who tells himself through extracts and mixtures of his own musics, and who tells himself through the noises, which surround him and people who speak. Little by little, the author forgets his portrait and gives to listen to the noises of the outside. (In German).»

Prix Karl Sczuka 1972

Unheimlich Schön (1971) — 20'

Stereo tape

Production: Hörspiel S.W.F., Baden-Baden

«How a young woman breathes thinking of another thing...»

CD Metamkine KCD008 1993

(*) Pornologos 2 (1971)

Erotic realizable (unlimited duration)

Text score

«This score is addressed to private individuals or private groups, because its public (and noncommercial) realization seems difficult to me. Besides its directly sexual implication this ambiguous realizable with multiple goals can be as well regarded as lesson of music as like a political act. For the same reasons that higher, it will be said that this score is almost inaccessible.»

1972

(*) Les réalisables et le journal d'un autobiographe (1964-1972)

The realizable and the diary of an autobiographer

Assembly of the text-scores in form of a book, be associated with various autobiographical reflections.

«One notices here the odd evolution, which goes from the realizable to realize (for example Tautologos 3) until the utopian realizable and the probably impossible one like Subversion-Derision or Subder. One finds in this book, all the themes which inhabit my spirit and which one can summarize as follows: how creation, when it remains on an only aesthetic level, risks to mask reality and to be some times only a wasting of energy. Until now not published. It is not possible to make copies of it, too complicated. Thus one should regard this paragraph as pure information.»

Allô, ici la terre (1971-1972)

Hello, the Earth speaking

First chapter : *Play-light and time-show* — ca. 2 h.

Scenario and music: Luc Ferrari, Photographs: Jean-Serge Breton

Commissioned by the Town of Bonn

Premiered : Bonn Beethovensaal 3 May 1972 Beethoven halle – Orchestra, Conductor : Volker Wangerheim

«A kind of show that surrounds the public of image projections and sounds (3.000 slides, several tapes of electronic music and a live ensemble of amplified instruments).

There is also a version with symphonic orchestra. 50 projectors of slides in fade-in fade-out, 81 sound amplified musicians.

This piece, a kind of audio-visual poem, is dedicated to the ground on which we walk, and tries to show the natural harmony at the same time as the hope to preserve its balance.

But a subjacent tension lets feel the danger, which weighs on this fragile balance.

On this earth, the represented elements are 9: the Light, Space, Nature, the Glance, Wait, Erotism, the Movement, the Heterogeneous, Dance.»

Score : Schott's Söhne

Kennen Sie Schönberg ? (1972) — 30'

Do you know Schönberg?

Film 16 mm double-bande

Production 3rd program TV, WDR, Cologne

«I am not able to remember what this film means. Perhaps it does not mean anything, or very little, or perhaps. Who knows?»

Musique Socialiste ? ou Programme commun pour clavecin et bande (1972) — ca. 20'

Music Socialist ? or Joint Programme for harpsichord and tape

For amplified harpsichord and stereo tape

(For an explanation of the question mark see ANALYSIS & THOUGHTS)

Premiered : Paris, by Elisabeth Chojnacka. Concert GRM, Théâtre Récamier 1973

«This is a merry music, however it raises a question: can one dissociate the political concerns of the artistic concerns, either directly (as one can make it in a film) or undirectly as in this music? But it is especially to mark, with my manner, the signature of the Common Program in France in 1972.»

Record Erato STU 71010 (vinyl). CD RHYTHM PLUS 581233 AD184

(*) Journal d'un journaliste amateur (1972) – 27'

Diary of an amateur reporter

Stereo tape

Production: G.M.E.B., Maison de la Culture, Bourges

«Assembly of interviews of various social groups, on various social problems, in a provincial town, in France. With the comments of the author – i.e. of the amateur journalist – it is the first realization of the kind inquires. The ideal circuit of playing this tape should be 'Maison of Youth', etc, in order to encourage them to make the same thing and that the product becomes thus an exchange of informations between the groups. This tape is a pure product of the Seventies: "Intellectuals and people". To disadvised.»

1973

Danses organiques (1971-1973) – 52'

Stereo tape

Premiered : Paris, concert GRM, Théâtre Récamier 1973

«Cartoon for the ear. Surrounded by a music (of the imaginary folklore kind) I make the pseudo-analysis. Two young women meet for the first time and love each other. A composer militates for the Women's Liberation.»

CD ELICA mpo-3340, LP ELICA 4VL 3704 – 2003

2 documentary films in two episodes (1972-1973) :

– Presque rien ou le désir de vivre

Almost nothing or the desire to live

Film 16 mm double-bande – 55'

Production : S.W.F., Unterhaltung Musik und Dramaturgie, Baden-Baden

Première partie : Le Causse Méjean

«Comment vivent les paysans d'une région pauvre : des paysans français interrogés par un couple d'Allemands. Ce film, très lent, non seulement se critique lui-même, mais laisse aux spectateurs la dangereuse liberté de le critiquer. (bilingue français-allemand)»

– Presque rien ou le désir de vivre 2

Film 16 mm double-bande – 52'

Production : S.W.F., Unterhaltung Musik und Dramaturgie, Baden-Baden

Second part : Le Plateau du Larzac

«How the peasants fight to preserve their right to life and to work their grounds that the army wants to take as operation ground. This film is a document, which shows an example of fight of a minority. (German-French)»

1974

Petite symphonie intuitive pour un paysage de printemps (1973-1974) – 25'

Little intuitive symphony for a spring landscape

Stereo tape

«Musical form of the soundtrack of Almost nothing or the desire to live (*Presque rien ou le désir de vivre*), where I try musically to represent the impression felt in front of the landscape. Perhaps this appearance, not yet very explicit of the intuitive analysis, will develop, who knows? That consists in proposing results, starting from comparisons or of nonintellectual deductions.»

CD BVHaast Records Acousmatrix 3 (1990)

Allô, ici la terre (1973-1974) – 2 h. Env.

Show for the ear

Second chapter

Commissioned and produced by WDR. Abteilung Neue Musik, Cologne

Premiered : Cologne, Aula Apostelgymnasium Oct. 7, 1974 Groupe BETWEEN

«This piece tries to show how the organization of the contemporary society is likely to disturb in an irremediable way the conditions that are necessary to the perpetuation of life. It is a (modest) report at the same time lyric and informative of the state of pollution of the natural elements.

Contrary to the first chapter, which is an audio-visual piece, the second chapter is an only sound piece, composed of magnetic tapes accompanied by an ensemble of amplified instruments (five instruments, two tape recorders). Texts of scientists, philosophers, sociologists and popular songs are illustrated by instrumental sequences (and realistic waves of noises (rain, sea, landscapes, industry, war, etc) which are used as dramatic elements to the various texts. It is the first piece in which I consciously employ (insofar as the attempt at Hétérozygote was unconscious) the sounds like ideas and thus like a real speech, which is melted with the spoken language of the texts. This ground is divided into five elements: Earth, Water, Air, the War and Utopia.

A program-piece quite characteristic of beginning of the 70s. Beginning of a “green” reflection which, 20 years afterwards, stamps always on the same problems... However it is a score that still can sleep.»

Éphémère (November 1974) – 30’

Short-lived experiment

Tape alone or to be played with various instruments (Free instrumentation).

« This piece of music – which as its name indicates, is based on “effects of sea” – is intended for instrumentalists as well professional as amateurs, and for musicians open to all the musical genres. The tape is used as score. As its name also indicates, this tape was designed for one special moment.»

CD ALGA MARGHEN plana f. 33 NMN 081– 2010

1975

Labyrinthe de violence – “Mais où donc est-on ?” (February 1975)

Labyrinth of violence

Stereo tape and slides

Premiered: Musée Galiera, 23-25-26 June 1975

«Endless program for tape and two slide projectors. Images and sounds evoke the violence of the civilized contemporary society. Multi-media very related to the political situation of that year.»

Record LP : PLANA-F alga027 - 2009 « Dance »

Cellule 75, Force du Rythme et Cadence Forcée (May – November 1975) – 31’

Cell 75, Force of Rhythm and Forced rates

For piano, percussion and tape

Premiered : Berlin Metamusikfestival 1976. JP Drouet (percussion), and G. Frémy (piano)

«The musical involved points are the following ones: the instinctive force of the rhythm; the mechanization of the technology through which the rhythm (of nature and society) can be alienated.»

Record LP : La Museen Circuit MEC01 – (vinyl)

Maison ONA Editions

CD La Museen Circuit – Musidisc 242232. CD Tzadik USA – TZ 7033

1976

(*) Algérie 76 No. 1 La révolution agraire (March – June 1976) – 32'

The agrarian revolution

Tape solo or tape and slides

Report on the Algerian peasants who, after the Agrarian Revolution, received grounds and exploit it jointly. Discussions with the farmers, illustrated by the Algerian music recorded on the spot. (Bilingual French-Arabic)

Photographs: Djamel Farès

Premiered : Cinémathèque Alger, 1977

(*) Algérie 76 No. 2 Belghimouze, Village Socialiste (March 1976 – January 1977) – 30'

Tape solo or tape and slides

Report on the establishment of a new agricultural village, known as “Socialist Village”.

A co-operative of women who speak about their new life, of their work and who sing the Revolution.

Photographs : Djamel Farès

Premiered: Cinémathèque Alger, 1977

1977

Tuchan, village N° 11350 (July 1976 – March 1977) – 1 h 15'

Audiovisuel piece (music, interviews, slides)

Stereo tape and two projectors for two screens

Premiered: Paris, Musée d'Art Moderne, 11 March 1977

Photographs : Brunhild and Luc Ferrari

«A series of conversations draw the life of a village of Corbières. The farmers speak there about Cathares, policy, the « Popular Front », the exodus of the young people, the vine growing, hunting, etc. For one month, we questioned, followed and photographed some of the inhabitants who accepted the suggested experiment. “Symphonic” report illustrated by an original music and ambient noise of the village.»

Place des Abbesses (June 1977) – 25'

Music for a film by Erika Magdalinski

Production : INA

«Portrait, as its name indicates, of the place of the Abbesses in Paris. Although intended for a film, this stereo tape has a musical interest and falls under the series of the sound portraits of places.»

CD Tzadik USA – TZ 7033

Les Apprentis (July 1977) – 1 h 20'

The Learners

Music for a 16 mm film by Gérard Patris

Production : Coquelicot Film and Südwestfunk

For the television : Portrait of Boris Vian

Loin de l'équilibre (September 1977) — 30'

Far from balance

Music for a film by Alain Bedos

Production: CNRS Paris

Scientific film on an experiment of laboratory.

Et tournent les sons dans la garrigue – Reflection on the writing No. 1 (August – September 1977)
— 25'

And the sounds turn in the scrubland

Stereo tape and free instrumentation

Premiered : Action Musicale Narbonne (1977), Le Vivant Quartett

«How to transmit musical ideas without using the conventional and erudite writing, by leaving to the musicians their spontaneousness and their freedom. Lying in the soft heat of the scrubland, I thought of this problem by letting me penetrate by the atmosphere, the sounds and the perfumes turning in the air of the landscape.»

Maison ONA Editions

CD Césaré 06/03/4/2/1 France September 2006

Etudes (Exercices) d'improvisation (September 1977)

For stereo tape and instruments.

«Suite of exercises (5 to 7 ' each) that might be subject of individual or collective improvisation for any instrument or instrument group (not more than 8). Each exercise is based on a continuity: harmonic or melodic color, rhythms, etc. They are intended for amateurs, professionals or students and can take place in concerts.»

Maison ONA Editions

Disque vinyle ALGA MARGHEN planam 5 (it) – 2010 Par Gol et Brunhild Ferrari

Presque rien N°2.

“Ainsi continue la nuit dans ma tête multiple” (Sept.- Oct. 1977) — 21'

“Thus the night in my multiple head continues”

Stereo tape

Premiered : Paris Festival d'Automne, 14 nov. 1979

«Description of a night landscape that the sound-recorder tries to encircle with his microphones, but the night surprises the “hunter” and penetrates in his head. It is then a double description: the interior landscape modifies the external night and, composing it, adds its own reality (imagination of reality); or, can one say, psychoanalysis of his night landscape?»

Record LP INA-GRM 9104 fe (vinyle)

CD “Presque Rien” INA-GRM / La Museen Circuit – MUSIDISC 245172

1978

(*) Algérie N°3 : La Société Nationale de Sidérurgie (March 1976 – January 1978) — 35'

Algeria No. 3: The National company of Iron and steel industry

Stereo tape or tape and slides

Photographies : Djamel Farès

Premiered: Cinémathèque Alger 1978

«Visit in El-hadjar (Annaba). Various discussions with the workers in connection with their work conditions, of socialist management and how the factory runs. Report illustrated by the noises and environments of the daily life. Algeria 1,2,3 are also portraits of places of a certain sound interest,

unfortunately the “Algerian revolution” which is expressed here like release of colonialism, yielded the place to a retrograde religious tearing. These 3 Portraits are really exceeded. Alas!»

A la recherche du rythme perdu – Réflexion sur l’écriture N° 2 (February 1978) – 20’

With the research of the lost rhythm

For piano and tape (can be also played by adding other musicians)

Premiered: Béziers. 9 May 1978. Henry Fourès

«This piece is intended more particularly for jazz musicians. The interpreter wonders about the question of the rhythm while acting musically on the magnetic tape. Locating a climate, the written notation and proposals are reduced to the minimum.»

Maison ONA Editions

CD La Muse en Circuit – Musidisc 242242

Promenade symphonique dans un paysage musical or

Un jour de fête à El Oued en 1976 (March 1976 – March 1978) – 32’

Symphonic walk in a musical landscape or One feastday in El Oued in 1976

Stereo tape solo – At the origin, audio-visual version

Photographs by Nasser Edin Ghénifi

«The sound of the landscape, the voices, the language, the market, the celebration make a symphony which recalls one day of a walk in the area of El Oued, and locate the music in its true environment.»

Record INA-GRM 9104 fe (vinyle). CD Sub rosa, Belgique SR252 2006

Chantal, ou le portrait d’une villageoise (July 1977 – April 1978) – 40’

Chantal, or the portrait of a villager

Stereo tape

In collaboration with Brunhild Meyer

«How lives a young woman born in a village, 22 years old, one child, married to a mason craftsman, the SMIG (guaranteed interprofessional minimum wage) for the household. She says her occupations, her desires, her disorders, her problems of woman, the search for her emancipation.»

Ce qu’a vu le Cers. Réflexion sur l’écriture N° 3 (May – September 1978) – 25’16

What the Cers saw. Reflection on writing No. 3

Stereo tape and instrumental group

Premiered : Fylkingen, Moderna Museet, Sweden 1979

«Extracts of the foreword: Cers is a wind of the north which blows on the country of Aude... I like also the reference to Debussy... what interests me is a subversion of the writing... in the sense where simplicity is subversive... experimentation of a new simplicity, thus can appear another complexity inside the moment...»

Score available : Brunhild Ferrari

Record LP : Ventadorn VT 323 (vinyle) CD Musidisc 242262

Apparition et disparition mystérieuses d’un accord (Sept. 1978) – Random duration

Mysterious appearance and disappearance of an chord

For alto Saxophone-quartet

«Pedagogic score intended to be worked out within music schools. The realization is decided by the group that chooses its way through the score, according to its capacities.»

Alphonse Leduc Editions

1979

Bonjour, comment ça va ? (1972-1979) — 12'

Hello, how are you?

For piano, violoncello et low clarinet.

Premiered : Darmstadt Institut für Neue Musik 29 March 1980

The first version of this score had as title '*Danse of the ministers at the Pompidou*'.

The title not having anymore critical actuality nor interest, the ideas were altered and the score rewritten in the form of dance with three performers.

Salabert Editions

Entrée (1978 – 1979) — 23'

Entrance

For fifteen instruments (flute, oboe, clarinet, low clarinet, bassoon, trumpet, trombone, piano, celesta-glockenspiel (keyboard) 2 percussions, violin, viola, violoncello, double bass).

Premiered : Paris, Festival d'Automne 1979

Ensemble Musique Vivante, Conductor – Diego Masson

«The intentions of the unsaid comment of this score are the sensuality in its broadest significance: the sound, the body, movement, rhythm, surprise. In addition, the musicians seek a melodic theme, i.e. the ancestral thing of melody, the ancestral thing on which the erudite music of the last decades made the dead end.»

Transatlantique Editions

1980

Le Dernier Soleil (May 1980) — 45'

The last sun

Music for a film on the Aztecs

Production : C.N.R.S. Paris

Le Petit Pommier (June 1980) — 1 h 30

The little Apple tree

Music for a film in collaboration with David Jisse

Production : FR3

Realization : Liliane de Kermadec

1981

Histoire du plaisir et de la désolation (November 1979 – February 1981) — 35'

Story of pleasure and its distress

For symphonic orchestra. (4 flutes, 2 oboes, 2 cors anglais, 3 clarinets, 1 low clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 tenor trombones, 1 bass trombone, timbalum, 4 percussions, piano, 2 harps, 14 violins I, 12 violins II, 10 violas, 10 violoncellos, 8 double basses)

Commissioned by Radio France for the Orchestre National de France.

Premiered : Paris Radio France Nov. 1982 by the Orchestre National de France, Conductor : Michael Luig

«The initial matter of this story is to let oneself go to the devil's harmonies and the pleasures of the sensuality (one would say now in the search of a "new sensuality" to say it in sense of mode or label). The pleasure is a course going from the logic of a chain of ideas to the break of any logic so that the desire is expressed. But the way is marked out by the distress which punctuates and makes failure with the pleasure... And that is terrible... This narrative statement clears a passage through changing styles, whose contradictions are used for their expressive qualities. Thus the speech develops along three connected movements: The devil's harmony; Pleasure-desire; Round of the distress.»

International Prize Serge and Olga Koussewitzky (1990)
Salabert Editions
CD La Museen Circuit – Musidisc 242242 MU 750

Ateliers (September 1981) – 13'30

Music for a film on the painter Jean Clerté (colour 16 mm)
Directed by Joël Farge

1982

Chronopolis (April 1981 – February 1982) – 72'

Electroacoustic music for an experimental animated film by Piotr Kamler. (colour 35 mm)
The Cirque Productions

Jetzt – Maintenant (September 1981 – April 1982) – 1 h. 45'

Jetzt, oder wahrscheinlich ist dies mein Alltag, in der Verwirrung der Orte und der Augenblicke
(Now, or probably my everyday life is there, in the confusion of places and of moments).

Radiophonic composition

Production : Hessischer Rundfunk, Departement Hörspiel

«Listening is like a dream or like the thought telling something, but in which the images are hustled, losing their realities and by acquiring others at the point of living in thought several realities at the same time. Deformations and sometimes truer than natural. Ah, the thought, that's disconcerting...»

CD Wergo –ZKM milestones WER 2066 2

Journal intime (January 1980 – July 1982) – 2 h.

Diary

Musical comedy for one reciting actor, a pianist and a singer

Premiered: ARC, Musée d'Art Moderne, Paris 11 April 1983

«I gave a theatrical form to the reading of my diary. In fact extracts were selected for the subjects they expressed and which could be made public, whereas others, contrariwise, can only remain secret. From where the difference between secrecy and intimacy. Fragments of daily life are read, played, sung, electroacoustic quotations representing my concerns during more than two years.»

Directed by the author for the Museum of Modern Art of Paris, 1982

Directed by Philippe Adrien, Theatre du Lierre, Paris 1989

Score-book : La Museen Circuit, Paris (no more available)

Score available : Brunhild Ferrari

1983

Préface pour piano (1983) – 10'

Foreword for piano

Piece composed starting from the introduction of the *Journal Intime*.

«Without extravagance, but can shameless appear in a program, can be used as connection or as matter of improvisation, can be cut in sections, can be played by several musicians, etc. The performers use then the score as matter and decide together the orchestration. The written parts can be played like a kind of homophony and the improvised parts can disperse and become extremely hétérophonic. Apart from that, they have to only manage. When I say piano, I will say that it is as well piano, synthetizer, marimba, vibraphone, etc.»

Salabert Editions

Sexolidad (November 1982 – November 1983) — 30'

*For fifteen instruments (see **Entrée**)*

Premiered: Festival de Lille, 1983

Atelier instrumental d'Expression Contemporaine, Conductor: Benoît Renard

«Here what I said at the time:

"It is a music which is in a tonal language. Permanently. It is based on a certain number of tonalities..."

I would say now: a series of tonalities.

"... that is fixed on body significances. Each one represents part of the body. Nothing very original; the tonality, one finds it since the beginning of the Seventies, but what interests me here, is the point of view of the form which is to mean the geography of the body through the tonalities..."

I would say now (let us be precise): to each part of the woman's and the man's body is allotted a different tonality so now, making them move, one obtains a succession and a superimposing of tonalities.»

Salabert Editions

CD Elica, Milan

1984

(*) Une Soirée avec Matricia Perséverse (1978-1984) – 120'

An evening with Matricia Perseverse

For 15 instruments and actress.

Premiered : Bremen Musiktage '84. Schauburg, 22 Oct. 1984.

Ensemble Das Neue Werk, Hamburg, Conductor: D. Cichewiecz (flute , oboe, clarinet, low clarinet, bassoon, trumpet, trombone, violin, viola, violoncello, double bass, piano, 2 percussions, celesta-glockenspiel. And one actress)

This evening is composed of three pieces of music, or three scores, in which the same atmosphere and common themes circulate:

– *Entrée (Entry)*, for fifteen instruments (see higher)

– *Scène du va-et-vient (Scene of to and from)*, for a pianist and an actress.

this piece ends in *Bonjour, comment ça va ? Hello, how are you?* for piano, violoncello and low clarinet,

– *Sexolidad*, for fifteen instruments, (see higher).

Matricia Perséverse (the actress), i.e. the composer, presents the concert and makes a particularly perverse analysis of the evening.

This piece can be regarded as matter for musical theatre.

Patajaslotcha, suite of dances (1984) — 25'

For nine instruments (trumpet, 2 saxophones, singer, piano, double bass, 3 percussions)

Composed for the Bal de la Contemporaine.

Premiered : Musica 84 ' , Strasbourg (1984).

Bal de la Contemporaine Voice: Michel Musseau

Old-fashioned reconstitution of a suite of dances for a ball of the Fifties: paso-doble, tango, java, slow, cha-cha, with not at all harmless words.

Salabert Editions

CD La Museen Circuit – Musidisc 291302

Les yeux de Mathieu (1984)

Music for a film by Nicolas Cahen on a choreographic conception of Susan Buirge and Claude Hudelot.

Production and distribution FR3, Poitou-Charentes

Dialogue ordinaire avec la machine

ou trois fables pour bande doucement philosophiques (1984) — 30'

Ordinary dialogue with the machine or three gently philosophical fables for tape

Stereo tape

«The composer and the machine or how to approach it... These questions and how to answer them...

What say the machines which are the daily environment of a home-composer ... And how to make love with a drum machine.»

(Song : Michel Musseau)

CD Elica, Milan

1985

Collection de petites pièces ou

36 Enfilades pour piano et magnétophone (1985) — 45'

Collection of small pieces or 36 strings for piano and tape recorder

Premiered : Montpellier Festival International de Radio France, Jardin de la DRAC, 27 juil. 1985. Paul Dubuisson

«They start and they are already finished. Sometimes, they do not even start, do not have a beginning. Then, is it a suite? It is perhaps a theatre. Is this the old dream never to finish or that always to start again? And then, the ideas which pass so quickly and then the desire to take up the ideas already given and then the pleasure of transforming them as themes which come to give a rhythm to the travel. Then, finally, these small pieces, they make large one...»

Score available : Brunhild Ferrari

La Museen Circuit MEC 01 (vinyle), CD La Muse en Circuit – Musidisc 242232 ED13171 – 2004

Strathoven (1985) — 3'

Stereo tape

«How Beethoven meets Stravinsky. That's it.»

CD BVHaast Rehorn ds Acousmatrix 3 (1990)

1986

Les émois d'Aphrodite (1986) — 35'

Stir of Aphrodite

For piano, clarinet, percussion and tape

Premiered : Paris Péniche-Opéra1986 (P. Dubuisson piano, François Cremer clarinet, P. Cueco percussion)

«This are episodes of life of an invisible woman. Aphrodite, I like her. She is at the same time so far one cannot see her, but also, she crossed times in spite of that one could find her shameless, although she was burned several times during the Inquisition. And then, she dances. So, modestly, I started to evoke her agitations, even if I forget her in the course of the music... and it is for that I give the titles of the various parts, but is this an indication? A first dance – a piece of fear – a second dance – a movement of her – a third dance – a good portion of carnal trip – finally, a wild dance of Aphrodite. Yes, I do not know if that explains anything...»

Score available : Brunhild Ferrari

En un tournement d'amour (July – November 1986) — 30'

In a tournament of love

For an orchestra of 49 musicians

(2 flutes, oboe, cor anglais, clarinet, low clarinet, 2 bassoons, 2 horns, 2 trumpets, 2 trombones tenors, tuba, timpani, 3 percussions, piano, harp, 8 violins I, 6 violins II, 6 violas, 4 violoncellos, 4 double basses)

Premiered: Belfast 27 April 2005 BBC Symph. Orch. North Ireland, Conductor: Philippe Nahon

«It is a love which turns or it is a torment. That is always repeated but it is never similar. The ideas come and go. Come from great symphonic continuities (*Cellule 75*), but having met fragmentations on its way (*Collection de petites pièces*), this composition is a great form made of discontinuity. It is also a whirling.»

Salabert Editions

1987

Et si tout entière maintenant (December 1986 – February 1987) — 34'

And so quite whole now

Stereo tape

Symphonic Tale — Text by Colette Fellous

«The adventure had the form of a journey-report on an ice-breaker, a very special ship, with very busy men, with the always precise and mysterious gestures... Not having been able to take part in the journey, it is a dreamed image that I was to compose. I thus asked Colette Fellous to embark in this dream and to tell it to me. Thus appeared a symphonic tale of which the sensual Chaldean tries to divert the cold.»

With the voice of Anne Sée

Prix Italia 1987. — CD MODE 81

Calypso imaginaire (October 1987) — 4'

For two saxophones, two pianos, two percussions

«A Métis Calypso composed by a white composer who can not decide between a measure at 5 or 4 strokes.

But it can be danced.»

Score available : Brunhild Ferrari

1988

Scène du va-et-vient (1978 – 1988) — 25'

Scene of to and from

For piano, bass clarinet; cello and an actress

See "Une Soirée avec Matricia Perséverse"

Je me suis perdu ou Labyrinthe portrait (May 1987 – January 1988) — 88'

I got lost or Labyrinth portrait.

Stereo tape

Radio Play, Bilingual (French-German). Production Südwestfunk

Realization : La Museen Circuit. Paris – Atelier de Création Radiophonique 1988

«Yes, it is a little like that. There is a novelist speaking about her novel and who is also a woman telling herself. There is a composer who, crossing the labyrinth, meets characters and, taken with the trap, becomes himself one of the characters of the subject. There is a novel that becomes the subject

of the other... This Radio Play tells how the reality of the life is implied in a novel, or the adventures of literary ceation. Colette Fellous speaks about it.»

With the voices of Hanna Schygulla and Jean-Baptiste Malartre.

Karl Sczuka Prize 1988

Conversation intime (October 1987 – March 1988) – 20'

Intimate conversation

For (harpichord) piano and percussion

Premiered : Maison Radio France, Paris (1989). Elisabeth Chojnacka, Sylvio Gualda

«There are no words, not significances, literary ones or others, but simply the desire to make speak two so dissimilar instruments together. Were they going to put them in danger eachother, or were they going to play their differences and to benefit from them along this ballade? It was thus necessary to propose a conversation to them in which they could fuse closely; that is what I tried to do by writing this score.»

Salabert Editions

Tango-Pas (June 1988) – 8'

For piano, clarinet, percussion, synthetizer and voice

Premiered : Madrid, IV bienal Madrid-Burdeos (déc. 1988)

(JM Golse piano, S.Frydmann clarinet, M.Delaфон percussion, M.Musseau voice)

Another interbreeding of tango and paso-doble, extracted of *Patajaslotcha* in a new orchestration.

Crémaille 88 (September – November 1988) – 45'

Stereo tape

Realization : Brunhild Meyer and Luc Ferrari

Radiophonic report on the preparation of a fashion exhibition and an international competition of young designers, organized by young particularly dynamic contractors, at Troyes, capital of the French interlock-industry.

1989

(*) Musique dans les spasmes (September 1988 – February 1989)

Music in the spasms

Realistic fiction – Text

«It is a kind of novel (150 pages), made of memories, reflections on the musical life and of fantastic tales. This text, with its dated course, is a little the continuation of the *Journal Intime* and is not intended for the publication.»

Conte Sentimental N° 1 (January – March 1989) – 29'

Sentimental Tale – Little intuitive Symphony for a spring landscape

Stereo tape

Petite Symphonie intuitive pour un paysage de printemps.

Realization : Brunhild Meyer and Luc Ferrari, Coproduction with Südwestfunk (Baden-Baden).

«The idea of this series is to take an existing composition and to tell the story which started it. This “sentimental” tale is overlapping bilingual French and German and mixes with the music. Here, the discovery and the shock of a landscape on the Causses of Aveyron.»

This Sentimental Tale is the first of a series of 11, realized by Brunhild Meyer, on an idea of Luc Ferrari.

For more precise details, please refer to the Catalogue “Sentimental Tales”.

Coproduction : Shiiin & SWR2

4 CD –Set Shiiin (2013)

>> www.shiiin.com

>> www.metamkine.com

(*) Extraits du corps (February- June1989) — 1 h 30'

Extracts of the body

For fifteen musicians, piano solo and tape

«Extracted from 9 scores, from between 1953 and 1985, in an erudite assembly and like a concerto for piano and orchestra in three movements. The sense of this recomposition is that of a composer who tells with his manner a part and one of the aspects of its life: it is like pieces of his body. It is by thinking of that I asked young women to speak in front of a microphone about the parts of their body. This tape, made up like a poem, comes to give a special dimension to this adventure. This cutting was carried out to answer a particular request of Michel Redolfi, Conductor of the MANCA, and remains a unique representation.»

Photophonie (May- August 1989) – permanent

Stereo tape

Premiered : Musica Strasbourg (Sept. 17 – Oct. 15 1989)

Commissioned by Musica 89 for the photographic exhibition of Alain Willaume.

Photophonie I, intended for the big room: three 30 minutes tapes running permanently, without never meeting in the same situations.

Photophonie II, intended for the small room: a 15 minutes tape running in loop.

Tells landscapes with the invisible presence of the photographer.

Presque rien avec filles (August 1989) — 14'

Almost nothing with girls

Stereo tape

«In paradoxical landscapes, a photographer or a composer is hidden, young girls are there in a kind of *déjeûner on the grass* and give him, without they know, the show of their intimacy.»

CD BVHaast Rehorns Acousmatrix 3 (1990)

CD “Presque Rien” INA-GRM / La Museen Circuit – MUSIDISC 245172

1990

(*) Le Freischütz -Die Wolfsschlucht (October 1989 – January 1990) — 20'

On three tape recorders

Premiered : Bayerische Staatsoper, Munich (February 21, 1990)

«One day, a conductor and a playwright come to see me and say: We will give for the Opera of Munich, a new fabulous version of Freischütz of Carl-Maria von Weber. However, it is that there is one part that this composer could not compose because he did not have the technical means for that. Do you want to compose it? Weber had indeed described very precisely the noises of a forest traversed of more or less mythical animals and mysteries. What one asked me was to put myself in action like a specialist in the realistic fiction.»

Solitude Transit (November 1989 – June 1990) — 1h 10'

Loneliness Transit

Stereo tape

Premiered : Paris TEP 1990

«On an idea of the choreographer Anne-Marie Reynaud, the scenario and the composition were made in close cooperation with the dance during periodic working sessions in which the whole company took part. Thus, the music was not plated, but was not worked out, was tested and corrected for six months, allowing a true encounter of creation. At certain times, the dancers form a real orchestra which dialogues with the magnetic tape.»

(*) *Italie mon amour* (December 1989 – June 1990) – 50'

Five musicians, 1 actress, about twenty of extra-actors.

Lighting : Gilles Chatard

Premiered : at Echirolles SIM Jean Wiener June 15, 1990

Biennial *Sport-Culture: Italie-Passions*

«This show was commissioned by the Town of Echirolles for its biennial « Italy passion », from where its name. It is a kind of musical comedy mixing dialogues, sketches, dances, lights, slides. I conducted this show with the musicians-actors of the MUSEEN CIRCUIT and local groups. Thus, we could have a large group of actors, a fashion show, invent alive representations of the Italian Renaissance, goddesses of Antiquity, paparazzi, etc. We had a lot of fun. This show is a momentary action and was given for this precise circumstance.»

(*) *Labyrinthe Hôtel* (September 1989 – August 1990) – 1h 30'

Chamber Opera

Texts by Colette Fellous

Creation directed by Luc Ferrari, Radio Bremen Pro Musica Nova, May 11, 1990 with Elise Caron, Peter Bonke, Michel Musseau.

Sylvain Frydman and Carol Mundinger – clarinets, Marianne Delafon – percussion, Michel Maurer – piano

Premiere : Dramaturgie and directed by Farid Paya, Festival Musica, Strasbourg, 27 September 1990.

«Starting from the novel of Colette Fellous, *Calypso*, of a radio play on this same novel and its author, of a series of songs on the body, the three authors thus met in the conception of a lyric object in which mix the song, the word, the noises of the world and the secrecies of the intimacy, called “chamber opera” since that occurs in a hotel room. In consequence of a misunderstanding between the novelist, the director and the composer, this chamber opera cannot be represented any more. A new musical version exists, it's title is *Chansons pour le Corps* – songs for the body.» (see 1994)

1991

***Comme une Fantaisie dite des Réminiscences* (Dec. 1989 – Jan. 1991) – 25'**

Like a fantasia said of the Reminiscences

For two pianos

Premiered : Apr 16, 1994, Albi GMEA, Town theatre of Albi.

Christine Lagniel and Michel Maurer – piano

It is here a true recomposition of the *Scene du va et vient* (1980), starting from the same themes and of the same ideas. The composition develops on particularly dancing elements while appear, in the deforming mirror of the memory, the reminiscences of *the well tempered piano* of Johann-Sebastien Bach, kind of bedside book, sampled and handled in a hazardous cycle. This fantasia, which balances between an obsessional formula and fragments of memory, is perhaps like a homage.

Salabert Editions

CD Auvidis Montaigne MO 782110 – 1997

(*) Berceuse d'illusions (June 1991)

Lullaby of phantasms

For three instruments : keyboard, high wood instruments, low wood instruments (3 à 6')

Premiered : Nice, Manca Musée d'Art Moderne 4 déc. 1991

Forms part of a series of commissions to about twenty composers for a laser book.

Co-published by Albin Michel, the CIRM and Paris-Museums.

Composition for a record.

L'escalier des aveugles (March- May 1991) — 35'

The staircase of the blinds

Stereo tape — Collection of news

Commissioned by Radio Nacional de España

Coproduction Ars Sonora RNE2/the Museen Circuit

«All the concrete materials were recorded in Madrid. Each place is at the same time the portrait of a young woman being as well guide, translator as actress. The elements were then recomposed in studio, to give them a surrealist dimension, particularly characteristic of Madrid.»

Prix Italia 1991 (Special Prize from R.A.I.)

CD Musidisc 291302

Clap (June – October 1991) — 9'

For piano and tape

Premiered: WDR Köln 1992 (Volker Banfield, pno)

Solo of piano on environment and interview of Mauricio Kagel.

«All the elements which constitute the tape belong to discussions that I recorded during the winter 1967-68 with a team of French television.»

Composed for Mauricio Kagel's birthday.

Score available : Brunhild Ferrari

1992

Cahier du soir (1991 – 1992) — 90'

Evening's diary

Suite of 20 pieces for 14 instruments, an actress and slides

(flute, oboe, clarinet, low clarinet, bassoon, 2 percussions, piano, synthetizer, 2 violins, viola, 2 violoncellos and one actress)

Premiered : MUSICA, Strasbourg, Palais des Fêtes. Oct 2, 1994

Ensemble Le Banquet, conductor: Olivier Dejours, actress: Anne Sée

»On a stage, 14 musicians, an actress, and the Conductor.

And then slides.

But is there a relationship between them?

A enigma perhaps?

Which are these twenty scenes so evocative that make emerge the music?

And this woman who dialogues with the slides, who seems to dialogue with the music, who listens, speaks to us, confide and questions herself?

And then this noise of plates? Is this a dinner?

Which name to give to this evening, intimate like a diary, where mix text and music without being theatre, without being oratorio, machines and images without being multi-media...?

Unclassifiable, would one say.

However completely normal.

Narration!

It is the story of the feelings which pass by there.»

Salabert Editions

(*) Fugue de J.S.B. (March 1992) — 5'

Fuga of J.S.B.

For flute, clarinet, low clarinet, violoncello, vibraphone and piano

Orchestration of the Fuga No. 4 of the First Book of the 'well tempered piano' of Johann-Sebastien Bach.

Paris Theatre of the Villette, 15 May 1993

(M.Ghisalberti flute, Sylvain Frydman Clarinet, Carol Mundunger low Clarinet, Christophe Roy violoncello, Jean-Michel Collet vibraphone, Michel Maurer piano)

«Written for a concert of which I do not wish any more to speak.»

1993

Conversation Pieces

Music for the theatre of François-Michel Pesenti

Creation: Marseilles, Bernardines 1993

Ouvert – Fermé (September 1993) — 11'

Open – Closed

Stereo tape

«Part of a collective composition which joins the participation of the composers of the Museen Circuit and which has the title *Un Impossible Pari(s)*.»

In the *Metropolis* series produced by Akustische Kunst, WDR, Cologne.

CD set INA_GRM

Bistro (June- October 1993) — 60'

Stereo tape

Creation: Paris Le Théâtre du Lierre, 25 nov. 1993.

Music recorded by the Ensemble Le Banquet, conductor: O.Dejours.

(With JP.Baraglioli, A.Bellec, M.Dagois, S.Frydman, B. Krattli, Ch.Lagiel, M.Maurer, E.Payeur, C.Talibart. Voice: X.Legasa, D.Michel-Dansac, M.Musseu)

Composed for the choreographic show of Anne-Marie Reynaud.

This tape is composed of several elements: a recording of *Patajaslotcha*, suite of dances surrounded by sequences of noise or electronic compositions, in which one finds also quotations locating a bar in the Fifties. (Édith Piaf, Hawkins...)

Porte ouverte sur ville (November 1992 – November 1993) — 32'

Door opened on city

For oboe, Clarinet, low Clarinet, percussion, viola and tape

Premiered : Triennial Cologne, June 16, 1994

Musik und Computer (6) Ensemble Le Banquet

Tape composed in the electronic music studio of the WDR.

Commissioned by the Department of New Music of the WDR.

«The tape of « *Open door on City* » is partly made by hazardous radio excerpts: excerpts of the world, bits of sentences or musics, emotion or set language, irrational, seized moments, imbricated in the present... it is an appearance.

Somebody walks in this scattering and symbolizes the presence of the observer. Lastly, the musical “abstract” sounds mix with realistic material and create distances or depths of field. Thus the musicians play a real counterpoint, approaching or integrating themselves into the sounds from the tape, dialoguing with them or, contrariwise, living their independent life, ignoring the tape or even, contradicting it.»

Score available : Brunhild Ferrari

1994

Chansons pour le corps (March 1988 – January 1994) — 40'

Songs for the body

For instrumental ensemble and singer

(1 singer, 2 clarinets, piano, synthesizer, percussion and stereophonic tapes)

Premiered : Paris SonMu INA-GRM March 18, 1995

(Elise Caron voice, Carol Mundinger and Sylvain Frydman clarinets, Michel Maurer piano, Michel Musseau synthesizer, Christine Lagniel percussion)

Chansons pour le corps are made of two elements. A tape being may be like a symphony of interviews of women speaking about the body and an instrumental and sung composition, composed starting from texts of Colette Fellous.

Song-opera perhaps or Lieder-melody or sung melodrama or oratorio- ditty or aria, so many things pass through a labyrinth. These songs say eyes, hands and remainder of the body, their simplicity and their complexity.

Score available : Brunhild Ferrari

CD MODE 81

Portraits de femmes (January 1994) — ca. 80'

Feminine portraits

For singer, 2 clarinets, percussion, synthesizer, piano and two tape recorders

Premiered: Paris SonMu 95 INA-GRM March 18, 1995

(Elise Caron voice, Carol Mundinger and Sylvain Frydman clarinets, Michel Maurer piano, Michel Musseau synthesizer, Christine Lagniel percussion)

This score is the overlap in alternation of *L'escalier des aveugles* and *Chansons pour le corps* (see higher). Thus the addition of these two works constitutes a concert program.

Fable de la démission et du cendrier (February – June 1994) — 25'

Fable of resignation and ashtray

For two pianos and two clarinets

Premiered : Maison de Radio France, Festival Presences, February 3, 1995

(Christine Lagniel and Michel Maurer : piano, Carol Mundinger and Veronique Fèvre : clarinets)

«In 1982, I created an association. It joined together in a workshop, some musicians come from different skylines. We called it the Museen Circuit. 12 years later, I thought that it was time to let it live without me, that it was time for me to take again my freedom. This is why I resigned of my load of president. During the same time, exactly, I wrote a score for 2 pianos and 2 clarinets which followed all the adventures of this affair. I invented in the same time a formal process I called with a certain impertinence: Hyperserialism post-informatic! What is singular in this history is time, the spring, how is born the vegetation creating the ideas, how these ideas were found grouped in a same time and a same piece of music. In this sense it is a Fable.»

Salabert Editions

(*) Je courais tant de buts divers (August 1994)

I was running in so many different directions

«Autobiographical text telling part of my life which could represent the first chapter of a book of memories if however I have courage to write it.»

1995

Portrait de Michel Portal (October 1994 – February 1995) – 45'

Memorized Sound with interviews of Michel Portal and musical passages intended for his improvisations in concert.

Commissioned by Radio France.

created at 'The Michel Portal's Day' at Radio France. April 27, 1995

Fragments du journal intime (1980 – 1982) – 14' // revised in January 1995

Fragments of the diary

For piano – revised in January 1995

Premiered: GRAME Marseilles 1997 by Michel Maurer – suite of pieces drawn from the music theatre *Journal intime*.

«Each piece now has a title in connection with the old theatrical form and thus to the text, without one needing to know it. Only, these titles place the musical piece in a poetic attention.»

Salabert Editions

CD Auvidis Montaigne MO 782110 – 1997, Christine Lagniel (piano)

Quatre femmes hollandaises (April – May 1995) – 25'

Four Dutch women

Radiophonic piece which is located in the series of the commissions by the Dutch radio NCRV to ten composers of various countries on the subject of Holland.

«Portrait of four Dutch artists; a painter, a theater director, a writer, an actress.»

(*) Hold still keep moving (April – September 1995) – permanent Installation

Commissioned by the Dutch Prime Foundation for an audio-visual installation at the Center of fine arts of Groningen.

Composition of slide shows and video composed by Ellen Kooi.

Musical composition conceived for permanent renewal with 6 CD sources, 8 slide shows and 2 vidéos representing random encounters ad infinitum for a permanent environment.

Created at the time of the retrospective Luc Ferrari in the Netherlands, October 1995

1996

Madame de Shanghai (July – November 1996) – 15'

For 3 flutes and memorized sounds.

Tape composed at the Atelier UPIC.

Premiered : Paris, Theatre du Renard, February 28, 1997

Trio d'Argent : Michel Boizot, François Daudin Clavaud, Xavier Saint-Bonnet

«During recordings which I made in Paris 13th or *China Town*, I meet Madam de Shanghai and Orson Welles. The 3 flutes play a music having no relation with the tape, they appear in a broken mirror.»

Editions Maison ONA

1997

Selbstportrait oder Peinture de sons ou bien Tonmalerei (December 1996 – June 1997) – 55'

Self-portrait or Painting of sounds or Tonmalerei

«The project to make a self-portrait implies an obvious relationship to the intimacy. This work composed with words, musics, noises and images, gradually appeared to me as a painting. I called myself in the Seventies a hyperrealist; I note now that I work the sounds like one paints.»

French-German bilingual radio piece, composed at Studio post-billig.

Commissioned by Südwestfunk.

CD SONOPSYS 4 Cahiers Musique Concrète/Acoustique May 2007

Tautologos IV (March 1996 – October 1997) – 30'

Symphonic suite for full orchestra and 4 samplers : Block – Interstice – Tautology

Commissioned by Art-Zoyd and the National orchestra of Lille.

Premiered : Lille, Dangerous Visions. Art Zoyd – Orchestre National de Lille

Conductor : Jean-Claude Casadessus. March 9, 1998

This composition is a manner of joining again with the idea of the cycles and their hazardous superimposings explored in the Seventies, in particular in Tautologos 3. A manner of using old concerns while widening them and even by deteriorating them.

Salabert Editions

1998

Symphonie déchirée (December 1994 – January 1998) – 60'

Torn symphony

For 17 amplified instruments and memorized sounds (flute, oboe, Clarinet, low Clarinet, bassoon, Trumpet, trombone, saxophone, piano, 2 percussions, 2 violins, 1 viola, 2 violoncellos, 1 double bass)

Premiered : Gent, Belgium. November Music, Vooruit, Ensemble Champ d'Action. Nov. 1998

Conductor : Zsolt Nagy

«Torn symphony is a suite of 8 movements. It is a kind of swinging between the revolt and pleasure, between realism and abstraction, impulsive and formal movement. Started at the end of 94, it was subjected to several confusion owed to disturbances of revising personal questions and the time that passes and that does not resemble itself.»

Memorized sound composed at La Muse en Circuit and CCMix

Salabert Editions

Presque rien N° 4 “La remontée du village” (1990 – 1998) – 16'

Almost Nothing No. 4 -“Go up the village”

Memorized sounds

«I always hesitated before putting in circulation a *Presque Rien*. For example the first put two years before going out of his hiding-place and that continued thus. And for the fourth, it took nine years of hesitation. But here it is. Perhaps it is because it is a true false *Presque Rien* where the reality and the lie are mixed. It is about going up the old village of Vintimiglia.»

Composed at Studio post-billig

Sub rosa, Belgique SR252 2006

Les émois d'Aphrodite (1986 – 1998) – 25'

Stir of Aphrodite

New version 1998 for Clarinet, piano, percussion, 2 samplers and 1 CD player

First version created in Paris 1986, Ensemble Le Banquet.

«I kept of 86 the character of this piece which moves in a kind of a destroyed Rock'n roll, which comes periodically like dances of Aphrodite. I added harmonic "manipulations", or a progression towards a disjoined harmony which is my desire for the moment. (I did not employ the word "aesthetic"). Lastly, the introduction of the samplers allows in addition to present the living of time, to disjoin the timbres.»

Memorized Sounds composed at Studio post-billig.

Score available : Brunhild Ferrari

1999

Far West News (1998-1999)

Radiophonic piece in 3 parts

Commissioned by NPS Hilversum.

Premiered : Amsterdam 1999

Episode N° 1 (March 1999) : From the September 11 to 16, 1998 – From Santa Fé to Monument Valley – 29 ' 30 "

Episode N° 2 (May 1999) : From the September 17 to 24, 1998 – From Page to Gran Canyon – 29 ' 45 "

Episode N° 3 (June 1999) : From the September 25 to 30, 1998 – From Prescott to Los Angeles – 28 ' 45 "

«At the beginning, the idea was something like: A composer having had an odd life, filled of instrumental and electroacoustic compositions, specialist in the traveller microphone, has the project to make a random course in American South-West. It is done.»

Composed at Studio post-billig.

Far-West News Episode N° 1 CD Signature, France ASIN: B00005Q4KU

Far-West News Episode N° 2 and 3 CD Blue Chopsticks BC16 September 2006

Jeu du hasard et de la détermination (1998 – 1999) – 21'40

Play of the chance and the determination

For piano, percussion and memorized sounds

Commission by the French Ministry for the Culture and Communication.

Premiered: Paris, Radio France, January 2001, Multiphonies (Francoise Rivalland : percussion, Michel Maurer : piano)

«In one 21 minutes selected duration, I decided on a certain number of electroacoustic elements and an instrumental score both with given characters. I then asked a software to place them for me one by one, in these 21 minutes. I thus composed the tape and wrote the score starting from these hazardous data. Did I cheat? Perhaps, but not too much.»

Composed at the Studio post-billig with the assistance of the GRM.

Score available : Brunhild Ferrari

CD ED13171 – 2004

2000

«Since autumn 99, I undertook the composition of a new series of works whose general title is "*Exploitation of the concepts*".

It is precisely about using the concepts experienced during all my past, and this in all the possible directions.» (L. F.)

Les Archives sauvées des Eaux (2000) — 48'

Saved Files of Water — Exploitation of the Concepts N° 1

For 2 CD and a set of vinyls

Premiered : Gent Vooruit, May 2000 with DJ Olive

«The idea to use my archives was born from a need for updating the support of even these memories. I have indeed analogical tapes in my studio representing all the recordings that I made since 1960 and which I have used or not. While copying on CD these elements I was taken of desire to transform this tiresome work into creative work. And instead of copying, I started to compose.»

Commissioned by Hermes Ensemble

Version for Plastic, Milano 2004 by Luc Ferrari and eRikm

Angle rehorn ds limited CD 0008 – 2004

By the Laborintus Ensemble and eRikm: Césaré 06/03/4/2/1 France September 2006 Grand Prize 2005 Charles Cros In Memoriam

Score available : Brunhild Ferrari

Cycle des Souvenirs (1995 — 2000) — Unlimited duration

Cycle of the Memories — Exploitation of the Concepts N° 2

Sound installation and image for 6 CD players and 4 video projectors

Premiered : Paris 2000 by CCMix

«The use of the memories is not new for me as I am a recidivist of the autobiography. What is different here, is the installation of the sound and the image. Same manner that I am a composer-sound taker, I am there an image taking composer. The cycle of the memories also means that all the elements are structured in cycles that, while being superimposed, produce hazardous meetings. Therefore all is turning.»

Post-billig Production with the assistance of Césaré and CCMix

Score available : Brunhild Ferrari

CD fixed version: Blue Chopsticks, USA BC8

Archives Génétiquement Modifiées (May – July 2000) — 25'

Genetically Modified Archives — Exploitation of the Concepts N° 3

Memorized sounds solo

Created : Paris, Radio France Concert GRM 18-1-2001

«This composition is made with the same musical elements as the Exploitation of the concepts 1, whose title was Saved Archives of Water. This to say that the idea of exploitation allows me to come back on sounds and even of already used sequences, but always with different ideas and an unrecognizable point of view of composition. Besides I feel have to it to exploit my ideas as well as my sounds. I listen, and I make of this rich present a certain memory. Thus these archives are deep and perhaps even genetically modified.»

Composed at Atelier post-billig.

CD Robot Records, USA

2001

«Since autumn 99, I undertook the composition of a new series of works whose general title is “*Exploitation of the concepts*”. It is precisely about using the concepts experienced during all my past, and this in all the possible directions.» (L. F.)

Impro-Micro-Acoustique (January 2001)

Collective of three composers, Noël Akchoté, Roland Auzet and Luc Ferrari joined together during two days in the studio of the Muse en Circuit for a sound creation in the sense of electroacoustic improvisation. These sessions were recorded by Christophe Hauser.

A choice of these improvisations was made with a view to a publication on CD : Blue Chopsticks, USA BC12

Tautologies et Environs (2000 – 2001) – 25'

Tautologies and Surroundings — Exploitation of the Concepts N° 4

For 15 amplified instruments and memorized sounds

(flute, oboe, Clarinet, low Clarinet, bassoon, Trumpet, trombone, piano, percussion, 2 violins, viola, violoncello, double bass)

Premiered: April 6, 2004 Paris

Theatre Silvia Monfort Extension du Domaine de la Note IV. Ensemble Ars Nova, Conductor: Philippe Nahon

«*The exploitations of concepts 1,3 and 4, use for the memorized sound the same elements but differently assembled and deeply modified. Here the orchestral composition exploiting the ideas of tautology, gives a completely new aspect to the memorized sound. The ideas of tautology exploited with orchestra are also heard like new ones, especially if one refers to the Tautologos of the past.*»

Score available : Ars Nova

Presque rien avec instruments No. 5 (2001) – 30'

Almost Nothing with Instruments (No. 5) — Exploitation of the concepts No. 5

For 15 amplified instruments and memorized sounds

(flute, oboe, Clarinet, low Clarinet, bassoon, Trumpet, trombone, piano, percussion, 2 violins, viola, violoncello, double bass)

Premiered : Paris, Theater Silvia Monfort Extension du Domaine de la Note IV. Apr 6, 2004.

Ensemble Ars Nova, Conductor: Philippe Nahon

These two last scores are in theory intended to be programmed together. The memorized sounds are the result of a working session neo-improvized with Noël Akchoté, Roland Auzet and Luc Ferrari. The sound was recorded at La Muse en Circuit.

Score available : Ars Nova

2002

«Since autumn 99, I undertook the composition of a new series of works whose general title is *“Exploitation of the concepts”*.

It is precisely about using the concepts experienced during all my past, and this in all the possible directions.» (L. F.)

Les Anecdotes (2001 – 2002) – 54'

The Anecdotes — Exploitation of the Concepts No. 6

Radiophonic piece for Deutschland Radio Berlin

«In this radio piece are 15 parts or 15 anecdotes which tell in a chronological order the travels I made in this year. Since Ronda in Spain to the Port of Joliette in Marseilles while passing by Tuscany, Chicago, Texas and the Provence.»

Grand Prize 2005 Charles Cros In Memoriam

SUB ROSA SR 207, 2004

Paris-Tokyo-Paris (January – November 2002) – 27'

Sextet for oboe, Clarinet, bassoon, violin, violoncello, piano and memorized sounds

Premiered : Tokyo, 25-10-03 by the Ensemble NOMAD

Conductor : Norio Sato, Commissioned by NEW GENERATION, Tokyo

«This Sextet is perhaps the first score where I use the concept of improvisation intended for the writing, which will become in following works the improvisation used like diving in the unconscious world and the writing as work of reflection.»

Score available : Brunhild Ferrari

Saliceburry Cocktail (Octobre – December 2002) – 30'

Music electroacoustic

Premiered : La Chaux-de-Fonds, Switzerland, May 25, 2003 Theatre ABC

«Saliceburry is a word found by chance and the unconscious with an invented orthography. It is thus in the beginning a lie and all that I could say on this piece can be regarded as such.»

Sub Rosa, Belgique SR 252, 2006

2003

Rencontres fortuites (7 January – 11 June 2003) – 21'25

Fortuitous encounters

For viola, piano and SM (Memorized Sound on media)

Premiered : Dijon, November 22, 2003 by Jean-Philippe Collard-Neven, piano, Vincent Royer, viola.

«I had initially called this piece 7 or 8 anecdotes and abstractions for Viola, Piano and SM (meaning to say 'Memorized Sound', and nothing else). The two titles had advantage of being true what is not always the case. Thus, there are in this piece 7 or 8 sequences which go from an abstract listening to an anecdotic listening. I hope renewed and always active.»

Score available : Brunhild Ferrari

Sub Rosa SR261 luc ferrari "didascalies" / cd+ dvd / May 2007

Quatre Morceaux en Forme de Promenade (28 June – 27 December 2003) – 21'

Four Pieces in Form of Walk

For 4 brasses, 2 Percussions and SM (Memorized Sound on media)

Commissioned by the GMEA Centre musical of Albi, Tarn with the support of the State.

Premiered : Nov 5, 2004 in Toulouse by the Pythagore Ensemble (F.Lecocq saxophone, Ph.Lecocq saxophone tenor, S.Tizac Trumpet, A.Denjejan trombone, P.Vénissac and G.Blaise percussions)

«It will be said here that the saxophones will represent 2 of 4 brasses. That's a question of color and if one wants of timbre. In the same way as percussions are used as percussions saxophones are used here as brasses. This being said, any resemblance to existing titles would be only the fruit of the chance. These 4 Pieces are in a kind of very precise decor where the instrumental writing enters dialectic with what I like to name SM (Memorized Sound on media). In effect, all concrete sounds were recorded in Sicily and more precisely in Taormina in August 2003.»

Score available : Brunhild Ferrari

Les Arythmiques (May– November 2003) – 40'20

Electroacoustic

Premiered : La Chaux-de-Fonds, Switzerland, Theatre ABC. June 17, 2005

«The morning of the 29th of May 2003 when I awoke I could not breathe any more. I was brought to the urgencies and there I was told that I had a cardiac arrhythmia. They made me an

electrocardiogram and showed it to me. I found that the arrhythmias were not very interesting, that I could better do... This composition funnily listens in the place. But I tried that one remember it upside down. I tried to take back up the time ...»

CD Blue Chopsticks BC 19 – 2008

2004

Après Presque Rien (April – November 2004) – 25'

After Almost Nothing

For 14 Instruments and 2 Samplers (flute, Oboe, Clarinet, low Clarinet, Trumpet, Saxophone tenor, Saxophone baritone, Trombone, Piano, Perc, Violin 1, Violin 2, Viola, Violoncello, double bass, 2 samplers)

Commissioned by CCMIX – Paris, New Musics – Brussels, of Art Zoyd – Valenciennes with the support of European Funds Feder Interreg III.

Premiered : April 20, 2006 Palais des Beaux-Arts, Brussels by Musiques Nouvelles, Conductor : Jean-Paul Dessy

«Between the composition of *Presque Rien with instruments* and its creation, passed approximately 3 years, with the result that I had forgotten the score a little. At the time of the premiere, I was extremely disturbed, not because I found that good or bad, but this score in any case indicated the end of the series *Presque Rien*. And I believed one moment even that it indicated bluntly the end. Something like after that I do not have anything any more to do. Blocked! ... Free and without a priori, I decided to let me lead by the time and the chance of encounters. I thus started to compose without projects...»

Edition Pierre Neurey, Valenciennes

Didascalies (2004) – 25'

For viola, piano and SM (Memorized Sound on media)

Premiered : Chapelle de Boondael, Brussels. May 16, 2004

Vincent Royer (viola), Jean-Philippe Collard-Neven (piano)

«For secret reasons about which obviously I will not speak, I committed myself composing a second piece for Alto, Piano, SM (Memorized Sound) and Computer. Did my two companions took the news of the good side since anyway it is them who had asked me (for what reason? but it is part of secret!) therefore I put on at working on the first of January, 2004.»

Score available : Brunhild Ferrari

Sub Rosa SR261 luc ferrari "didascalies" / cd+ dvd / May 2007

2005

Femme descendant l'escalier (Sept. 2004 – January 2005) – 40'

Woman descending the staircase

For Itinerario del Sonido. Sound installation for bus shelter

Premiered : May 21, 2005 in Madrid

«What started the mechanism is that at one time a woman got out the escalator of the Subway with very substantial shoes. I said myself "*here, it's her*" and I had a friendly thought for Marcel Duchamp. Afterwards, all worked, I located keywords, sounds pivots, intrepid environments, malignant noises.»

Les ProtoRythmiques (June 2004 – January 2005) – ca. 60'

For two DJ

Premiered : February 12, 2005

Les Instants Chavirés, Montreuil by eRikm and the author

«It is after having played 'Les Archives sauvées des Eaux' with eRikm, that I proposed this new work to him. After my first experiment which made me progress in a field where I had never been actor, the proposals I make with 'ProtoRythmiques' bring me on a more adventurous field and also more "democratic" (if however one can still employ this word after the use that makes the Busch administration of it).»

CD ROOM40 RM417/ May 2007

Didascalies 2 ou Trois personnages en quête de notes (2005) — ca. 20'

Didascalies 2 or Three characters in search of notes

For two pianos and a third very powerful instrument being able to hold a very strong note

«Last day, I found in a file 1993 a score for 2 pianos with the title "Revenir à la note de départ (to return to the starting note)". I therefore decided to make of it a new composition without changing a note, moreover there were very few of it. What arranged me perfectly. Then I called that 'Didascalies 2' in memory of what I made the last year: a piece for piano and viola called shortly 'Didascalies'. Shortly 'Didascalies' was to be played on 2 notes, for piano and the same one for viola and had an obsessional character. Very very obsessssssional!»

Score available : Brunhild Ferrari

Vinyl disk Sub rosa SRV 305 — april, 2010

Morbido Symphonie (March– August 2005) — ca. 25'

For 15 instruments and SM (Memorized Sound on media)

(Flute, Oboe, Clarinet, low Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, double bass)

Premiered : Ensemble Ars Nova, Paris, May 11, 2007

Conductor: Philippe Nahon

— *Unfinished, because only two movements are composed, the third was in becoming.*

«It is a morbid piece as well as morbido (*What in Italian means : tender*) and "which will be very funny".»

Score available : Brunhild Ferrari

Dérivatif

Derivative

Archives SM (Memorized Sound on media)

Intended for "seven things", Edinburgh, was unfinished in 2005.

Brunhild Ferrari has completed the piece in 2008.

CD Coffret INA-GRM

Luc Ferrari passes away in Arezzo, Tuscany, at the dawn of 22nd of August 2005.