



Saturday 28 september

h. 18:30

Gallerie d'Italia

## Luc Ferrari - À la recherche du rythme perdu

for piano and tape  
David Boosta Dileo - piano

The aim of À la recherche du rythme perdu is to make jazz music, but this does not mean that it is intended for “jazz music”.

It is not a new piece, but neither a new version of an old piece. Let's be clear: here the same magnetic tape is used as Musique Socialiste - programme commun pour clavicembalo e nastro, piece made in 1972, The Programme Commun de la Gauche was signed in Luxembourg on 1 January 1989. As for the score, although it is not totally new (it uses some of the same notes), it contains some different proposals; I will try to explain why.

The Musique Socialiste was intended for harpsichord, but especially for performers with a classical formation. Their experience led them to reproduce the composer's writing instrumentally.

In À la recherche du rythme perdu, I would like to address jazz musicians. This means that the notes, which for classical musicians are a code to play, here are more indications of atmosphere than signs to be reproduced instrumentally. The story of this score is in some way the story of an experience, hence the title “reflection on writing”. Classical musicians have the experience of the overall form, a musical journey with its progressions and digressions. Jazz musicians live the moment, detail, rhythm and intuitive communication between them. That is why this score has fewer notes and, above all, as we will say later, notes that are not to be played, but more indications of a general path.

If I said that it is a new piece more than a new version, it's because the music that comes out of it is totally different, we can only say that there is an expressive relationship, I would dare to say (after searching the dictionary), that there is a lyrical relationship.

A few words on the title. Sometimes I have the impression that what I used to call code, respect for writing (that is, the law) has obscured musical intuition, The sense of rhythm was censored and little by little the imagination of the performers was gnawed. You must not think that I consider the pulsation of the tape as a rhythm; like writing, it is sterile, it is only the action that gives life to the whole. I would like us to try to find this lost wealth. The rhythm cannot be written, the small differences that make a body live with a rhythmic reality are so subtle that they completely escape the coarseness of writing, so this “reflection on writing” must be understood.

L.F.

Share this



festival of experimental listening - third edition

27 sept - 06 oct 2024

created by **smet - scuola di musica elettronica del conservatorio di torino**