

THE SAN FRANCISCO TAPE MUSIC FESTIVAL 2016



PROGRAM 4

SUNDAY JANUARY 10 2016 8 PM
GRAND THEATER

PROGRAM 4

Cycle du Son (1989-1998)

Francis Dhomont

I. *Objets retrouvés* (1996)

II. *AvatArsSon* (1998)

III. *Novars* (1989)

IV. *Phonurgie* (1998)

interval

Tremblement De Terre Très Doux (1978)

François Bayle

climate 1

transit 1

landscape 1

climate 2

paysage 2

transit 2

paysage 3

climate 3

paysage 4

climate 4 & transit 3

landscape 4, suite & ending

L'Expérience Acoustique (1969-1972)

François Bayle

I. *Le Preuve par le sens: L'écriture acoustique*

II. *La Philosophie du non: L'Énergie libre, énergie liée*

FRANCIS DHOMONT

Le Cycle du son (1989-98 :: 56:32 :: stereo)

This 'Cycle' celebrates sound (a major discovery of the twentieth century) and concrete music. It is a fiftieth-anniversary homage to the inventiveness of Pierre Schaeffer, who clearly created an upheaval in the world of music that has had no precedent. Drawing on the same sound material which was forged from the first movement of Schaeffer's *Étude aux objets*, as well as from a personal collection of sounds that have been stored away over the years, these four pieces go through a process where they develop out of each other, question each other, echo each other, and complete each other through allusions, commentaries, metonymies, and continuations. With poetic freedom they both evoke a historic journey and propose a connection between the object of sage Schaefferian observation and the wildest "metamorphologies" of sound art. Years after its composition, *Novars*, the third part of this cycle but the first to be composed, remains the section around which the entire work turns.

FRANCIS DHOMONT (b. 1926) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40's, in Paris, he intuitively discovered with magnetic wire what Pierre Schaeffer would later call *musique concrète* and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition.

An ardent proponent of acousmatics, his work is comprised exclusively of pieces for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works in international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin. Five-time winner at the Bourges International Electroacoustic Music Competition – the Magisterium Prize in 1988 – and 2nd Prize at Prix Ars Electronica 1992, he has received numerous other awards.

He is the editor of special issues published by *Musiques & Recherches* (Belgium) and of *Électroacoustique Québec: l'essor* (Québec Electroacoustics: The Expansion) – for Circuit (Montréal). Musical coeditor of the *Dictionnaire des arts médiatiques* (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a honorary doctorate. He is the president of the collective *Les Acousmonautes* in Marseille and *Ehrenpatron* (honour patron) of the organization Klang Projekte Weimar. He has been awarded the Quartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d'oro 2012 (Perugia, Italia), and the Grand Prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany). In November 2014 he became an Honorary Member of the International Confederation of Electroacoustic Music (CIME).

From 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to '96. Since the fall of 2004 he has lived in Avignon and regularly presents his works in France and abroad.

FRANÇOIS BAYLE

Tremblement de terre très doux (1978 :: 28:19 :: stereo)

This work, whose title is an homage to a painting by Max Ernst, consists of eleven individually titled movements. The movements are divided into three families: Climates, Transits, and Landscapes – interpolated with one another. What is noteworthy here is the creation of a dynamic and dramatic unity by the apposition of sequences which remain level and evolve relatively little. Here the dramatization comes from ruptures and reversals in the states or, evoking a word used by the composer, by catastrophe. The whole resembles 'fragmented space, with on-off switches, like zapping from one record cut to another.'

Transits opens to enigmatic spaces of audible transfers, the outcomes always deferred or suspended, punctuated by the motionless calls of a woman's voice. Landscapes develop sound images and precise atmospheres whose exact meaning escapes us. They culminate with "landscape 3". Here we are getting closer – voices, hurried footsteps, presences, oppressive agitation – will we learn something?

Climates (i.e., *climate 1* through *climate 4*)... are a complex and polyphonic interweaving mingling a delicate, pulsating and shimmering electronic flux with muted punctuations and the quivering of bells and clashing balls. A flux of sound [that] never stops coming towards us, like a flowing spring, or other more secret natural phenomena – chemical reactions, gas exchanges, cellular activity, etc....

Le Preuve par le sens: *l'écriture acoustique* (1971 :: 7:31 :: stereo)

According to the analysis by Régis Renouard Larivière provided in the book accompanying the Ina GRM 15-CD collection, *François Bayle: 50 Ans D'Acousmatique*, each of five pieces in the set *Le Preuve par le sens* is a "... demonstration of composition with sounds: the direction is clear – it gives meaning. But what does the fact that sounds take on meaning tell us about the nature of the 'connection' between these sounds and this meaning?" As for the piece, "*l'écriture acoustique*," Larivière writes: "Bright arabesques, deep-pitched movement, melodic motifs, punctuations, and phrasing: a brilliant demonstration of acoustic composition."

La Philosophie du non: *l'énergie libre, énergie liée* (1972 :: 8:57 :: stereo)

About this work Régis Renouard Larivière writes: "This 'Philosophy of No' (a turn of phrase from Gaston Bachelard, in allusion to non-Aristotelian forms of logic)... attempts to draw on the 'lessons of contradiction.' There is only a single piece in this chapter, the fourteenth in all (of forty-nine originally planned). *L'énergie libre, énergie liée* explores the contrast between two acoustic principles, mechanical sounds (resonances of glass percussion and diapasons) and electronic sounds, evolving from bound sound to open and free space."

FRANÇOIS BAYLE (b. 1932) was born in Toamasina, Madagascar where he lived until he was 14. A self-taught musician, he studied in Bordeaux and Paris in the 1950s. From 1958-60, Bayle was a member of Pierre Schaeffer's Groupe de Recherches Musicales (GRM) in Paris, and between 1959-62 he worked with Olivier Messiaen and Karlheinz Stockhausen. In 1966, Pierre Schaeffer put him in charge of the GRM at the Service de la recherche which, in 1975, became an integral department of the French National Audiovisual Institute (INA). He maintained this position until 1997.

During his tenure as Director of the GRM, he was notably responsible for the design of the Acousmonium (1974) and its concert series. He created the INA-GRM disc label and supported the development of advanced-technology musical instruments (namely, SYTER, GRM Tools, MIDI Formers, and Acousmographie). In 1992 he founded the Acousmathèque, a directory of more than 2000 works dating back to 1948, as well as being a home for symposiums and composers' portraits.

Leaving the GRM in 1997, François Bayle set up his own multiphonic studio, the Studio Magison. The Magison label has released 20 CDs of his works. At 84, François Bayle continues composing and concertizing throughout the world.

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