



SOUNDFIELD @ SLOUGHT | "EURETHOS" PROGRAM SERIES

**Ensemble Noamnesia (USA) with special guests
Vincent Royer (Viola, France) and David Grubbs (Guitar, New York)**

PROGRAM FOR OCTOBER 18th, 2007

Music of Luc Ferrari

"Et tournent les sons dans la garrigue" (1977) For ensemble with memorized sounds

Performed by Ensemble Noamnesia

Ari Streisfeld and Katt Hernandez (violins), Vincent Royer (viola), Marina Peterson and Kevin McFarland (cellos), Evan Lipson (contrabass), Dan Blacksberg (trombone), David Grubbs (guitar) and Gene Coleman (bass clarinet)

PAUSE

**"Lux Animae" by Horatio Radulescu
(Viola version, dedicated to Vincent Royer, 2000)**

"Tautologos 3" (1967, Chicago version, 2001) For ensemble with memorized sounds

Performed by Ensemble Noamnesia

Luc Ferrari (February 5, 1929 – August 22, 2005) was a French composer, particularly noted for his tape music. Ferrari was born in Paris and studied the piano under Alfred Cortot, musical analysis under Olivier Messiaen and composition under Arthur Honegger. His first works were freely atonal.

In 1954, Ferrari went to the United States to meet Edgard Varèse, whose *Déserts* he had heard on the radio, and had impressed him. This seems to have had a great effect on him, with the tape part in *Déserts* serving as inspiration for Ferrari to use magnetic tape in his own music. In 1958 he co-founded the Groupe de Recherches Musicales with Pierre Schaeffer and François-Bernard Mâche. He taught in institutions around the world, and worked for film, theatre and radio. By the early 1960, Ferrari had begun work on his *Hétérozygote*, a piece for magnetic tape that uses ambient environmental sounds to suggest a dramatic narrative. The use of ambient recordings was to become a distinctive part of Ferrari's musical language. Ferrari's *Presque rien No. 1 'Le Lever du jour au bord de la mer'* (1970) is regarded as a classic of its kind. In it, Ferrari takes a day-long recording of environmental sounds at a Yugoslavian beach and, through editing, makes a piece that lasts just twenty-one minutes. It has been seen as an affirmation of John Cage's idea that music is always going on all around us and if only we were to stop to listen to it, we would realize this. Ferrari continued to write purely instrumental and electronic music, as well as works that combine the two. Such is the case with both works on tonight's program, which commemorates the work Ensemble Noamnesia and Vincent Royer first did with Luc Ferrari in Chicago in October 2001. This program is dedicated to his memory.

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