



Lionel Marchetti | Jean-Baptiste Favory 100 000 années

### CD1:

## Lionel Marchetti Kitnabudja Town

Musique concrète composed in 1990-93.

First edition : Metamkine XXX 1995

New version 2007 via 100 000 années...

1 : a 2'35	14 : n 3'34
2 : b 1'54	15 : o 3'31
3 : c 1'26	16 : p 2'58
4 : d 4'27	17 : q 0'26
5 : e 3'01	18 : r 2'02
6 : f 5'10	19 : s 3'38
7 : g 1'18	20 : t 4'46
8 : h 7'15	21 : u 5'11
9 : i 2'06	22 : v 4'17
10 : j 3'39	23 : w 2'47
11 : k 0'52	24 : x 3'25
12 : l 0'59	25 : y 0'41
13 : m 3'35	26 : z 0'13 - Porte de la mort

total time : 75''50'

### info:

“Kitnabudja Town is a fascinating and abounding composition, a colossal encyclopaedia to dissect with patience, an unseen sound collage that revives with the beloved techniques of the surrealists to reach a kind of automatic writing, a flux of thinking that is nor music, neither science, philosophy, neither eastern, nor western, at the same time electronic and shamanic... using studio techniques that we can discern as archaic, lionel marchetti bends and pummels his sources until their last death rattle, being not afraid of distractions and collisions. A dense, visceral and generous work.”

### bio:

Lionel Marchetti (France, 1967) is a composer of musique concrète. First self-taught, he discovered the catalogue of Musique Concrète with Xavier Garcia. He has composed in the CFMI of Lyon 2 University between 1989 and 2002, where he still organizes workshops focused on the loudspeaker, the recorded sound and Musique Concrète, both on practical and theoretical levels. He has built his own recording studio, and composes also in the Groupe de Recherches Musicales in Paris since 1993. Lionel Marchetti also performs improvisation using microphones and loudspeakers, as a duo with Jérôme Noetinger, with the collective Le Cube with (Christophe Auger, Étienne Caire, Christophe Cardoen, Xavier Quérel, Jérôme Noetinger, Gaëlle Rouard) that performs live music and where films are shown and worked on interactively, and with the collective Archipel: Emmanuel Petit, Mathieu Werchowski, Sophie Agnel, Fabrice Charles, Pascal Battus. Since 1992, he organizes regular workshops centered on Radio and creation together with Olivier Capparos for France Culture. At the same time, he writes poetry, and develops theoretical thoughts on Musique concrète and the art of the loudspeaker

### links:

<http://lampe-tempete.fr/albatremarchetti.html>

[http://www.ototoimusic.com/player.php?album\\_id=53&langue=fr](http://www.ototoimusic.com/player.php?album_id=53&langue=fr)

<http://fr.youtube.com/watch?v=LL11-GpE0bs>

[http://fr.youtube.com/watch?v=\\_3yLZYx\\_bog](http://fr.youtube.com/watch?v=_3yLZYx_bog)



CD2:

### Jean-Baptiste Favory Des Sphères

Electronic Music

Recorded in 2006 at the Stu-Stu

With the help of CCMIX

#### 1: Des Sphères

Total time: 51'00"

#### info:

"Comprising seven electronic improvisations, this piece is inspired by the movement of the seven celestial bodies closest to the earth with the sun as a central axis.

Each planet is represented by two sounds: one concrete, the other synthetic. The concrete sound is not audible but modulates the synthetic sound in amplitude and frequency. The result is then processed using several effects to obtain a sound in constant evolution and partly random.

Without seeking to reproduce an existing astronomic model which is taken for reality, the piece proposes a quasi-organic vision of what in former times was named «The spheres» wherein the forces were released by the movements of celestial bodies, acted directly on mankind."

Jean-Baptiste Favory

#### bio:

Jean-Baptiste Favory has composed since 1989. He has studied composition with Julio Estrada, Gérard Pape, Harry Halbrecht and Michel Zbar. He has been assistant to Luc Ferrari and Gavin Bryars at the Muse en circuit.

He has worked as a producer for RadioFrance and is presenter of Epilonia, a programme dedicated to experimental music on Radio Libertaire. Regularly, he writes articles and interviews for the experimental music magazine Revue & Corrigée in France and Muusika in Estonia.

For the theatre, he has composed music for Victor Haïm, Marcel Bluwal, and various soundtracks for short films, as well as theme music and soundscapes for radio and for multimedia products.

In 1997, residency (BF15 and Alliance Française) in Monterrey (Mexico) for the creation of a video and concrete music performance in an IMAX dome. Teamed up with Los Lichis, a collective of artist-musicians with whom he has performed regularly in Mexico and in France. Commissioned

for a sound installation at the gallery La BF15 during the Biennale d'art contemporain at Lyon (1997).

In 2001, he was keyboard player in the free-rock group Documents, a group of improvisers experimenting with pure sound and noise. The group has performed for Three years, regularly in France, often with Bûto dancers.

In 2003, he taught a course on sound forms at the University of Marne-la Vallée near Paris.

From 2006 to 2007, he has worked in the CCMIX (Iannis Xenakis Musical Center) where his personal studio was located. Mostly used for composition, the Stu-Stu is also used for pre-mastering and restoration of ancient tapes. (For example, the sound archives of the painter Jean Raine and digitalization of the music of the American composer Georges Cacioppo for Mode Records).

In 2007, Jean-Baptiste Favory was a founding member of the CLSI, (Circle for the Liberation of Sound and Image) : a group of 8 composers/performers who make music playing graphical scores with computers, conducted by Paul Méfano.

He has had two residencies as invited composer/ professor in Tallinn, Estonia where he has given workshops about Musique concrète. He has also performed electroacoustic concerts of his music in Estonia in 2007 & 2008.

The music of Jean-Baptiste Favory gives the experience of a total immersion in sound. The goal of Favory's music is to bring about a modification of the listener's state of consciousness.

#### link:

<http://www.jean-baptiste-favory.net/>

