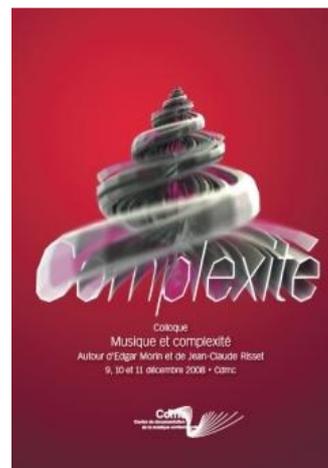


Musique et complexité

autour d'Edgar Morin et Jean-Claude Risset

Colloque
9,10, 11 décembre 2008
• Cdmc



Texte de Max Mathews

More than anyone else, Risset has both created the era of digital music in which we live and created the most beautiful and inspiring music in this era. Risset's genius spans music performance, music composition, physics, computer science and experimental psychology, all these domains being essential to his creativity and essential to composing and performing music in the present digital era. In this talk I will attempt the impossible--to express my immeasurable appreciation for Risset's accomplishments and my love for his music.

I am very lucky to have known Jean-Claude since 1964 when he first came to Bell Telephone Laboratories and achieved rich timbres and beautiful music from the very limited computer technology which I could provide him. In the process he showed how the computer could be used to study timbre and how the computer could synthesize both traditional instrumental timbres and completely new timbres. During his second sojourn at Bell Labs starting in 1967 he completed his "Introductory Catalogue of Computer-Synthesized Sounds", and composed the "Little Boy", music for the atom bomb, which included the ever-descending pitch paradox.

In the late 1960's he introduced computer music synthesis to France. In the 1970's he created and directed the computer music research area at IRCAM in Paris and infected use of

computers into all areas of IRCAM. In 1979 he returned to Marseille to continue teaching at Luminy and directing a music research department in the CNRS. Along with all these demanding and time-consuming research and management positions Jean-Claude continued to compose wonderful and exciting music ranging from pieces using only digital synthesis, pieces with digital synthesis plus an instrumental or vocal soloist, pieces involving computer processing of live or recorded sounds, pieces involving live performances on electronic instruments and computers, and purely instrumental pieces.

Jean-Claude, I thank you, and the world thanks you for all you have done. The present musical world owes much to you. The present musical world would have been a much poorer and much less exciting place without you.

- Max Mathews a fait parvenir une vidéo sur disque qui a été projetée lors du colloque, où il faisait un autre hommage à J.-Cl. Risset. Cette vidéo est disponible sur le site du CDMC : <http://www.cdmc.asso.fr/>
- Ce texte dans sa traduction française a été lue et peut être entendu sur le même site. Il sera publié dans un livre rassemblant les actes du colloque.