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**The Work of François-Bernard Mâche:
Nature in Surface and in Depth**

Paper presented in the symposium

Music and ecologies of sound.

Theoretical and practical projects for a listening of the world

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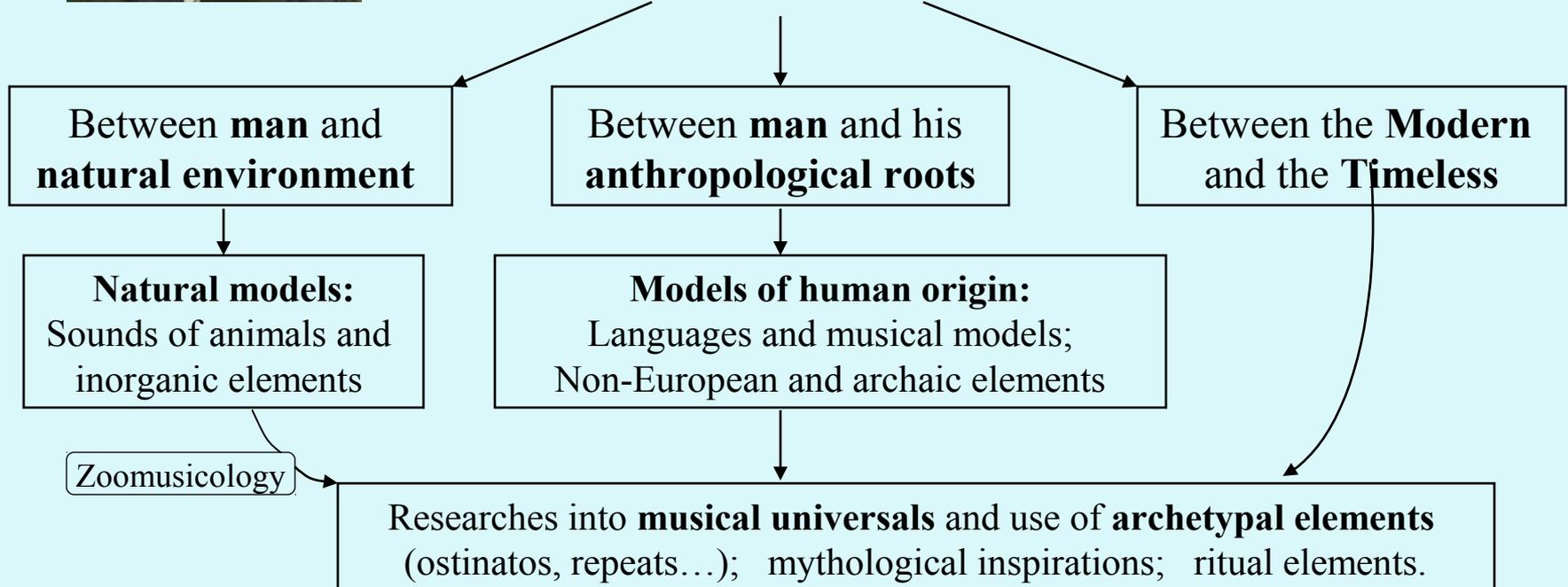
Introduction

Music and nature (second half of the 20th century):
**Messiaen, Xenakis, Stockhausen, Ligeti, Grisey, Murail,
Eötvös, Ohana, Takemitsu, Reich...**



François-Bernard Mâche (1935) – outstanding position:

- Almost physical presence of Nature in his music
- **Process of Harmonization**



1. Use of Models

First period: 1958-1967

Hidden models of linguistic and natural origin

“Phonography”

*Quatre phonographies
de l'eau* (1980)

Second period: 1967-1980

Raw models, “overmodeling” technique



Sopiana for flute, piano and tape (1980) – beginning

Third period: after 1981

Live electronics: samplers, sequencers

(During the second and third periods hidden models are equally in use)

2. Inner Components of the Harmonization Process

- **Mimesis** of raw models as “animist” transformation.
 -  *Korwar* for harpsichord and tape (1971) - excerpt
- **Ritual** and **sacred** dimensions: musical works as imaginary rituals.
- Use of human models and musical archetypes: search for “natural” man.
- Coming and going between the **Human** and the **Natural**.
 -  *Maraé* for six amplified percussions and tape (1974) - ending
- Synthesis between the **Modern** and the **Timeless**:

Modern techniques + Musical archetypes + Ritual elements + Recourse to myths and mythical thought

3. History, Progress and Fundamental Aesthetic Mechanisms

Two fundamental aesthetic mechanisms of musical activity

Invocation of the experience of **inter-subjective union** rooted in the unconscious

Intraspecific unity

Fusion with Nature at large, mimesis of environmental, impersonal elements

Harmonization with environment

Functions ensuring the coherence and stability of the social and cultural organism in time and in space.

Historical progress of music **is not an autogenous process**.

It *results* from the self-regulation of society and culture (in the path of progress).

However, the guiding values of musical avant-garde are **progress and innovation**.

In 1950's 1960's: **Decoupling between these values and aforementioned aesthetic mechanisms**.

Mâche's music as response to this situation:

Primitive principles of mimesis, musical archetypes, ritual and sacred dimensions, myths...

A kind of return to the roots, to "Mother Nature". Not a step back but a superior **synthesis**.