

Dear G,

I noticed we are from the same generation of composer; you was born in 1960 in Italy, I was born in January 1961 in Paris. Seeing you had left Europe for Canada, and saying: in Italy there is no means to release experimental music (or experimented or experienced music) like our "fathers" Stockhausen, Xenakis, Kagel or Cage, etc., had; makes that we are the generation of the sacrificed composers. I am writing that: "this is the first time in history of 'intelligent' music (musique savante) that an entire generation of composers are ignored".

I try in my book 'Dans le Ciel, le Bruit de l'Ombre' to understand this purpose of this ignorance. The first cause which came to mind is the appearance and generalization of scorn or unpleasant contempt between people (artists and business people), starting slowly in France from 1973 with the famous false "petrol crisis" to convince people that to get a job from now will be not as easy as it was before (with the example of Detroit catastrophe). A post 1968 counter-attack from money leading people against youth claiming their freedom. And that situation is getting worse until now: almost 40 years of decline of free creativity. But as I said, it is not the real artists creativity who makes the decline, but the permanent show of mediocrity of false artists.

I started my career in Paris as 'the future major French composer' (yes!, just after Pascal Dusapin 6 years older) but in 1981 everything stopped suddenly: the French publisher of contemporary music: les Editions Salabert denied its engagement with me (Mica Salabert retired), the most important critic, supporter, and concert producer of 'contemporary music' Maurice Fleuret was kept by the new socialist government (music direction to make 'la fête de la musique') which make his support of my work forgotten (first censorship of my music by politics but not the last). Iannis Xenakis for example without these two people would never make the career he did. Then, I worked (without being payed) at IRCAM between 1980 and 1984, where I was confronted daily with Pierre Boulez (the new emperor of music in Paris until now). At these times, something awful happened for music: the believe that technology will resolve all problems of newness in music. It was the time of Spectral music with Gérard Grisey, and Tristan Murail (which I met. Their classical approach to write scores with the help of spectrum analysis make nice music, but classical in its ideology: what new approach is in using spectral chord?). This movement of composers was impulsed indirectly by Emile Leipp research in acoustics in music (his book Acoustique & Musique is still famous or should) in his laboratory he had at the university of Paris VI Jussieu, where I was studying at this time too. Unfortunately Emile Leipp was replaced by an incompetent person, until now she is directing the laboratory. This global situation I call: 'the power of mediocacy' creates the decline of intelligent music in France. At the beginning I thought my situation isolated, but most composers and musicians of our generation are living a similar situation. The difficulty to meet them is because most of them stay anonymous, and far away from one to each other.

Also we can notice the end of jazz evolution in 80s. The free jazz was the last movement and the end of the stopped of its music evolution: 50 years of a huge creativity dead: it took just few years. I met Anthony Braxton in 2002 who in 80s reached the poorest state of his life: being homeless. I performed with some of the last jazz musicians (most of them was British, Polish, Belgian, German, some American - over mediatized compare to others - etc.) with the feeling of being abandoned: the first unbelievable experience was to have 12 people as audience in a big 'avant-garde' jazz festival in Belgium! was a shock for everybody. Today, the "improvised music" as one calls, repeat permanently this loss.

My scores - based on game (to get out of abstract structuralism quantification), and try to evolve the idea of aleatoric music (starting from John Cage and Iannis Xenakis) + impulsing the first nonoctave scales and harmony (starting from Wyschnegradsky) with 'waving writing' (écriture ondale is an evolution of stochastic music in turbulence graphic resolution) + the reconsideration of musician gesture instead of quantitative parameters (pitch, duration, intensity, timbre) + writing moving music in tridimensional space - at these times was ignored by Boulez and others 'music governors' until now.

Boulez built a wall between him (the emperor director of the most meaning place in the world IRCAM to create the music of the future: is a bluff) and the new generation of composers: our. Boulez kept all the means for himself, and also the believes of what does not exist. An example: Boulez was speaking about writing music for space (after Stockhausen), but there was no spatial processor at all (which I was really surprised for my 1984 IRCAM performance invited by Tod Machover). Pierre Boulez destroyed the impulse of creativity in music and of our generation until now, to impose the mediocrity of the youngest European recognized composers. Still writing with serial twelve-tone technique!

Scores among other scores:

1980: Ludus Musicae Temporarium (music game with anglepoise lamp consort)

1981: Tension (music based on muscle contraction)

1982: Ourdission (first nonoctave scale with 'waving writing')

1983: It is impossible to give a title to this phenomenon... (gesture music in space)

1984: Les Ephémèrôdes Cardent des Chrônes (the score becomes a mobile multidimensional system)

In 1984 I quit IRCAM and 'contemporary music' to make music. Until now.

Take care

Mathius