



GRAME CONCERT - HELENE BRESCHAND

HARP & ELECTRONICS



CONCERTS IN CHINA – OCTOBER 22 & 25, 2014
CONCERT GRAME - HELENE BRESCHAND

- Kasper Toeplitz**
- Luc Ferrari**
- John Cage**
- Hélène Breschand**



PRESENTATION

Hélène Breschand appartient à une génération de musiciens avides d'expériences transfrontalières. Elle ouvre avec Kasper T. Toeplitz les voies d'une poétique à la frontière de la noise et de la musique contemporaine.

Hélène Breschand, rares sont les harpistes aussi investies que vous dans la création musicale : qu'est-ce qui vous attire tant dans le travail avec les compositeurs ?

Hélène Breschand :

C'est fascinant. Ça ne se passe jamais de la même manière d'un compositeur à l'autre : on a tout sauf des habitudes dans ce métier ! Chaque nouvelle rencontre est un défi : il faut chaque fois aller vers un nouvel interlocuteur et trouver un terrain d'entente pour cheminer ensemble. La diversité des approches et des écritures est tout simplement stupéfiante et la découverte de ce nouvel univers est justement l'un des moments que je préfère dans mon métier.

J'ai plus de mal à me motiver lorsque je reçois une partition sans avoir rencontré le compositeur : j'ai besoin de cet échange, de ce contact humain, en amont de l'écriture.

L'improvisation occupe une place centrale dans votre travail.

H. Breschand :

C'est pour moi la quintessence du musicien. Lorsque j'étais au conservatoire, l'improvisation était quasiment absente des cursus de formation. Ce n'est qu'à la fin de mes études que j'ai pu renouer avec ce rêve : improviser et faire de la musique de création. Aujourd'hui, heureusement, les musiciens se réapproprient le fait de passer d'une pratique à l'autre.

Ce qui m'intéresse, en effet, c'est la frontière entre les deux, entre écriture et improvisation. Et Kasper fait partie de ces compositeurs qui laissent un large espace de création à l'interprète, tout en faisant de réelles propositions. En répétant, on s'aperçoit que l'oeuvre est aussi le fruit de l'échange entre celui qui compose et celui qui interprète : elle s'enrichit de la différence. Les sessions d'improvisation avec Kasper prennent leur source dans le plaisir du jeu et du son en tant que présence physique et sensorielle. Cette notion de plaisir, qui relève du jeu ludique et enfantin, n'est pas pour moi anodine, et je fais confiance à Kasper pour qu'elle soit encore présente dans l'oeuvre achevée.

Cette oeuvre, justement, que Kasper T. Toeplitz vous écrit, est un solo avec traitement informatique... Comment abordez-vous cet exercice ?

H. Breschand :

Mon souhait était que je puisse par la suite rejouer cette pièce, seule, sans lui — pour que la pièce vive et soit jouée plus facilement. Nous avons donc beaucoup travaillé sur l'outil : comment piloter moi-même les effets électroniques qu'il conçoit ? Les nouvelles technologies, comme les tablettes, s'imposent aujourd'hui comme des solutions très pratiques — elles remplacent même les partitions papiers —, mais elles exigent auparavant d'être pensées : comment intégrer la gestion de l'outil informatique au jeu instrumental, à la gestuelle musicale ? Comment en faire une extension de l'instrument, et non une contrainte ?

GRAME CONCERT - HELENE BRESCHAND

HARP & ELECTRONICS

KASPER TOEPLITZ : ELECTRONICS

Concert created the biennial Musiques en Scène 2014 – Lyon

John Cage

In a landscape

for harp solo

(8')

Hélène Breschand

Minotaure

harp - electroacoustic

(8)

Luc Ferrari

à la recherche du rythme perdu

harp and soundtrack

(20')

Kasper Toeplitz

Convergence, saturation & dissolution

for harp and electronics

commissioned Grame/Biennial Musiques en Scène 2014

(27')

GRAME MASTER-CLASSE / RENCONTRE

22 OCTOBRE – CONSERVATOIRE DE MUSIC CENTRAL / PEKIN

25 OCTOBRE – CONSERVATOIRE DE MUSIQUE / WUHAN

Master-classe « Noise As Filter – A Compositional Approach » K. T.Toeplitz

Rencontre autour de la harpe H. Breschand

KASPER TOEPLITZ

For more information and to hear Toeplitz's work, visit www.sleazeart.com

For more information about Helene Breschand <http://www.helenebreschand.fr>

HELENE BRESCHAND

<http://www.myspace.com/helenebreschand>

<http://www.helenebreschand.fr/>

HELENE BRESCHAND - HARP



versatile musician who works across several genres, from contemporary music to Jazz. She has a career as both a soloist and a chamber musician and her works includes, improvisation, musical theatre and the visual arts. She works with composers such as Luciano Berio, Emmanuel Nunes, Yoshihisa Taira, David Toop, and collaborates regularly with theatre and dance companies. She is also a co-founder of the group Laborintus.

Hélène Breschand played harp in 2012 performance of Star-shaped Biscuit. A new atmospheric opera devised and written by author, David Toop. For more information about Hélène visit

PRESSE ETRANGÈRE

Paris based Hélène Breschand is among the most creative harpist of today. «Le goût du sel» is her first solo album as a leader. She took interest for musical construction that could represent the hinge between the written music and improvisation. Consequently, the notion of temporality and the tactile sense will interfere in her approach of the instrument enriching her relation to the written music. By putting her at risk, the improvisation enables her to stabilise, to recognise herself and to strengthen herself.

All Music Guide 2007

In modern music, the harp remains an overlooked and misunderstood instrument. Even in classical music, it is often relegated to angelic arpeggios and wallpaper chamber music. By giving her album the title Harpiste (Harpist), Hélène Breschand reaffirms the identity of the instrument, fully assuming its weight, both physical and historical. The short program (three quarters of an hour) presents four works for solo harp from the 1960s and 1970s, plus three improvisations. In her liner notes, Breschand identifies Luciano Berio's «Sequenza II» (1963) as the harp's entry into modern composition, but John Cage's «In a Landscape» predates it. Berio's piece features extended techniques, daring harmonies, and the fabulous sense of form and movement that prevails throughout the «Sequenza» series. Cage's is a delicate minimalist work, repetitive, meditative, and above all profoundly tonal. The other two works come from the East. Yoshihisa Taira's «Sublimation» packs the biggest punch, its wide range of dynamics providing the harpist with resounding proof of her instrument's suitability to late-20th century musical concerns. More subtle, Ton-Thât Tiêt's «Chu Ky III» has strong moments embedded in a structure that lacks a sense of wholeness. Breschand's improvisations work as a counterpoint to the composers' discourses, exploring other possibilities, often close to silence. With its great selection of works, excellent sound quality, and commanding interpretations, Harpiste stands as one of the best albums of its kind. Granted, there are not that many of them around, but were you to get one, it might very well be Harpiste. — François Couture

«Hélène Breschand demonstrating her readiness to deconstruct her instrument's identity...if you still regard the harp as an anachronism, just experience the scope and power of Breschand's Le goût du sel».

Julian Cowley THE WIRE

Born in Paris in a family of painters, Helene BRESCHAND was in her early age very fascinated by the harp. Thanks to her family environment she discovered in the seventies the contemporary music in the apogee of the all-serial, free-jazz and the eclosion of new technologies.

She joined the Conservatory of Paris and studied with Brigitte Sylvestre who opened her mine to a different approach of the instrument. She obtained an Award of excellency .

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By putting her at risk, the improvisation enables her to stabilise, to recognise herself and to strengthen herself.

She is a part of these musicians capable of evolving on the verge of several domains which go of the contemporary music to the Jazz. She leads soloist's career and of chambriste, as long through the contemporary directory and the creations, that the improvisation, the musical theater and the plastic arts. She works with composers as Luciano BERIO, Emmanuel NUNES, Yoshihisa TAIRA,... and collaborates

regularly with the theater and the dance.

Among her groups, we find the Trio Hélène BRESCHAND with Sylvain KASSAP (clarinets) and Didier PETIT (cello); the duet «sombre» with Jean-François PAUVROS (guitar électrique). She is also a co-founder of the group LABORINTUS.

It is enough to intend her to play to realize that she lives completely the interpretation and the improvisation as two additional approaches of the music.

In the course of the inspiration, to the liking of improvisations, as so many possible ways, in one hand to hand with the instrument, Hélène Breschand invites the listeners in the discovery of its own red thread, across the meanders of a private maze: internal trip, invitation to be met in itself .

HELENE BRESCHAND

« Hélène Breschand fait partie de ces musiciens capables d'évoluer à la limite de plusieurs domaines qui vont de la musique contemporaine au Jazz. Il suffit de l'entendre jouer pour se rendre compte qu'elle vit pleinement l'interprétation et l'improvisation comme deux approches complémentaires de la musique ».

Hugues le Tanneur LE MONDE

Membre co-fondatrice de l'ensemble LABORINTUS, Hélène BRESCHAND mène une carrière de soliste et de chambriste, tant à travers le répertoire contemporain et les créations, que l'improvisation et le théâtre musical.

Parallèlement à son travail de création en musique de chambre et en orchestre, où elle a pu rencontrer Luciano Berio, Bernard Cavanna, Pablo Cueco et Hariprasad Chaurasia, Pascal Dusapin, Emmanuel Nùnes, François Sarhan ... collaborer avec les ensembles Ars Nova, 2e2m, ..., Hélène Breschand est dédicataire de plusieurs oeuvres pour harpe solo.

On peut l'entendre régulièrement dans le répertoire contemporain, à travers des compositeurs tels que : Georges Aperghis, John Cage, Mauricio Kagel, Jacques Rebotier, Georgia Spiropoulos, Yoshihisa Taira, Tòn-Thât Tiet, David Toop,...

On a pu l'entendre au fil des rencontres écrites ou improvisées, avec des musiciens tels que Bruno Chevillon, Marc Ducret, Michel Doneda, Michel Godard, Sylvain Kassap, Jean-Marc Montera, Zeena Parkins, Jean-François Pauvros, Didier Petit, Elliott Sharp, The Do,...

Elle travaille également avec la danse (Mic Guillaumes, Anja Hempel...), le théâtre (Jean-Claude Berutti, Daniel Mesguich...), les arts plastiques (Pierick Sorin, Christian Marclay, Jacques Perconte, Hiroshi Sugimoto, ...) et le cinéma (création d'une musique sur « Jeanne d'Arc » de Dreyer, « Salomé » de Charles Bryant, « le voile brûlé » de Viviane Candas,...)

Parmi ses groupes, on retrouve le duo électronique et vidéo avec Wilfried Wendling ; le duo avec Jean-François Pauvros.

Médaille d'or et prix d'excellence au Conservatoire de Paris auprès de Brigitte SYLVESTRE, Hélène BRESCHAND enseigne au conservatoire du 6ème à Paris, la harpe, et la classe d'improvisation ; elle est régulièrement invitée à donner des workshop, notamment au CNSM de Paris, au CNR de Strasbourg, au conservatoires de Genève, Annecy, Mons, Istanbul...

Elle-même compositrice, certaines de ses partitions sont éditées chez Billaudot, et elle anime une collection de partitions contemporaines « le fil rouge » aux éditions Misterioso (distribution Leduc).

Elle est co-auteur d'un répertoire des signes contemporains à la harpe aux éditions Minerve.

KASPER TOEPLITZ - ELECTRONICS



Kasper T Toeplitz

is a composer, electric bass player and musician who has developed his work in the no man's land between «academic» composition (orchestra, ensembles, opera) and electronic «new music» or «noise music». He has won several prizes and prize at the «Opéra autrement/Acanthes» competition, Villa Médicis Hors les Murs (New York), grant Leonardo da Vinci (San Francisco) , Villa Kujoyama (Kyoto), DAAD (Berlin).

He got numerous commissions from the French Gouvernement, the radio and from electronic studios such as Ircam, GRM , GMEM, CRFMW, EMS.. He also works with experimental or unclassifiable musicians such as Zbigniew Karkowski, Tetsuo Furudate, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock, Francisco Lopez, Antoine Chessex, Ulrich Krieger, others.....

In 2007 he started KERNEL, an ensemble of live electronic music, working on precise scores – definition of a written language - for the electronic medium.

He has definitively integrated the computer into the very heart of his work, as a tool of thought and composition, and as a live instrument, hybridising more traditional instruments if necessary, or working on the sheer electronic noise.

Through all those years he has collaborated with numerous projects of contemporary dance, always proposing live music as a composer and electric bass player, Kasper Toeplitz has developed a body of work in the no-man's-land between «academic,» electronic composition and sheer noise. Known for collaborating with such unclassifiable musicians as Zbigniew Karkowski, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock or Ulrich Krieger, Toeplitz makes use of the computer both as a real instrument and as a tool for reflecting on music differently, transforming the musical parameters of pitch data and temporality. Some of Toeplitz's awarded distinctions and prizes include first prize for orchestral composition at the Besancon Festival, first prize at the «Opera autrement / centre Acanthes» competition, Villa Medicis Hors les Murs (New York), grant Leonardo da Vinci (San Francisco), Villa Kujoyama (Kyoto), and DAAD (Berlin), Giga Hertz Prise 2012 (ZKM), Hors les murs 2013 (Poland).

For more information and to hear Toeplitz's work, visit www.sleazeart.com

For more information about Helene Breschand <http://www.helenebreschand.fr>

KASPER TOEPLITZ

Compositeur et bassiste français d'origine polonaise né le 29 avril 1960 à Varsovie.

Au delà des frontières des musiques contemporaines ou non académiques, Kasper T. Toeplitz compose et interprète une musique électronique qui se construit sur le bruit – noise music.

Au début de son parcours atypique, il joue de la basse électrique dans un répertoire classique de l'instrument (rock-punk) et par ailleurs compose des pièces contemporaines ancrées dans le vingtième siècle. Ses références sont alors Scelsi, Ligeti, Penderecki puis Nono, Stockhausen et Xenakis.

Ses premières œuvres sont instrumentales et vocales, un opéra, J'irai vers le nord, j'irai vers la nuit polaire (lauréat du concours Opéra Autrement/Acanthes au Festival d'Avignon 1989), une symphonie, Lhow (1990, Premier prix du Concours international de composition pour orchestre de Besançon).

De nombreux prix suivent : la Bourse Léonard de Vinci en 1992 qui le mène à San Francisco et le prix Villa Médicis hors les murs à New York en 1993. Il reçoit plusieurs commandes d'État, notamment pour Ephémérides, NoiseVille et Siyahi (1995 et 1996), bénéficie d'une bourse d'écriture à l'Opéra de Montpellier (1996-1997) et d'une bourse de la Villa Kujoyama pour résider six mois au Japon.

Vient alors une césure radicale dans son parcours, où, fatigué de l'écriture contemporaine classique, il prépare son entrée dans le vingt-et-unième siècle en traçant une voie compositionnelle basée sur l'organisation, « l'intonation » du bruit (pitched noise). De plus en plus, à partir de 1998, il introduit l'électronique dans son travail. Il expérimente dans les studios de recherches d'institutions telles que le GEMM, le GRM, l'Ircam, Art Zoyd.

Il crée Sleaze Art, orchestre de guitares et basses électriques, où l'ordinateur va prendre peu à peu une place prépondérante aussi bien lors du travail de composition que comme véritable instrument live.

Avec son instrument, la basse, transformée en BassComputer, prototype de basse électronique pour le jeu avec transformation en temps réel, il crée de nombreuses pièces solistes parmi lesquelles Demonology #11, Lärmesmitte (2006).

En 2007, il fonde l'ensemble d'ordinateurs KERNEL, moteur nécessaire pour interpréter ses longues structures sonores, qui se consacre au problème de l'écriture et de l'interprétation d'une musique d'ensemble pour ordinateurs.

Il collabore avec des artistes inclassables, les musiciens Eliane Radigue, Zbigniew Karkowski (duo Le Dépeupleur), Dror Feiler, Tetsuo Furudate, Phil Niblock, des chorégraphes – Jonathan Schatz (Trans-Niagara (2010), Myriam Gourfink, avec qui il monte de nombreux projets – (Capture (2002), Inoculate? (2011), Bestiole (2012) –, des vidéastes, des photographes (Strom Varx pour Ephémérides nocturnes en 2010).

I had just discovered the noise waf and, in particular, a French artist who called himself 'Vomir' (Vomit). It was in late 2010, the 21st century was ten years old, and this was the first time I met a musician at the end of the 21st century. It is the most beautiful music after silence, perhaps... Beyond the harsh noise beyond Japanese noise, it is very violent noise, but quite gentle, without any harshness. It is really a walk with the immovable side of the wall—the closed side as well, you don't move it. These are pieces without modulation or breaks. In harsh noise, one always wants more: I cut, I add low notes and then high notes, etc. There is tremendous activity inside, a violence, whereas this noise walk movement is always the same thing: there is nothing that changes. And on that level, it is very close to music of great calm: think of La Monte Young—the music where nothing changes. It is almost as if one were in a **desertion chamber**.

How to think music today, how to think music alongside noise, but with a look at written contemporary music? **Zbigniew Karkowski** is one of the rare noise musicians I know, who, like me, has made a score as a soloist composer. I mean, who can take music paper and write for orchestra, who knows solfège and musical forms, who can take a score by Stockhausen or Boulez and say: Here it's like this, there it's like that. One day, he and I had looked at a score by Jani Christou, a Greek composer who has made superb electronic music... Amongst the musicians involved in noise, who have that training, there are very few. Zbigniew, Dror Feiler, myself. No other names come to mind. There must be some...

Naming things, as well as giving them a beginning and an ending, that still remains quite attached to that classic thinking of the work. Whereas these are just **bits of things**. Francisco Lopez does not give a name to many of his pieces but numbers: that's already a step in the right direction.

Stockhausen, yes, at the time and for several reasons. First of all, because he was doubtless a musical genius—that seems clear to me. Another thing I find fairly admirable with Stockhausen, and on that level, each time he's the greatest—it's that he was someone who never hesitated to do different things. What I find admirable about Stockhausen is that he went **everywhere**.

I am convinced that music is not sound. I have long said, and I'm not the only one, that music is time, but it is perhaps not even time. If I evoke Beethoven's Ninth, we have this mental image of the music, of the Ninth, in a fraction of a second. This is not time, it is the **construction**. And music is that. Much more than sound and even such more than time, music is the construction.

Today, in order for a certain kind of music to exist, you have to create **your own label**. To release the piece that Eliane Radigue wrote for me, I made my label, Dumitrescu made his label 'Vomir', the noise labels, that's obviously very small labels. Daniel Menche's Kalaraat came out on the label of Pilo, Peter Rehberg, to release his discs, Jean-Claude Bay created his own label and, of course, he who did somewhat of that before everyone else, Stockhausen nonetheless did Stockhausen-Verlag, after having been at Deutsche Grammophon... It's symptomatic, too: this is not just a matter of making music, but also of confronting the world as it is.

Toeplitz Cuisine

[...] I very much like to cook. I think that cooking is what's closest to musical composition—it's like a dish, a big pot, with things that stay for a long time. From time to time, you look, it's going well, it's already cooked, you can taste, but it's better the next day if you reheat it: it's the same thing, but not exactly, it continues. A bit like the story of the Japanese wok that, it would seem, should never be washed, because it always keeps a bit of the flavours of the other dishes; or as in Poland, we have this dish called bigos, a kind of sauerkraut that matures a long time: the story goes that hunters put that in the middle of the forest; they cook the sauerkraut, and, depending on what they've shot and how good hunters they are, they put more meat or more mushrooms, and that cooks, that cooks.

- 1 kg of raw sauerkraut
- 250 g of pork loin chops **(deboned)**
- 250 g of shoulder of mutton
- 250 g of shoulder of veal
- 300 g of ribs of beef **(at removed, or in the cheek denervated)**
- 200 g of kabanos sausage **(Polish speciality)**
- 1 slice of smoked pork belly
- 1 slice of bacon
- 1 large onion
- 50 g of dried mushrooms
- 1 granny smith apple
- 200 g of prunes
- 1 teaspoon of nutmeg
- 2 tablespoons of lard
- 2 crushed bay leaves
- 20 juniper berries
- 15 peppercorns

Let the mushrooms soak overnight (keep the water). Rinse the sauerkraut abundantly before straining. In a large casserole, gently brown the chopped onion in the lard. Add the drained mushrooms and spices. Brown the meats until they begin to take on a bit of colour: **5 or 10 minutes**. Add the juice of the mushrooms, the sauerkraut, the diced apple and the prunes. Mix carefully so that all the ingredients soak up the seasoning. Cover and let cook for about 1hr30, stirring carefully every 15 minutes to prevent the bigos from sticking to the bottom of the **SAUERKRAUT** (it's seems to like doing that). The next day, put the bigos on medium heat to resume the cooking, then keep it on a **low heat** for 1hr30, stirring regularly like the day before. On the third day, cut the kabanos (very thin sausage available at all Polish delicatessens) into **STRIPS** 1 1/2-2 cm in length and add to the bigos. Cook another 1hr30, stirring regularly. **There's nothing to stop you**! From cooking the bigos a fourth day **this rule is simple**, the more you **cook** the bigos, the better it is!

and it is always said that the next day it is even better, and one always adds things to it. And for much electronic music, I think that's it. Non-academic types of music are a sort of continuity with, precisely, these windows, these casserole openings: hey, it's better cooked today... Ah, carrots have been added...

[...] If I wanted to continue with the cooking story, it is: I open the fridge, I look to see what's in there, and with that, hey, I can make you a soup. But the primary element is not sound. The primary element is an idea of structure. And as it is always relatively thin things, there is this idea of dust—dust, because that comes from something else, and its function was not that. I don't ignore violins, I take the sound entity that surrounds me. In any event, sound is never anything but moving air, air pressure: it's not a thing in itself, it's not like water. You go looking for water; you never go looking for air. Except when you're in the water, of course... So, take just this body that enables us to apprehend sound: air.

Jean-Michel Espitalier

I like spice in cooking, it's a pleasure.

Kasper T. Toeplitz

In the pieces of acoustic music that influenced me, many derived from electronic thinking. The great purely instrumental pieces by Ligeti, Agostini or Ramifications, come from electronic thinking, he said so himself. Things in Penderecki, too. Others, like Scelsi or the French Spectral school (Grisey and Murail, whose thinking was also inherited from the fact of having used electronics to **find** and analyse sound.

In Japan, I met musicians like Zbigniew Karkowski, Atsu Tanaka and Dror Feiler, and encountered the Japanese noise scene, Merzbow, course, and Aube. For me, one of the founding concerts was that of the Japanese of GGGG, Cosmic Consciousness Control Center. I went to see them out of curiosity and had a kind of epiphany: it was pure Japanese noise such as was '88, and all of a sudden, this mountain of noise, of sound matter, gives the impression that you can let yourself be borne by the air, so much is it saturated with sound. I never considered this 'noise' music aggressive or violent: it was like **silence**, which completely fills the space. For me, that is really where it happened: the switch between 'serious' composer writing string quartets, and noise.

We are very glad to have had Webern, who was superb, but we also have the right to make pieces lasting **four hours**.

This dichotomy, which runs through the 20th century, between contemporary music, which has lost its audience, and what people like to listen to or, moreover, like to produce, suddenly these two kinds of music joined up. I'm not saying that it is the same music; I'm saying that suddenly the pre-occupations of form become similar and the **beat** definitely becomes its same, code in C++, like at IRCAM, where Philippe Manoury uses Max/MSP just like Autechre. The tools are the same and they influence the form of thought. Which was not the case as long as contemporary music was using the violin and piano, and pop groups the electric guitar and Marshall amplifier-icorn of rock'n'roll. One can make fun of the tool, but they still have an influence on the way of thinking.

I'm always labelled as a bloke who plays really loud. Ok, I've made very loud pieces, I like playing loud. But I never tried to make loud for loud's sake. I've even often made pieces bordering on the smallest possible for me, the contrary of the very loud is not the very loud; it is the very small.

At the end of the 20th century, I was really interested in contemporary music, which spoke in a highly intelligent, learned way about many things, but there was a total lack of knowledge about the music that was being made alongside. As long as the other music was 'serious' (pop music, the progressive groups, I understood well: if you look at the construction of a piece by Pink Floyd from the point of view of 'highbrow' music, it is quite naive. It always remains in a song **genre**) even if there are no lyrics, I can admire the instrumental playing, the relation to the instrument in the Mahavishnu Orchestra, but that remains quite naive. These people play quite well, but in terms of formal construction, it is, for all that, naive. Whereas, I'm coming back to it, noise and all these things, the progressive that succeeded in getting rid of a pop structure basis, went into large forms and succeeded in also getting rid of instrumental functions, everything is on the same level. There are high notes and low notes, but there are no longer any instrumental functions. All that has become the same sculpture.

TEXT AND BIOGRAPHY

IN A LANDSCAPE - (1948) - 8'

pour piano ou harpe solo

Creation 20 août 1948, par John Cage, avec la chorégraphie de Louise Lippold.

Éditeur : Peters, New York, n° EP 6720, 1960

Dédicace : pour Louise Lippold

In a Landscape by John Cage was written for the dancer Louise Lippold in 1948. The structure of the piece follows the rhythmic patterns dance of the choreography for which it was composed.

A modal composition, the patterns alternate between a mode in B and a mode in G. With the use of both the soft and sustain pedals, Cage creates music that seems to suspend time. There is clearly an aesthetic indebtedness to Erik Satie. The score notes that the piece may be played on the harp or piano.

JOHN CAGE

(Los Angeles, 1912 - New York, 1992)

John Cage was born September 5, 1912, in Los Angeles, California. By 1939 he had begun to experiment with increasingly unorthodox instruments such as the "prepared piano." He also experimented with tape recorders, record players and radios. His 1943 percussion ensemble concert at the Museum of Modern Art marked the first step in his emergence as a leader of the American musical avant-garde.

Après avoir hésité entre plusieurs disciplines artistiques, il choisit finalement la musique sur les conseils de Henry Cowell dont il suit les cours de composition, avant de suivre ceux, entre autres, d'Arnold Schoenberg en Californie (1934-1937). Se fixant en 1942 à New York, il rencontre Marcel Duchamp et commence à collaborer avec Merce Cunningham. Il s'initie à la philosophie zen et au I Ching à partir de la fin des années quarante.

Le piano préparé, le happening, l'indétermination comme principe d'organisation, l'élargissement de la musique à toutes les sources sonores possibles sont quelques-unes des inventions de Cage qui ont progressivement fait de lui, à partir de la fin des années cinquante, l'une des figures marquantes de la musique contemporaine internationale.

MINOTAURE - (2008) - 8'

De Hélène Breschand

Pour harpe

«C'est l'histoire ensanglantée du Minotaure, mi-homme, mi-bête, qui tourne en rond dans son labyrinthe, balançant entre violence bestiale, et désespoir de l'homme solitaire, essayant continuellement d'échapper à un destin... » (Hélène Breschand)

Utilisation d'un archet et d'une superball. Certaines parties assez gestuelles laissent une souplesse d'interprétation, d'improvisation. Jeu de glissés de pédales, zinguages, pulsations intérieures à sentir.

A LA RECHERCHE DU RYTHME PERDU - (1978) - 20'

De Luc Ferrari

Pour harpe et électronique

Création le 09 mai 1978 par Henry Fourès à Béziers.

dans la version harpe et électronique de 1978. Difficile de retracer la genèse d'un tel opus qui se fait le prolongement de pages antérieures ; nous restons à la recherche d'*À la recherche...*

Hélène Breschand a rencontré Luc Ferrari à l'occasion de l'enregistrement monographique de *Laborintus*, sur le Label « la muse en circuit », où elle a créé la version pour harpe de *Bonjour comment ça va?* (trio pour clarinette, violoncelle, et piano). Par la suite une amitié est née, et c'est naturellement qu'Hélène Breschand a eu envie de s'emparer de *À la recherche du rythme perdu*, écrite originellement pour piano, étant, tout comme la pièce de Kasper Toeplitz, une musique vibratoire et très physique.

LUC FERRARI

Après des études au conservatoire de Paris, en particulier auprès d'Olivier Messiaen, et un passage par le sérialisme, Luc Ferrari entre en 1957 au Groupe de Recherches Musicales de la RTF dirigé par Pierre Schaeffer où il devient une des figures pionnières de la musique concrète. Sans jamais cesser pour autant d'écrire des pièces instrumentales, c'est d'une façon extrêmement originale qu'il va se consacrer à faire entrer, sous la forme de « paysages sonores », la réalité du quotidien dans la musique électroacoustique avec des œuvres telles que Hétérozygote (1963) et Presque Rien N°1 (1967). Réalisateur de nombreux « Hörspiele » radiophoniques et s'ouvrant parfois au théâtre musical, il fonde en 1981 le studio de recherche La Muse en Circuit. Réfractaire à tout dogme et muni du magnétophone-stylo d'un « journaliste musicien », Luc Ferrari n'a cessé de conjuguer avec bonheur l'émotion, la sensualité et l'humour dans des œuvres dont la portée dépasse de beaucoup la simple notion de « musique anecdotique » qu'il leur attribuait. Très récemment, il s'était lancé dans des improvisations en public avec de jeunes musiciens « électro » tels que ErikM, DJ Olive et Scanner. Créateur passionné par l'observation du réel, les désordres du corps seront la source de ses deux dernières œuvres. Créées le 17 juin dernier à la Chauds-de-Fonds, en Suisse, Les Arythmiques prennent en compte ses récents troubles cardiaques tandis que Morbido Symphony, en cours d'écriture, explore la gamme des sensations liées à la maladie. Son dernier commentaire sur cette pièce est qu'elle allait être très drôle.

CONVERGENCE, SATURATION & DISSOLUTION - (2014) - 27'

De Kasper T. Toeplitz
for harp and electronics
commissioned Grame/Biennial Musiques en Scène 2014

Au départ de ce projet, de cette rencontre musicale, une commande émanant de Grame, celle d'une pièce pour harpe et électronique, dont la création se fait lors de la Biennale Musiques en Scène, à Lyon, en mars 2014. Mais en deça c'est aussi la rencontre d'une double envie : celle, pour la musicienne, de se frotter à d'autres écritures, ou plutôt d'autres mondes sonores, plus électroniques peut-être, plus rêches, tandis que pour le compositeur c'est la continuation des rencontres entre la pensée électronique et des interprètes d'exception, puisque c'est la personnalité du musicien qui compte plus dans ce type de projet que l'instrument (que ce soit la contrebasse, l'orgue, un ensemble de cuivres ou, comme ici, la harpe).

De cette double envie naît une composition :

Convergence, Saturation & Dissolution.

“ Evolutions d'amas d'air, rencontre de masses, de densités différentes, collisions ou au contraire moments de répit ronronnant entre quelques tenues, moments de convergence ; ce n'est pas tant la harpe qui a guidée la composition de cette pièce que l'électricité, celle engendrée par l'interconnexion de l'instrument et de l'ordinateur, celle de son interprète, ainsi que celle des nuages, toujours semblables et pourtant différents à chaque instant. Statisme d'une continuelle agitation interne envahissant l'espace, ou, au contraire, disparaissant en lui en un quasi-silence, Convergence Saturation & Dissolution serait comme une tentative de saisir un instant de vie d'un éco-système. ”

GRAME, CENTRE NATIONAL DE CREATION MUSICALE – LYON

National Center of Musical Creation - Lyon (France)

Grame was set up in 1982 by Pierre-Alain Jaffrennou and James Giroudon, and in 1996 it was certified as a «Centre National de Creation Musicale». Its mission is to promote the conception, production and distribution of new works, to contribute to the development of scientific and musical research, and to construct vital bridges between creative artists and the public.

Grame organizes its different tasks round three axes: • Creation, production and distribution, notably in the field of mixed music, with composers in residence; • Scientific research on computer-assisted composition; • Wide-ranging educational activities. Since 1992, each March, Grame has been presenting Musiques en Scene, a multidisciplinary showcase for musical creation. It became a biennial in 2002.

With a research laboratory, two studios for composition, and a team of composers and associated performers, along with its guest composers, Grame produces about twenty world premieres each season: mixed works, musical theatre, public events and audio installations. International projects in the domains of creation, research and education are regularly organized in collaboration with partners in other parts of Europe, North America and China, notably in the general framework of programs supported by the European Commission. Grame has set up partnerships with the Ministry of Culture, the Rhone-Alpes region and the City of Lyon.



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