

WILHEM LATCHOUMIA

RECITAL AND NEW REPERTOIRE

PIANO & ELECTRONICS

**FRANCK BEDROSSIAN, JEROME DORIVAL, YANN ORLALEY,
FRANCK YEZNIKIAN, PIERRE JODLOWSKI, GERARD PESSON,
GEORGES APERGHIS**

LECTURE OF YANN ORLALEY (GRAME)

FAUST – NEW APPROACH OF SOUND COMPUTATION

US TOUR – OCTOBER 2013



National center for musical creation

9, RUE DU GARET
BP 1185
69202 LYON CEDEX 01
FRANCE

T. 0033 (0)4 72 07 37 00
F. 0033 (0)4 72 07 37 01
—
WWW.GRAME.FR

Contact: Aline VALDENNAIRE
Production & artistic coordination
Tel : 0033 (0)4 72 07 43 11
valdenaire@grame.fr

« Composing for the piano today ?

Here is a title that could sum up the scope of this recital.

Post-War Serialism has been a solution for many composers, but could be quickly limited.

Young generation has managed to escape from that strong influence, without however, make a clean sweep of the past.

Georges Aperghis, Pierre Jodowski and Franck Bedrossian use electronics, which boosts the ability to create new piano sounds. Gerard Pesson sets itself up as «father» Couperin for a face to face-like nostalgia. Yann Orlarey and Jérôme Dorival got inspired by an old treaty to transcribe the piano, an instrument of all possibilities. For his part, Frank Yeznikian searches into black color, a symbol of the origins, and extracts a light.

The piano, an instrument king of the nineteenth century, still talks to us, and opens to new languages, still inviting us to travel with poetry.»

Wilhem Latchoumia

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PROGRAM

FRANCK BEDROSSIAN

New repertoire (2013) 15' piano & electronics / Musical production GRAME

Commissioned by GRAME. With the support of Sacem.

JEROME DORIVAL – YANN ORLAREY

La rhétorique des doigts (1991) 10' piano solo

FRANCK YEZNIKIAN

Par le Noir (The Anatomy of ...) (2010) 4' piano solo

PIERRE JODLOWSKI

Serie Blanche (2007) - *Serie Noire: Thriller* (2006) 16' piano & electronics

GERARD PESSON

Ambre nous resterons (2008) 5' piano solo

GEORGES APERGHIS

Dans le Mur (2007) 15' piano & electronics

SOUND SYNTHESIS AND SIGNAL PROCESSING WITH FAUST

LECTURE BY YANN ORLAREY

FAUST is simple and powerful programming language for real-time signal processing and synthesis. FAUST offers a concise and elegant syntax while providing powerful and unique means to automatically translates audio processing descriptions into ultra-fast high quality C++ programs.

FAUST can be used for a variety of purposes, from standalone audio applications to VST plugins as well as plugins for Max/MSP, Puredata, Supercollider, Csound and several other systems. It provides also some innovative features like automatic documentation used for long term preservation purposes.

This workshop is a unique opportunity to discover the various aspects of FAUST through progressive demonstrations and concrete examples. The participants are encouraged to come to the workshop with their own computer. The FAUST distribution can be freely downloaded from <http://sourceforge.net/projects/faudiostream/files/latest/download>. But it is also possible to use FAUST on-line (without any installation) from <http://faust.gramme.fr>.

No previous knowledge of FAUST is required, but some familiarity with existing systems like Max, PD, Supercollider etc. can be useful.

WILHEM LATCHOUMIA | Piano

Born in Lyon in 1974. Wilhem Latchoumia unanimously obtained the Gold Medal at the Conservatoire National de Region of Lyon (Anne-Marie Lamy's class), then the first Prize with congratulations from the jury at the Conservatoire National de Musique et de Danse of Lyon (Eric Heidsieck's and Gery Moutier's classes). He ended his training with Gery Moutier in perfection classes. He was Claude Helffer's student and followed Yvonne Loriod-Messiaen's and Pierre-Laurent Aimard's master classes. He held a bachelor's degree in musicology.

Wilhem Latchoumia performs regularly in recitals, in concertos and in chamber music concerts. In France, he has performed at the Musée d'Orsay and at the Cite de la Musique in Paris, in Menton, in Lyon and during periods of residency at Royaumont. He has also been invited to play in many festivals such as the International Festival "Piano aux Jacobins" of Toulouse, the "Annecy Festival Estival et Academies", the "Musicales Internationales Guil-Durance", the International Festival "Musique à l'Emperi" in Salon-de-Provence, the International Festival of Besançon, the Orangerie de Sceaux Music Festival, the Piano International Festival of La Roque d'Anthéron and the Festival "Jeunes Talents" in Metz. Abroad, the public has had the pleasure of hearing him in the following festivals: Gubbio Summer Festival in Italy, "Young Euro Classic 2002" Festival in Berlin, Xeraciòn Festival in Spain, at the Institute For Contemporary Performance at Mannes College in New York, at the Beijing Modern Music Festival in 2007 in China, at the 39th Encuentros Festival of Buenos Aires in Argentine. His numerous tours have taken him to Lebanon, China, Turkey, Estonia, Belarus, Poland, and very recently South America.

Wilhem Latchoumia has played as a soloist conducted by Gilbert Amy (Stravinsky), Peter Csaba (Messiaen, Bartók, Amy), Fabrice Pierre (Berg, Messiaen) with the Rostow Symphony orchestra conducted by Andrei Galanov and with the Seoul and Daejeon philharmonic orchestras. He has been invited by several regional orchestras such as the National Orchestra of Lille, with which he will perform Anthony Girard's piano and orchestra concerto in September 2010. He will also perform with the Teatro Colon orchestra in Argentina in October 2010. In September 2011, he will perform in a creation around *Daughters of the lonesome Isle* (John Cage) whilst in residence at the Royaumont Foundation. His passion for contemporary music has led him to collaborate with composers such as Pierre Boulez, Gilbert Amy, Michael Jarrell, Jonathan Harvey, Frederic Pattar, Frederic Kahn, Karl Naegelen, José Manuel Lopez-Lopez and Pierre Jodkowski. Wilhem Latchoumia also collaborates with the choreographers Philippe Cohen (Strasbourg Festival Musica, in Luxembourg) and Stanislaw Wisniewski (on tour in Lyon, in Poland, Belarus, Spain).

Laureate of the Hewlett-Packard Foundation "Musicians of Tomorrow" (2004) and of the 12th International Competition of Contemporary Music for piano Xavier Montsalvatge (Girona, Spain), he walked away with the First prize Special Distinction Blanche Selva in February 2006, as well as five other prizes in the Orléans International Piano Competition.

Wilhem Latchoumia has recorded two discs: "Piano and Electronic Sounds" rewarded by a Choc du Monde de la Musique, and «Impressoes» at Sony BMG / RCA, acclaimed by the critics (Choc du Monde de la Musique, Diapason d'or, the best recording for the magazine Audio Clasica [Spain]).



"His capacity to slip between the different spaces of music is combined with the ability to read between the lines of a score. Thus, he delivers Crumb's Nocturnal Fantasia with clearness that will be the privilege of Liszt's legacy (Nuages Gris, Funérailles), and the festal flights of fancy of Villa Lobos (Cicl Brasileiro)"
Pierre Gervasoni | Le Monde (23rd of August 2007)

"The summit is reached with Archipel IV by André Boucourechliev. A contemporary work, reputed to be difficult but which the pianist invites us to devour like a detective novel."
Olivier Bellamy | Le Parisien (19th of August 2007)

"We can't resist Latchoumia's charismatic breath, nor his poetry!"
Alain Cochard | Concertclassic (12th h of April 2007)

"A brilliant young pianist: a dramatic elegance, a pallet of sounds, a supple and franc touch"
Télérama (November 2006)

FRANCK BEDROSSIAN'S NEW REPERTOIRE

NEW REPERTOIRE (2013) 15' PIANO & ELECTRONICS

Musical production GRAME. Commissioned by GRAME. With the support of Sacem

"This piece and its disposal's main feature is that the piano is prepared in two ways: first with objects situated in the sounding box of the piano, but also through the electronic disposal (doubled electronic and acoustic sounds, speed effects, time lag between acoustic and electronic sounds, real time sound alteration, etc). The aim is finally to create a meta-piano, or piano extended. Numerous musical possibilities shall result, and first a permanent perceptible ambiguity. As a matter of fact, one could hardly tell, at times, whether the sounds come from the instrument or the speaker. This feeling shall be reinforced through the disposal, especially thanks to one or two speakers broadcasting electronic sounds, placed on the stage just behind the pianist. In this way, there would be a double ambiguity, first materially (through the broadcasting disposal) and then musically (definition of sounds and musical scope). The sounding ambivalence shall be one of the aspects that will lead the musical scope and the poetical environment. This will be my first piece with electronics, that will not be divided into two concurrent musical spaces, and that will not play with the differences between electronics and acoustics, but rather with the subtle correspondences and acoustic illusions coming from these two media fusion." Franck Bedrossian.

FRANCK BEDROSSIAN | COMPOSER

Franck Bedrossian was born in Paris in 1971.

After studying harmony, counterpoint, orchestration and analysis at the National Conservatory of Paris, he studied composition with Allain Gaussin and entered the Conservatoire National Supérieur de Musique de Paris (class of Gerard Grisey and Marco Stroppa) where he obtained a first prize of analysis and the diploma of higher studies in composition unanimously. In 2002-2003, he attended the Cursus in composition and computer music at IRCAM and receives education from Philippe Leroux, Brian Ferneyhough, Tristan Murail and Philippe Manoury. Meanwhile, he completed his training with Helmut Lachenmann (Acanthes 1999, International Ensemble Modern Akademie 2004).

His works have been performed in France and abroad by ensembles such as L'itinéraire, 2E2M, Ictus, Court Circuit, Cairn, Ensemble Modern, mix, Ensemble Intercontemporain, the Orchestre National de Lyon, Contrechamps, San Francisco Contemporary Music Players, the Danel Quartet, the Diotima Quartet, as part of festivals Agora, Resonances, Manca, Musica Nova, International Festival Cervantino RTÉ Living Music Festival, Présences, L'itinéraire de Nuit, Festival Borealis, Musica Strasbourg, Ars Musica, Nuova Consonanza, Suona Francese, Printemps des Arts de Monte-Carlo, the International Festival d'art-lyrique d' Aix-en-Provence, Fabbrica Europa, Wien Modern, Archipel, Donaueschinger Musiktage, MaerzMusik, Sommer in Stuttgart, Darmstadt Ferienkurse für Neue Musik. In 2001, he received a grant from the Meyer Foundation, the Fondation Bleustein-Blanchet for Vocation and 2004, the price-Hervé Dugardin SACEM.

In 2005, the Institut de France (Académie des Beaux-Arts) awarded him the Pierre Cardin Prize of Musical Composition. Franck Bedrossian also received the prize for young composers of SACEM in 2007. He was a resident at the Villa Medici in April 2006 to April 2008, and teaches composition at the University of California at Berkeley since September 2008. Editions Billaudot publishes his works.



JEROME DORIVAL – Yann ORLAREY

LA RHÉTORIQUE DES DOIGTS (1992) 10' PIANO SOLO

« The work «La réthorique des doigts» (fingers' rhetoric) was born of discussions between us, Jérôme Dorival and Yann Orlarey, in 1992. We wanted to make a piano piece in which all stages of the composition would have been computer generated, starting from the basic assumption that the fingers of the pianist would be able, by themselves, to develop a true rhetoric. The work's title is a nod to a collection of the seventeenth century, the «Rhetoric of the Gods» composed by the lutenist Denis Gaultier (1603-1672), including 56 splendid manuscript of lute pieces. The music is written in the form of tablature, meaning that the notes of traditional music theory are replaced by fingering indications: when this finger is placed in such a case (between two frets) on the neck of the lute, we obtain this note. We can therefore say that even if a lute tablature gives an indication of a move to make, the result is nevertheless a musical note.

Our project of a «fingers choreography» was part of that line. It involved a very precise description of the possibilities of the fingers, individually and as a whole. We described the basic principles for the operation of the fingers, hands, forearms, arms etc.. and then transformed these principles into computer programs, using CLCE (Common Lisp Composition Environment) that was then in use at Grame. For example a pianist has only ten fingers, which excludes, in principle, he plays more than ten notes (except in certain cases where a finger can press two keys simultaneously) or if the thumb and little finger play notes simultaneously removed (an octave or more), this implies that the index can not play a key adjacent to the thumb. A simple look at some classical piano works shows this evidence (though sometimes violated). We discovered then the physiological limits, the impossibilities of the finger position relative to each other, the difficulties of any kind were more than we had imagined, and therefore program lines stretched.

The next step was to create a «reservoir of notes» and a «reservoir of rhythmic values» (including silences) where the program was «to choose» at random. We could then listen in the studio, from a sampler, the first notes of the work. Our job was then, more specifically, to «select» the most interesting generated materials and to compose them in sequence and so on. It is clear that changes in «reservoirs» of notes and rhythms could radically change the musical result, and the entire computer device called a learning «game», guided by the ear and the aesthetic choices. We were somewhat in the position of a gardener who has planted a shrub that looks and grow, «correcting» the daily growth.

Once the work was finished, it is still the computer that wrote the score, but it is a human pianist, Bruno Robilliard, who played the work for the first time, which was our ultimate goal since the project began. »

Jerome Dorival and Yann Orlarey, in December 2011.

yann ORLAREY | COMPOSER AND SCIENTIFIC DIRECTOR (GRAME)

Born in 1959. While studying economics and computing at university, Yann Orlarey also attended electroacoustic music classes at the Conservatoire in Saint-Etienne. He has been a member of Grame since 1983, and is currently the scientific director of this organization. His own research is concerned mainly with formal languages for musical composition, and real-time operating systems. He has created, alone or as part of a team, a number of musical systems and programs. His repertoire includes music on tape, interactive pieces, and instrumental pieces for soloists, small groups and orchestras. Most of his works bring in computing techniques, either for the performers' instrumental playing situations or in the compositional process as such. He has co-written several pieces within Grame's framework, for example with the clarinet player and composer Jérôme Dorival. His works have been played in Europe, the USA, Canada, China...



JEROME DORIVAL | MUSICIAN AND COMPOSER

Born in Paris in 1962, Jerome Dorival has passed several prizes in Paris National Conservatory of Dance and Music, and then turned to composition of works (some of which written with James Giroudon and Yann Orlarey), mixing orchestras or soloists to recorded sounds of computer disposals. In 1993, he wrote the trio « Le son des choses dans les ténèbres», paying homage to Georges Perec, and in 2001, «La cathedrale, nocturne pour piano», as a homage to Nicolas de Stael. Grame's tours abroad have helped his works to get known, in many countries and in numerous French venues. He has been a composer attached to Grame since 1985. He has published about 30 studies on Musicology, for instance: French Cantate, or Concerto for keyboard with D. Dubreuil & D. Gaudet.



FRANCK YEZNIKIAN

PAR LE NOIR (THE ANATOMY OF...) (2010) 4' PIANO SOLO

Commissioned by the Festival of contemporary music of Badajoz (Spain), 2010.

« This miniature for a solo piano was first written in 2010 in the frame of a project, lead by a Spanish festival director, Daniel Hugo Sprintz. Each of the selected composers had to work with an imposed ensemble and a given color (for me, black). During the performance, four or five painters from Badajoz would improvise on their canvas, as if seismically recording their listening.

This commission came to me at the right time, since I was studying the black color and its place in the arts history, and also interacting with the artist Pierre Masbanaji, who has been working for long with India ink. His Armenian origins crossing mine, we also found a link with a dark cloth's gleam, in which still shines undoubtedly this stone or volcanic glass that one can find in Armenia, which is obsidian; a kind of black crystal that still produces its magic on me.

This miniature's subtitle, The anatomy of... comes from Robert Burtons' work. That makes its part of a cycle, even informal, whose framework is to follow some given proportions inside a magic square, drawn in a famous engraving on which stands an enigmatic polyhedron. Darkness is this cave through which I weave and raises the growth of some fiber lights without forgetting the presence of this healthy song, sometimes devoted to dance by some resistant fireflies. We often forget that our origin takes shape inside a dark nucleus. So there is something fundamental in this place where we come to life, then doomed to blindness and bellow, to accelerating frenzy of ambition, getting to its decay without any doubt." Franck C. Yeznikian

FRANCK YEZNIKIAN | COMPOSER

Franck Christoph Yeznikian was born in 1969 in France. He started playing percussions in 1984, whereupon he took various classes at the Conservatoire National de Région in Besançon. 1987-1989: Studied music and singing at the Centre Polyphonique and 1989-1991 piano and improvisation in Dijon with Jean-Pierre Leguay. 1991-1994: Classes in composition with Denis Dufour and Jean-Marc Duchenne in Lyon (acousmatic and instrumental music), research paper on Heinz Holliger and Paul Celan (aesthetics). 1991-1994: Private classes with Klaus Huber as well as workshops with Harrison Birtwistle, Gérard Grisey, Brian Ferneyhough, Michael Jarrell, James Dillon. 1994-1997: Studies at the Conservatoire National Supérieur de Musique et de Danse de Lyon, specialization in counterpoint (medieval times and renaissance) with Gérard Geay, analysis of 20th century music with Robert Pascal (paper on the relationship between Klaus Huber and Ossip Mandelstam). 1996: First prize Hidden Potential at the Boswil seminar and competition (Switzerland), Beginning of the Research paper on the arts historian and philosopher Georges Didi-Huberman. 1998-2000: Composition studies at the Hoogeschool Maastricht with Robert H.P. Platz and a course at the Ircam, Paris. 2002: Laureate of the Festival International de Musique de Besançon for „Lacrimis Adamanta Movebis“ for large orchestra. World premiere of his piece „La ligne -la prim'ombra- la perte“ for mezzo, chorus, percussions and string orchestra in Donaueschingen. 2003: Advancement award of the Academy of Arts, Berlin, Commission by Musica of «les humeurs cristallines», for viola da gamba, two theorboes and cembalo. 2005: Commission of the first string quartet “FIBRÆ” of the Diotima Quartet, as well as the solo piece “La chair de l'ombre” for Theorbe. Commission by the CNSMD de Lyon for the harp class of Fabrice Pierre with two harps and alto “In statu Nascendi” for Dominique Vellard. 2007: Commission “PHASMES (de Laocoonte)” by the SWR Stuttgart for solo cello and large orchestra, first performed by Jean-Guihen Queyras under the baton of Brad Lubman. Concert portrait in Brussels with the world premiere of PVLVERE (small ensemble, band and electronics) with the ON ensemble and the C.R.F.M.W (Centre Henri Pousseur). Liège; Scholarship and commission in Strasbourg with the Linea Ensemble for « Schliere » first performed by Luigi Gaggero on cymbalom solo. 2009: Advancement award of the the city of Salzburg on the recommendation of Klaus Huber and world premiere at the Mozarteum of his concerto for cymbalom and ensemble published by Neos on SACD. 2010: commission for a new piece with instruments and electronics, « Encant(l)amento » by the ensemble «Nueovo Ensamble 20-21. 2011: received two commissions by the Texture Ensemble Milano and the Fundation Donizzeti for two pieces who where played in Strasbourg and Bergamo. Currently working on a commission from Ars Musica with the Solistes XXI for 5 voices, cymbalom and three instruments, as well as a piece for large orchestra to the symphonic orchestra of Saarbruck for June.



PIERRE JODLOWSKI

SÉRIE BLANCHE (2007) - SÉRIE NOIRE: THRILLER (2006) 16' PIANO & ELECTRONICS

SÉRIE NOIRE (2006) - PIANO & ELECTRONICS

Different thrillers have inspired this work. In fact, the piece is conceived as the convergence of several fictional characters as belonging to different films to meet, maintain interrelationships. Implicitly, a semblance of history seems to weave a path: a man is gone, it is seeking, it is discovered the victim of a conspiracy, as trapped and forever separated from those who love him ... The piano writing stems from these issues «narrative» based on a highly concentrated material, consisting of three elements:

- A figure of three notes «on appeal,» which opens the piece and mark the transition (this figure is a kind of signal)
- Groups of agreements very fast, weaving lines of color, very intense trajectory that fragment or otherwise tighten gestures in highly concentrated
- «Agreements-color» chimes in, evocation of an interior space, transitional, as if suspended...

Each element is part of a development process, directly related to the sound that evokes in turn moments of great tension, breaks, all conversations impossible not without some humor and a nod to the notion of «cliché». The omnipresent voice-overs and sound references in the soundtrack could make us believe in a movie soundtrack...

It's actually quite the opposite; the play is really designed as "movie music" to each building with its imaginary visions resulting from these sound spaces.

SÉRIE BLANCHE (2007) - PIANO & ELECTRONICS

«Série blanche» belongs to the «series» cycle devoted to piano works. This cycle, which started with "Série noire" in 2005, was commissioned by the Orleans International Piano Competition.

In this cycle, each color provides an opportunity to investigate a particular link of music with image. The latter may be cinematographic or mental; it is a reference space, the writing starting point.

This project based on a cumulative writing principle develops the feeling of a meaningless, rather mechanical world. It might be considered as a possible transcription of «Un Roi Sans Divertissement», a novel by Jean Giono that was published at the end of The Second World War. In this book and its film adaptation by François Leterrier, absurdity and violence are the result of man boredom.

There are pictures of white snow-covered landscapes around a grey village with its black figures. Red is added to this color range only when blood is shed as if it were the only possible way of solving an absurd situation. Music, therefore, is characterized by an apparent nonchalance, by a sort of very simple sweetness, but the layers stack on, every recorded sign remaining and weaving the line of a crescendo that ends in excess. As Albert Camus did in «L'Étranger», Giono wrote this book to say the people's lack of understanding when concentration camps were discovered.

I have written this music to tell the relentless mechanism, which implies the disappearance of our perceptual processes and the gradual erosion to which we are submitted.

PIERRE JODLOWSKI | COMPOSER

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas and the outskirts of her musical universe, he worked on image for interactive programming facilities, staging and seeks above all to question the relationship dynamic performance spaces. He now claims the practice of «active» music in its physical dimension [gestures, energy, space] as psychological [evocation, memory, cinematic]. In parallel to his compositions, it also occurs for performance, solo or in formation with other artists. Since 1998 he is artistic director of éOle (studio and production center) and Novelum (festival) in Toulouse.



GERARD PESSON

AMBRE NOUS RESTERONS (2008) 5' PIANO SOLO

Commissioned by Musique nouvelle en liberté

« I never thought that my works would attract immortality, but since few famous poets have done them the honor of the parody, this choice of preference may well in time to come, share a reputation they will owe to the originals as charming parodies they have inspired. I therefore thank in advance all my associated volunteers, as a flateuse society, by providing a broad scope to exercise their Minerva» (François Couperin, introduction do the *Third Book*, Paris, 1722)

François Couperin, as well as his uncle Louis, who died early, have been my musical tuff. Not a week without reading, listening to their music, visiting as a neighbour, the church St-Gervais-St-Protais, where all their family has played the organon.

When Alexandre Tharaud told me about his project Couperin, it seemed to me that he was asking me not to move from that grove where I have gardened since my teen age, between *Rozeaux, Lis Naissans, Vendangeuses, Vergers fleuris, Dars homicides* and other *Coucou bénévole*. As if he wanted a cliché, or an autochrome, of that time, a kind of «madeleine» to me, as well as a buoy in the torrent of my ideas.

We searched for some time. Alexandre, as a precise and thoughtful man, refined his choices. He first wanted to marry me with a German, whereas I was imagining myself with Poppies of the 27th order. Then his piano has talked.

Les Ombres errantes suited me : the shadows use to flow out from the pipe when I write music. And wandering is my tendency.

Ambre nous resterons, an anagram from the original title of Couperin, is a slow meditation, sometimes stpped, lightened with sudden sparks. These few pages follow step by step the harmony of the original work.

Couperin already has a beautiful grave - I therefore wrote his cenotaph.

This work, and Alexandre Tharaud's request, have allowed me to experience one again how invention and memory are linked, especially when fidelity blends them in a poetical act, that becomes the issue of music, its utopia impossible to join. » Gérard Pesson (March 2008)

GERARD PESSON | COMPOSER

Gérard Pesson was born in 1958 in France. He first studied Literature and Musicology in Paris (Sorbonne) and wrote his thesis about Aesthetics in random music. He then entered Betsy Jolas and Ivo Malec's classes in Paris National Conservatory of Dance and Music, and passed two first prizes in Analysis and Composition.

In 1986 he funded a magazine of contemporary music, *Entretemps*. On the same year, he became producer in France Musique radio, and obtained the first prize from Studium (Toulouse) for his piece *Les Chants Faëz*. In 1989 he was the laureate of the competition "Opéra autrement", for his piece *Beau Soir*, then performed in Avignon Festival and staged in *Musica* in 1990. He wins in 1996 the Prize Prince Pierre de Monaco. He was a resident in Villa Medici from Oct. 1990 to Apr. 1992.

Since 1988, he has more particularly focused on stage music, especially with the choreographer Daniel Dobbels.

His works have been performed by numerous ensembles in France and abroad: Ensemble Fa, 2E2M, Intercontemporain, Itinéraire, Ensemble Modern, Klangforum Wien, Ensemble Recherche, Ensemble Ictus, Alter Ego, Accroche Note, Erwartung, Orchestre national de Lyon, Orchestre national d'Île-de-France, etc. He also teaches composition in Paris National Conservatory of Dance and Music.



GEORGES APERGHIS

DANS LE MUR (2007) 15' PIANO & ELECTRONICS

Following *Machinations* (2000) and *Avis de Tempête* (2004), Georges Aperghis came back to Ircam, for a new piece, *Dans le Mur*, purely instrumental work where the theatricality, the meaning of situations and physical commitment of the performer, however, take a central place. Ten electronic sequences, kind of clusters of fragments from the great literature for piano of the XIXth century, follow one another. Each is like a wall, with which the soloist attempts to deal, reacting with gestures that sometime assault or deny the surface, sometimes trying to admit its curves. The piece aims to find, through the soloist's performance, the gesture of the urban graffer. (text: Nicolas Donin)

GEORGES APERGHIS | COMPOSER

He was born in Athens in 1945. Since settling in Paris in 1963 he has led an original and independent career, dividing his time between instrumental or vocal compositions, musical theater and opera.

In 1976, he founded a music theatre workshop, the Atelier Théâtre et Musique (ATEM). This structure allowed for a complete renewal of his compositional activity, making use of musicians as well as actors: his shows are inspired by everyday life, events in society are transformed into a world of poetry, a world often absurd and satirical — *Récitations* (1978), *Jojo* (1990), *Sextuor* (1993), *Commentaires* (1996).

Two of his works, composed in 2000, have achieved a wide success throughout Europe: *Die Hamletmaschine-Oratorio*, based on a Heiner Müller text, and the show *Machinations*, a commission by Ircam, which was awarded a Grand Prix by the French Composers' Society.

In 2004, he composed *Dark Side* for the ensemble Intercontemporain and Marianne Pousseur, with extracts from *Orestie* by Eschyle (Prix Salabert), and a new opera *Avis de tempête*, created in November 2004 at Lille opera with Ictus ensemble, Donatienne Michel-Dansac, Johanne Saunier, Romain Bischoff and Lionel Peintre, conducted by Georges-Elie Octors (Grand Prix de la Critique 2005). In 2006, *Avis de tempête* was presented in Paris for Festival Agora/Opera de Paris.

During summer 2006, was premiered *Wölfli Kantata* on Adolf Wölfli texts at the Eclats Festival with the Neue Vokalensemble and the SWR Vokalensemble conducted by Marcus Creed, and *Contretemps* commissioned by Salzburg festival for the Klangforum Wien ensemble with Donatienne Michel-Dansac (soprano) conducted by Hans Zender.

At the last Witten festival, was performed *Zeugen*, a « spectacle musical » with texts by Robert Walser and seven hand puppets by Paul Klee for voice, puppeteer/narrator, bass clarinet, alto saxophone, accordion, cimbalom, piano and live video.

Happy end (premiered in December 2007 at the Lille opera) is an animation-film-concert for instrumental ensemble, electronics with a film signed by the Belgian artist Hans Op de Beeck (with the voices of Edith Scob and Michael Lonsdale). It is a free concept of *Le petit poucet* by Charles Perrault.



GRAME, NATIONAL CENTER FOR MUSICAL CREATION – LYON

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 Scène, 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 Rhône-Alpes region and the City of Lyon.

TECHNICAL DATAS

PIECES USING ELECTRONICS

FRANCK BEDROSSIAN

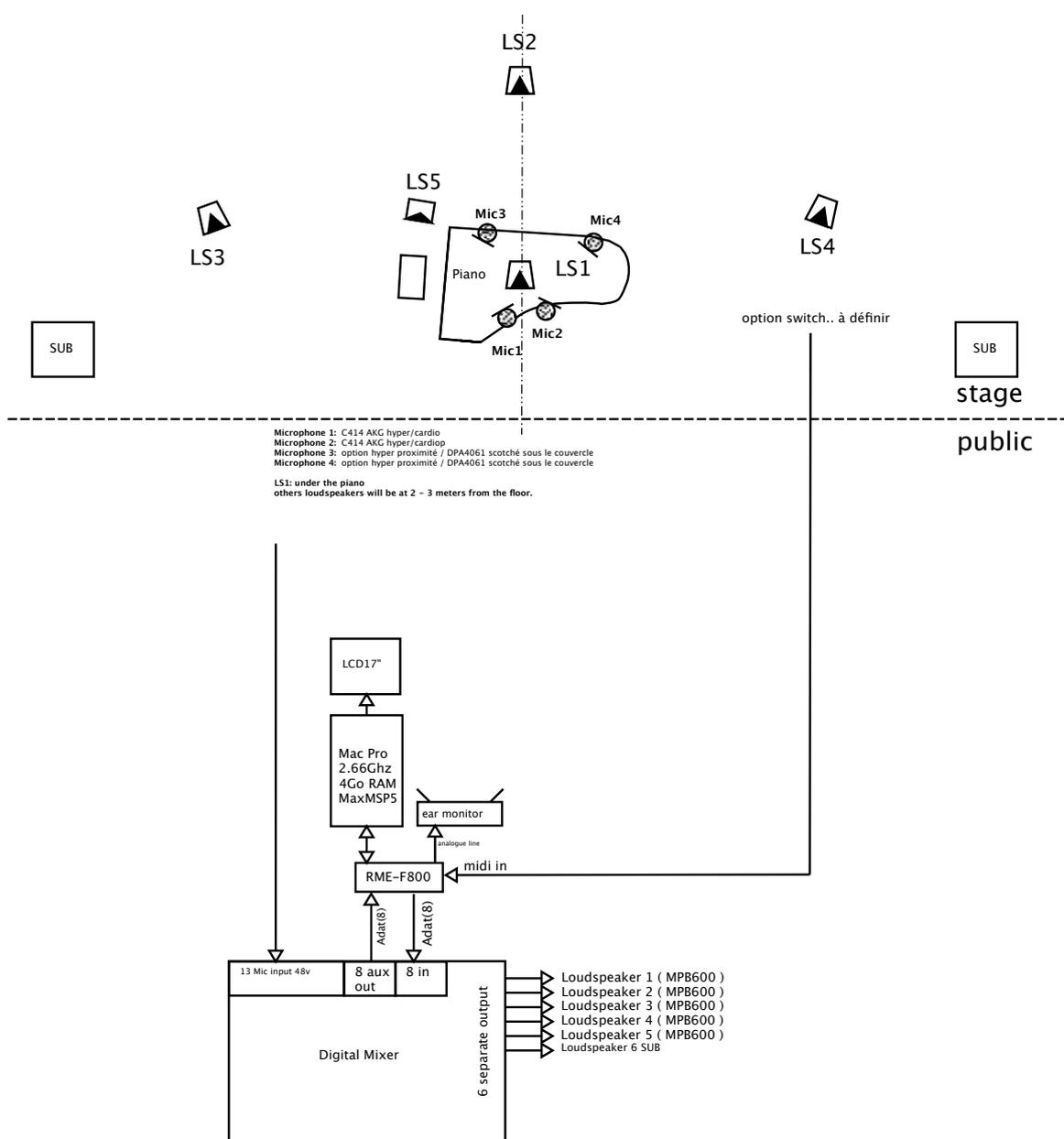
NEW REPERTOIRE (2013) 15' PIANO & ELECTRONICS / MUSICAL PRODUCTION GRAME

Concert W.Latchoumia

" new piece " of Franck Bedrossian
" Dans le mur " of Georges Aperghis

Instrumental setting

revision 1



PIERRE JODLOWSKI

SÉRIE BLANCHE (2007) - SÉRIE NOIRE: THRILLER (2006) 16' PIANO & ELECTRONICS

Technical datas of these two pieces are the same:

- > 2 microphones to amplify the piano (type Neumann KM 84 on stands, next to the strings)
- > 1 sound system: at least one broadband broadcast stereo with subwoofer; if possible, depending on the venue, some additional surrounding speakers (2 or 4)
- > a mixing console (if possible in the audience to balance the sound between the tapes and the amplified piano)
- > a foldback speaker next to the piano
- > a CD player next to the piano, plugged to the sound system

GEORGES APERGHIS

DANS LE MUR (2007) 15' PIANO & ELECTRONICS

Electronic equipment list

Audio Equipment

- > 1 Fireface 400 - Sound Board (RME) 3 outputs needed [MIDI I/O] [Max frequency] [ASIO/Core Audio] [Number of analog output:3] [Number of analog input] [SPDIF I/O] [Port format] [Bit number] [ADAT:1]
- > 1 O2R - Mixing Console (Yamaha) [Mono input] [Stereo input] [Mic input] [Aux] [Bus] [Output] [Digital] [Analog] [Input]
- > 2 AKG 414 - Microphone (AKG) for piano amplification [Directivity:variable] [Static:1]
- > 1 Microphone Stand - Stands
- > 1 Headset pianist headphones for click track

Computer Equipment

- > 2 Macintosh Powerbook - Laptop (Apple)
- 1 for performance
- 1 for spare [Note-Book:1] [CPU clock] [CPU number] [RAM quantity] [HDD size]

P/A Equipment

- > 2 Speaker stereo [DAC number] [Sub-woofer] [Arrangement] [Used for]

Software Equipment

- > 1 Mac OS - OS (Apple) [Type version:9]
- > 1 Max/MSP - Audio Environment (Cycling74) Any other sequencer (like logic, DP) can be used to play the tape and the click track. [Version:3.6]

ACOUSTIC PIECES

GERARD PESSON

AMBRE NOUS RESTERONS (2008) 5' PIANO SOLO

JEROME DORIVAL – YANN ORLAREY

LA RHÉTORIQUE DES DOIGTS (1992) 10' PIANO SOLO

FRANCK YEZNIKIAN

PAR LE NOIR (THE ANATOMY OF...) (2010) 4' PIANO SOLO

Concert piano, at least half tail

Tuning: L-444 Hz

The piano will be prepared by the musician.