ENSEMBLE **ALTERNANCE** 2017/2018

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Frédéric Baldassare : violoncello, Daniel Ciampolini : percussion, Jeanne-Marie Conquer : violin, Jean-Marie Cottet : piano, Alexandra Greffin-Klein : violin, Etienne Lamaison : clarinet, Jean-Luc Menet : flute & artistic manager, Claire Merlet : viola, Dimitri Vassilakis : piano

Ashkan Behzadi, Pierre Boulez, Alireza Farhang, Philippe Hersant, Helmut Lachenmann, Philippe Leroux, Philipp Maintz, Brice Pauset, Iradj Sahbaii, Philippe Schoeller, Hans Thomalla, Iannis Xenakis, Arash Yazdani

2017/2018

DIALOGUE....

In the heart of the intimate process of composition occurs the question of the dialogue, for example between a choosen solution and all the possibilities suggested by the question. Dialogue is the keystone of the programmes and underlies their elaboration. Dialogue is the basis of an artistic relation with the composers, the way to find an instrumental coherence and to share knowledges...in a word the dialogue is at any time in the center of the artistic process.

The balance between image and sound is the theme of the first of our "Look of sounds" parisian meeting untitled « shadow and light ». The composers and film directors (Philippe et Pierre Schoeller, Philippe Hersant and Nicolas Philibert) debate and explain how they see their artistic partnership without compromise.

In the second one, the film "Heimat in sechs Richtungen" by Tobias Klich "Iran : end of ambivalences ? ", introduces to the iranian contemporary music scene.

Two major figures of the today french musical life, Brice Pauset and Philippe Schoeller face to face in this third concert untitled « double prism ». Their opposite universes find a common point through their very acute ear and a high sense of transparency and form.

The re-opening Shiraz-Persepolis contemporary music festival illustrates in the better way how an efficient dialogue between States may be positive for cultural exchanges. Using this opportunity we will meet unknown iranian resident composers, work with them, people who have inheritated of a multi-secular musical culture and are opened to western musical styles.

Initiated in last July at the Castle of Chambord, the project "Polyphonies of forms" featuring a dialogue between music and architecture, carries on at the MuMa, Museum of Modern art in le Havre, a rebuild post 2nd World War city of which the architecture by A. Perret is classified by UNESCO. "Gaïa-sun", the new work by Philippe provides a contemporary point of view to this relation in this sense that the audience plays the electronic part by using smartphones interacting with the musicians, and also by the fact the result is each time unique because depending on the audience, its location and the acoustic of the hall.

Meetings, exchanges, sharing knowledges and experiences...make sense through activies such as the Alternance Ensemble Academy, masterclasses, reading session, workshops...taking place all along the concert season.

Therefore "dialogue" or more exactly dialogue"s", a headline of which one of the synonyms "alternance" summarizes the philosophy of the Ensemble that is to see the music in terms of desire in a relationship to the world based first of all on the sound : a conception shared by the members of the Ensemble hoping to get from the audience a feed-back in an harmonious echoe.

Jean-Luc Menet

On the sunny side of Philippe Schoeller...

Philippe Schoeller

Mile

Many titles of your works and your music itself show your high sensibility to the natural phenomenon. By what alchemy does this quasi-existential flow of perceptions aggregate and through what process does it turn into a musical discourse?

Yes, exactly, to feel..

To feel this attraction to the field of sensitive, the sound, is not a choice. We are like that. That's all. An uncontrolled, obvious, evident thirst to be in sound, a thirst of whom the urgent need makes you feel its Nature.

You know, when I wrote this score "Hermès V" for the Ensemble Intercontemporain and Matthias Pintscher, a morning, during a short break, at the edge of a pond, at dawn, a simple flight of dragonfly, the light, the sounds of the wind in reeds, all this made me cry. Yes, cry. Of joy !.

Music is similar. Its essential nature, its alphabet, its source, everything that makes music existing, it is necessary to make a material, sensitive and not a mental experience, leads me to tell you that to be in music means to follow an initiation where occurs this same relation that the one which grows up in its connection to what we call the Nature.

To be a composer is face to the world to feel the same thing as what we feel face to the sensitive material. It is a symmetry. The experiment of feeling request one thousand times more intelligence than the action of Logos, the action of the willing, of the understanding and its rationality. Nothing of essential or authentic occurs without a commitment to the world by a complete experience.

A high transparency harmony with an unusual density and depth is typical of your work "Vertigo Apocalypsis" and your recent orchestral productions such as "Âme", "Hermes". How do you succeed in this vertiginous balance, one of your favourite and familiar notion?

Literarly as well as symbolically the harmony is first in music. It generates rythm and melody. From then, yes, comes the sense of the balance and transparency. Harmony means the ability of the work to generate a world of various, simultaneous and each others respectful listening.

One can size during live concerts the shades of these under construction listening, these ways suggested in the heart of the score

Harmony means to balance, to know how to manage strengths, tensions, imminences as inflexion points of a curve of energy thrown in the sky of internal time. Harmony means emotional intelligence, to build a world of preserved differences. As a river where flows several sources under various flows, colors, materials, speeds. From then the vertigo is simply to go to the end.

All the myths of creation have in common they come from the Increate. Do you share this point of view?; how do you see your creative energy?

The Increate? It depends on civilizations. Ours, in its spiritual/material dualism, seems fascinated by the nothingness. A world very far from how I instinctively feel life. So, yes, if you ask me where my activity as a composer comes from - to build an experience of multiple listening -, I would answer that, sincerely, I absolutely don't know. Neverthless I am convinced that beauty does exist and that I was always able to imagine limited or spatio-temporal sound forms.

More than twenty years are necessary to begin simply to understand and formulate what I tell you there. Then, I cannot really explain the source of this inside necessity, but what I know is that to share journeys, to write « classical », electronic or vocal scores, there is nothing more beautiful and hudge in life that to share that :to imagine, realize, build, offer music in concert.

Would you be of those who think that the cosmos is not in itself destructive but that things run with a dynamics in which we can trust and that the music by its own virtues to discover the unheard, its quest for perfection and higher consciousness, has a quite favourite place to participate in the development of a more well-balanced and healthy world and to summarize, more livable?

Yes. Basically. Cosmos. Cosmos doesn't mean chaos.

Therefore music means a kind of order: that of all the orders connected to each other . The order of the differences. The "created".

In the Nature or in all the human actions the "created" will be ever more wide than its destruction. Because the reality always arises from what was born, somewhere or before. Even your own body is the result of a composition of atoms arisen billions of years ago from the explosion of super-novaes. The source of time is unlimited. This is an intimate and unexplained feeling. Hurrah for the creative intuition altghough unexplained.

Therefore the material is sacred because not eternal, but reachable, being alive and embodied by this material.

Concerning to the lethale logic of the human, you know; " an hangman dies if his victim dies ".

Yes, if we can give up face to the radical pessimism, to the nihilism, to the irreversible damage of our planet by the crazy enjoyment of the humanity to destroy everything, in a kind of a happy suicide, as the use of the information amplifies it today through the media-technological glass.

Nevertheless I am convinced not of the transcendence of the power of spirit but of a miracle which consists of being spatially and temporarily involved in the harmony of the world, in the largest meaning. The art and especially the musical art will always be the solar door to reach this understandable miracle with no explainations, and nevertheless obvious to feel being alive and participating in the reality. I love music. So we use this statement : the one who loves music knows how to make music.

For the composer I try to build along my life, the Nature of the sound is the accuracy of a resonance, a precise harmony between my sensibility and its inherent intelligence, or at least what I can name. Then to write. Then to build and share. That's all.

Interview by Jean-Luc Menet Paris, le 01.10.17

Alireza Farhang

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Alireza Farhang, you are obviously a composer who educated in both the Western and Persian classical traditions. Enriched by this fertile ground, could you tell us how did build up your relation towards the world through the sound?

First I would like to reiterate a thought by Tristan Murail, a composer whose views of music very much inspired me. In a book entitled "Question de Cible" he asserts: "One cannot avoid the acquisitions of the past, except by regressing to a truly primitive state. [...] Far from adding limitations, these acquisitions, or in other words, our very culture, our mental functioning forms part of our musical material, just as much as known or imagined sounds, and can be integrated with every degree of freedom into a new musical discourse."

The sound universe of a composer is not born out of a vacuum; rather, it is a reverberation of the sounds with which that composer has lived since his birth. Thus he cannot either deny or neglect it. The work of the composer consists in decomposing and recomposing the sounds in his own way by using control and creativity. He appropriates them. With the experience and the maturity he enriches and develops them until finding a personal but more universal language which has not necessarily clear links according to a geographical or "cultural" origin of sounds.

Like your colleague composer Misato Mochizuki speaking about her distance towards the Japanese traditional music, would you say that Iranian music has finally a small influence on your musical reflection? How do you see yourself in these two universes in the form and in the contents radically different?

Being immersed in a rich musical background is often considered to be a great advantage. However from another perspective this isn't always the case. When a composer benefits from a western education and draws his inspiration from the eastern traditional sounds he is familiar with, he finds himself confronted to ontological issues. As a matter of fact these two musical cultures follow different mindsets, sometimes opposed to each other, creating obstacles in the composer's temptative to find his own language. As the composer weaves emotional ties with his culture of origin which may bring restrictions to his creativity, he is exposed to a modern world that constantly revisits the past. This interactive duality is the result of the dynamic caused by the shifting boundaries of Art, culture and the world. The non-western composer is then forced to position himself accordingly.

In my perspective as well as Misato's and many other non-western composers born overseas, distancing ourselves from the musical traditions we grew up with, is a major constructive step. Far from neglecting the cultural roots, the deconstruction process is a way to gain knowledge in handling the problematics of musical analysis, representation, deconstruction and finally composition of fundamental musical elements from traditional music.

In my case the raw material of my work used to rely on melodico-rhythmical structures of persan music. It now focuses on the expressivity of the gesture not only in my instrumental pieces but also in the ones composed with electronics. This process blurs the borders of cultural identity to study the significance of other features. In my latest pieces the influence of persan music is secondary and does not contribute to adding any artistic value to them. Same goes to learning languages. It is the train of thought and the choice of words formulated within a sentence that is prioritized not the accent of the individual. In my opinion locking an individual or the composer in the category of their country of origin is absolutely absurd. Whether a composer is japanese, indian, middle-eastern and so on, he is first acknowledged as a composer like any other. A composer's personal artistic approach is an entity on its own and should not be overshadowed by his/her cultural background.

Could you speak to us about the main axioms which underlie your musical reflection at the moment?

For several years I have been confronted to the challenge of finding a solution to the gap between the content of a pre-Galilean conscience, and the form of a post-Hegelian discourse. As a result the notions of expression and gesture begin to play an increasingly important role in my musical discourse, and have facilitated an informed reflection upon material which is endowed with strong cultural connotations.

Cururently I mainly question the notoriety of the sound as the leading character in today's composers' musical discourse. Isn't the power of the sound creating a fascination among composers that overlooks other important componants? Shouldn't creative newness be part of a discourse rather than the physical sensation?

The Ensemble Alternance have already had the opportunity to confront with your musical world and to premiere several of your works. It will happen again during the forthcoming Shiraz festival. Could you speak to us about this new project and how is it connected to the corpus of your works?

I had the opportunity of collaborating with the musicians of the Ensemble Alternance within various contextes. This time it is about a larger scale project, a quintet in seven mouvements entitled Anagr_n which, in old Persian language, means "the infinite light". This work is the last composition of the cycle Ictus Vocis which gathers solo and chamber music, with or without electronics works based on the combination of timber, gesture and melody.

I started to compose the piece in 2014, when the first work of the cycle was premiered. "Anagran" gathers the characters of all the works of the cycle.

Interview by Jean-Luc Menet Paris, le 15.09.17

Pedagogy

Since its 2013 debute and leaded by the violonist Jeanne-Marie Conquer, the **Alternance Ensemble Academy** is a place for meeting and sharing knowledges for selected high degree students coming for all over the world and studying in Conservatories of Paris and the Region. The musical programme of the training session is connected to our concert season of which students are active members also as performers during the "avant-scene" of our parisian concerts, the **"Ateliers Contemporains"** hosted in the Superior Regional Conservatory of Music in Paris. These workshops make a focus on composers : Philippe Schoeller and Alireza Farhang in 17/18.

During the Shiraz-Persepolis **international Contemporary music festival Shiraz**, the musicians soloists of the Ensemble meet iranian resident composers. A reading session of selected works will be concluded by a concert.

Within the condition the images are based on a serious analysis of the musical subject, they can be very efficient to approach its heart. Again in collaboration with the **K. Rabus Kulturprojekt** in Mannheim three films will be proposed: the first one by Severin Vogl and Félix Hentschel about the "Polyphonies of forms" project based on music/architecture connexion the second one an extract of "Heimat in sechs Richtungen" by Tobias Klich in a way to introduce to the today iranian music and the third one extracts of films by Pierre Schoeller and Nicolas Philibert as part of a debate between film directors and the composers Philippe Schoeller and Philippe Hersant.

Paris 11.06.17

Conservatoire Régional de Musique Salle Gabriel Fauré 02:30 p.m>05:30 p.m

meeting with the composer Philippe Schoeller Alternance Ensemble Academy

Paris

11.07.17 Conservatoire Régional de Musique Auditorium Marcel Landowski 8.00pm

Alternance Ensemble Academy Philippe Schoeller, Philippe Hersant

Shiraz

11.23.17 International Contemporary music festival Shahre Aftab Hall 7.00pm workshop

reading session of a selection of works by resident iranian composers Mojgan Chanian, Parviz Davoudi, Hesamedin Darabi, Atefeh Einali, Ali MoghTadaei, Soheil Movaghar

Paris 03.05.18

Conservatoire Régional de Musique Salle Gabriel Fauré L'Atelier contemporain by Suzanne Giraud 02:30 >05:30 a.m

meeting with the composer Alireza Farhang Alternance Ensemble Academy

Mannheim 04.18.18 Fernsehmusikforum Popakademie Baden-Württemberg 05:00 a.m

Première of the film "Polyphonies of forms" directed by Félix Hentchel and shot on 07.09.17 at the Castle of Chambord

Paris 10.05.18 Salle Cortot-Ecole Normale de Musique 02.00 p.m>18:00 p.m

masterclass

Paris 11.07.17 Conservatoire Régional de Musique Auditorium Marcel Landowski 8.00pm

Loof of Sounds #1 - "shadow & light"

round table with guest composers and film directors Philippe Hersant-Nicolas Philibert, Philippe et Pierre Schoeller / films (extracts) "Être et Avoir", "L'exercice de l'état"

Philippe Hersant "duo", Philippe Schoeller "hommage à Henri Dutilleux", Philippe Schoeller "Gaïa-Sun II" wp

Parma 11.12.17 Traiettorie festival Casa della musica 8.00pm

Philippe Hersant "Nachtgesang", Philippe Leroux "ppp", Hans Thomalla "Moments musicaux", Philippe Schoeller "Incantations I, IV et VII wp"

Shiraz 11.24.17 International Contemporary music festival Shahr Aftab Hall 8.00pm

Iradj Sahbaii "in memoriam Kiarostami" c.m, Ashkan Behzadi "Purple, Almond" wp, Arash Yazdani "Stromateis ...Lessness..." wp, Alireza Farhang "Anagran", Philipp Maintz "trawl", Helmut Lachenmann "Pression"

C O N C E R T S

Shiraz 11.25.17 Shahre Aftab Hall 4.00pm

Mojgan Chanian, Parviz Davoudi, Hesamedin Darabi, Atefeh Einali, Ali MoghTadaei, Soheil Movaghar, Brice Pauset "Theorie der Tränen-Schlamm" c.m, Helmut Lachenmann "Toccatina", Philippe Schoeller "Incantations VII"

Le Havre 12.17.17 MuMa-Musée d'Art Moderne 5.00pm "polyphonies of forms project" Pierre Boulez "Anthèmes II", Iannis Xenakis "Psappha", Philippe Schoeller "Gaïa-Sun III" wp

Paris 01.27.18 Reid Hall 20h00 "double prisme"

Brice Pauset "Theorie der Tränen: Schlamm" (nlle version) c.f, Philippe Schoeller "Incantions I, IV, VII" c.f, Brice Pauset "Eurydice"

Paris 03.06.18 Conservatoire Régional de Musique Auditorium Marcel Landowski 8.00pm Look of Sounds #2 - Iran: end of ambivalences? film (extract) by Tobias Klich "Heimat in sechs Richtungen" Alireza Farhang "Anagran" fp, Ashkan Behzadi "Purple, Almond" wp

ENSEMBLE **ALTERNANCE**

8, rue d'Ormesson 75004 Paris Tél.: 06 12 73 52 91 mèl.: contact@ ensemble-alternance.com

http://www.ensemble-alternance.com

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L'Ensemble Alternance

Frédéric Baldassare, violoncello Daniel Ciampolini, percussion Jeanne-Marie Conquer, violin Jean-Marie Cottet, piano Alexandra Greffin-Klein ,violin Etienne Lamaison, clarinet Jean-Luc Menet, flute and artistic manager Claire Merlet, viola Dimitri Vassilakis, piano & Brice Pauset, harpsichord



Jean-Pierre Derrien, speaker

Christophe Mazzella, sound ingeneer





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