



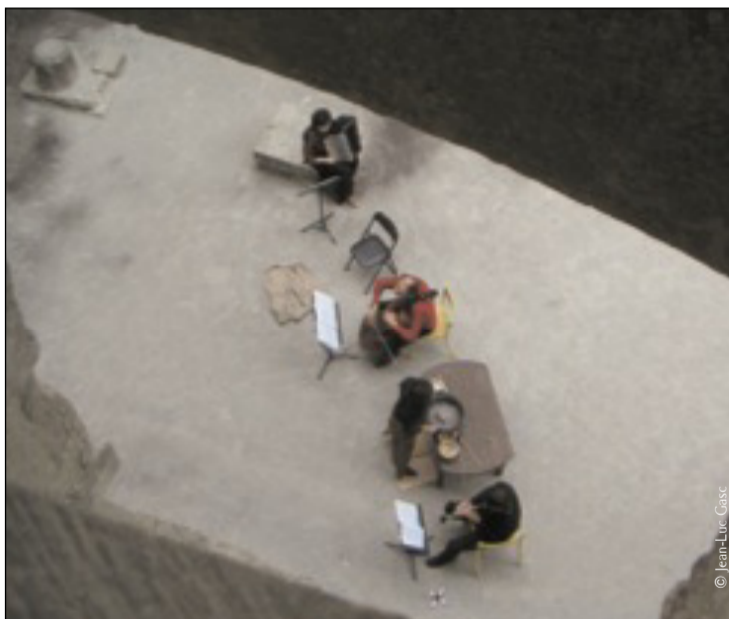
Le lieu dit

Laboratoire Instrumental Européen

Spring/Summer 2007

A new "Place"...

The Ensemble Aleph in association with the Theatre Dunois where it has been performing for fifteen years, is creating a new European organization called LIEU, meaning "place", a French acronym for Laboratoire Instrumental Européen, or European Instrumental Laboratory. LIEU is part of the ongoing programs at the International Forum of Young Composers since 2000.



Ensemble Aleph at the Cité de Carcassonne

Devoted to the distribution of creative music, the reason for LIEU to exist is the establishment of a new European network of associations governed by a charter that emphasizes high quality and like expectations. It will promote the exchange of European music education programs, performing facilities and composers as well as the circulation of compositions by artist presentors from all over the world at the Théâtre Dunois or at other facilities interconnected within *LIEU*.

The periodical *Le LIEU dit* is the voice of Ensemble Aleph and its associates in their dedicated effort to inform readers who are familiar with its music and newcomers alike. As a matter of fact, the Ensemble Aleph stands up for everybody's right to have access to culture. Its program selection reflects the differences among various audiences. LIEU organizes concerts with lectures, student activities, conferences, performances...

The *LIEU dit* serves directly this purpose. It will be distributed

in regular libraries, multimedia libraries and contemporary music centers.

Today it is hard to grasp the development of music creation and to measure up its scope without looking beyond the borders of France. At the same time, LIEU focuses its activities around preserving a high quality of standards in the compositions and their interpretation as well as their distribution for demanding audiences.

Whoever wants to figure out the present and the future of creating music must consider the evolution of all forms of contemporary art. That is why the Ensemble Aleph has long thought multidisciplinary be a must. Its most recent example is last month's program selection in the City of Carcassonne: a series of five concerts was part of the event "Printemps des poètes" or Poetic Spring mixing music, readings, slams and lectures.

The Ensemble Aleph's strength and originality come from its founding principle: the collective that allows new ideas to circulate and to develop without having to break through hierarchical and pyramid-like barriers.

Aleph's musicians have for nearly 25 years been offering unprecedented and innovative programs to its public. In April, at Thouars, extracts will be presented from an event that was created in 2002 with the composer Bruno Giner and dedicated to the artists of the Weimar Republic. Likewise, in May 2007, the Théâtre Dunois will host concerts in collaboration with the pianist Guy Livingston and the Contemporary Music Forum of Washington around American avantgarde composers presenting music by Cage, Crumb, Antheil, Reich, Scott and Bolcom...

This first issue is devoted to the upcoming events produced by The Ensemble Aleph, to the projects and accomplished work of the ensemble Nomos, a cello ensemble founded by Christophe Roy, as well as to that of Césaré, a studio for creating in Reims, associated with the Ensemble Aleph since 2001. ■

Calendar

information
www.ensemblealeph.com

- **Thouars**
Theatre
Tuesday 04/10 - 8.30 pm
5 bd Pierre Curie
79100 THOUARS France
- **Dunois**
Theatre Dunois
05/25 & 26 - 6.00 pm & 8.30 pm
05/27 - 4.30 pm
7 rue Louise Weiss
75013 PARIS France
- **Reims**
Palais de Tau
from 06/07 to 06/09 - 2.30 pm
& 8.30 pm
2 place Cardinal Luçon
51000 REIMS France
- **Austria**
Alte Schmiede
Saturday 06/30 - 4.00 pm
Schönlaterngasse, 9
1010 VIENNA
- **Cluny**
Festival d'Aujourd'hui à
demain
from 07/07 to 07/12
Theatre
71250 CLUNY France
- **Finland**
Time of Music Festival
07/03 - 7.00 pm
07/04 & 07/05 - 4.00 pm
Parish Hall
44500 VIITASAARI
- **Rumania**
Bucharest
July, 2007

Program

American music Festival

Ensemble Aleph invites CMF from Washington
<http://cmf.electrotone.com>

Free-hand given to Guy Livingston

▪ Free buffet after each concert

Theatre Dunois
7 rue Louise Weiss
75013 Paris
01 45 84 72 00
www.theatredunois.org

■ Friday, May 25th 6.00 pm Songs to dance

- Steve Antosca
One becomes two* (2007)
violin & laptop
- Libby Larsen Corker (1989)
clarinet & percussion
- William Bolcom
Songs to Dance (1989)
voice & piano
- Elliott Carter Sonata for cello & piano (1948)
- Anthony Villa Duo*
violin & cello (2001)
- Raymond Scott
War Dance for Wooden Indians (1938) arrangement
Dominique Clément**
clarinet, accordion, violin, cello, piano, percussion

■ Friday, May 25th 8.30 pm Process

- Steve Reich
New York Counterpoint (1985) clarinet & recording
- Morton Feldman
I Met Heine on the Rue Furstenberg (1971)
voice, flute, clarinet, violin, cello, piano, percussion
- Roger Reynolds
Transfigured Wind IV (1984)
flute & electronic sounds
- Douglas Boyce
Palimpsest: a composition of maps* (2003) piano & violin
- John Cage
Concert for Piano 1957-58
- John Cage
Aria (1958) voice.

Ensemble Aleph takes Paris-transatlantic

To celebrate the close links that have existed between France, the acclaimed French Ensemble Aleph invite American pianist Guy Livingston to curate a four-concert festival of new music from across the Atlantic.

The symphony orchestra is dead in the water, at least as far as contemporary music is concerned. Nobody can afford to commission new orchestral works, nobody wants to play them, and very few people want to listen to them. The future belongs in the hands of small specialized ensembles, and I can think of none finer than the Ensemble Aleph. Since 1983 Dominique Clément (clarinets), Sylvie Drouin (piano, accordion), Monica Jordan (voice) and Christophe Roy (cello) – later joined by Jean-Charles François (percussion) and Noémi Schindler (violin) – have been delighting audiences throughout Europe, premiering over 200 new works in over 500 concerts. Four of their seven available albums document their heroic work with the International Young Composers' Forum, a hugely important springboard for young composers to launch themselves into the world of new music.

One of their most original ideas was the *Arrêts Fréquents* project, which presented no fewer than 68 pieces lasting no more than thirty seconds. It was an idea that caught the imagination of Tennessee-born pianist Guy Livingston, in whose Newt Hinton Ensemble Christophe Roy played in the mid 1990s while Livingston was living and studying in Paris. Livingston's own highly acclaimed *Don't Panic: 60 Seconds For Piano* album on Wergo was the result. The Newt Hinton Ensemble is alas no more, but Guy Livingston has maintained strong links with both Paris, through the online music magazine he founded, www.paristransatlantic.com – of which I have the great honour of being Editor-in-Chief – and the Ensemble Aleph. He's also one of the world's leading experts on the music of another American ex-pat *enfant terrible*, George Antheil, so it should come as no surprise that an Antheil *premiere* features in the programme of the four concerts of American music Aleph has invited him to curate at the Théâtre Dunois.

For this ambitious event Aleph's ranks will be swelled by members of another fine ensemble, Washington DC's Contemporary Music Forum. In addition to guest composers Steve Antosca, Douglas Boyce, Geoffrey Gordon and Jeffrey Mumford, all of whose work will be featured in the programme, the Théâtre Dunois will be welcoming Lina Bahn (violin), Carole Bean (flute), Bill Richards (percussion) and Lura Johnson (piano). And the irrepressible Dr. Livingston (I presume) will be performing music by, amongst others, Charles Ives,

Morton Feldman, Annie Gosfeld and Raymond Scott.

Those out there who seriously believe New York critic Kyle Gann when he talks of a veritable Grand Canyon separating Uptown (serious, serial, hardcore, academic) and Downtown (hip, minimalist, crossover,

and maybe because they're informed and acute observers of the broadband cellphone soundbite download world we all live in, both the Ensemble Aleph and Livingston recognize that reflecting the sheer diversity of American music in just four concerts means opting for relatively short pieces; of the thirty-odd works



Morton Feldman and John Cage © (Morton Feldman Papers), Music Library, University at Buffalo, The State University of New York

clubbing) New York should sit up and take note: Guy Livingston has never had any time for such petty parochialism; his tastes in music have always been as wide as they are deep, and no one school of composition is excluded for so-called ideological reasons. So concertgoers in Paris will have the rare treat of being able to hear the music of modernist grandmasters like Carter – 98 years young and still going strong – Bolcom and Reynolds alongside that of rising young stars such as Annie Gosfield, Geoffrey Gordon and Ned McGowan.

To establish the historical context for the extraordinary diversity of 21st century American music, Livingston's programme also reaches back into the rich topsoil of the 20th and pulls up a fistful of roots, including a selection of songs by Charles Ives (arranged by Dominique Clément) and Virgil Thomson's *Le Berceau de Gertrude Stein* (1928), which of course has a specifically Parisian resonance, commemorating as it does that most famous inhabitant of the rue Fleurus.

Thanks to their experience with the *Arrêts Fréquents* and *Sixty Seconds* projects,

selected for performance, only eight go beyond the 15-minute mark. These include an ambitious simultaneous performance of pages from John Cage's seminal 1958 *Concert for Piano and Orchestra* (played by Livingston), *Aria*, written for the legendary Cathy Berberian and dating from the same year, and readings of his *Lectures*.

The four concerts are loosely organized along thematic lines: «Songs to Dance» takes its title from William Bolcom's 1989 work of the same name, and reminds us that the United States' single most influential contribution to music history in the 20th century was jazz and popular music. Libby Larsen's *Corker* for clarinet and percussion draws its inspiration from 1940s swing, and even the craggy tonalities and metric modulations of Elliott Carter's *Sonata for Cello and Piano* reveal syncopated rhythms. The programme also includes electronic music pioneer and cartoon soundtrack guru Raymond Scott's *War Dance for Wooden Indians*, arranged by Clément (movie buffs might like to know that Scott and his quintette can be

(Continued next page...)

(... Sequel from last page)

seen playing the piece in the 1938 Roy Del Ruth musical Happy Landing). But if that all sounds too retro, be warned that Steve Antosca's *for two* features some nifty live laptop.

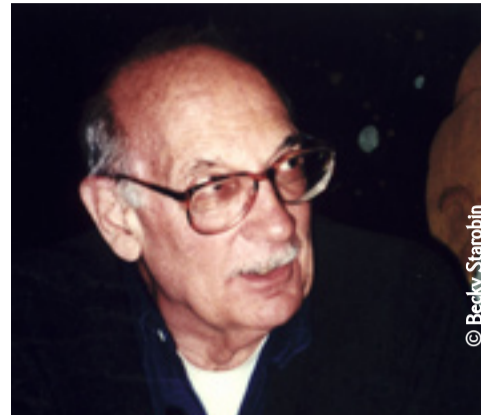
The abovementioned Ives and Cage pieces feature in the second concert, entitled "Process" which also includes Roger Reynolds's exquisite *Transfigured Wind IV* (1985), for flute and electronics, and the breathtakingly delicate *I Met Heine on the Rue Fürstenberg*, Morton Feldman's 1971 masterpiece for flute, clarinet, violin, cello, piano, percussion and mezzo-soprano. Minimalism of a different kind is also on the bill, in the form of Steve Reich's jaunty *New York Counterpoint* for clarinet and tape, which makes for a splendid contrast with the Reynolds piece written in the same year.

There's more vintage minimalism from Reich on offer on day two of the festival, with his 1968 classic *Pendulum Music*, in which microphones are allowed to swing across the performance space, triggering tiny blips of feedback when their path crosses horizontally mounted loudspeakers. This piece forms part of the "Machines" programme, which includes Annie Gosfield's *Brooklyn, October 5, 1941* for piano played with two baseballs

(can't get more American than that, can you?), the first performance of George Antheil's *Serpents*, a 75-second tour de force originally written for pianola and arranged by Livingston for six hands (three pianists on the same keyboard – that should be fun to watch), percussion pieces by Stuart Saunders Smith and Will Ogdon, and Ned McGowan's *Henriette Bosmans Prize-winning Tools*, a furiously energetic suite of muscular miniatures with titles like "Wire Mesh", "Hole Punch" and "Dual Track Grinder".

The closing concert of the festival, "Dreams/Utopias", brings together the abovementioned Virgil Thomson song cycle *Le Berceau de Gertrude Stein* ou *Le Mystère de la rue de Fleurus* (1928), Ned Rorem's magnificent settings of Sylvia Plath's poetry, *Ariel* (1971), and Geoffrey Gordon's settings of poems by Plath's husband Ted Hughes, *Fallen Eve*, which will be receiving its world premiere. There's also a rare and not-to-be-missed chance to catch a performance of one of the truly seminal works of American experimental music, John Cage's *Credo in US*. Written way back in 1942 (though you'd never guess), this provocative and hilarious piece calls for piano, muted gongs, tin cans, electric buzzer and tom-toms, and also originally "radio or phonograph" (in this more up-to-date realization CMF uses a laptop in this

ironic homage to the American Dream). Meanwhile, Bob Strizich's *Corporate Miniatures* ooze capitalist cynicism. The festival closes with George Crumb's 1976 *Dream Sequence (Images II)* for violin, cello, piano, percussion, and off-stage glass harmonica.



George Crumb

New music is neither a drab exercise in academic formalism nor a ragbag of vapid trendy clichés. It's an exciting, thought-provoking, vibrant and moving experience – and I can think of no programme as exciting, thought-provoking, vibrant and moving as this. Make sure you check it out ■

Dan Warburton

Studio Césaré in Reims

In 1993, composer Christian Sébille creates the Centre National de Création Musicale Césaré in Reims. The artistic choices of this new music center deliberately lean toward stylistic openness and interdisciplinary exchanges : searching for diversity in art. As a result, Césaré collaborates with a number of artists and authors in order to extend its field of operation and thinking.

Césaré is both a studio of creativity that strives for preferably developing contemporary forms of music (instrumental, vocal, electroacoustic or mixed) and an organization of management that supports, produces and co-produces various projects in music composition or in fields that cross music's path such as dance, theater, circus, video, sculpture or puppetry...

As time goes by, collaborating composers develop a special relationship and become "associates" of the organization. Their presence, their artistic and human commitment as well as their personal

opinion, contribute to Césaré's ongoing progress.

Art projects, commissions and artists-in-residence programs are similar opportunities for the organization to strike up relationships with artists other



Christian Sébille

than the artist "associates"- they are composers of course, but they may also be instrument players, singers, choreographers, sculptors, or stage directors . The ensemble Aleph occupies a very special place among them. Aleph has spent four years in residence in the Champagne-Ardenne area. Collaboration with Aleph has been very fruitful and produced incredible diversity.

Since 2001, the Conservatoire National de Région and the studio Césaré have joined to accomodate composers-in-residence. After Luc Ferrari (2002), Yoshihisa Taïra (2003), Bernard Cavanna (2004), Patrick

Marcland (2005) and Piotr Moss (2006), it is Jacques Rebotier's turn to take their place for a cycle of meetings, concerts and art events in 2007.

Christian Sébille, Césaré's composer and art director.

Educated in classical instrumental music, Christian Sébille has devoted himself to electroacoustic music (Jean Schwarz - Conservatoire de Gennevilliers, Philippe Prévost - LIMCA, Auch), since 1987. His research has naturally turned toward pieces of mixed music that he practices with Luc Ferrari in la Muse en Circuit.

His repertory lists more than sixty vocal, instrumental, electroacoustic and mixed pieces including a chamber opera, several pieces for the stage or for choreography as well as musical installations. ■

Bruno Giner

**Concert
at the Theatre Dunois
with Ensemble Aleph
and ensemble Nomos**

Sunday, May 17th - 4.30 pm

■ Saturday, May 26th 6.00 pm _ Machines

- **Steve Reich**
Pendulum Music (1968)
- **Jeffrey Mumford**
*Undiluted days** (2000)
violin, cello, piano
- **Annie Gosfield**
Brooklyn, october 5 1941
(1997)* piano
- **Charles Ives Melodies**
(2005) arrangement
Dominique Clément
voice, clarinet, piano
- **Stuart Saunders Smith**
*Leaving** (1997) marimba
- **Will Ogdon**
Oratory (1999) marimba
- **Thomas DeLio** *Transparent Wave IV* (2000) marimba
- **George Antheil**
Serpents (1921) arrangement
Guy Livingston** piano
- **Ned McGowan**
*Tools*** clarinette, violon,
violoncelle, piano

■ Saturday, May 26th 8.30 pm _ Dreams/Utopias

- **Virgil Thomson**
Le berceau de Gertrude Stein
ou *Le Mystère de la rue de Fleurus* (1928) voice & piano
- **Ned Rorem** *Ariel* (1971)
voice, clarinet, piano
- **Robert Strizich**
*5 corporate Miniatures***
(2006) voice & piano
- **George Crumb**
Dream Sequence (Images II)
(1976) violin, cello, piano,
percussion & glass
harmonica
- **Geoffrey Gordon**
Fallen Eve (2004)*
voice, flute, clarinet, violin,
cello, piano, percussion
- **John Cage** *Credo in US*
(1942) 2 percussions,
piano & laptop

■ Sunday, May 27th 4.30 pm _ Season closing concert Dunois Theatre - with ■ Césaré ■ ensemble Nomos ■ Ensemble Aleph

- **Gérard Grisey**
Anubis-Nout (1983) clarinet
- **Christian Sébille**
Villes imaginées : Berlin
(2005)** voice, clarinet,
accordion, violin, cello,
piano, percussion &
electronics
- **Mauricio Kagel**
Motetten (2004) 8 cellos
- **Stefano Bonilauri**
*Pointé*** 12 cellos

* French premiere
** World premiere

The Ensemble Nomos or The Originality "Law"

Founded in 2006 at cellist Christophe Roy's initiative, the ensemble Nomos performs music for cello players whose number may range from four to twenty-four cello players, with or without a conductor, all of them graduates of the Centre de Pratique de Musique Contemporaine de l'École Nationale de musique d'Evry (the Center for Contemporary Music of the National Music School at Evry).

Behaving like an enigmatic network or a crucible for future Nomos talents, the Centre de Pratique at Evry has been for several years training musicians who have been tired of not only difficulties but also the renewed pleasures of the so-called contemporary, if not "current" music. Hence the ensemble Nomos is specialized in, one could say committed to a most modern repertory, even if that may sometimes, however rarely, give full rein to the sugarcoated and nostalgic pleasures of a sweet Bachianas Brasileiras.

Moored fast in today's creativity, the ensemble performs the classics of the 20th century with passion (Boulez, Berio, Xenakis, Riley, Kagel Donatoni), the "future classics" (Aperghis, Dusapin, Taïra), the originals or independents (Globokar, Halffter, Saariaho, Roy, Pascal, Devillers) and the younger generation (Clément, Giner, Bonilauri, Chaigne)...

As Philippe Boivin has underlined, this ensemble is not only "a meeting point of performers, composers and the public but also a collective for experimenting and presenting projects". Experimentation, presentation, projects! Those three concepts that have for some years been sacrificed on the altar of culture ratings and what was "artistically correct", will no debt help freeing new, creative, strong and independent energies. That may have been the idea, much as the highly talented interpreters, behind honoring Charles Gros, The Academy's "heartbeat", with the ensemble's first compact disc.

Make a note in your calendar : On May 16th, 2007, at Vandoeuvre-les-Nancy, the ensemble Nomos will give the French premiere of Mauricio Kagel's recent piece

entitled Motetten, for 8 cellos and the world premiere of Stefano Bonilauri's piece for 12 cellos (commissioned by the Ensemble).

The musicians of Nomos are as follows: Léa Besançon, Clément Biehler, Stéphane Bonneau, Eglantine Chaffin, Lucie Chevillard, Marie Colombat, Zoé Karlikow, Nathalie Jacquet, Ingrid Kuntzmann, Moritz Müllenbach, Sophie Magnien, Anaïs Moreau, Martina Rodriguez, Christophe Roy, Maitane Sébastian, Philippe Straszewsky, Laetitia Very. Art director: Christophe Roy - Music director: Michel Pozmanter ■

Bruno Giner



Playing forbidden musics...

No artist is completely free when an other artist is threatened or killed. (Benamar Mediene)

Forbidden musics and artists: a non resolved history.

Berlin : January 30th, 1933. Thousands of artists, intellectuals, scientists, journalists, politicians, clergymen, are fleeing from the Nazi scourge, let them be Communists, Jews, Social Democrats, humanists or merely pacifists. Interned in the first concentration camps, deprived of their nationality, threatened by the terror used commonly against all non-Aryan Germans, and/or opponents of fascism, many must leave in order to survive ; others out of sympathy and/or conviction, opt for going into exile rather than aligning themselves with the nascent brutality. Cruelly dispersed around the world and made to cope with a multitude of difficulties that a precarious existence has suddenly brought on, most people go on denouncing the ideology of hatred spreading through Germany and gradually corrupting almost all of Europe. Artists are blamed for "cultural bolshevism", called "degenerated", and victimized by racial laws. Musicians are no exception.

Schoenberg, Weill, Hindemith, Eisler, Dessau, Krenek, Zemlinsky, Hartmann and many others choose to go into exile or keep inner silence.

Bruno Giner and the Ensemble Aleph, carry on with a collaboration that started in 2002. Their paths will re-cross around music that was degenerated and composers who were silenced by an omnipotent Third Reich. The city of Thouars is fully supporting this project, thanks to a cultural association formed by the municipal theater, the music conservatory and the Centre Régional Résistance et Liberté. Concerts, debates and conferences will provide several opportunities for the audience to discover – or perhaps to re-discover- works and esthetics that were violently opposed by Nazi ideology.

As if resonating, enlivening and activating our memory, playing that music keeps reminding us that artists who today tend to simplify their ideological environment in the name of a mythic "ivory tower", cannot ignore that it will be not only the ivory tower which will first collapse but

that such a collapse will also be a grand prelude to obscurantism. ■

Bruno Giner

He who does not participate in the struggle should beware, because in the end he will have to share in the defeat. (Bertolt Brecht)

Listenings in Thouars, April 10th to 13th (www.theatre-touars.com)

- April, 10th / Theatre: Concert performed by Aleph. Music by Dessau, Eisler, Schulhoff, Schwitters, von der Wense, Weill, Wolpe.

- April, 11th / Centre Régional Résistance et Liberté: lecture by Bruno Giner about jazz during the IIIth Reich (with teachers and students of the Jazz Studio at the Conservatory).

- April, 12th / Theatre: Concert performed by the teachers and students of the Conservatory (Music by Paul Hindemith, Kurt Weill, Richard Strauss, Hanns Eisler and Bruno Giner).

Readings

Bruno Giner *De Weimar à Térézine. 1933-1945 : l'épuration musicale* (Ed. Van de Velde).

News about the young composers of the Forum

■ **Javier Torres Maldonado**
Is the prize-winner of the 5th Writing Competition Grame (Centre National de Création Musicale) / EOC (Ensemble Orchestral Contemporain)

■ **Valerio Sannicandro**
piece *Ius Lucis* (2006-2007) will be performed during the festival Agora (co-organization Ircam / Centre G. Pompidou)

■ **Gabriel Pareyon**
doctoral student in musicology at the University of Helsinki was awarded 1st prize of the International Competition of Composition for Saxophone - Bangkok 2006

■ **Sébastien Béranger**
(www.sebastien-beranger.com) received the 2006 composition prize of the Académie des Beaux-Arts, Institut de France (www.academie-des-beaux-arts.fr)

■ **Robert Paterson**
(www.robpaterson.com) received the 2005/2006 prize of the foundation Aaron Copland (www.coplandhouse.org)

■ Three pieces of **Mayke Nas** have been commissioned by the Concertgebouw Orchestra (NL), the Schoenberg Ensemble (NL) and the Aldeburgh Festival (GB)

■ Three commissions for **Eduardo Moguillansky**, by the Klangforum Wien (AT) for 2007, the RadioSinfonie-Orchester Stuttgart (SWR) and the Darmstädter Ferienkurse für Neue Musik (D) for 2008

■ **Dmitri Kourliandski**
(www.kourl.ru) The Schoenberg ensemble (directed by Reinbert de Leeuw) performed his piece *Contra-relief* at the Donaueschinger musiktage in October 21st, 2006

■ **Amy Williams**
was an artist in residence in 2006 staying at the Bellagio Center (It), and won the prize Audio Inversions Composition 2006 (www.audioinversions.com)

■ **Carsten Hennig**
will be the guest of the Villa Aurora at Pacific Palisades, Los Angeles, 2007

Le LIEU dit, periodical of the European Instrumental Laboratory founded by Ensemble Aleph and the Theatre Dunois.

Publisher : Ensemble Aleph - 121 avenue La Bruyère - 94400 Vitry-sur-Seine - France

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Graphic design : Christophe Regard - Artwork : Allison Reed - Print : Comimpress.

Ensemble Aleph is supported by: Ministry of Culture and Communication / Direction régionale aux affaires culturelles d'Ile-de-France, part of the fund for conventioned ensembles, the European Commission (Culture 2000), Spedidam, Sacem, Dunois Theatre, Conseil Général du Val de Marne, Cdmc, Paris City Council, FESAM, FCM, ADAMI, ENMD of Evry.

