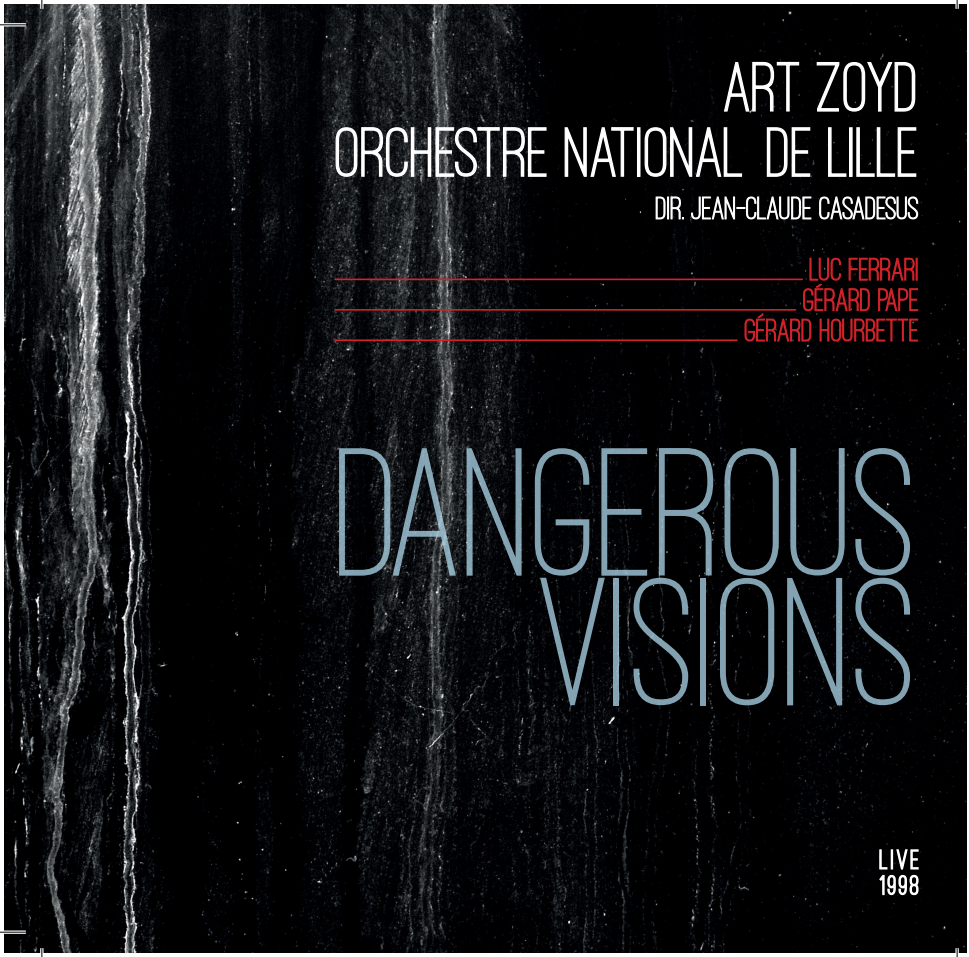

ART ZOYD
ORCHESTRE NATIONAL DE LILLE
DIR. JEAN-CLAUDE CASADESUS
LUC FERRARI
GÉRARD PAPE
GÉRARD HOURBETTE
DANGEROUS VISIONS
LIVE
1998

En 1967, l'écrivain Harlan Ellison commanda à divers auteurs de science-fiction des nouvelles hors des contraintes des écoles et du marché. La publication de ce recueil original, intitulé *Dangereuses Visions*, eut un impact déterminant, par les inspirations qu'il révéla et les chemins qu'il ouvrit. Un parallèle nous est apparu entre le contexte de ces *Dangereuses Visions* et celui d'aujourd'hui: fin d'un âge d'or, fossilisation des écoles, conformisme, nouvel académisme, diffusion des idées. Il nous a donc semblé intéressant de tenter de réinventer ces *Dangereuses Visions* dans le paysage actuel des musiques contemporaines, en suscitant des écritures transversales, en commandant à des compositeurs des «nouvelles» symphoniques faisant appel à un matériau élargi (orchestre symphonique et technologies musicales appliquées en temps réel à la scène), d'y associer des créateurs de visions (vidéo, lumière, architecture, cyberspace, réalité virtuelle) : une nouvelle aventure...

In 1967, writer Harlan Ellison commissioned a number of science-fiction writers to submit short stories outside the constraints of schools and market. The publication of this original collection, entitled *Dangerous Visions*, had a determining impact, both in the inspirations it revealed and the paths it opened up. A parallel is apparent to us between the context behind these *Dangerous Visions* and the present: the end of a golden age, with schools fossilising, a sense of conformism, renewed academicism, dissemination of ideas. So it seemed interesting to try to reinvent these *Dangerous Visions* in the current landscape of contemporary musical forms, by setting off transverse composition, commissioning composers for symphonic «short stories» calling on a wide range of material (symphony orchestra and music technologies applied on stage in real time), and associating visual artists (in the fields of video, lights, architecture, cyberspace, virtual reality): a new adventure...

Gérard Hourbette (1998)

Lille, March 13th, 1998
Gérard Pape, Luc Ferrari,
Jean-Claude Casadesus, Gérard Hourbette

LUC FERRARI

Tautologos IV (1996-97)

Suite symphonique pour grand orchestre et quatre échantillonneurs.
– *bloc*
– *interstice*
– *tautologie*
Tautologos IV est une commande d'Art Zoyd Studios, de l'Orchestre National de Lille avec le concours du Ministère de la Culture et de la Communication (1996)

Instrumentation 4 flûtes (dont 2 piccolos), 4 hautbois, 4 clarinettes (dont 2 cors anglais), 4 bassons - 4 cors, 4 trompettes, 4 trombones, 2 tubas, harpe, piano, timbales et percussions, cordes

Tautologos est un titre que j'utilise depuis très longtemps. Le premier c'était en 1961, au début de mes expériences dans le domaine de ce que l'on appelait à l'époque « la musique concrète ». C'est-à-dire que j'étais parmi les jeunes gens de l'Avant-Garde qui tripotaient dans l'expérimental technologique. Tautologos pour moi voulait dire: répétition en cycle.
Mais déjà avant, j'étais intéressé par les idées de cycles qui commençaient à s'inscrire dans mes partitions instrumentales. C'est pourquoi lorsque j'ai rencontré les «répétitifs américains», au début des années 70, je n'ai pas été surpris. C'est cette mystérieuse parenté, le fait que des individus à travers des expériences différentes, font un pas ensemble sans le savoir.
Tautologos 4, qui vient plus de vingt ans après *Tautologos 3*, se situe aussi dans la même idée de répétition ou de cycle, peut-être avec des libertés plus grandes, peut-être avec moins de systématisme, encore que la systématique n'a jamais été mon fort ni mon faible.
Au fil du temps les choses évoluent, les cycles se dérèglent ou se joignent. Partis de loin, les cycles se diversifient encore dans des domaines les plus secrets ou le silence fait oublier l'objet du cycle. Ce qui est intéressant là, c'est de retrouver des préoccupations anciennes - bien qu'entre-temps ayant servies sans être nominées - et les employer volontairement comme propos, m'a entrainé à faire une musique très différente de celle que je faisais jusque la. Me semble-t-il.
Luc Ferrari, le 22 juillet 1996

Tautologos IV (1996-97)

Symphonic suite for large orchestra and four samplers.
– *bloc*
– *interstice*
– *tautologie*
Tautologos 4 was commissioned by Art Zoyd Studios, the Orchestre National de Lille with the support of the ministry of Culture and Communication (1996)

Instrumentation: 4 flutes (including 2 piccolos), 4 oboes, 4 clarinets (including 2 English horns), 4 bassoons - 4 French horns, 4 trumpets, 4 trombones, 2 tubas, harp, piano, tympani and percussion, strings

Tautologos is a title I have been using for a very long time. The first was in 1961, early on in my experiences in the field of what was at the time known as musique concrète. I was among the young members of the Avant-garde who fiddled with technology-oriented experimentation. Tautologos, to me, meant cyclic repetition.
But even before then, I had developed an interest in cycles-based ideas which began to appear in my instrumental scores. And so when I encountered the «American repetitives», in the early Seventies, I was not surprised. There was this mysterious sense of kinship - the fact that individuals, coming from different backgrounds and without being aware of it, take a step together.
Tautologos 4, which appears over twenty years after Tautologos 3, is also about similar ideas of repetition or cycles, possibly with increased freedom, and maybe less of a systematic approach, even though being systematic has never been one of my strong - or weak - points. Things evolve over time, and cycles either go astray or join together. Coming from afar, cycles further diversify in very secret areas where silence makes one forget the object of the cycle. What is interesting in this is to rediscover long-time concerns - although meanwhile they were present albeit not named as such - and intentionally using them as subject matter, led me to make music that was very different from anything I had done before. Or so it seems to me.
Luc Ferrari, July 22nd 1996

BLOC Si je parle ici de magma informel, c'est pour fixer le caractère de l'action musicale et la situation psychologique de l'écoute. Le désir est de créer dans ce premier mouvement, un son très fort, le plus fort possible et qui semble durer très longtemps. Dix minutes exactement, pas une seconde de plus. C'est vouloir un morceau de son complètement radical. C'est une volonté de créer un état sonore très particulier, comme un bain. Ou un mur qui entourerait l'auditeur et qui aurait toutes les apparences de l'immobilité (mais dans immobilité il y a mobilité).

INTERSTICE L'interstice pour moi est quelque chose qui est «entre», mais qui vient par inadvertance. S'il s'agit de parole, l'interstice est ce quelque chose qui est involontaire, non programmé dans le discours. C'est un passage, comme un creux ou une respiration qui sert à chercher la suite d'une idée. La parole, en dehors de la langue de bois, est une improvisation. Dans la langue de bois, il n'y a pas d'interstice. Dans l'improvisation, au moment où une idée n'est plus directrice, l'inspiration se cherche, quelque fois avec inquiétude : ce creux entre deux idées est infiniment délicieux de fragilité, il est plaque sensible, pour ne pas dire révélateur. Les bruits ont aussi leurs interstices, métaphoriquement comme des passages : comme un escalier, comme le bruit de draperie, de soieries ; je dis cela parce que ce sont des bruits que l'on retrouve dans la composition.

TAUTOLOGIE Ce troisième mouvement est fait de vingt et une phrases musicales relativement courtes et qui se racontent dans une ambiance harmonique familière. Chaque phrase est suivie d'un silence relativement long et de durée variable mais calculé. Chaque phrase se répète donc en cycle. C'est ce que j'appelle une tautologie qui est ici le résultat, pendant un temps donné, de la superposition de ces vingt et un cycles. Chaque phrase musicale est attribuée à des instruments.
Par le jeu des superpositions hasardeuses dues à la durée des différents cycles, des impossibilités instrumentales surgissent qui obligent à transformer soit les objets, soit l'instrumentation. C'est ce que j'appelle la tautologie constructive.
Il se peut aussi que la rencontre de plusieurs phrases crée une idée nouvelle, c'est ce que j'appelle la tautologie spontanée. Ce qui explique que cette composition qui est le résultat d'un calcul producteur d'aléatoire et de spontanéité, doit être entendu comme frottement des idées, entre réalité des cycles et interférence des éléments.
Luc Ferrari, septembre 1997

BLOC Calling this an 'informal magma' was a way of setting the character of the musical action and the listener's psychological situation. The idea, with this first movement, is to generate a sound that is very powerful, indeed as powerful as possible, and seems to last for a very long time. Ten minutes precisely, not one second more. It is about a completely radical sound fragment, a will to create a very specific sonic state, like a bath. Or a wall surrounding the listener, which would have every semblance of immobility (yet even in immobility, there is mobility).

INTERSTICE The interstice, to me, is something that is «between», but occurs inadvertently. In the context of speaking, it is something which is unintentional, unplanned in one's speech. It is a passage, like a gap or a pause which can be helpful in getting to the next idea. Spoken word, except for doublespeak, is about improvisation. In doublespeak, there are no interstices. When improvising, whenever the leading idea falters, so does inspiration, sometimes causing concern: this gap between two ideas is infinitely charming in its fragility, it is a sensitive patch, a pointer, even. Noises too have interstices, like metaphorical pathways: like a staircase, the sound of drapery, or silk; I say this because these are sounds which appear in in the composition.

TAUTOLOGIE This third movement consists of twenty-one relatively short musical sentences, which are stated in a familiar harmonic environment. Each sentence is followed by a relatively long silence, whose length is both variable and calculated. Consequently each sentence is repeated cyclically. The result, which I call a tautology, is the superimposing, for a set duration, of these twenty-one cycles. Each musical sentence is played by a different instrument. Through the random overlapping caused by the uneven duration of the various cycles, instrumental impossibilities occur which require changing either the objects or the instrumentation. This is what I call constructive tautology.
The conjunction of different sentences can also generate a new idea : this is what I call spontaneous tautology. This is why this composition, which is the product of a calculation which produces randomness and spontaneity, should be understood as friction between ideas, between the reality of cycles and the interference of elements.
Luc Ferrari, September 1997

LUC FERRARI (1929 – 2005)

Luc Ferrari has created works which stray, to varying extents, away from purely musical concerns. Some of them are based on the meeting of different branches of what can be seen as a single tree, the aim being to try to express, through various means, ideas, sensations or fleeting intuitions; to observe everyday life in its wide range of realities, whether social, psychological or sentimental. This can exteriorise in the form of texts, instrumental writing, electroacoustic compositions, reports, films, performances...

He joined the Groupe de musique concrète in 1958, remaining a member until 1966. Together with Pierre Schaeffer he formed the Groupe de recherche musicale (1958-59)., which he also led, alongside educational activities and a series of broadcasts on musique concrète (1959-60), and artistic and research direction of a small ensemble led by Konstantin Simonovich; instrumental research both individual and collective (1961-62). Sound recording, musical illustration and coproduction of a series of television programmes, «Chaque pays fête son grand homme» («every country celebrates its great man») (1965). Taught composition at Cologne's Rheinische Musikschule (1964/65). Directed a film about Olivier Messiaen's Turangalîla-Symphonie performed at the Zagreb Festival (1965) then, together with Gérard Patris, a series of television programs on contemporary music: Les Grandes Répétitions (Messiaen, Varese, Stockhausen, Scherchen, Taylor). Taught experimental music in Stockholm (1966). Spent a year in Berlin, invited by the DAAD (1967), was in charge of music at to the Maison de la Culture d'Amiens (1968-69). In 1972, he founded Studio Billig, a modest electroacoustics workshop, in Paris. Taught composition at the Conservatoire de Pantin (1978-80). In 1982, he formed the non-profit organisation La Muse en Circuit, a studio for electroacoustic composition and radio creation (1982).

Luc Ferrari earned the Prize of the Paris Biennale in 1962 for his orchestral composition Visage IV; in 1972, the Karl Sczuka Prize for the Hörspiel Portrait-Spiel; the Italia Prize in 1987, for his composition *Et si toute entière maintenant*, and the Karl Sczuka Prize for his radio play *Je me suis perdu ou Labyrinthe Portrait*; the French ministry of Culture's Grand Prix National in 1989; in 1990, the Prize of the Koussevitzky Foundation for his symphonic work *Histoire du plaisir et de la désolation* ; in 1991, a second Italia Prize for his radio play *L'escalier des aveugles*; in 2005, the Grand Prix 'In Memoriam' of the Académie Charles Cros on the occasion of the release of his albums *Exploitation des Concepts N° 6* and *Archives sauvées des eaux – Exploitation des Concepts N° 1*.
Luc Ferrari died in Arezzo, Tuscany, on August 22nd, 2005.

GÉRARD PAPE

Feu toujours vivant (1996-97)

Composition pour orchestre et quatre échantillonneurs

Feu toujours vivant est une commande d'Art Zoyd Studios, de l'Orchestre National de Lille avec le concours du Ministère de la Culture et de la Communication (1996-97)

Instrumentation 4 flûtes, 4 hautbois, 4 clarinettes, 4 bassons, 4 cors, 4 trombones, tuba, les cordes

« Ce monde, ni dieu ni l'homme ne l'ont fait. Il a toujours été, est et sera toujours, feu toujours vivant ». Mes méditations sur les implications musicales de cette affirmation d'Héraclite, philosophe grec présocratique, m'ont fourni un point de départ à cette composition pour orchestre et quatre échantillonneurs. La philosophie d'Héraclite a déjà largement inspiré une autre de mes compositions : Le Fleuve du Désir, pièce pour quatuor à cordes. Dans celle-ci, l'idée centrale était de considérer l'eau comme un liquide en mouvement perpétuel. De cette notion héraclitéenne, j'avais extrait l'idée de composer un fluide sonore en évolution permanente. Il y a une autre notion très intéressante chez Héraclite, qui est la notion de tendance, «tropai» en grec. Tendance au sens oil : le printemps tend vers l'été. À l'instar de la transformation continue oil, un matériau se transforme graduellement et imperceptiblement en un autre, dans le concept de «tropai». Il est nécessaire que le premier meure afin que le second naisse. On ne peut être en hiver et en été simultanément, par exemple.
Dans cette pièce, en suivant la description d'Héraclite, j'ai considéré les tendances successives du feu dans d'autres éléments primordiaux, suggérant une forme musicale possible. Par exemple, la pièce commence par le feu tendant vers la mer. Bien évidemment, Héraclite n'a pas voulu dire que le feu se transforme en mer littéralement, mais que la disparition du feu est la condition sine qua non pour que la mer existe. Selon Héraclite, même si le feu individuel disparait, le Feu est toujours vivant et sous-tend toutes les tendances temporelles de la Nature en tant que substrat élémentaire

Composition for orchestra and four samplers

Feu toujours vivant was commissioned by Art Zoyd Studios, the Orchestre National de Lille with the collaboration of the ministry of Culture and Communication (1996-97)

Instrumentation 4 flutes, 4 oboes, 4 clarinets, 4 bassoons, 4 horns, 4 trombones, tuba, strings

«This world-order, the same of all, no god nor man did create, but it ever was and is and will be: ever living fire.»
My meditations on the musical implications of this assertion by Heraclitus, the pre-Socratic Greek philosopher, provided me with a starting point for this composition for orchestra and four samplers.
The philosophy of Heraclitus had already been a major influence on another composition of mine: *Le Fleuve du Désir,* a piece for string quartet. This time, the main idea was to consider water as a liquid in perpetual motion. This Heraclitean notion provided the idea to compose a sonic fluid in permanent evolution.
There is another very interesting notion in Heraclitus : the notion of trend, «tropai» in Greek. Trend in the sense of oil: Spring tends towards Summer. As with the example of the continuous transformation oil, a material gradually and imperceptibly morphs into another one, following the concept of «tropai». One must die in order for the other to be born. One cannot be simultaneously in Winter and Summer, for example.
In this piece, on the basis of Heraclitus' description, I considered the successive trends of fire in other essential elements, suggesting possible musical forms. For example, the piece begins with fire tending towards the sea.
Of course, Heraclitus did not mean to say that fire literally becomes sea, but that fire's disappearance is the indispensable condition for the sea to exist. According to Heraclitus, even though individual fire disappears, it is still alive, underlying all of Nature's temporal trends as an elementary substratum – since fire is not merely a physical element - but also all metaphysical implications - fire as creative principle.
In *Feu Toujours Vivant,* thirteen short sections represent, in sound, the trends of fire towards sea, earth and lightning

le Feu n'étant pas seulement un élément physique - mais aussi toutes les implications métaphysiques - le Feu en tant que principe créateur. Dans *Feu Toujours Vivant*, treize sections courtes représentent, de manière sonore, les tendances du feu vers la mer, la terre et la tempête foudroyante, l'eau, l'air... La pièce s'achève sur une apothéose du feu. Chaque section figure la naissance et la mort de chaque substance sonore, une espèce de «mise en son» des différents éléments héraclitéens. La disparition de chaque structure sonore successive permet la tendance vers une nouvelle substance sonore.Ainsi, les transitions micro paramétriques sonores sont continues au sein même des sections, et cependant discontinues, abruptes, entre les sections.
Gérard Pape

storm, water, air... The piece ends with an apotheosis of fire. Each section represents the birth and death of every sonic material, a sort of «sound staging» of various Heraclitean elements.The disappearance of each successive sound structure allows the trend towards a new sonic material. This way, all sonic micro-parametric transitions are continuous within each section, but intermittent, abrupt, between sections.
Gérard Pape

GÉRARD PAPE (1955)

American composer, born in New York City in 1955, has lived in France since 1991. He studied composition privately with George Cacioppo and William Albright and electronic music with George Wilson at the University of Michigan. He has composed more than 80 works for orchestra, chamber ensemble, vocal and instrumental soloists, and electroacoustic works. His works have been played throughout the world, including by such renown performers as Arditti String Quartet, Voxnova, Ensemble 2e2m, Paul Mefano, Nicholas Isherwood, Erik Drescher, Irvine Arditti, Rohan de Saram, Maurizio Barbetti, Daniel Kientzy, Cécile Daroux, Roland Auzet, Neue Vocalsolisten, Orchestre National de Lille (Jean-Claude Casadesus), the Orchestre de Flûtes Français, Estonian National Symphony Orchestra (Risto Joost) and the Ensemble U. Formerly director of the Ateliers UPIC/CCMIX from 1991 to 2007, Gérard Pape founded the C.L.S.I. (Cercle pour la Libération du Son et de l'Image), an ensemble consisting of 8 performers playing instruments and computers «live» in 2007. In 2010, Pape founded along with his wife, the Russian composer, Olga Krashenko, the D.L.S.I., a duo wherein each composer participates in the performance of the other's works. Two recent CDs of his music came out in 2015 on Stradivarius and Mode Records. Editions Michel de Maule in Paris published a bilingual book of Pape's texts as well as musicological texts about his work, *Musipoesci*, in 2015. His most recent musical compositions, include *Harmonies Of Form And Time* for six soloists and six orchestras, premiered in March, 2012 and *Harmonies Of Time And Timbre* for flute, 8 strings and 8 channel tape premiered in January, 2012 as well as the opera *Why Poets?* (premiered in May, 2014 in Aberdeen, Scotland*). He was recently commissioned by the Sonar Quartet (Berlin) with funds provided by the Ernst von Siemens Foundation to write his 4th String Quartet « Textures Turbulentes et Formes Emergentes ». The work was given its world premier in Berlin December 11th, 2016.

* Commissioned by Art Zoyd Studios

GÉRARD HOURBETTE

Glissements progressifs du plaisir

pour orchestres imaginaires, vidéo et orchestre

Glissements progressifs du plaisir est une coproduction d'Art Zoyd et de l'Orchestre National de Lille (1996)

Instrumentation 2 flûtes (dont un piccolo), hautbois (dont un cor anglais), 2 clarinettes, 2 bassons (dont un contrebasson), 4 cors, 4 trompettes, 4 trombones, tuba, timbales et percussions, cordes

Je n'ai jamais écrit pour l'orchestre, mais d'aussi loin que je me souvienne, j'entendais des orchestres et rêvais d'orchestres : orchestres imaginaires, orchestres marins, orchestres de vent, orchestres de foules, orchestres de machines...

La musique a toujours été pour moi un art de rébellion, contre le temps, contre le passé et l'extinction. Mais en même temps, elle est soumise au temps et à la durée, elle accumule, répète, rebondit, amplifie, superpose et puis s'étiole et disparait. La musique est la vie ; comme la vie, elle n'est que menace : de séparation ou d'oubli, de même que l'amour n'est que menace de perte, et l'enthousiasme le paroxysme de la futilité.

Glissements progressifs du plaisir est une oeuvre en un seul mouvement. Comme son nom l'indique, il y est question de plaisir, et du plaisir. Il fait référence aussi au livre Ubik de l'écrivain de science-fiction Philip K Dick, dans lequel il est question d'un monde qui se désagrège peu à peu.
C'est une oeuvre névrosée et dérisoire. On tend à l'exultation par la répétition et l'insistance, on frôle le déséquilibre par l'accumulation, et à chaque petit bout de latence qui revient, comme un repos ou comme un interstice, la machine repart.

Je me suis demandé longtemps quels extraits (car il s'agit bien d'extraits) mettre ensemble et orchestrer pour bâtir ce mouvement de cette «nouvelle» symphonique. J'ai fini par admettre que ce ne serait jamais une oeuvre

For imaginary orchestras, visuals & orchestra

Glissements progressifs du plaisir is a joint production by Art Zoyd and l'Orchestre National de Lille (1996)

Instrumentation 2 flutes (one doubling on piccolo), oboe (one doubling on English horn), 2 clarinets, 2 bassoons (one doubling on contrabassoon), 4 French horns, 4 trumpets, 4 trombones, tuba, tympani and percussion, strings

I had never written for an orchestra, but of as far that I remember, I used to hear orchestras and dreamed of orchestras: imaginary orchestras, sea orchestras, wind orchestras, crowd orchestras, machine orchestras...

Music for me has always been a rebellious art form – rebelling against time, against the past, against extinction. At the same time, it is subjected to time and duration, it accumulates, repeats, rebounds, amplifies, stacks, then languishes and disappears. Music is life; like life, it is filled with threats, of separation or oblivion, just like love is about the threat of loss, and enthusiasm, the paroxysm of insignificance.

Glissements progressifs du plaisir is a single-movement work.
As its title indicates, it is about pleasure in its various guises. It also refers to the book Ubik by science-fiction writer Philip K. Dick, which depicts a world undergoing gradual disintegration.
It is a neurotic, derisory work. There is a move towards exultation through repetition and emphasis, towards imbalance through accumulation, and with every returning fragment of latency, like a rest or an interstice, the machine starts again.

I have long wondered which excerpts (for these are excerpts) to assemble and orchestrate to build this movement from a symphonic «short story». I have finally accepted that it would never be a satisfactory, on account of its length, or a «orderly» work.

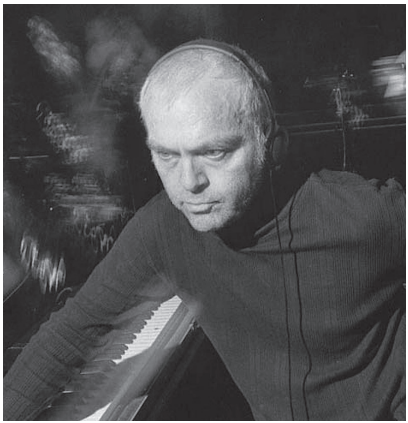
However, it has been a pleasant experience for me to extract from it a kind of allegro from a symphony, jerky at first then made inevitable by its obsessiveness.

satisfaisante, de par sa durée, ni une oeuvre «rangée».
Cependant, j'ai eu du plaisir à en dégager comme un allegro de symphonie, d'abord saccadé puis inéluctable par son côté obsessionnel. La pièce ne finit pas, elle s'éloigne. Veuillent les musiciens et leur chef me pardonner ces centaines de mesures répétitives et cumulatives qui n'ont de plaisir que l'orgasme, de progressif que l'insistance et de glissant que l'inexorable. Et qu'Alain Robbe-Grillet veuille bien me pardonner d'avoir si éhontément emprunté le titre de son film par pur opportunisme.
Gérard Hourbette (1998)

The piece does not end, it merely goes away.
May the musicians and conductor please forgive me for those hundreds of repetitive and cumulative bars of music which only have to do with pleasure in the orgasm, are only progressive in their insistence and are only sliding in their inexorability. And may Alain Robbe-Grillet forgive me for the shameless and entirely opportunistic borrowing of the title of his film.
Gérard Hourbette (1998)

GÉRARD HOURBETTE (1953)

Following classical music studies of violin and piano, he studied violin and musical improvement under Jacques Dejean (Quatuor de l'ORTF) at the Conservatoire du Xe arrondissement in Paris. He enrolled in the Sorbonne (Paris IV) to study musicology, then in Lille-II to study psychology. But in 1971, succumbing to «the call of the sea», he joined Art Zoyd, which he now leads. His career is closely linked with that of the group, with which he has worked extensively on sound structures making use of new musical technologies. His path is closely and fundamentally linked with that of Art Zoyd, of which he is the main composer and project manager. He has composed with Art Zoyd for, among others, the Orchestre National de Lille, Vienna's Tonkünstler and the National orchestra of Mexico, for the Musiques Nouvelles ensemble, the Ars Nova ensemble. Under his own name, he has also made music for theatre, ballet (Karole Armitage), exhibitions (Picasso/Dora Maar...) or special events (Groupe F...).



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ART ZOYD

Formed in 1969, Art Zoyd started out as a progressive rock band, influenced by the music of Beefheart, Zappa, etc. The original line-up, led by multi-instrumentalist Rocco Fernandez, recorded for Le Chant du Monde-Opaline Records a debut single : Sangria. After the arrival of Gérard Hourbette and Thierry Zaboïtzeff in 1971, Art Zoyd took a different direction. From 1975, with the band's founder now gone, they took over leadership and radically changed its direction, drawing new paths. From now on, there would be no more drums or guitar, but a four-piece ensemble consisting of two violins, bass, and trumpet, which would form the core of the band for several years.
Art Zoyd toured with Magma (1976), then became a member of the international collective formed by drummer Chris Cutler : Rock in Opposition, including among others Fred Frith, Art Bears, Univers Zéro, Stormy Six, Etron Fou Leloublan, Zamlas Mammas Manna… Between 1980 and 1984, Art Zoyd toured all over Europe and became a leading light of «new music» (or «art rock» or «avant-rock»).

In 1983, the band came to the attention of renowned choreographer Roland Petit when they appeared on TV. He promptly commissioned an entire ballet from them: *Le Mariage du Ciel et de l'Enfer*, premiered at Milan's La Scala Festival. With Art Zoyd present on stage, the ballet was taken on tour for thirty performances in France, including twelve at the Théâtre des Champs-Elysées in Paris.
With this came the revelation that music that radical in its developments and its options would appeal to a large, heterogeneous audience, in spite of them being largely unfamiliar with such dissonant harmonies and rhythmic shocks of a new kind, mixing amplified acoustic instruments and electric instruments, tapes, voices…

There was now a desire to combine music and visuals. An alliance of music with performance arts including dance and theatre, or with images, including silent movies or video. Art Zoyd then created film music, like F.W. *Murnau's Nosferatu* (1988) and *Faust* (Rome -

1993), *Benjamin Christensen's Häxan* (Queen Elisabeth Hall, London-1995). The success was unexpected. *Nosferatu* is still being performed, over fifteen years after its premiere, as were Häxan and Faust until 2001 and 2003 respectively.

The ensemble has undertaken numerous tours in Europe, but also in the USA (Lincoln Center Festival, New York City), Hong-Kong, Australia (Adelaide Festival), Japan (in 1997 and 2002), Mexico (in 1996, 1999 and 2003). Art Zoyd are also in demand for various events - the inauguration of Stockholm's Globe Arena - and also make music for theatre.

In 1997, following the departure of Thierry Zaboïtzeff, a new major phase in Art Zoyd's orientation began. Art Zoyd opened their studios to outside creative artists and composers and began a three-year partnership with the Orchestre National de Lille, initiating the *Dangerous Visions* project which brought together symphony orchestra, musical technologies and visuals. Composers Luc Ferrari, Gérard Pape, Thierry de Mey, Heiner Goebbels, Pierre Vasseur, Helmut Oehring, Christophe Maudot, Eric Sleichim, Granular Synthesis and Gérard Hourbette and visual artists Granular Synthesis, dumb type, Michael Saup, Lydie Jean-Dit-Pannel, Hagen Klennert, Geert Mul and Safy, all took part in these «adventures» of a new kind. Over 20,000 spectators attended these concerts (Lille, Créteil, Maubeuge, St Pölten, Mexico).

Beginning in 2000, Art Zoyd extended the venture and embarked on a new long-term project entitled Expériences de Vol, working with Belgian ensemble Musiques Nouvelles to create the Centre Transfrontalier de Production et Création Musicales, welcoming composers or artists in residence. The pieces (117 to date) are premiered on stage, then recorded in the studio. With this centre the studio's activities have extended to production, including assisting with various projects (support to creation, composition competitions, training, training courses, projects with amateurs).
In 2001, Art Zoyd premiered and recorded *Metropolis*, based upon the Fritz Lang film, for the new fully restored version. *Metropolis* is a kind of

«meta music» based on the overlapping of music by several composers: Gérard Hourbette, Patricia Dallio and Kasper T. Toeplitz, the latter joining the group as associate composer. That same year, Gérard Hourbette also composed the music for a choreography by Karole Armitage, *Le Chat de Schrödinger*, for the Ballet national de Nancy. Art Zoyd now turned increasingly to research, in particular on instrument-making and interfaces (sensors, theremin, real-time), involving composer Kasper T. Toeplitz in the process as well as various assistants and developers, some of them from fellow studios and institutes. On the occasion of Lille 2004 – Capitale européenne de la culture, Art Zoyd premiered *Armageddon*, the first operetta for robots with roboticist Louis-Philippe Demers and Musiques Nouvelles. In 2006, a project with video creation by Dominik Barbier, Le Champ des Larmes, saw the light of day. An electronic oratorio, it consisted of music by both Kasper T. Toeplitz and Gérard Hourbette.

In 2007, Art Zoyd premiered *Eyecatcher* – L'homme à la caméra, a «drama fantasy» on the «former modernities», mixing Cécile Babiole's computer-generated images and Vertov's silent movies, instruments of the present and past including Theremin, ondes Martenot and Stroh violin. In 2008 Art Zoyd premiered *La chute de la Maison Usher*, based upon Jean Epstein's film, at the Musée du Louvre in Paris. Then *Kaïro*, a spoken opera based on Kiyoshi Kurosawa in 2009, from which Les Particules noires was extracted in 2010. 2011 saw both the premiere of a presentation for young audiences, *À demi endormi déjà*, with Sébastien Roux, a drawn musical tale on a text of Célia Houdart and François Olislaeger's drawings and L*es Rives du futur*, a pyrotechnic concert with Le Groupe F.
2012-2014: *Trois Rêves non valide*s, a multimedia presentation on three digital stage designs by Serge Meyer, Christian Châtel and Pierrick Sorin, inspired by Philip K. Dick's works.
2015: *Vampyr,* a ciné-concert based on the film by Dreyer.
2016: *Le Voyage dans la Lune* based on films by Méliès, De Chomon, etc.

JEAN-CLAUDE CASADESUS

After over forty years heading the Orchestre National de Lille, which he had created in 1976, Jean-Claude Casadesus, who remains its founding director, continues as such to conduct it in three series each season while pursuing his international career. He remains artistic director of the Lille Piano(s) Festival.
The orchestra, under his leadership, has travelled the world (32 countries on 4 continents - the United States, Latin America, Black Africa, Russia, China and Kazakhstan) and led an exemplary policy of dissemination and raising awareness towards children and audiences with little or no access to music.
A vocal advocate of contemporary music (he studied orchestra conduction with Pierre Boulez), he has set up composer residences and since 2001 has been the chairman of Musique Nouvelle en Liberté.
His discography of over thirty CDs with the Orchestre National de Lille has drawn unanimous praise by listeners and critics alike. His latest recordings, Richard Strauss' A Hero's Life and Mahler's 2nd Symphony (Resurrection), were both received with great enthusiasm. They are followed by Mahler's Song of the Earth and by a collection of music by Henri Dutilleux, including Les Métaboles....

As guest conductor, he has performed on major international stages - Moscow, Singapore, Montréal, Baltimore, Seoul, São-Paulo and Buenos Aires, Philadelphia, Monte Carlo and Berlin. Before participating, alongside his master Pierre Dervaux, in the creation of the Orchestre des Pays de la Loire, of which he was assistant director, he was hired early in his career as musical director for the Théâtre du Châtelet, and later appointed permanent conductor of the Opéra de Paris and the Opéra-Comique. His love of opera led him to stage major opera productions for the Festival d'Aix-en-Provence as well as in Orange, Paris, Trieste, Monte-Carlo, the Opera of Flanders and of course the Opéra de Lille (most memorably Jean-François Sivadier's production of Carmen).

Passionate about the transmission of knowledge, he enjoyed a three-year

stint as conductor of the French Youth Orchestra, and more recently the Paris CNSMD's youth orchestra at La Philharmonie. In 2016, he was asked to head the École Supérieure Musique et Danse of the Hauts-de-France region.

He has authored two books, *Le plus court chemin d'un cœur à un autre* (Stock, 1997) and *La partition d'une vie* (Écriture, 2012).
Jean-Claude Casadesus has received multiple honours: commander of the Légion d'Honneur, Grand Officer of the Ordre national du Mérite, Commandeur des Arts et Lettres, Commandeur de l'Ordre d'Orange-Nassau, Officer of Belgium's Order of Leopold, Knight of the Palmes académiques. In 2004, he was presented with a Victoire d'Honneur at the Victoire de la Musique classique ceremony.

This international season find him not only in Lille, but also conducting the Orchestre national de France, the Monte Carlo, Saint-Petersburg and Bordeaux Philharmonics, the New Japan Philharmonic for 2 concerts in Tokyo and 2 in Hiroshima, then in Germany, in Latvia and the Novosibirsk Festival.

ORCHESTRE NATIONAL DE LILLE

Born of a shared desire by the Région Nord-Pas de Calais, now Hauts-de-France, the French State and Jean-Claude Casadesus, the Orchestre National de Lille gave its début performance in January 1976, with Mstislav Rostropovich as soloist. Since this date, it been widely acknowledged as a referential orchestra, defending excellence as close as possible to audiences, with a willingness to «present music anywhere it can be received».

Every year, the orchestra appears at Lille's Auditorium du Nouveau Siècle (fully renovated and unveiled in 2013), and at other venues in the region, elsewhere in France and abroad. Through its lifetime, it has musically irrigated over 250 towns in Hauts-de-France, in an exemplary approach to decentralisation. A true ambassador of its region and French culture, it has been invited to perform in over 30 countries on four continents.

Staying true to its mission of dissemination, the orchestra performs the great symphonic repertoire, as well as operas thanks to a regular collaboration with the Opéra de Lille, and music of our time, welcoming composers in residence. In each of these areas of music, the orchestra invites international conductors and soloists, as well as young talents, to enliven the repertoire, which encompasses baroque, classical and contemporary. At the same time, it innovates with concert and event cycles aimed at new audiences : ciné-concerts, lunch time flash concerts, Famillissimo and «Lille Piano(s) Festival», founded on the occasion of Lille 2004 - Capitale européenne de la culture. In addition to concerts, the Orchestre National de Lille hosts numerous events for a wide audience : preludes, meetings with soloists and conductors «on the edge of the stage», afters, public rehearsals... An opportunity for friendly exchanges.

Thanks to its unwavering commitment, the orchestra places young audiences at the centre of its project by developing a wide range of actions : musical awakening in nursery schools, public rehearsals opened to schoolchildren,

discovery concerts for primary and middle schools, concerts for high schools and students, master classes with musicians, participatory concerts...

Over the years, the orchestra has recorded over thirty critically acclaimed albums rewarded with numerous prizes (Grand Prix of the Académie Charles Cros, Prize of the Académie du disque français, Prize of the SACD, Nouvelle Académie du Disque, Diapason d'Or, Choc Classica 2015 ...). Strong partnerships with regional, national and cross-border media ensure regular press coverage as well as concert broadcasts which increase its audience. Recently, the orchestra, one of only two in the world to enjoy such a privilege, has acquired its own digital recording studio, which opens wide horizons in the fields of recording and distribution. Several new releases featuring the orchestra are scheduled for 2017: on the Naxos label, works by Henri Dutilleux conducted by Jean-Claude Casadesus and Darrell Ang, Offenbach/ Pierné conducted by Darrell Ang, Saint-Saëns conducted by Jün Märkl. On Warner, the début recital by trumpeter Lucienne Renaudin-Vary is scheduled for Autumn 2017.

In September 2016, Alexandre Bloch succeeded Jean-Claude Casadesus, conductor and founder of the Orchestre national de Lille, of which he is now musical director.

The Orchestre national de Lille is a non-profit organisation subsidised by the Conseil régional Hauts-de-France, the ministry of Culture and Communication, the Métropole Européenne de Lille and the Lille City council.