



Tana Quartet

*Antoine Maisonhaute and Ivan Lebrun, violins
Maxime Desert, viola - Jeanne Maisonhaute, cello*

The Lemon Tree, Aberdeen

Saturday 29th October 2016, 6pm

Programme

Grégoire Lorieux	Passage de la lumière, string quartet with electronics
David Hudry	Anamorphosis, with electronics* (World Première) -short interval-
David Hudry	Anamorphosis, without electronics* (World Première)

*Co-commissioned by Art Zoyd Valenciennes (sound production, Oudom Southammavong), sound and Musiques Démesurées (France)

Programme notes

Grégoire Lorieux *Passage de la lumière, string quartet with electronics*
(2009, French State commission)

Damaged, blurred or adjusted, some films sometimes give a thick and tactile consistency to light. Black and white especially works on the volatile matter of the light plans. The string quartet, though monochrome at first listening, does express that this kind of expressive, full or tiny brightness variations.

Electronics separate what is dark or bright in a bow stroke, like peeling the skin of a fruit, reveal the resonances enclosed in the roughness of a sound; focus the listening on the brush of horsehairs on an almost muffled string; amplify and make them hear in remote places; darken or brighten the dark heart of the quartet; first dig, raise, "ensilence" its surrounding space, until it freezes.

Unlike the shadows that close slowly around Joan Fontaine in Hitchcock's *Suspicion*, musicians first extricate themselves from the heavy brutal black they produce themselves. As a metal object in the dark, electronics desperately catch their weak light. The shadow fist that surrounds them gradually relaxes

until the electronics that hid behind them appears: a luminous canvas of silence, which is eventually torn up and gradually violently darkens.

David Hudry *Anamorphosis*

Inspired by the visual anamorphosis games that we find in the works of István Orosz or Jonty Hurwitz, my piece aims to propose different listening experiences on identifiable musical gestures or materials by exposing them according to various degrees of deformation. My work *Anamorphosis* is about energy of rhythm and pulse, tension of diverging and conflicting lines, and surface density.

This work is a collaboration with Tana string quartet and a co-commission by Art Zoyd Valenciennes (France), sound and Musiques Démesurées (France)

Biographies

The Tana String Quartet was formed in 2010 to promote contemporary repertoire and enhance the relationship between composer and performer; they place no boundaries when selecting style or genre and often present classical repertoire alongside contemporary works.

Recognised by The Guardian as “impeccable players”, the quartet is recipient of an array of international awards, from the Pro Quartet – CEMC foundation in Paris, the Verbier Festival Academy and the Union of Belgian Composers (Fuga Prize), they also received the Octave for best exponents of contemporary music. In 2013, they were honoured at the HSBC EMA Awards and received an invitation to premiere *Oracion*; a major cross-over project featuring both world and contemporary music, produced by the Abbaye de Royaumont and premiered as part of the Aix-en-Provence festival.

The Tana String Quartet has appeared at prestigious festivals and concert series worldwide including Aix-en-Provence, Berlioz, MUSICA à Strasbourg, La Folle Journée, Saint-Denis, Albi, IRCAM/Manifeste, Musiques du GEM, Controtempo, Verbier, Ars Musica, Klara, Darmstadt, Faithful in Berlin, Vale of Glamorgan, Girona, San Sebastian, Mostra Sonora/Valencia, Auditorium du Louvre, Cent-Quatre/Radio-France, Villa Medici in Rome, Pharos Foundation in Cyprus, Wigmore Hall, Conway Hall, BOZAR and Auditorium de Dijon. Last season saw them premiere a number of major new works composed for them, including *Aracne*, by Spanish composer Hector Parra, premiered in Paris (Louvre), and repeated at the Girona Festival and Wigmore Hall in London, and later in 2016 at the Palau de la Musica in Barcelona.

In 2015/2016 the Quartet will make their debut appearances at the Philharmonie de Paris and Concertgebouw in Bruges with the premiere of Yann

Robin's Quartet No 3, which they will also perform at the Konzerthaus in Vienna, together with Hector Parra's new piece.

Tana is the only European ensemble to have discarded conventional scores to perform from iPads, which they also use to accompany their educational work. A privileged partner with Music Research Centres including: Centre Henri Pousseur in Liège, Belgium; GMEM in Marseille and ArtZoyd in Valenciennes, France, the quartet gave the first ever concert on hybrid instruments, premiering a piece by Peruvian composer Juan Gonzalo Arroyo. The new system is a major contribution to electronic music.

Following the success of their debut recording, the complete string quartet music of French composer Jacques Lenot, the Quartet continues their eclectic discography with an album devoted to saturated music (Bedrossian, Cendo and Robin), which will be released in 2016.

The Tana Quartet has studied with such notable masters of education as Alfred Brendel, Gabor Takacs and David Alberman, Andrés Keller, Yann Robin, Raphael Cendo and Ondrej Adamek in the Academy of Aix en Provence 2011; Paul Katz, Walter Levin, Eberhard Feltz, Alasdair Tait, Nicholas Kirchen, Louis Fima and Natalia Prishpenko, as part of ProQuartet.

The quartet receives support from many French institutions (DRAC, SACEM, ADAMI, SPEDIDAM, "Musique Nouvelle en Liberté", "Fonds Diaphonique" and "Fonds pour la Création Musicale").

Grégoire Lorieux (b.1976) is a composer and a computer music designer at IRCAM, the leading French institute for music and technology.

He studied first early music, then dedicated himself to both instrumental and electro-acoustic composition, with Philippe Leroux, then Gérard Pesson in the Paris Conservatoire. He followed the programme of experimentation in the arts and politics at the Paris Institute of Political Sciences in 2012-13.

His educational activity in IRCAM is shared between the development of cultural action devices around notions of computer music and reflection on mixed music, as evidenced by the cycle of educational pieces "Etudes Electriques". He co-founded the diffraction ensemble together with Thibault Walter and Wilfried Wendling, participated in "Tigouli" Emmanuelle Lizère, project for young audiences and works as a computer musician with many artists. G. Lorieux received the SACEM prize for young composers in 2009.. His musical research topics include transcoding sound in music in different ways, as shown in the project 'Paysages Composés'.

David Hudry is a French composer who is interested in the exploration of dramaturgy applied to heterogeneous musical characters as well as the

interplay and transition between points, lines and surfaces as articulated by Kandinsky.

He received his education in various institutes like the University Paul Valéry of Montpellier (Musicology), IRCAM (new technologies) and the Conservatoire National Supérieur de Musique et de Danse de Paris (composition). He considers Emmanuel Nunes, Stefano Gervasoni and Luis Naon as his primary mentors but has also had the good fortune to attend workshops and masterclasses with others like M. Jarrell, B. Ferneyhough, I. Mundry, M. Lindberg, J. Harvey, P. Evötös among many others.

He has collaborated with various ensembles and soloists like Multilatérale, Linea, Arditti, Recheche & the Freiburger Barockorchester, Lorelei Dowling (Klangforum Wien), Pierre Strauch, Christophe Desjardins, Severine Ballon, Laurent Camatte, and more recently, the Radio France Philharmonic Orchestra.

Recent accolades include the Meyer Foundation bursary, and the "Pierre Cardin prize" awarded by Académie des Beaux-Arts.

He currently teaches at the Lycée Henri Matin, preparing gifted students in the class repertoire program for their tertiary education entrance exams into the Ecole Normale Supérieure.

With the support of:

Ministère de la Culture et de la Communication/Direction Régionale des Affaires Culturelles du Nord-Pas-de-Calais Picardie, Musique Nouvelle en Liberté, SPEDIDAM, SACEM

soundfestival is Scotland's festival of new music, and takes place annually in October/November in the North East of Scotland. It aims to make new music more accessible to audiences of all ages and backgrounds by presenting an eclectic range of music through a wide variety of events including concerts, talks, installations and workshops. For further information, please visit our website at: **www.sound-scotland.co.uk**

soundfestival 2016 gratefully acknowledges the support of the following: Aberdeen City Council, Aberdeenshire Council, Aberdeen Endowments Trust, Astor of Hever Trust, Creative Scotland, The Cross Trust, David and June Gordon Memorial Trust, Diaphonique, The Fenton Arts Trust, Hinrichsen Foundation, Hugh Fraser Foundation, PRS for Music Foundation, RVW Trust and Woodend Barn.



TALENT
DEVELOPMENT
PARTNER



Aberdeenshire
COUNCIL



RVW Trust