

## **Ensemble TM+**

*with*

*Laurent Cuniot, conductor and composer  
Jean-Pierre Arnaud, oboe - Nicolas Fargeix, clarinet  
Anne Ricquebourg, harp - Florian Lauridon, cello*

## **Music Hall, Aberdeen**

Saturday 2 November 2019

### **Programme**

Marc-André Dalbavie	<i>Interlude IV</i> for oboe solo
Jonathan Harvey	<i>Three sketches</i> for cello solo
Helen Grime	<i>Arachne</i> for oboe solo
Martin Matalon	<i>Formas de arena</i> for clarinet, harp & cello
Laurent Cuniot	<i>Postlude à l'aube</i> for oboe, clarinet, harp & cello (world premiere)

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### **Programme notes**

#### **Marc-André Dalbavie *Interlude IV* for oboe (1998)**

*Interlude for oboe* is the third piece that I've written for solo instrument. Instead of using the more common techniques of phrasing and variations in timber, in this piece I exploit the principal of speed, less commonly used with the oboe. It begins as if the oboist was warming up, firstly with only movement, then arpeggios, then scales, rhythms and motifs... building up progressively.

Marc-André Dalbavie

#### **Jonathan Harvey *Three sketches* for cello (1989)**

These three short pieces were written for and explore the extraordinary creative virtuosity of Frances-Marie Uitti. The cello's G string is replaced by a second D string. In the second movement the D strings are slightly

detuned, and in the third movement the two lower strings are tuned to low B flat and C the ninth above. The cello assumes several roles, mostly distant from the high-art lyricist of the nineteenth century: rough rhythmist, folkloric peasant, baroque viol, ethereal spirit, gourmet of artistic curiosities.

### **Helen Grime *Arachne*** for oboe (2013)

*Arachne* is based on Ted Hughes' retelling of the myth in his *Tales from Ovid*. Arachne, a mortal and master weaver, is challenged to a contest of the goddess, Minerva.

The opening of the miniature depicts Arachne's arrogance and assurance in her abilities. The middle section suggests the weaving contest between Minerva and Arachne. A freer episode attempts to show the violence of Minerva and suicide of Arachne. The quiet, enigmatic ending conveys the metamorphoses where Minerva turns Arachne into a spider.

### **Martin Matalon *Formas de arena***

*transcription for clarinet, harp & cello (2001)*

*Formas de arena* is written in four linked movements. This version has been transcribed with added density for trio of clarinet, harp and cello. This modifies its transparency, and plays on timbre and rhythm.

### **Laurent Cuniot *Postlude à l'aube*** for oboe, clarinet, harp and cello

This is a new version of *Trans-Portées*, a piece for soprano and small ensemble by Laurent Cuniot which was premiered last season in Bangladesh. *Postlude à l'aube* is written for instrumental quartet, enriched by the presence of the harp. It is a wordless romance of absolute love, moving between interior ardeur and the frenzy of intoxication.

## **Biographies**

### **TM+ *Orchestral ensemble for today's music***

Since its first concert that took place in 1986 at Radio France under the baton of Laurent Cuniot, TM+ has made a name for itself as one of the first French ensembles dedicated to contemporary and classical repertoires.

With a nucleus of 20 musicians, all remarkably versatile, TM+ has been developing a rigorous in-depth approach to the performance of works composed in the 20<sup>th</sup> and 21<sup>st</sup> centuries, with frequent incursions into a more distant past. Its goal is to foster a modern day ensemble that takes into account past-present relationships. It raises questions about the links between composer and musicians, and between the musicians themselves.

TM+ has devised an alternative project for music dissemination, in order to create a new framework for the encounter between the public and the music, with the composer in the role of mediator. TM+ has been increasing these music encounters by way of open-house commented rehearsals, concert-discussions and many cultural actions in school, hospitals, retired houses, jails... Being based in Nanterre (Paris suburbs) since 1996, TM+ conceived a very special link with the audience.

TM+ performs throughout France in top-notch venues and festivals geared to creation (Philharmonie de Paris, IRCAM, Radio France in Paris, Musica in Strasbourg, Les Musiques in Marseille ...). Abroad, TM+ toured in Scandinavia (Nordic music days in Helsinki, Viitasaari Festival, Klang festival in Copenhagen), in Scotland (Sound Festival), in the Netherlands (Muziekgebouw aan't IJ), in Germany (Konzerthaus in Berlin), in Switzerland (Festival Archipel in Geneva), in Italy (Nuova Consonanza in Roma), in Greece (Institut Français in Athens, Megaron in Thessalonique), in Brazil (Porto Alegre, Campinas, São Paulo, Rio de Janeiro), in Mexico (Festival de Morelia, Sala Nezahualcoyotl de Mexico), in the United States (Institut Français in New York, Festival Hear now music in Los Angeles), in Bangladesh and India.

In 2016, the French Ministry of Culture decided to label TM+ with the title of "National and International Company" to encourage its artistic work in France and abroad.

*TM+ reçoit le soutien du Ministère de la Culture / Direction Régionale des Affaires Culturelles d'Île-de-France au titre du programme des Compagnies et ensembles à rayonnement national et international (CERNI), de la Ville de Nanterre, de la Région Ile-de-France et du Département des Hauts-de-Seine. Il reçoit également le soutien de la SACEM et de la SPEDIDAM. Pour ses actions à l'international, TM+ est régulièrement soutenu par l'Institut Français et par le Bureau Export. TM+, en résidence à la Maison de la musique de Nanterre, est implanté sur la ville de Nanterre depuis 1996.*

### **Laurent Cuniot, TM+ Music Director, Composer**

Laurent Cuniot is one of the few French musicians to be both a composer and a director.

He founded TM+ in 1986. As its music director, he has been developing its artistic project and made of TM+ one of the main orchestral ensembles of contemporary music in France.

Besides Laurent Cuniot is regularly invited to conduct great orchestras such as the Belgrade Radio Orchestra, the KZN Orchestra, the Orchestre National de Lille, the Orchestre Philharmonique de Radio France and the Orchestre symphonique de Mulhouse. He also works with specialized ensembles among which Alter Ego (Italy), Recherche (Germany), Sond'Ar-te Electric Ensemble (Portugal), Court-circuit and the Ensemble Orchestral Contemporain (France).

Since 1996, TM+ is in residence in Nanterre. Laurent Cuniot has created a particular link with its audience, through the invention of new musical forms of concerts and through many interdisciplinary projects.

After conducting the participatory opera *Your Faust*, directed by Aliénor Dauchez in 2016 and the multimedia concert *Bal Passé* by Januibe Tejera and Claudio Cavallari in 2019, Laurent Cuniot continues to lead TM+ through new musical territories in 2019-2020 with the opera for children *L'Enfant inouï*, directed by Sylvain Maurice.

His last work, *Trans-Portées*, for soprano, oboe, clarinet and cello was premiered in march 2019 in Bangladesh with the great traditional singer Farida Parveen and will tour in 2020 in India and in France.

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