



Ensemble Court-circuit

Alexandra Greffin-Klein violin
Alexis Descharmes cello

Friday 29th January 2021, 2000

Programme

Philippe Hurel	<i>Traits</i> for violin and cello (<i>D'un trait</i> for cello, <i>Trait</i> for violin, <i>Trait d'union</i> for violin and cello)
Ravel	<i>Sonata</i> for violin & cello

There will be a Q&A with Philippe Hurel after the performance.

Supported by Bureau Export, Fondation Francis et Mica Salabert, Ernst von Siemens Music Foundation and Diaphonique, Franco-British fund for classical contemporary music; in partnership with the SACEM, the Friends of the French Institute Trust, the British Council, the French Ministry of Culture, the Institut français, the Institut français du Royaume-Uni, the Bureau Export, and the Salabert Fondation

Programme notes

Tonight's programme features a duo composed as a homage to Maurice Ravel's famous *Sonata* for violin and cello. Philippe Hurel's *Traits* unveil a wide range of instrumental techniques generating sound matter in constant fusion, variation in register and countless colours, whilst maintaining the characteristic nature of strings. An ascending gesture played sul ponticello, (a form, a lava flow) is the triggering factor of this three-piece cycle that unfolds organically, almost plant-wise. The three pieces share many features such as moments of sheer virtuosity, brutal and eruptive and other passages rather ethereal and poetic, remarkable when they appear.

Biographies

Ensemble Court-circuit

Composer Philippe Hurel and conductor Pierre-André Valade created the ensemble Court-circuit in 1991, following a meeting with the founders of Analix Gallery in Geneva. "Created by a composer for composers", Court-circuit from the outset was a place of experimentation, an art project promoting intense risk-taking in a spirit of total freedom. A strong commitment to contemporary music is the real cement of the ensemble. Court-circuit owes its nervous, rhythmic, incisive identity, as well as its banner-like name, to the musicians and their leader Jean Deroyer, who animate it with determination and virtuosity. A sought-after partner for composers, the ensemble cheerfully plays its role of agitator in the international contemporary scene.

Court-circuit was invited by highly dynamic international programming (Maerzmuzik festivals, Ultima, Printemps des Arts, Musica Electronica Nova, Traiettorie, Gaïda) and has thrived at the high places of French creation and festivals : Agora festivals, Manifesto, Novelum, Aujourd'hui Musiques in Perpignan, Messiaen in the Land of Meije, the Reims Opera, the Metz Arsenal, the Caen and Besançon theaters, and the Paris Opera.

Court-circuit is also involved in interdisciplinary projects that go beyond the sphere of contemporary music. After working with the Paris Opera for choreographic creations (Preljocaj, Lagraa), the ensemble had a fruitful partnership with the Théâtre des Bouffes du Nord (Paris), where it created two chamber operas (*The Second Woman* – Grand Prize of Critics 2011 – and *Mimi* – 2014 – both composed by Frédéric Verrières and staged by Guillaume Vincent, before beginning a collaboration with the Opera Comique (Paris)

where it participates in the opera *La Princesse légère* composed by Violeta Cruz and directed by Jos Houben (premiere in 2017).

In parallel, Court-circuit created several ciné-concerts such as *Paris qui dort* (a René Clair film, with music by Yan Maresz) and *Les hommes le dimanche* (a Robert Siodmak film, with music by Alexandros Markeas). Court-circuit asserts its pedagogic mission by regularly working with the Paris Conservatory and the Ile- de-France conservatories. In 2012, it settled in the Hauts-de-Seine, where it conducts numerous projects with music institutions and national distribution structures.

The ensemble is regularly invited to participate in European programs, like *Integra* (2006-2011) dedicated to mixed music, and *Re: new music project* (2009- 2011). Court-circuit's discography features about twenty records that accurately reflect his extensive repertoire: Reynolds, Bertrand, Blondeau, D'Adamo, Fineberg, Grisey, Hervé, Hurel, Leroux, Matalon Monnet, Murail, Schneller, Buchala, Jodkowski...

Named several times "Favorite" by the Académie Charles Cros, these CDs were recognized by numerous awards (Le Monde de la Musique, Diapason d'Or, 10 de Répertoire).

DRAC Île de France – Ministère de la culture, Région Île de France, SPEDIDAM, SACEM, Copie Privée support the activities of Ensemble Court-circuit. For this project, Ensemble Court-circuit has received the support of Bureau Export, Diaphonique, Fondation Francis et Mica Salabert and Ernst Von Siemens Foundation.

Philippe Hurel

Philippe Hurel, was born in 1955. French composer of mostly orchestral and chamber works that have been performed throughout Europe and elsewhere. Philippe Hurel studied musicology at the Université de Toulouse from 1974-79 and composition with **Betsy Jolas** and **Ivo Malec** at the Conservatoire National Supérieur de Musique de Paris from 1980-83. He also had private studies in musical computer science with **Tristan Murail** in Paris in 1983. His honors include the Pensionnaire à la Villa Médicis à Rome (1986-88), the Förderpreis der Siemens-Stiftung in Munich 1995, for **Six miniatures en trompe l'œil**, the Prix des Compositeurs from SACEM (2002), and the Prix de la Meilleure Création de l'Année from SACEM 2003, for **Aura**. Mr. Hurel is also active in other positions. He worked as a music researcher at IRCAM in 1985-86 and 1988-89. He taught composition at IRCAM from 1997-2001. He also served as composer-in-residence to both the Arsenal de Metz and the Philharmonie de Lorraine from 2000-02. With Pierre André Valade he founded

the new music ensemble Court-circuit in 1990 and has since served as its artistic director. Since 2013 he teaches composition at the Conservatoire national supérieur de musique et de danse de Lyon.

His music has been performed by numerous orchestras and ensembles and by conductors such as by Pierre Boulez, David Robertson, Ludovic Morlot, Tito Ceccherini, Jonathan Nott, Esa Pekka Salonen, Kent Nagano, Pierre-André Valade, François Xavier Roth, Christian Eggen, Lorraine Vaillancourt, Reinbert de Leeuw, Bernard Kontarsky...

After his opera **Les pigeons d'argile** (libretto by Tanguy Viel) premiered at the Capitole de Toulouse, his cycle **Traits** for violin and cello was premiered the same year in Paris by Alexandra Greffin-Klein et Alexis Descharmes. In 2015 his orchestral cycle **Tour à tour** was premiered at Radio France/Festival Manifeste/Ircam by the Orchestre Philharmonique de Radio-France conducted by Jean Deroyer. **Pas à pas**, commissioned by Ernst von Siemens music Foundation has been premiered the same year at the Biennale di Venezia by Ensemble Recherche.

In March 2017 Arditti Quartet premiered **Entre les lignes** (2016-17) at the Wittener Tage für Neue Kammermusik in Germany and in October 2018, Diotima Quartet premiered **D'autre part** (2017) at the Théâtre d'Orléans. **Les Trois études pour Atlanta** (2017), for flute and percussion was premiered in October 2017 in Atlanta. The concerto for clarinet and orchestra, **Quelques traces dans l'air** (2017-18) was performed in world premiere in June 2018 by Jérôme Comte, clarinet, and Johannes Stockhammer conducting the Philharmonisches Orchester des Staatstheaters Cottbus (commission of Cottbus orchestra, Orchestre Régional de Normandie and Buffet Crampon). In December 2018, Les Percussions de Strasbourg gave the premiere of **Ritual Trio** for three percussionists (2018). He is now composing a string quartet with electronics for Tana and Ircam.

Editions Billaudot publishes his music written between 1981-96 and Éditions Lemoine publishes his music written since 1997.

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Promenade Concert | Sat 30 January | 1000

Join us for a winter themed discovery of new music for the whole family with Ruth Wall (harp), Richard Watkins (horn) and Richard Ingham (saxophone)

Gold.Berg.Werks | Sat 30 January | 1200

Karlheinz Essl's unusual take of Bach's *The Goldberg Variations* performed by Xenia Pestova Bennett (piano) and Ed Bennett (electronics)

Aberdeen | Sat 30 January | 1500

New collaboration between David Fennessy, Sonia Cromarty and Tim Cooper

Any Enemy & Brandon University New Music Ensemble | Sat 30 January | 1700

Unique live digital performance including new works specially commissioned for joint performance by the two ensembles

Richard Watkins, horn + Composer Conversation | Sat 30 January | 2000

Philip Cashian's *Scenes from the Life of Viscount Medardo* and discussion with Philip Cashian, Aileen Sweeney and Rylan Gleave

social sound | Sat 30 January | 2130

Join us online for a chat about the day's events in the company of featured artists

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Siobhan Dyson's audio-visual work depicts a day in the life of an autistic person

Hebrides Ensemble *Diversions* | Sun 31 January | 1300

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