

## **Ensemble Court-circuit**

Alexandra Greffin-Klein	violin
Antoine Dreyfuss	horn
Hugues Viallon	horn
Jean-Marie Cottet	piano

### **Queen's Cross Church, Aberdeen**

Thursday 28<sup>th</sup> January 2021, 1700

## **Programme**

Grisey	<i>Accords perdus for two horns (1987)</i>
Bertrand	<i>Haiku</i>
Tansy Davies	<i>Grand Mutation for violin, horn and piano</i>
Bertrand	<i>Haos</i>
Ligeti	<i>Horn trio for violin, horn and piano</i>

\*Co-commissioned by **sound** and Ensemble Court-circuit

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With thanks to Faber Music

## Programme notes

The horn isn't frequently found in contemporary chamber music despite being important to composers and orchestral music for centuries. This programme aims to highlight the potential of the horn within this genre. It was first performed online during lockdown at the 2020 **soundfestival**.

Grisey's *Accords perdus* takes us back to the origins of the horn exploring its untempered sound and diverse natural intonation.

Ligeti's famous *Trio* for violin, horn and piano was conceived as a tribute to Brahms and was a turning point in Ligeti's career.

Tansy Davies's trio for violin, horn and piano completes the programme. Tansy Davies is considered "one of the most distinctive voices in British music today."

In addition to the original programme are two pieces by Christopher Bertrand:

Haiku, whose form he chose in direct reference to Olivier Messiaen's Seven Haikai: the metrical proportions of this type of Japanese poem (5-7-5) give the structure of this piece three sections of 88"-124"-88", but also to the sub-sections, according to the fractal paradigm.

Haos, which is "a Sandwich Island plant whose flowers are white in the morning, yellow at noon, red in the evening and dead the next day" (Littré – French dictionary). This poetic definition fits perfectly with the profile of this piano piece, in which the idea of multiplication (of figures, of speeds, even of the pianist's hands!) dominates throughout the three sections that compose it.

## 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, Jodlowski...

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.

## **Tansy Davies**

Tansy Davies studied at the Guildhall School of Music & Drama and Royal Holloway. In 2004 *neon* – a gritty collage of twisted funk written for the

Composers Ensemble – quickly became her calling card. Since then her music has been championed internationally by ensembles including the New York Philharmonic, Ensemble intercontemporain, and the Tokyo Symphony Orchestra and at festivals including Ultima, Présences, and the Warsaw Autumn.

Davies's work has been inspired by sources as diverse as Zaha Hadid (*Spiral House*) and Anselm Kiefer (*Falling Angel*). Her fascination with the Troubadours finds expression in *Troubairitz*, the 2010 song cycle that gave its name to a portrait disc on Nonclassical. 2012 saw the premiere of *Nature* by Huw Watkins, Birmingham Contemporary Music Group and Oliver Knussen, as well as the release of 'Spine', an all-Davies disc on NMC.

*Between Worlds*, a response to 9/11 with a libretto by Nick Drake, was premiered by English National Opera in 2015 (directed by Deborah Warner) and resulted in a British Composer Award. Recent works include *Re-greening* for singing orchestra – for the National Youth Orchestra of Great Britain – and *Forest*, a concerto for four horns premiered by the Philharmonia under Esa-Pekka Salonen. *Cave*, a second operatic collaboration with Drake, was premiered by Mark Padmore, Elaine Mitchener, and the London Sinfonietta in 2018.

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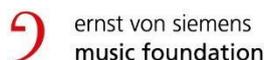
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