

## Florentin Ginot (double bass)

Lemon Tree, Aberdeen

Thursday 21<sup>st</sup> October, 6pm

### Programme

Georges Aperghis	<i>Obstinate</i>
Rebecca Saunders	<i>Fury</i>
Frédéric Pattar	<i>Météore</i>

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### Programme notes

#### **Georges Aperghis**    *Obstinate* (2017-2018)

Stubbornly and obstinate, the artist attacks the strings of the double bass. And more than just the strings, he attacks the tension of the strings that refuse to yield to him. Unabatedly, he fights against the double bass: tirelessly, furiously, repeating movements. In short: it's all in the title.

J.S.

#### **Rebecca Saunders**    *fury* (2005)

Despite the choleric nature of the sound material, silence is regarded as the canvas upon which all sounds surface out of, and disappear into. *fury* was conceived of as a melody, stretched to breaking point over the full 8 minutes of this solo.

Fury

/ˈfjuəri/ n. (pl. –ies) 1 a wild and passionate anger, rage. b a fit of rage (in a blind fury). c impetuosity in battle etc. 2 violence of a storm, disease, etc. 3 (Fury) (usu. in pl.) (in Greek mythology) each of three goddesses sent from Tartarus to avenge crime, esp. against kinship. 4 an avenging spirit. like fury colloq. with great force or effect. (ME f. OF furie f. L furia f. furere be mad).

(The Concise Oxford Dictionary)

**Frédéric Pattar**

***Météore***

When Florentin Ginot asked me to write a piece for him, I spontaneously thought of a work that would exploit the natural harmonics of the double bass. I wanted to write an ethereal piece that would strive to overcome the natural heaviness and the inertia specific to the low register of this instrument.

Following the thread of this ethereal, breath-driven music, I quite naturally wanted to attach a text to it, which would be recited by the performer, then deconstructed and tangled within the textures of the double bass. I found a short extract from Friedrich Nietzsche's '*The Dawn of the Day*'. '*Other birds will fly further*' is about the vital force that urges us to escape our own condition, while contemplating with lucidity our limits.

'Meteor' is surrounded by a pre-recorded soundtrack that reproduces the natural harmonic range of the double bass.

The title of this piece can be understood first and foremost in its etymological sense: 'an atmospheric phenomenon'.

## **Biography**

Member of Ensemble Musikfabrik since 2015, **Florentin Ginot** lives and works in Paris and Cologne. After graduating from the Conservatoire National Supérieur de Paris, he became a Laureate of the Banque Populaire Foundation and Mécénat Musical Société Générale. In 2015, he recorded his first CD for the « Young Soloists » collection of the Meyer Foundation, with a focus on the early music of Marin Marais.

He is now dedicated to solo repertoire, creation and invention of scenic forms. In 2017 he founded HowNow, a company developing innovative artistic forms based on modern music into scenic forms, alongside contemporary dance, theatre and circus. The same year, the choreographer Yoann Bourgeois commissioned him the musical conception for *La Mécanique de l'Histoire*, presented at the Panthéon as part of the Théâtre de la Ville-Paris's season.

In 2019, he initiated two collaborations with electronic artists Helge Sten (aka Deathprod, Norway) and Stefan Prins (Belgium/Germany), for two immersive and transdisciplinary shows, *The Waste Land* and *Situations*.

By collaborating closely with composers such as Georges Aperghis, György Kurtág, Rebecca Saunders or Helmut Lachenmann, he initiates and premieres a new solo repertoire for his instrument. His programme *Not Here* presented a series of premieres in 2018 at the Cologne Philharmonie, Manifeste Festival-Ircam and the Biennale di Venezia.

At the same time, he performs baroque and classical repertoire by adapting J.S. Bach's Sonatas and Partitas on piccolo double bass, Marin Marais' *Livres de Viole*, or L.v. Beethoven's Cello Sonatas.

He has performed as soloist in festivals and venues such as the Berliner Philharmonie, Cologne Philharmonie, Cité de la Musique-Paris, Festival Présences-Radio France, Festival Musica, l'Auditori, Berliner Festspiele, Manifeste Festival-

Ircam, Sacrum Profanum-Cracow, Ultima-Oslo, la Biennale di Venezia. His international projects are supported by the Institut Français.

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The logo for Diaphonique features the word "diaphonique" in a red, serif font. The letter 'd' is stylized with a horizontal line extending to the left. The letter 'i' has a dot above it. The letter 'h' has a horizontal line extending to the right. The letter 'o' has a dot above it. The letter 'n' has a horizontal line extending to the right. The letter 'i' has a dot above it. The letter 'q' has a horizontal line extending to the right. The letter 'u' has a horizontal line extending to the right. The letter 'e' has a horizontal line extending to the right. The entire logo is centered on the page.

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