



Goebbels/Radigue/Glass

Erwan Keravec (bagpipes)

Saturday 29th October 2022, 5.30pm

The Lemon Tree

Programme

| | |
|-----------------|--------------------|
| Heiner Goebbels | <i>No. 20/58</i> |
| Philip Glass | <i>Two pages</i> |
| Éliane Radigue | <i>OCCAM XXVII</i> |

Produced by Offshore with Schlossmediale Werdenberg, Suisse.

o f f s h o r e
/ o = e r w a n
k e r a v e c \

Programme Note

Heiner Goebbels *No. 20/58*

No. 20/58 is a piece by Heiner Goebbels, written for Erwan. It demonstrates the curiosity about the performer's stage presence, as well as his desire to exploit the perception of sounds as much as the sounds themselves. Thus, *No. 20/58* is a piece written for a piper on the move.

It was staged outdoors in a setting chosen by Heiner. Erwan came slowly uphill towards the audience on foot, putting the performer's body to the test. The music filled out the open space with each step by making it resonate, thanks to the power for which the bagpipe is renowned.

Then the composer and the musician worked together to find a way of adapting the piece for an audience seated in an enclosed space. The piper found himself

outside once again, starting to play outside the hall. And it was up to him to then decide how to come closer to the listening ears, and recreate this piece for each space and each audience. The inclusion of two Bach arias, linked together by increasing flurries of trills, provides a score which maps out his course.

Philip Glass *Two pages*

© 1968 Dunvagen Music Publishers Inc. Used by Permission

Two Pages, written by Philip Glass, is a piece first intended as a continuum for piano. In transposing it for bagpipe, Erwan plays with the volume he can achieve between the bag and the drones, and the speed of his fingers. So, *Two Pages* became a score that allowed him to really make his instrument work to full effect. The sound of the bagpipe takes over the space to the point of being overpowering, until it stops dead, before surprising everyone one last time.

Éliane Radigue *OCCAM XXVII*

Eliane Radigue, had a desire, when she discovered this instrument, to contain the volume of the pipes in order to impose a delicate and intimate connection which characterises her work. It's not so much a question of composition with broad movement, more one of a writing designed to delineate a reduced space, thanks to muted sounds and the harmonics that emerge. Erwan is almost stock-still, seated in a chair very close to the audience.

In this piece, Eliane continues to search for, in her words, "a complete universe of sound, one in which each listener can hear, find, re-find and create their own internal music, allow themselves to be lulled and to journey endlessly."

Biography

Erwan Keravec is a highland bagpiper, composer and improviser. In seeking out the more unusual sounds, and ways of playing and listening to his instrument, far from its original cultural setting, he is exploring improvised music, free and 'noise' jazz, and establishing a repertoire of contemporary music for solo pipes, trio with solo voice and with choir. With an interest in movement and in settings associated with reinvention, he also writes, plays and improvises for dance.

Trained by luthier and piper Jorj Botuha, and tutored in the playing style and repertoire of Scottish bagpipes, Erwan Keravec made his debut in Lokoal Mendon's Bagad Roñsed, and as a twosome with his brother Guérolé Keravec on the bombard. Starting in 1996, he explored free jazz and improvised music with La Marmite Infernale, the ARFI big band – Association a la Recherche d'un Folklore Imaginaire – (Coeff 116 – 1997). During his time with ARFI, he took part in the Guanabara programme (2005) and played in the Baron Samedi

set-up. Alongside his exploits with the Niou Bardophones – a quartet comprising the bagpipe-bombard pairing, baritone sax and drum kit – and the release of albums *Air de rien* (2005), *Champ d'âne* (2008) and *Sages comme des fous* (2013), he jammed with trumpeter Jean-Luc Cappozzo (*Air brut* – 2010), and put his name to the album *Outside the budaga* (2010) with Romain Baudoin, Jerome Renault and Joan Francès Tisner.

In 2009, he met Basque singer Beñat Achiary, with whom he made *Ametsa* (2011). Since 2007, he has pursued his quest for a style of piping that's removed from its original setting, with the projects *Urban Pipes I* (2007) and *Urban Pipes II* (2011), on which he wrote and improvised solo, with his brother Guénolé, and with Beñat Achiary. To make his intentions clear, he commissioned composers with absolutely no knowledge of bagpipes to write solo pieces for the instrument as part of the Nu Piping series (since 2011). So far, he has been behind 13 works for solo pipes, by Sébastien Bérenger, Bernard Cavanna, Benjamin de la Fuente, Xavier Garcia, Lars Kynde, Heiner Goebbels, Philippe Leroux, Zad Moultaqa, François Rossé, François Sarhan, and Susumu Yoshida. For the *Sonneurs* quartet, comprising wind instruments from the Breton tradition (bagpipes, bombard, biniou-koz, and trélombarde), since 2015 he has been developing the repertoire with Pierre-Yves Macé, Wolfgang Mitterer, Samuel Sighicelli, Susumu Yoshida and Frédéric Aurier (for a 2019 piece with the quartet Béla).

At the same time, he has been working on the repertoire for VOX (since 2013), for bagpipes and voice (soprano and baritone) with Oscar Bianchi, Philippe Leroux, José-Manuel López López, and Oscar Strasnoy, which he'll further expand in *Extended VOX* (2019) with *Les Cris de Paris* – a 24-piece choir led by Geoffroy Jourdain – featuring commissions by Bernhard Lang and Wolfgang Mitterer. He is also currently staging *Blind* (2015), a piece for four instrumentalists and a blindfolded audience, and leads the *Revolutionary Birds* project (2015) with Tunisian singer Mounir Troudi and percussionist Wassim Halal. In the more familiar territory of experimental music, he is collaborating with Swedish saxophonist Mats Gustafsson (*Luft* – 2015), imagining a meeting of their respective groups, *Sonneurs* and *Fire!*. He has also formed the trio *White Sands* with guitarist Julien Desprez and percussionist Will Guthrie (2019).

He's collaborating increasingly in the field of choreography by writing, performing and improvising with Gaele Bourges (*Le Marin acéphale* – 199, *Homothétie 949* with the Raoul Batz group – 2002, *À mon seul désir* – 2014, *Conjurer la peur* – 2017, *Ce que tu vois* – 2018), Cécile Borne (*Robes fanées* – 2008), Boris Charmatz (*Enfant* – 2011), Emmanuelle Huynh (*Huynh/Keravec* – 2015), Mickaël Phelippeau (*membre fantôme* – 2016), Alban Richard (*Breathisdancing* – 2017). And he improvises with Boris Charmatz, Boris, Charmatz, Daniel Linehan.

In 2019, he is adding to the solo bagpipe repertoire with Goebbels/Radigue/Glass with Heiner Goebbels's no28/50 (premiered in 2018 – Festival Schlossmediale Werdenberg – Switzerland), Éliane Radigue's OCCAM OCEAM XXVII (world premiere 2019 – Le Vivier – Montreal – Canada), and Two Pages, an adaptation for bagpipes in C of the Philip Glass work. In 2020, he'll add to the quartet repertoire with pieces by Otomo Yoshihide (world premiere January 2020 – Philharmonie de Paris) and Dror Feiler (world premiere April 2020 – Weiwuying National Kaohsiung Center for the Arts, Kaohsiung City, Taiwan).

Follow us on social media for up to date information and festival news

 soundscotland  @soundfestival  @soundscotland

#soundfest22

sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities

Find out more: www.sound-scotland.co.uk

soundfestival 2022 gratefully acknowledges the support of:

