



ENSEMBLE **ALTERNANCE**  
2014/2015

**ENSEMBLE ALTERNANCE** : Frédéric Baldassare : cello, Jeanne-Marie Conquer, violin, Jean-Marie Cottet : piano, Dirk Descheemaeker : clarinet, Jacques Ghestem : violin, Jean-Luc Menet : flute, Claire Merlet : viola, Dimitri Vassilakis : piano

**Gabriel Erkoreka, Klaus Huber, David Hudry, Riccardo Nillni, Hans-Henrik Nordström, Philipp Maintz, Niels Rosing-Schow, Nicola Sani, Anna Thorvaldsdottir**

2014/2015

# A NEW HORIZON ...

The art philosopher and writer Christopher Caudwell asserted already in the Thirties that " science is a mean by which a person discovers what she can make and art is the one by which she learns what she wants to make, and so, to explore the human heart " .

There is no surprise this reflection among many of others of this nature, was able to feed that of the humanist and composer Klaus Huber who will be 90 at the end of 2014. The power he gives to the music to shake the consciences has perhaps never been before relevant than today, facing to a disturbing and generalized backward movement about the desire for culture with its ugly consequence: a foolish fascination for the insignificant and the superficial.

The vigour of his thought, his obstinate engagement and his fertile and coherent work confer authority on his call to the " reification of human ". Although some people had been tempted in a time to consider it as mixed of some naivety, it sounds today as an urgent address to question us individually and collectively about what we want.

Klaus Huber sketches the answer by speaking about "better" music; the question is not to define criterias of what would be good or bad; but rather to say that a deep art is better and more beautiful; and to add that, although this depth remains to an human enigma, nevertheless it could mean for Western people an escape from the hybrid of the individual and the super-individualism.

Turning back on resignation and as a kind of leg, Klaus Huber leads the way and invites us " to build a new and wide artistic horizon ", and as a how-to-do, to a demanding and permanent introspection, to penetrate by referring to Giacinto Scelsi and Luigi Nono, into the depth of Time and Sound, but also " to find something as an identity in our own culture, and the one which surrounds us " in a world where cultural standardization and multiculturalism tend to supplant a real curious and opened mind exchange, but at the same time distanced, and therefore, really more respectful of individuals and their peculiarity

To look for the real music into the depth becomes an absolute necessity and to answer to the matter of the cultural identity, Klaus Huber invites us unlike an understandable and stupid backward behavior, " to consider the past and to look in ourselves, that means to put our roots on the table".

As Raphaël Brunner notes, if " the music of Klaus Huber tends constantly, even obstinately, to make of a hopeless world for human, its constantly repeated exile, a place for composition ", it calls up so irrepressibly as generously to share it in a concert hall by a community of people endowed with a creative ear and heading in the same spiritual direction.

It is thus to an artistic and intellectual action, to a kind of a spiritual and musical share we invite you in 2014-2015 with works by Klaus Huber as well as those of composers as Anna Thorvaldsdottir, Ricardo Nillni, Nicola Sani. ... among others,

Some composers of our season 2014/2015...

# Klaus Huber

radicality  
spirituality  
engagement  
humanism

2009 Music Prize of Salzburg City Council

2009 Ernst von Siemens Music Prize

2007 Sacred Music Prize Schwäbische Gmünd

from 1984 guest professor in Europe, Canada and South America, Japan, en Corea, China...

1990 >1973, Dean of the New Music Institut at the Musikhochschule Fribourg-en-Brigau

1979 >1982, président of the Swiss National Association of Musicians

1978 Preis of Basel Town

1973 >1964 Professor of composition at the Basel Music Academy

1970 Beethoven Prize of the Bonn City Council for « Tenebrae »

1969 creates and manages seminaries of composition in Boswil (Switzerland)

1966, 1968 & 1972 manages seminaries of composition at the Gaudeamus Foundation in Bilthoven (Holland)

1959 first international appearance at the SIMC World Music Days (Roma)

1955 > 56 studies of violin at the Zurich Conservatory of Music with Stefi Geyer

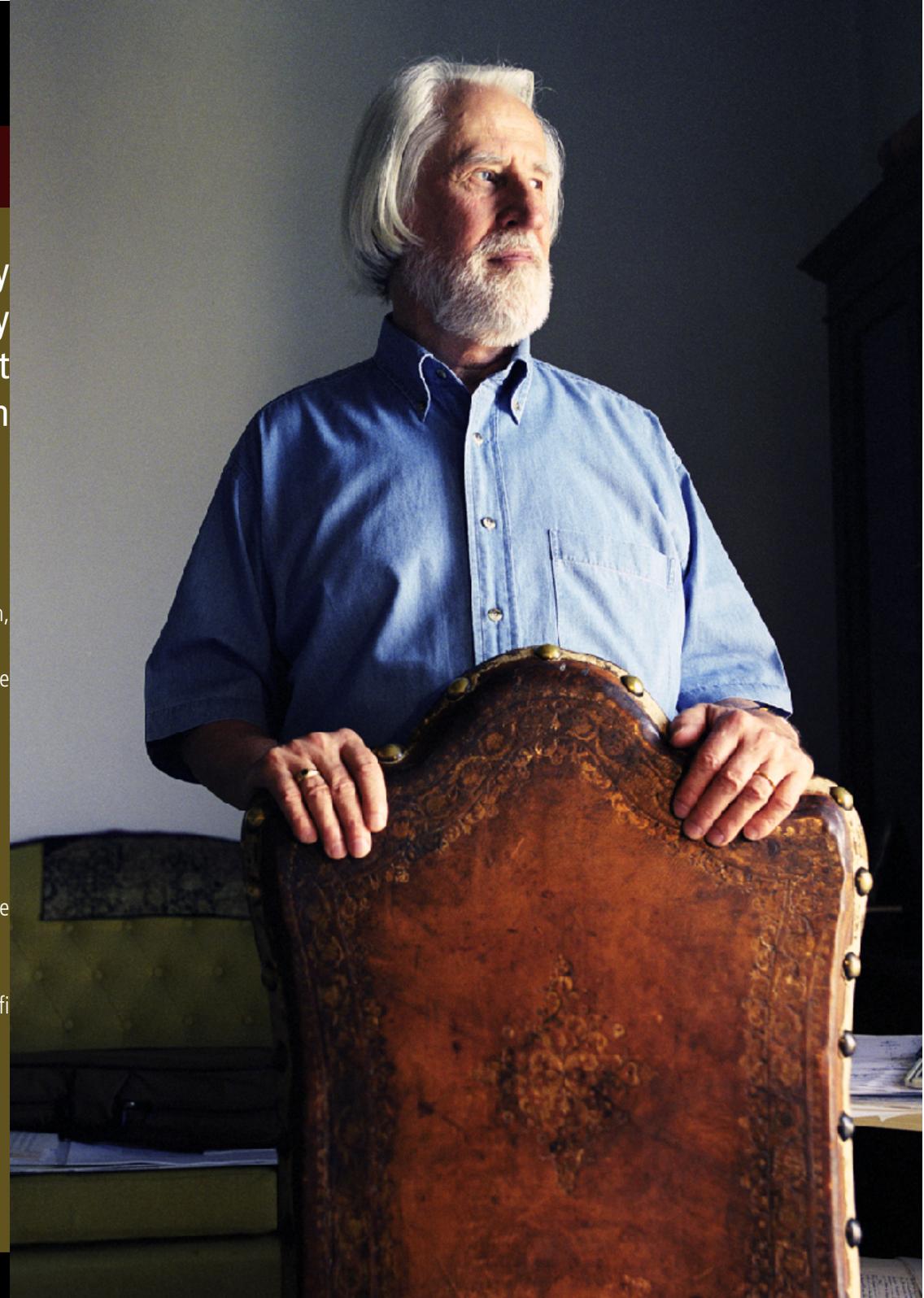
Studies of composition with Willy Burkhard and B. Blacher (Berlin)

member of the Bayerische Akademie der Schönen Künste

member of the Berliner Akademie der Künste

docteur honoris causa of the Strasbourg University

Docteur honoris causa of the Hochschule für Musik und Theater in Leipzig





## Anna Thorvaldsdottir

lyrical powerful

introspection

enigmatic

2013 Portrait concert at the NYC's Miller Theater Columbia Univ.

2012 Nordic Council Music Prize pour son œuvre « Dreaming »

2011 « Rhizomma » first CD

2011 Best lists duTimeOut New York and Chicago

PhD San Diego University (California)

**You are Icelandic and you currently live in Iceland. The nature has over there a singular dimension. Could you explain to us how does this exceptional environment nourish your imagination ?**

In general I tend to be deeply inspired by nature when writing music. I search for natural proportions and natural movement and flow and allow this inspiration to resonate through me in a musical sense and teaches me each time how to balance materials in a most organic way. In Iceland I always feel very closed to the pure nature and that is very precious to me. But for example when I lived sometimes ago in California, I was deeply inspired by the landscapes there and when back home to Iceland I started to see how they resonated in me even when I am far away from home.

**In the field of your vocal works some refer more or less directly to the Icelandic traditional musical heritage?. What kind of relationship have you in a general way with the History and what kind of place does it hold in the process of your musical thought ?**

I have written two choir pieces that relate quite directly to the Icelandic traditional heritage. They were both commissioned as such, that is, to be connected to the heritage, and I really liked writing them, but I doesn't frequently do it. Generally I do not consciously connect my music to History, but of course everything you do reflects history to some extent.

**Could you explain us on how emerge your musical ideas and the processes that guide their formalization ?**

Initially I listen to the structure of the piece inside. From one piece to the next, the form of this listening changes, and also how much time it takes until the piece has formed a structure. This step often refers to a kind of "pre-compositional" process, but to me this step is one of the most important in the whole process of composing. This is where the ideas behind the piece, its structure and form are widely determined and where the piece takes its initial form. Then this initial notion of the piece is defined and developed throughout the entire compositional process.

Initially I listen for the structure of the piece inside the mind. It varies from one piece to the next what form this listening takes, and also how much time it takes until the piece has formed a structure. This stage of composing is often referred to as a "pre-compositional" process, but to me this stage is one of the most important ones in the whole process of composing. This is where the ideas behind the piece, its structure and form are largely determined and where the piece takes its initial form. This initial notion of the piece is then defined and developed throughout the entire compositional process.

During the initial steps in the process of writing music I make a graphic representation of the music for myself in order to remember the world it presents, its form and sounds. These are not scores, but rather a tool for me to remember the music I have in mind. I easily connect to the visualization. It keeps the music alive in a way that easily triggers the memory, providing my mind with freedom from having to retain the music in the front of my consciousness until it is down on paper.

It is very valuable to have tools for triggering a creative frame of mind regardless of one's current level of inspiration. For me, having a graphical representation of the initial inspirational journey is of primary importance. The drawing triggers the memory and takes me back to the inspiration and the sonic structure of the music.

**Some of your works are connected to the visual sphere. You are yourselves the author and/or a co-author of movies?. How do you manage these different artistic spheres ?**

I have constructed a couple of abstract visual projections to go with some electronic music projects I have made, but I have not worked in the sphere of movies as such myself. I also very much enjoy working with visual artists to construct collaborative projects that cross between the genres of music and visuals, rather than having one accompany the other.

# Niels Rosing-Schow

lyrism  
independance  
sensuality  
ambiguity

2014 Dean of the Department of composition at the Royal Danish Academy of Music in Copenhagen

2008 >14 Président of the Danish composers Association

1988 > 2013 Professor of composition at the Royal Danish Academy of Music in Copenhagen

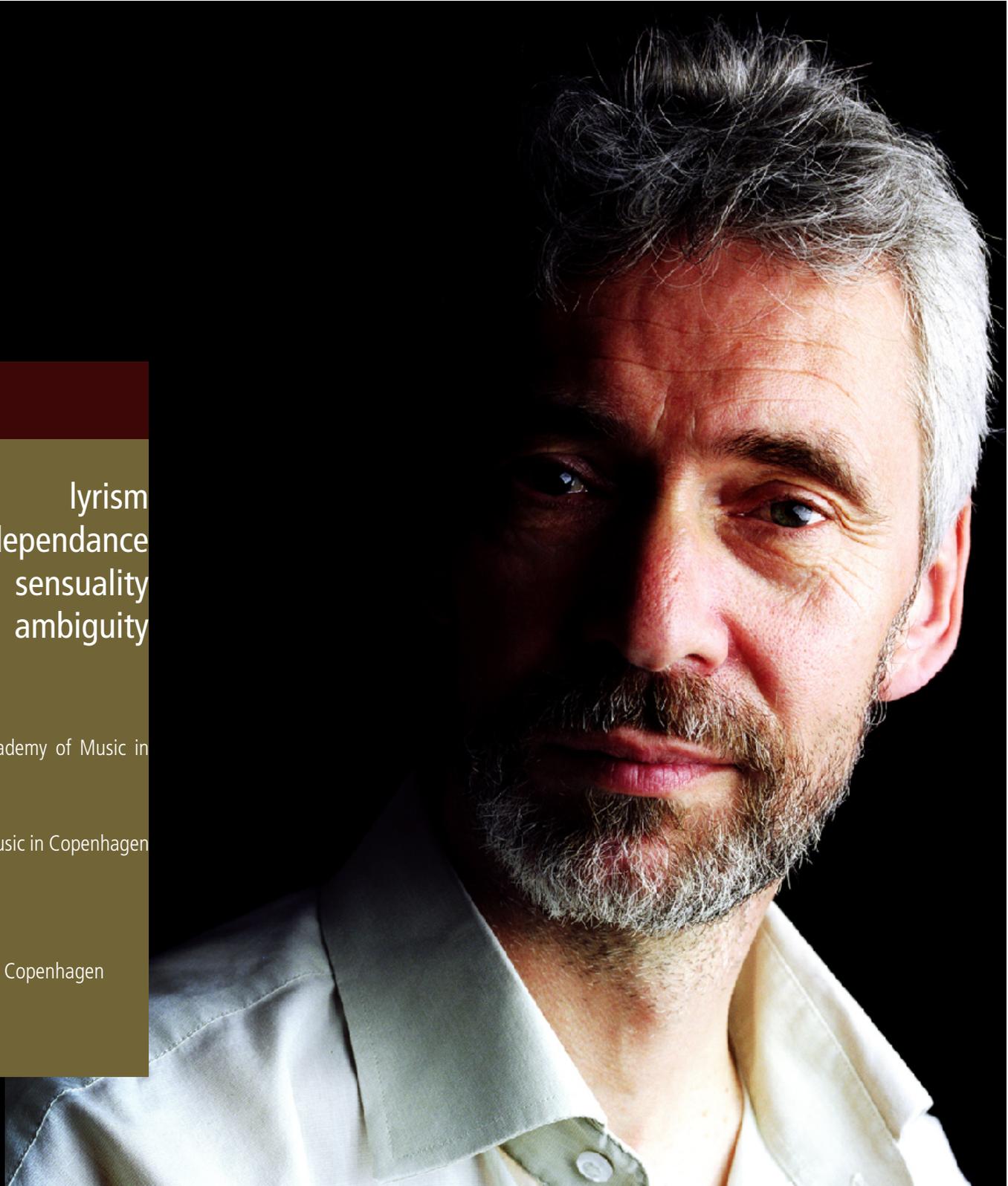
1996 Schierbeck Prize

1993 Carl Nielsen Prize

1987 Training at the UPIC with Iannis Xenakis

1984 > 87 studies composition at the Royal Danish Academy of Music in Copenhagen

1982 Scholarship of the Danish State Fund for Art



# Nicola Sani

drama  
master in electronic  
interiority  
space

Studies of composition with Domenico Guaccero  
Studies of electronic music with Giorgio Nottoli  
Superior training with Karlheinz Stockhausen.

Collaboration with the movie stage director  
Michelangelo Antonioni and theater stage director Ugo  
Gregoretti

2012 "DEUX, le contraire de un" festival Manca, Nice  
Artistic director of the opera in Bologna  
2007 opera « Il tempo sospeso del volo »  
2008 International Prize «Giuseppe Verdi»  
2004 Président of Giacinto Scelsi Foundation  
1999 Guggenheim Prize for multimédia installation  
«La Torre delle Trilogie»  
1997 > 1998 Erato-Farnesina Prize of the Italian Foreign Office  
1994 Special Jury Prize of Prix Italia - Torino for  
«Frammenti sull'Apocalisse»  
1990 Golden Nica Prize «Ars Electronica Prize» Linz  
(Autstria) with the painter and video designer Mario  
Sasso for «Footprint»



## Ricardo Nillni

swarming  
liveliness  
fluidity  
transparency

Studies of composition at the Arts & Musical Science Faculty and at the Electro-acoustic Music Center -Buenos Aires (LIPM)

Studios of électroacoustic technics -Tel-Aviv University

CNSM-Paris with G. Grisey, and P. Mefano

Seminars with B. Ferneyhough, H. Lachenmann, K. Huber, F. Donatoni IRCAM Informatic music

1999 Price of composition -Wiesbaden City for « Habillage du vide »

2000 > 2002 in residence in the Orchestre de Picardie

2003 « Plongements » for orchestra- Donaueschingen festival

since 1996 develops under the name of ARAOZ.a multimedia project

in a partnership with Laura Nillni

2011 « La luna, la nube y el ojo » York festival

2008 « Double concerto » for violoncello and harp

2005 « Parcours fléchés » commissioned by Radio France

2003 « Plongements » Donaueschingen festival

1999 « Twist suite » commissioned by Radio France

1995 « Morphologies presque effaçables » Radio France Orchestra



# David Hudry

rigorism  
lyrism  
Depth

2012 Pierre Cardin Prize of Composition (Institut de France, Académie des Beaux-Arts)

2009 session of composition at the "Voix nouvelles" in Royaumont

2008 Prize of Composition and New Technologies at the CNSM of Paris

2006 Prize of the Meyer Foundation

2006 Training in Composition and New Technologies (IRCAM)

2002 PH.D Paul Valéry University (Montpellier)



# Training programme

To evoke the music of Klaus Huber and to speak about pedagogy without referring to his engagement in this field would certainly be a fault.

As especially his action has strongly marked the teaching musical life during the last decades of the last century. The principles of his training or more exactly the share of knowledge and the questioning, which he developed by creating the Seminary of composition in Boswill or later by managing the **Institut für Neue Musik in Freiburg**, are a current source of inspiration.

No doubt that we shall draw from it with the complicity of our partners, the Ecole Normale de Musique and the Conservatoire du Centre de Paris, **the Royal Academy of Music in Copenhagen** but also within the framework of our own **Alternance Ensemble Academy**.

Gathered under the leadership of the violinist Jeanne-Marie Conquer and with the cooperation of the soloists of the Ensemble will meet there young students in superior training issued from educational establishments of Paris and the region. Connected to selected works of our concert season their work is presented in « Avant-Scène » of concerts ; and for the first time, they will join the Ensemble on occasion of the **Parisian tribute to Klaus Huber**.

**Paris**

11.27.14

Conservatoire Régional de Musique

Salle Gabriel Fauré

**L'Atelier contemporain de Suzanne Giraud**

9.30am >12pm

masterclass with Klaus Huber

**Copenhagen**

03.08.15

Académie Royale de Musique

6pm

workshop

**Paris**

03.31.15

Salle Cortot-Ecole Normale de Musique

10am>5pm

masterclass

**Paris**

04.02.15

Conservatoire Régional de Musique

Salle Gabriel Fauré

**L'Atelier contemporain de Suzanne Giraud**

9.30am >12pm

masterclass with Nicola Sani

**Paris**

05.07.15

Conservatoire Régional de Musique

Salle Gabriel Fauré

L'Atelier contemporain de Suzanne Giraud

9.30am >12pm

masterclass with Ricardo Nillni

**09/01/2014** Panicale, Musica Insieme festival, Teatro Cesare Caporali, Klaus Huber, John Blow, Girolamo Kapsberger, Giulio Caccini.

**11/27/2014** Paris, Conservatoire Supérieur Régional de Musique, Auditorium M. Landowski, 7.30pm portrait Klaus Huber, Henry Purcell, Giulio Caccini

**12/02/2014** Bilbao , Fondation BBVA Auditorium, 8.00pm portrait Klaus Huber, Henry Purcell, Giulio Caccini

**03/09/2015** Copenhagen , Festival Pulsar, Académie Royale de Musique Auditorium, 8.00pm, portrait Klaus Huber 1

**03/10/2015** Copenhagen , Festival Pulsar, Académie Royale de Musique Auditorium, 8.00pm, portrait Klaus Huber 2

# C O N C E R T S

**04/02/2015** Paris, Conservatoire Supérieur Régional de Musique, Auditorium M. Landowski, 7.30pm, « who needs a cloud ? » Nicola Sani, Anna Thorvalsdottir

**05/05/2015** Badajoz, Ciclo de musica contemporanea de la Sociedad Filamónica, Conservatoire Supérieur Musique, Auditorium, 8.30pm portrait Klaus Huber, Henry Purcell, Giulio Caccini

**05/07/2015** Paris, Conservatoire Supérieur Régional de Musique, Auditorium M. Landowski, 7.30pm, « Sounds and Look » Ricardo Nillni

**08/31/2015** Ringsted, Susaa festival, Denmark, Groennegades Kaserne Kulturcenter, 3pm Ricardo Nillni, Hans-Henrik Nordström, Anna Thorvalsdottir, David Hudry, Niels Rosing-Schow

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Lay out by TambourMajor, photography : Philippe Gontier

## L'Ensemble Alternance

Frédéric Baldassare, cello  
Jeanne-Marie Conquer, violin  
Jean-Marie Cottet, piano  
Dirk Descheemaeker, clarinet  
Jacques Ghestem, violin  
Jean-Luc Menet, flute  
Claire Merlet, viola  
Dimitri Vassilakis, piano

&

Caroline Delume, theorbo  
Magid El-Bushra, counter-tenor  
Franck Rossi, sound engineer

would like to thank.



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**prshelvetia**

