



# TRANSFERT

A concert with ensemble and electronics

**Florent Caron Darras**

Ensemble TM+, conductor Laurent Cuniot

## Program

### Natasha Barrett

*Hidden values* for electroacoustic solo (20 mins)

### Olivier Messiaen

*Le Courlis cendré* for piano (*Eurasian Curlew*) (10 mins)

### Florent Caron Darras, création mondiale

*Transfert* for 2 flutes, 2 clarinets, 2 trumpets, 2 percussions, piano, double bass and electroacoustics (25 mins)

## Ensemble TM+ Laurent Cuniot, conductor

## Cast

Gilles Burgos and Anne-Cécile Cuniot, flutes

Nicolas Fargeix and NN, clarinets

Andréa Jaeger et Matthias Champon, trumpets

Julien Le Pape, piano

Florent Jodelet et Gianni Pizzolato, percussions

Charlotte Testu, double bass

And electroacoustic

Laurent Cuniot, conductor

Augustin Muller, computer music production – Ircam – Centre Pompidou

Marie Delebarre, stage management

## Coproduction

TM+

Ircam – Centre Pompidou

In co-production with Ircam-Centre Pompidou, this program for acoustic instruments and electroacoustic devices works on sound matter and organic correspondences in the three dimensions of an imaginary space.

Natasha Barrett's acousmatic work that introduces this concert is developed through spatialized devices. Commissioned by Ircam - Centre Pompidou, *Hidden Values* (2012) is based, in the form of a metaphorical narrative, on three pretexts adapted to a compositional use of space in a three-dimensional listening scene. The Umbrella protects from the environment until it becomes a useless clutter. The Lock protects and encloses us, it is the theater of power and conflict. The Optical Tubes - ancestors of the glasses - modify the experience of the real, by playing on the net and the blur, the distance and the proximity.

This is followed by the last piece for solo piano from the last book of Olivier Messiaen's *Catalogue d'oiseaux* (Birds catalogue) (1958) - who considered electronic music to be the most important musical phenomenon of the 20th century. It comes as a counterpoint - spatial, acoustic, metaphorical - to a program that plays, in a more or less direct way, with the shape of space and the imaginary of nature. On the island of Ouessant, in the wild Finistère, sings Le Courlis cendré: *"slow and sad tremolos, chromatic ascents, wild trills, and a call in glissando tragically repeated, which expresses all the desolation of the marine landscapes."*

These two pieces lead us to the world premiere of Florent Caron Darras who presents his work *Transfert* as both an evolving music and an atmospheric experience, a sound installation crossing the threshold of the concert:

*"Conceived as imaginary species with their own behaviors, ten instruments on stage deploy sound figures in the concert hall, giving life to an immersive acoustic space, surrounding the audience. Opened by a device of loudspeakers around the audience, this space inhabited by instrumental and synthetic sounds that Transfert proposes has the particularity of being composed according to observations made on real soundscapes."*

Florent Caron Darras recorded landscapes with a 3D microphone (ambisonic), then analyzed them with the computer music producer Augustin Muller at Ircam, in order to be able to replace some of the original sounds by those of the instruments or synthesizers.

*"In the piece, the imagined sounds are placed very precisely in time and space, so that they are analogous to any sound manifestation of wildlife in its natural environment. This work on the space and temporality of places is a transfer from real landscapes to imaginary musical landscapes."*

*Between evolving music and ambient experience, between the imaginary of the living and the technological imaginary, Transfert proposes a unique experience by operating displacements and junctions between instrumental world, landscape representation and electronic abstraction. In a certain complex minimalism, finely working the sonorities and temporalities, it bets on organic correspondences between forests and experimental techno, until crossing the threshold of the concert in an autonomous sound installation."*

## **Transfert : an ambisonic creation for instrumental ensemble and spatialized electroacoustic device - Note of intent by Florent Caron Darras**

Conceived as imaginary species with their own behaviors, ten instruments on stage deploy sound figures in the concert hall, giving life to an immersive acoustic space, surrounding the audience. Opened by a device of loudspeakers around the public, this space inhabited by instrumental and synthetic sounds has the particularity of being composed according to observations made on real soundscapes.

I recorded landscapes with a 3D microphone (ambisonic), then analyzed them with the computer music producer Augustin Muller at Ircam, so that we could replace some of the original sounds with those of the instruments or synthesizers. In the piece, the imagined sounds are placed very precisely in time and space, so that they are analogous to any sound manifestation of a wild fauna in its environment. This work on the space and temporality of places is a transfer from real landscapes to imaginary musical landscapes.

Between evolving music and ambient experience, between the imaginary of the living and the technological imaginary, this piece proposes a unique experience by operating displacements and junctions between instrumental world, landscape representation and electronic abstraction. In a certain complex minimalism, finely working the sonorities and the temporalities, it makes the bet of organic correspondences between forests and experimental techno, until crossing the threshold of the concert in an autonomous sound installation.

## **Hidden values : an electroacoustic piece : by Natasha Barrett (composer)**

*Part I: The Umbrella (Duration 4'22)*

*Part II: Optical Tubes (Duration 6'44)*

*Part III: The Lock (Duration 8'48)*

Every year, new inventions push the boundaries of science and enrich our understanding of the natural world. Ancient and seemingly minor inventions have also shaped our societies and affect our everyday in a multitude of ways. A single object can connect to the history of the world, yet the utility of these simple devices go unnoticed. Hidden Value takes a moment to reflect on three of these inventions: the umbrella, the lock (and key) and sight correction. The work was composed at IRCAM during a music research residency exploring advanced sound spatialisation techniques in composition. From the abundance of inventions that have found their way into everyday objects, I chose themes that would yield to the compositional use of space, the projection of near and far information and the transformation between sound masses, sound scenes and precise spatial points. Special thanks to soprano Evdokija Danajloska and percussionist Gilles Durot for their collaboration in the sound materials used in the composition of this work.

The research residency was funded by IRCAM, The Oslo City Cultural Grant for International collaboration, and the Norwegian Cultural Council. 'Hidden Value' was composed at IRCAM with support from the Norwegian Composers' Fund. The work was composed in 7th order 3D ambisonics and also exists in a number of other spatial formats.

*Part I: The Umbrella.*

An umbrella protects from the environment - protects from the rain, snow, sun and to some extent the wind. As a metaphor it protects and saves, defends and deflects, cover and disguise, but maybe it's just

unnecessary baggage. The Umbrella explores a real umbrella and a real environment, but also the metaphor found in a short poem "Instantes", falsely attributed to by Jorge Luis Borges, "I was one of those who never goes anywhere without a thermometer, without a hot-water bottle, and without an umbrella and without a parachute. If I could live again, I would travel lighter. If I could live again, I would begin to walk barefoot from the beginning of spring and I would continue barefoot until autumn ends."

### *Part II: Optical Tubes*

Optical Tubes, apparently invented by Descartes, were glass tubes that touched the eyeball like contact lenses, but with the unfortunate side effect that you could not blink! A large proportion of the adult population wear glasses to correct their vision. Seeing the world in focus or through a haze is something we can choose to do. In Optical Tubes, imagining how it would have been for objects to only appear in focus as you moved towards or away from them is a central musical idea.

### *Part III: The Lock*

The invention of the lock and key can be traced back over 4000 years. The theme of the lock and key and its metaphors, have been used throughout literary and dramatic history. Locked doors provide safety in a modern world. A lock hides secrets from prying eyes, locks people in, locks people out, represents power and ownership. The Lock plays out a drama between two forces: one represented by the female voice, the other by percussion instruments.

## ***Le Courlis cendré for piano solo (Eurasian curlew), Olivier Messiaen***

To the question "For you, what is the most important musical phenomenon of the 20th century?", Olivier Messiaen answered: "electronic music". It therefore seems only natural to associate him with this program.

Messiaen composed his *Catalogue d'oiseaux (Birds catalog)* between 1956 and 1958. The first performance will be given by Yvonne Loriod at the Salle Gaveau, Paris (as part of the Domaine Musical concerts). "Bird songs from the provinces of France, the composer explains. Each soloist is presented in its habitat, surrounded by his or her landscape and the songs of other birds that inhabit the same region."

About the Eurasian curlew, Messiaen writes: "The island of Ouessant in Finistère, France ; at "La pointe de Pern" (is the most western place of metropolitan France), we can see a large bird with striped plumage, spotted with yellowish red, gray and brown, high on legs, provided with a very long bill curved in the shape of a sickle : the curlew! Here is its solo: slow and sad tremolos, chromatic ascents, wild trills, and a tragically repeated glissando call, which expresses all the desolation of the seascapes."



## BIOGRAPHIES

### Florent Caron Darras, composer

As sensitive to spectral music as to electronic or traditional music (notably Iranian and Japanese), Florent Caron Darras (France, born in 1986) writes music that is crossed by the question of sound models, harmony, ornaments and attacks, motivated right down to its titles by the relationship between humans and nature.

It is through Gregorian chant and classical percussion that Florent C. Darras begins his musical practice. After completing a master's degree in research on contemporary Japanese music at the Paris-Sorbonne University, he entered the Paris Conservatory (CNSMDP), where he was awarded two master's degrees and four prizes in composition (Stefano Gervasoni's class), analysis, aesthetics and improvisation. He teaches at the West Catholic University and continues his research on Georgian polyphonies with Simha Arom.

Member of the direction of the ensemble Regards, Florent C. Darras has had the opportunity to work with the Ensemble Multilatérale and with the Ensemble intercontemporain, which will perform his works during the 2019 editions of the Festival Présences and the ManiFeste festival. He has been supported by the Fondation de France, the Meyer Foundation and the Sacem.



### Natasha Barrett, composer

« I compose acousmatic and live electroacoustic concert works, sound and multi-media installations, and interactive music. Since 2000 I have been highly active with ambisonics, 3-D sound, and its contemporary music context.

My inspiration comes from the immediate sounding matter of the world around us, as well as the way it behaves, the way it is generated, and by systems and the traces that those systems reveal. These interests have led my work into worlds of cutting-edge audio technologies, geoscience, sonification, motion tracking and some exciting collaborations leading into the unknown - involving solo performers and chamber ensembles, visual artists, architects and scientists. Binding together these inspirations is an overarching search for new music and the way it can touch the listener.

My work is commissioned, performed and broadcast throughout the world by festivals, organisations and individuals, and includes a regular schedule of portrait concerts and featured programs. Besides commissions for specific works, I have received grants and artist's residence invitations, and a solid list of awards and prizes, including the Nordic Council Music Prize, (Nordic Countries), Giga-Hertz Award (Germany), Edvard Prize (Norway), Jury and public first prizes in Noroit-Leonce Petitot (France), Five prizes and the Euphonie D'Or in the Bourges International Electroacoustic Music Awards (France), prizes at Musica Nova (Prague), TEM - international



composition competition (Italy), CIMESP (Brazil), Concours Scrimé, (France), International Electroacoustic Competition Ciberart (Italy), two prizes in Concours Luigi Russolo (Italy), two prizes in the International Rostrum for electroacoustic music, and prizes in two Ars Electronica competitions (1998 and 2017). My installations include a major work for the Norwegian state commission for art in public spaces.

I'm active in performance, education and research. I co-founded and now co-direct EAU (Electric Audio Unit - the Norwegian spatial-music performance ensemble) and 3DA (The Norwegian society for 3-D sound-art). I'm also professor of composition at the Norwegian Academy for Music, Oslo. » - Natasha Baret

## Olivier Messiaen, composer

Olivier Messiaen has been accepted at the National Conservatory of Music of Paris (CNMDDP) in 1919, where he studied organ and improvisation, but also piano and percussion, counterpoint and fugue, piano accompaniment, music history, and composition. His teachers were Paul Dukas, Maurice Emmanuel and Marcel Dupré. His career began in 1931 when he was named titular of the Cavaillé-Coll organ of the Church of the Trinity, a position he held throughout his life. This activity of liturgical organist is motivated by the faith which occupies an essential place in his universe.

In 1934, he became a professor at the École normale de musique and at the Schola Cantorum and was appointed professor of harmony at the Paris Conservatory in 1941, professor of analysis in 1947, and professor of composition in 1966. His teaching is famous for having attracted several generations of composers of the European and international avant-garde (Boulez, Stockhausen, Xenakis, Grisey, Murail, Lévinas...). This appetite for transmission can be seen in his theoretical publications. His contributions are situated on the one hand in the field of rhythm and on the other hand in the field of melodic-harmonic language by the invention of modes with limited transpositions and complex chords creating a colored music, the sound-color.

The 1950's ushered in a new era marked by a new asceticism and by the omnipresence in his compositional universe of the world of birds (Catalogue d'oiseaux in particular), for which Messiaen was passionate, developing a veritable ornithological science, as well as a virtuosity in the notation of their songs. In 1962, the piano took on an essential role, as a soloist in dialogue with formations of varying geometry (Turangalîla-Symphonie, Sept Haïkaï, Des canyons aux étoiles...). His only opera, *Saint-François d'Assise*, premiered in 1983, is Messiaen's musical testament, a synthesis of a lifetime of research in the fields of rhythm, color and ornithology, and placed under the sign of the Catholic faith.



## Laurent Cuniot (born in 1957), conductor and musical director



Laurent Cuniot is one of the few French musicians to be both a composer and a director.

He founded TM+ in 1986. As its music director, he has been developing its artistic project and made of TM+ one of the main orchestral ensembles of contemporary music in France.

Besides Laurent Cuniot is regularly invited to conduct great orchestras such as the Belgrade Radio Orchestra, the KZN Orchestra, the Orchestre National de Lille, the Orchestre Philharmonique de Radio France and the Orchestre symphonique de Mulhouse. He also works with specialized ensembles among which Alter Ego (Italy), Recherche (Germany), Sond'Ar-te Electric Ensemble (Portugal), Court-circuit and the Ensemble Orchestral Contemporain (France).

Born in Reims, he began his musical studies at the National Conservatory of Reims, before continuing them at the CNSM of Paris in the classes of violin, chamber music, analysis, harmony and then composition and musical research with Pierre Schaeffer and Guy Reibel. He completed his training with Youri Simonov in master classes in conducting in Miskolc (Hungary).

Since then, he has been working in parallel as a composer, conductor and teacher. Professor of composition and new technologies at the CNSMDP until 2000, he was also for several years the producer at Radio France of "concert-readings", public broadcasts devoted to the analysis and interpretation of works from the Middle Ages to the present day.

Nourished by the avant-gardes of the 20<sup>th</sup> century, his music questions the expressive power of contemporary writing in the service of a dramaturgy crossed by the energy and colors of sound. Among his most recent pieces *L'Ange double (Double Angel)*, for oboe and orchestra, was premiered in February 2018 by Olivier Doise and the Philharmonic Orchestra of Radio France conducted by Mikko Franck, *Trans-Portées* for soprano, oboe, clarinet and cello was premiered in March 2019 in Bangladesh during a project with traditional singer Farida Parveen and *L'Enfant inouï (The Extraordinary Child)*, an opera for young audiences written and directed by Sylvain Maurice and *Une* created in 2021 for vibraphone and orchestral ensemble, draws on romantic introspection.

By choosing Nanterre as his residency since 1996, Laurent Cuniot has made TM+ an orchestra that is in direct contact with the present, that places the public at the heart of its activities, and that supports musical creation through original forms such as *listening journey* and unusual multidisciplinary projects. After the French premiere of the participatory opera *Votre Faust*, which he directed in a production by Aliénor Dauchez, and the concert *Les Rayures du Zèbre* a cross between contemporary music and jazz, Laurent Cuniot continues to lead TM+ into new musical territory with the performance *The Other (In)Side* by Benjamin de la Fuente and Jos Houben and the multimedia concert *Bal Passé (Past Ball)* by Januibe Tejera and Claudio Cavallari. In 2021, he creates *La Vallée de l'étonnement (The Valley of astonishment)* directed by Sylvain Maurice, with music by Alexandros Markeas.

His monographic CD "Efji" released in January 2022 on the Merci pour les sons label was unanimously praised by the press:

*"The music of the conductor and founder TM+ delicately rolls into the ear and firmly imposes itself on the mind. (...) Laurent Cuniot knows how to combine elegance and purity even in the space of electronics. Everywhere, writing and interpretation contribute to the magnetism of the music" by Pierre Gervasoni, Le Monde*

<http://www.laurent-cuniot.com/>





## TM+ Orchestral ensemble for today's music

Since its first concert that took place in 1986 at Radio France under the baton of Laurent Cuniot, TM+ has made a name for itself as one of the first French ensembles dedicated to contemporary and classical repertoires.

With a nucleus of 20 musicians, all remarkably versatile, TM+ has been developing a rigorous in-depth approach to the performance of works composed in the 20<sup>th</sup> and 21<sup>st</sup> centuries, with frequent incursions into a more distant past. Its goal is to foster a modern-day ensemble that takes into account past-present relationships. It raises questions about the links between composer and musicians, and between the musicians themselves.

TM+ has devised an alternative project for music dissemination, in order to create a new framework for the encounter between the public and the music, with the composer in the role of mediator. TM+ has been increasing these music encounters by way of open-house commented rehearsals, concert-discussions and many cultural actions in school, hospitals, retired houses, jails... Being based in Nanterre (Paris suburbs) since 1996, TM+ conceived a very special link with the audience.

TM+ performs throughout France in top-notch venues and festivals geared to creation (Philharmonie de Paris, IRCAM, Radio France in Paris, Musica in Strasbourg, Les Musiques in Marseille ...). Abroad, TM+ toured in Scandinavia (Nordic music days in Helsinki, Viitasaari Festival, Klang festival in Copenhagen), in Scotland (Sound Festival), in the Netherlands (Muziekgebouw aan't IJ), in Germany (Konzerthaus in Berlin), in Switzerland (Festival Archipel in Geneva), in Italy (Nuova Consonanza in Roma), in Greece (Institut Français in Athens, Megaron in Thessalonique), in Brazil (Porto Alegre, Campinas, São Paulo, Rio de Janeiro), in Mexico (Festival de Morelia, Sala Nezahualcoyotl de Mexico), in the United States (Institut Français in New York, Festival Hear now music in Los Angeles), in Bangladesh and India.

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Watch the TM+ video



*Diffractions*  
With Justine Emard



*La Vallée de l'étonnement*

Music by Alexandros Markeas  
Stage direction by Sylvain Maurice



*Trans-portées*  
with Farida Parveen



*L'Enfant inouï*

Music by Laurent Cuniot  
Stage direction by Sylvain Maurice

6 minutes to get to know everything about TM+:

Watch our presentation film (English subtitles) !



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[www.tmplus.org](http://www.tmplus.org)



## IRCAM – Centre Pompidou

### **Institute for Research and Coordination in Acoustics/Music**

IRCAM, the Institute for Research and Coordination in Acoustics/Music directed by Frank Madlener, is one of the world's largest public research centers dedicated to both musical expression and scientific research. This unique location where artistic sensibilities collide with scientific and technological innovation brings together over 160 collaborators.

IRCAM's three principal activities – creation, research, transmission – are visible in IRCAM's Parisian concert season, in productions throughout France and abroad, and in two annual rendezvous: ManiFeste that combines an international festival with a multidisciplinary academy and the Vertigo forum that presents technical mutations and their tangible effects on artistic creation.

Founded by Pierre Boulez, IRCAM is associated with the Centre Pompidou, under the tutelage of the French Ministry of Culture. The mixed STMS research lab (Sciences and Technologies for Music and Sound), housed by IRCAM, also benefits from the support of the CNRS and Sorbonne University.

In 2020, IRCAM created Ircam Amplify, a spin-off for the commercialization of the institute's audio innovations. A true interface between state of the art of audio research and the industrial world on a global scale, Ircam Amplify is a major actor in the sound revolution of the 21st century.

*Ircam is supported by the Sacem (Society of Authors, Composers and Music Publishers) and the Centre national de la musique*

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