

ONCEIM

Orchestra of New Musical Creation, Experimentation and Improvisation

Paris



WWW.ONCEIM.FR

TABLE OF CONTENTS

////////////////////////////////////

<u>PRÉSENTATION</u>	P.4
////////////////////////////////////	
<u>ACTIVITIES</u>	P.8
////////////////////////////////////	
<u>DISCOGRAPHY AND MEDIAS</u>	P.10
////////////////////////////////////	
<u>PROJECTS 2021/22/23</u>	P.12
////////////////////////////////////	
<u>OTHER PLANNED COLLABORATIONS</u>	P.18
////////////////////////////////////	
<u>REPERTOIRE</u>	P.22
////////////////////////////////////	
<u>BIOGRAPHIES</u>	P.38
////////////////////////////////////	
<u>STAFF AND CONTACTS</u>	P.43
////////////////////////////////////	

PRESENTATION



Founded in 2011 at the instigation of Frédéric Blondy, **ONCEIM** is an orchestra of 33 musicians and a collective which assembles their various projects.

ONCEIM is dedicated to contemporary creation in an approach to sound as a plastic art form, by experimenting a number of different modes of musical elaboration, transmission and composition. In this work process, each musician has a major creative role, constructing the music through their singular virtuosity and the musical vocabulary they devise through their instrument.

ONCEIM brings together very high-level instrumentalists who develop their own completely personal instrumental practices and music styles. They are performers and/or improvisers and/or composers, and often all three at once, which allows them to fully grasp the complexities and subtleties of the music of today.





ONCEIM has been in residency since 2011 at the **Saint Merry Church** (Paris) and is supported by the **National Centre for Musical Creation – La Muse en Circuit**, the **City of Paris**, the **French Institute**, the **ONDA** (French office for contemporary performing arts circulation), the **SACEM** (Society of Authors, Composers and Publishers of Music), the **FCM** (Musical Creation Fund), the **SPEDIDAM** (Society for the Collection and Distribution of Royalties for Performing Artists) and the **Regional Office of Cultural Affairs of Ile de France – Ministry of Culture and Communication**.

Thanks to this support, the orchestra has played in Europe at **Archipel** in Geneva, at **Wiener Festwochen** in Vienna, at **Xavier Veilhan's Studio Venezia** at the **Venice Biennale**, at **Le Guess Who?** in Utrecht, at the **Sacrum Profanum** festival in Krakow, the **Edition Festival** in Stockholm, **Mózg** in Bydgoszcz, **VinterJazz** in Copenhagen, the **Insub** festival in Geneva as well as at festivals in France such as **Météo**, **Densités**, **Extension**, and at institutions such as the **Théâtre d'Orléans**, the **Macval** and the **Fondation Cartier**.



ACTIVITIES



ONCEIM's activities are focussed around 4 areas:

1. **Creation of collective pieces**, based on the orchestra's continual work in contemporary improvised music or EAI (ElectroAcoustic Improvisation). Through an analytical process and an in-depth study of the aesthetic issues at stake, musical practice is considered in a critical fashion.

2. **Commissions of new pieces** involving different processes of transmission (writing, orality, imitation...) and based on a close collaboration between the composer and the musicians. Since the first concerts in 2012, pieces by **Stephen O'Malley, Eliane Radigue, Sébastien Beliah, Bertrand Denzler, Jérôme Noetinger, Frédéric Blondy, John Tilbury, Pierre-Antoine Badaroux, Jean-Sébastien Mariage** and **Arnaud Rivière** have been thus created with the orchestra. These created pieces allow the implementation of different artistic processes, whether it be through diverse forms of writing, through oral transmission or through techniques of imitating abstract sounds, which all give shape to entirely original music forms.

3. **Development and support of other projects** by the ONCEIM musicians, whether their needs be artistic, administrative or to do with distribution

4. **Transmission and knowledge** sharing through cultural and educational actions and artistic collaborations, such as:

- Weekly musical improvisation, experimentation and creation workshops for amateur and professional musicians, at the Saint Merry Church in partnership with **Les Rendez-Vous Contemporains de Saint Merry**.

- Creating participative orchestras bringing together inhabitants from the Paris region (children and adults, amateur musicians or future professionals) and the musicians of the orchestra around a common artistic project in order to share a veritable musical creation experience. The first participative orchestra was established in Gonesse in 2015.

- Educational interventions: while many of the musicians of ONCEIM teach in music conservatories, some of them are also regular collaborators of the education department of the Paris Philharmonie (most notably for "sound and composition" workshops). ONCEIM also offers masterclasses on improvisation and sound creation (conservatories, music schools, festivals). Since 2017, in partnership with the Institut Français of Russia, some masterclasses have been run with the St. Petersburg Improvisers Orchestra directed by **Dmitry Shubin**.

DISCOGRAPHY & MEDIAS



Discography



SILLONS
Patricia Bosshard
CD (Potlatch)



OCCAM OCÉAN
Eliane Radigue
CD (Shiin)



GRUIDÉS
Stephen O'Malley
LP (DDS)



MORPH
Bertrand Denzler
CD (ConfrontRecordings)

Video links



- Collaboration with Jacques Perconte : [teaser](#)
- Karl Naegelen's Clarinet concerto : [excerpt](#) - [full concert](#)
- Eliane Radigue's OCCAM OCÉAN : [excerpt](#) - [fullconcert](#)
- Patricia Bosshard's Sillons : [full concert](#)
- Laminaire #11 création collective de L'ONCEIM : [full concert](#)
- Machines Orphelines de Jérôme Noetinger : [excerpt 1](#) - [excerpt 2](#)

Articles links



- [Musical coordination in a large group without plans nor leaders](#)
- [Rehearsing Free Improvisation?](#)

Website & audio links



<https://onceim.fr>
<https://onceim.fr/media>

PROJECTS 2021 - 2023



MOTUS & ONCEIM

Works for orchestra and acousmonium



Composers : Vincent Laubeuf, Jean- Luc Guionnet

Premiere : 06.10.2021

Lieu de la création : Théâtre de Vanves

Duration : 60 minutes

Through two creations, Motus and ONCEIM propose to bring together their very particular orchestras: an orchestra of thirty-four experimental musicians and another composed of an almost equivalent number of loudspeakers in diverse colors: the acousmonium. These two formations will explore together multiple relations of sound and space, going from fusion to opposition, playing on densities and movements, being able to pass the sounds of the instruments for electronic sounds and the recorded sounds for acoustic sounds. , offering real or imaginary soundscapes ...

About Motus :

Motus is dedicated to the promotion of sound arts in all their forms. Its action is divided between the production of acousmatic concerts, the creation of musical works with in particular its collective of composers and the promotion and practice of interpretation on acousmonium.

ONCEIM & JACQUES PERCONTE

Music @ video performance



Composer : ONCEIM
vidéo : Jacques Perconte
Premire : 2021-2022
Duration : 60 minutes

A major figure in the digital art scene and in the French cinematographic avant-garde since the end of the 1990s, Jacques Perconte (born in 1974, lives and works in Paris) defines himself as a visual artist. His work focused on the landscape, declining linear film for cinema and generative film for exhibition, audiovisual performance, photography and installation, consists in recapturing nature, especially in the cultural and technical relationship that we build with it.

ONCEIM is setting up a collaboration with the video artist Jacques Perconte.

Jacques Perconte's work has many similarities in image processing with the way ONCEIM approaches sound. Start from recognizable elements, focus on certain aspects, then through distortions and modifications, give birth to unusual and magical territories where time expands.

Designed as a spectacular and immersive form, the project is to design above the orchestra a structure of three vertical screens onto which Jacques Perconte's images will be projected.

Considered as an extension of the work developed by the orchestra on improvisation, music and images will interact in real time on a pre-established structure.

JIM O'ROURKE

New work



Born in 1969 in Chicago and influenced by the music of Derek Bailey, John Fahey, Tony Conrad, Burt Bacharach and Genesis, O'Rourke started out as an improvisational guitarist. He played in many groups (Brise-Glace, Loose Fur, Gastr del Sol ...) and was an integral member of the New York group Sonic Youth from 2000 to 2005. He also collaborated as a producer with Wilco (by intervening in the mixing of their album Yankee Hotel Foxtrot then by producing A Ghost Is Born), but also for Stereolab, Faust, Joanna Newsom, Smog and Cynthia Dall.

Constantly in research, his limitless activity goes beyond the usual labels «alternative», «post-rock», «experimental pop», «image music» etc ... his music continues to defy classification.

Composer : Jim O'Rourke
Premiere : mai 29th, 2022 at National French Radio
Duration : ~ 30 minutes
Co-producer : GRM

MICHÈLE BOKANOWSKI

New work



Composer : Michèle Bokanowski
Premiere : mai 29th, 2022 at National French Radio
Duration : ~ 30 minutes
Co-producer : GRM

Following the great adventure of the creation of Occam Océan by Eliane Radigue, ONCEIM is starting a new collaboration with another great lady of the French electroacoustic music.

Daughter of writer Pierre Daninos, Michèle Bokanowski (born 1943 in Cannes, lives and works in Paris) is an electroacoustic music composer. In September 1970 she began a two-year internship in the Research Department of the ORTF under the direction of Pierre Schaeffer.

At the same time, she participates in a research group on sound synthesis, studies computer music at the Faculty of Vincennes and electronic music with Eliane Radigue. Between 1972 and 1984, she composed mainly for the concert - Kore, Pour un pianiste, Trois chambres d 'concern, Tabou - and the cinema - music for short films by Patrick Bokanowski and his feature film L'Ange. Since 1985, she has also composed for television, for the theater - with Catherine Dasté - and for dance - with the choreographers Hideyuki Yano, Marceline Lartigue and Bernardo Montet.

LAMINAIRE #20

New work



Since its creation, ONCEIM has carried out in-depth work around contemporary improvised music or EAI (ElectroAcoustic Improvisation), a very creative and influential musical field in particular since the end of the 90s with the emergence of very strong artistic approaches.

Through regular working sessions and residencies, the orchestra is confronted with this complex musical elaboration process (especially when it is practiced in large numbers) and with the aesthetic issues that it raises. It is a collective and analytical work which seeks to find the balance between the richness of the individual know-how and the common artistic object. Many strategies (listening, balance, placement, ...) have been developed and explored and the orchestra has developed a real work of orchestration from the specific sounds and modes of play of the musicians. . This gives it today an identity and a very exceptional sound quality.

The concerts give rise to collective compositions entitled Laminaires #N of great complexity and writing quality while retaining the strength and intensity inherent in improvisation.

La Muse en Circuit will host ONCEIM in residence over several days in January 2020 so that we can continue our exploration of this creative process and record a disc that will allow us to better present and disseminate this facet of the orchestra.

Composer : ONCEIM
Concert : novembre 2021 at La Générale (Paris)
Duration : 45 minutes
Lieu de la création : La Générale

OTHER PLANNED COLLABORATIONS



Christian MARCLAY



Visual artist, performer, composer, considered as the inventor of turntablism, Christian Marclay (born in 1955 in San Rafael, California, lives and works in New York) was a pioneer, both on the stage underground music than in contemporary art, exploring a common space for visual arts and music. At the heart of his research, he combines a multitude of mediums such as sounds, album covers, vinyl records, magnetic tapes or film clips. If he owes part of his fame to the virtuosity of his video montages and to his activity as a performer and experimental turntablist, photography constitutes another important part of his practice.

Robin FOX



One of the leading figures in audio-visual art in Australia, Robin Fox is particularly interested in voltage, current and vibration. Highly technical, he masters both musical and scientific language, which has led him to collaborate with researchers at the Bionic Ear Institute in Melbourne to create musical compositions for people with implants. cochlars. In addition to the release of three albums with singer-songwriter Anthony Pateras (Editions Mego / La synesthesia) and two solo recordings of experimental electronic compositions, he also amazed many international stages with his laser show, notably at the Festival du Mois Multi in Quebec in February 2010, then at Mutek in 2012). Of great elegance that can appear complex through its sound and visual distortion, Robin Fox's work is based mainly on the fusion of patterns and frequencies.

Heiner Goebbels



At the crossroads of music and theater, open to a variety of cultural horizons, Heiner Goebbels cultivates an art of surprise. His installation-performances combine sound, voice and image. An invitation to hear and see, which rejects psychology in favor of the enigma of the object, arousing emotion through direct experience. Openly polyphonic art, revealing the power of texts, music and images, through a creativity shared with the public.

"The theater," he says, "most often offers the audience to identify with themselves, to see a reflection of themselves. For my part, I rather seek to provoke an encounter with what is foreign to us, what we do not know.

Heiner Goebbels made his debut as a musician on the alternative Frankfurt scene in the 1970s. He played a duet with saxophonist Alfred Harth and then with Chris Cutler in the art-punk group "Cassiber". He produced several radio plays in collaboration and co-signed two musical theater pieces, before creating his own shows from the 1990s.

Today his works are recognized and distributed around the world and have won him numerous awards, including the Kunstpreis 2010 Rhineland-Pfalz and an Edison Award for Contemporary Music ...

Oren Ambarchi



Australian composer and multi-instrumentalist, born 1969. Of all the prolific experimental musicians, Australian Oren Ambarchi is one of the most elusive. Each of his projects is different from the previous one, discovering new territories without giving up on building a coherent work. He is an experimental artist who is as interested in the texture of sound as in its narrative content.

Oren Ambarchi has performed and recorded with a wide range of artists including Otomo Yoshihide, Pimmon, Keiji Haino, John Zorn, Rizili, Voice Crack, Jim O'Rourke, Keith Rowe, Phill Niblock, Dave Grohl, Günter Müller, Evan Parker, Z'EV, Toshimaru Nakamura, Peter Rehberg, Merzbow, John Tilbury, Richard Pinhas, etc.

Jennifer Walshe



Composer, performer and visual artist hailed by the Irish Times: «Without a doubt, her voice is the most original of the female songwriters’ voices that have emerged in Ireland in the past 20 years.» She studied composition at the Royal Academy of Music and Drama, and at Northwestern University in Chicago, from which she graduated with a doctorate in composition in 2002. Awarded Kranichsteiner Musikpreis at the Internationale Ferienkurse für Neue Musik in Darmstadt (Germany) in 2000, she taught composition in July 2002 at the same festival.

She resided at the Akademie Schloss Solitude in Stuttgart between 2003 and 2004, then stayed in Berlin in 2004/2005 as part of the DAAD Berliner Künstlerprogramm.

In 2007, she obtained a grant from the Foundation for Contemporary Arts in New York and in 2008 received the Praetorius Music Prize for Composition from the Ministry of Science and Culture of Lower Saxony.

Jennifer Walshe performs regularly as a singer, specializing in a wide range of vocal techniques; most of his recent compositions use voice in conjunction with other instruments. She is also very active in improvisation, performing regularly with other musicians in Europe and the United States. His music has been performed and recorded all over the world, and has received commissions from most of the major European contemporary music festivals. Perhaps his most striking work is XXX_LIVE_NUDE_GIRLS !!! whose main characters are played by Barbie dolls ... The opera was first performed in Dresden in 2003, before being performed many times thereafter. Among his latest works is Grùpat, a two-year project in which Walshe embodied 9 different alter egos - all members of the Grùpat artistic collective - and created compositions, installations, graphic scores, films, photographs, sculptures, a fashion via all its alter egos.

«The sounds that interest me are those we hear all the time and which are usually considered faulty or redundant: the crackle of flaming twigs, torn paper, breath, instrumental sounds that are not considered «Beautiful» according to current criteria. I think these sounds have their own beauty in the sense that pebbles on a beach, or graffiti, have one. « says Jennifer Walsh.

Hanna Hartman



Swedish sound artist, performer and composer born in Upsala, Sweden in 1961. She has lived and worked in Berlin, Germany since the 2000s. She studied literature and theater history at Uppsala and Stockholm University , radio and interactive art at the Dramatiska Institutet and electro-acoustic music at the EMS in Stockholm.

From the 1990s, Hanna Hartman composed works for radio stations in Sweden, Denmark and Germany, developed sound sculptures and gave numerous performances across Europe, thus extending her art beyond Swedish borders. . She develops and uses a very personal artistic language, making her own electroacoustic compositions using authentic sounds that she herself has recorded around the world. These sounds, taken out of their original context, are therefore perceived in their purity. She records both sounds of nature such as the sound of the cracking of wood under the influence of fire, the flight of insects, the breath of the wind, birdsong, the mooing of cows, as well as more sounds. «Civilized» such as slamming doors, or the creaking of the floor of his studio. She seeks to reveal the correspondences that could be hidden between the most diverse auditory impressions and, through new constellations, she succeeds in creating extraordinary worlds of sounds, she tries to narrate her sensations and thus artistically organize her memories. More recently, she began to write pieces, compositions of sound collages for instrumentalists.

REPERTOIRE



AMBUSH

Burkhard Beins



Title : Ambush

Composer : Burkhard Beins

Premiere : 15.12.2018, Concepts of Doing (Berlin)

Duration : 25 minutes

Number of musicians : 28

Over the years, **Burkhard Beins** has earned a solid reputation of a subtle and refined percussionist while being part of a large number of ensembles that mattered in the past decade (Perlonex, Polwechsel, Trio Sowari). With a rare sobriety in gesture and means, he gradually developed an artistic world of which the coherence and the beauty are astonishing.

This piece by **Burkhard Beins**, in four successive movements, is based on a harmonic and granular exploration of the instrument. By orchestrating different modes of playing specific to each instru-

mental family, **Beins** builds a sound scenery just as a work of field recording. Ambush gets us to penetrate unexpected landscapes, with a strong spectral color, going from extreme delicacy to the orchestra's most raw energy. Following a rather linear progression, the path is scattered of surprising events, of collisions (ambushes), and of confrontations between different instrumental individualities who captivate our attention like as many characters inhabiting this landscape.w

COMPOSITION N°19

Pierre-Antoine Badaroux



Titre : Composition n°19
Composer : Pierre-Antoine Badaroux
Premiere : 17.04.2015, Rendez-Vous Contemporains de Saint-Merry (Paris)
Duration : 30 mn
Number of musicians : 23 to 33

The commonplace of the orchestra as one (big) instrument. One instrument that would be - like the organ - constituted of several little transmitters and, by extension, the image of the composer playing the orchestra as he would play an instrument.

Composition n°19 takes this commonplace literally by organizing a print of this big instrument. That is to say what every musician does when he adopts a new instrument : a large scale that go over its range in order to appreciate (among other things) the regularity or irregularity, the changing of tone due to an inevitably imperfect craftsmanship, the « bumps » and the « cavities », the different qualities of projection and resonance.

ENCORE

Arnaud Rivière



Title: Encore
Composer: Arnaud Rivière
Premiere: 27/06/2014, RDV Contemporains de Saint Merry (Paris)
Duration: 14 minutes, 18 seconds
Number of musicians: 25 to 33

Encore is a short piece of precisely 14 minutes and 18 seconds, proposed in the form of a graphical score. Divided into two groups, the musicians are given indications of pitch, dynamics and when to start/stop. The form is voluntarily abrupt, and the shifts brutal. The noisy intensity produced by the piece allows little respite for the musicians as well as for the audience.

GARDEN OF SOUNDS

(contemplate Ryoanji)

Sébastien Beliah



Title: Garden of Sounds (contemplate Ryoanji)
Composer: Sébastien Beliah
Premiere: 28/06/2013, RDV Contemporains de Saint Merry (Paris)
Duration: approx. 30 minutes
Number of musicians: 25 to 33

There is no such thing as an empty space or an empty time
There is always something to see, something to hear
In fact, try as we may to make a silence, we cannot

“When **John Cage** visited the Ryōan-ji temple in 1962, he was fascinated by the arrangement of 15 stones in the monastery garden. Convinced that their disposition was determined by chance, he began using this model to create drawings and then to write music.

I have never been to the Ryōan-ji temple, but I have listened to the music of **John Cage**, and heard that he was trying to convey to us the sensations he felt when entering into the temple’s garden. I have thus attempted, through the composition *Garden of Sounds*, to use my knowledge of this music, and develop the ideas that came to me while listening to the piece entitled *Ryoanji*.

In Garden of Sounds I employ a method that lets the musicians choose their actions, but within a very constrained scope of possibilities. Thus their minds are focussed on very precise parameters, leaving the composition to decide the rest, creating canons (tuilages), incessant movements, more like sonic events in nature than musical events as such.

The musicians play in a completely independent manner, so as to let themselves be surprised by the encounter of their sound with that of the ensemble. This indeterminist situation allows the piece to be constantly reinvented, each element able to be listened to independently and as part of a whole.

I like to think that the heard result resembles a still photograph of mobile circumstances, as **John Cage** described his own piece *Ryoanji*”
Sébastien Beliah



GRUIDÉS

Stephen O’Malley



Title: Gruidés
Composer: Stephen O’Malley
Premiere: 26/09/2014, Crak festival (Paris)
Other performances: Le Guess Who? (Utrecht), FOCUS by the Institut Français (Paris), MacVal (Vitry-sur-Seine), Sacrum Profanum festival (Krakow, Poland)
Duration: approx. 40 minutes
Number of musicians: 26 to 33

A major player in the drone doom, death doom and experimental music scenes, **Stephen O’Malley** is the founder of **Sunn O))),** member of **KTL** with **Peter Rehberg** and an ex-member of **Khanate**.

His performances are often described as moments of upheaval, where the extremely slow narration and the high volume involve your whole body in the listening experience. In 2014, he embarked on a completely new venture: making his musical world collide with that of **ONCEIM**.

Recording: the *Gruidés* LP is available on the DDS record label.





LA HAINE DE LA MUSIQUE

Jean-Sébastien Mariage



Title: La haine de la musique
Composer: Jean-Sébastien Mariage
Premiere: 27/09/2013,
CRAK festival (Paris)
Duration: 40 minutes

La haine de la musique (The Hatred of Music) is inspired by **Pascal Quignard's** book of the same title. Divided into three parts, the piece respects the structure of the book. The idea is to put into music the author's considerations on the foundations of music and its social and philosophical implications.

Terror: brutality that jolts the orchestra and the audience. The music is powerful, too much so. Enchantment: seduction leads us to the worst of sacrifices. A captivating start that leads to chaos. Silence as solution: listening allows us to pull through. Very minimalist, this last section lets us take a necessary step back.

LAMINAIRE

collective creation



Title: Laminaire
Composer: collective creation
Premiere: 17/04/2015, RDV Contemporains de Saint Merry (Paris)
Other performances: Festival Densités (Fresne-en-Woëvre), Météo festival (Mulhouse), Conservatory of Clamart, Le Classique C'est Pour Les Vieux festival (Paris), Extension festival (Paris), Insub Festival : Orchestres (Geneva, Switzerland), Mózg festival (Bydgoszcz, Poland)
Duration: approx. 45 minutes
Number of musicians: 18 to 34

Since its foundation, **ONCEIM** has worked extensively on contemporary improvised music or EAI (ElectroAcoustic Improvisation), an extremely creative field of music that has been especially influential since the emergence in the 1990s of singular and innovative artistic projects in the field.

Through regular work sessions, the orchestra dedicates itself to this process of musical elaboration – which is especially complex when performed in a large group – and to the aesthetic issues it raises. A collective and analytical work, it seeks to find a balance between the richness of each individual player's skills and the common artistic object at hand.

Numerous strategies (listening, balance, placement,...) have been developed and explored, and the orchestra has been able to construct over time an identifiable group sound. Concerts give rise to collective compositions entitled Laminaires, which retain great complexity and quality of writing, while keeping the power and intensity characteristic of improvisation.



LES MACHINES ORPHELINES

Jérôme Noetinger



Title: Les machines orphelines
Composer: Jérôme Noetinger
Premiere: 23/09/2016, Crak festival (Paris)
Duration: approx. 45 minutes
Number of musicians: 24 to 33

Les machines orphelines (The orphaned machines) by **Jérôme Noetinger** is based mostly on acoustic instruments imitating electronic sounds and effects (predominately created from a Revox). This concept has rendered possible new processes of transposition and orchestration.

This instrumental musique concrète is the first commissioned work that makes use of the orchestra's approach to sound as a plastic art form, developed through the collective creations. Here, all the unique sonic knowledge developed by each instrumentalist is put into practice, and gives rise to a rich orchestration.

MORPH

Bertrand Denzler



Title: Morph
Composer: Bertrand Denzler
Premiere: 27/06/2014,
 RDV Contemporains de Saint Merry (Paris)
Duration: approx. 30 minutes
Number of musicians: 23 to 33

“Morph is what I call a ‘pseudo-drone’. The aim is twofold. In this piece, which originated from a series of descriptive compositions functioning upon the same principle, I am interested in exploring on the one hand the beats and frictions produces by sounds which are kept close to one another, and on the other the unpredictable structures generated both by the decisions that the performers have to take in order to keep the sound of the orchestra alive in a constrained musical space and by the physical limits of the instrumentalists.” **Bertrand Denzler**

Recording: *Morph* is available on CD from Confront Recordings.

NOTES & BLOC-NOTES

Peter Ablinger



Title: Notes & Bloc-Notes
Composer: Peter Ablinger
Premiere: 16.12.2018,
 Concepts of Doing (Berlin)
Duration: approx. 30 minutes
Number of musicians: 28

Peter Ablinger’s music is based on a radical questioning of the nature of sound. For the composer, noise must be used for what it is in its essence, apart from any signifying dimension. From then on, all sound becomes a goal in itself rather than the means of a musical elaboration, and demands to be listened to rather than « heard » or « understood ». In this approach, the tone, the time and the space, three factors inherent to any composition, find themselves jointly questioned.

The works take most of the time the form of installations that call upon a specific environment, natural or artificial. The sound result therefore varies according to the place where they are performed. The composer sometimes even leaves the listener to imagine this result by himself, in pieces such as *Wege* (Weiss / Weisslich 9, 1986-1993) and *Orte* (places, Weiss / Weisslich 10, 1994). This cycle **Weiss / Weisslich** is composed of many works without actual sound, like *Sehen und Hören*, constituted of photographs (1994-2003) or *Arboretum*, a plantation of trees

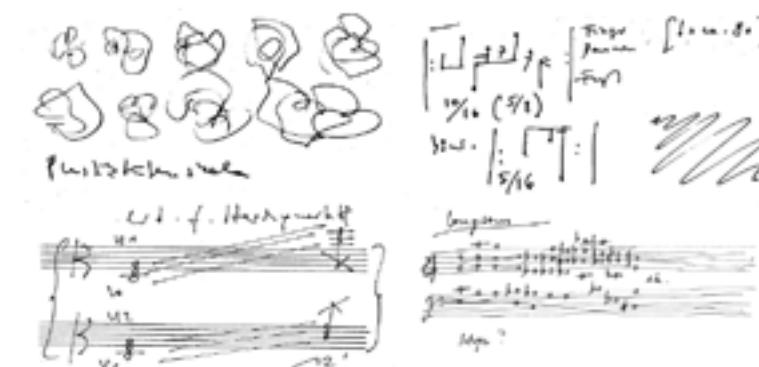
Preliminary note from the score:

«theoretically the montage of the score is a version or a suggestion or a starting point. theoretically everything could be re-arranged, shortened, extended, while the general idea - density, horicontal and vertical collage remains similar. practically one would probably work with this version but is always free for changes in instrumentation. »



drawn according to acoustic data (1996-2008). His installations, often more considered as plastic than acoustic, put however the visitor in the position of a listener ; the listening can emerge from looking : Übersetzungen 1-8 (1997).

Peter Ablinger creates his instrumental and electro-acoustic pieces in the same spirit. Sound is treated as « Rauschen » or distinctive « noise ». The tone, the articulation and the intonation exist for themselves and require from the public a listening of the sound phenomenon that abandons all search of a musical narration.



OCCAM OCEAN

Eliane Radigue



Title: Occam Ocean

Composer: Eliane Radigue

Premiere: 26/09/2015, CRAK festival (Paris)

Other performances: Festival le Guess Who ? (Utrecht), Fondation Cartier (Paris), Théâtre National d'Orléans, Edition Festival (Stockholm, Sweden), VinterJazz Festival (Copenhagen, Denmark), Sacrum Profanum festival (Krakow, Poland), Studio Venetia – French pavilion at the Venice Biennale (Italy)

Duration: 60 minutes

Number of musicians: 28

Occam Ocean is a unique project, the result of two years of collaboration between **Eliane Radigue**, an emblematic and historical figure of French contemporary music, and the musicians of **ONCEIM**.

Occam is the generic title for a cycle of instrumental pieces initiated by **Eliane Radigue** in 2011, cycle composed of a work which is, as she says “unfinished by nature, because unfinishable”. **Occam Ocean** initiated a new series of pieces written for a large ensemble, **ONCEIM**, for the first time.

The choice and exclusive use of continual sounds, or drones, situate **Eliane Radigue**’s particular aesthetic at the crossroads of the minimalist, electronic and spectral music worlds. The spiritual dimension of her pieces give her music a meditative quality.



SILLAGE DE REFLETS

Frédéric Blondy

Title: Sillage de reflets

Composer: Frédéric Blondy

Premiere: 22/06/2012, RDV Contemporains de Saint Merry (Paris)

Other performances: CRAK festival, Maison de la Radio (France Musique, A l'improviste radio show), Théâtre de l'Etoile du Nord

Duration: approx. 45 minutes

Number of musicians: 25 to 33



ONCEIM
Sillages de reflets part 01

ONCEIM
Sillages de reflets part 02

ONCEIM
Sillages de reflets part 03

ONCEIM
Sillages de reflets part 04

Inspired by his years of frequenting the improvised and experimental music scenes, **Frederic Blondy**’s current works explore the concrete aspect of instruments.

The instrument is treated in its totalized configuration, that is to say the instrument is seen as being simply a generator of sounds, without taking into account cultural or historical a priori notions as to the way that it should be played. It thus becomes a utensil which invites renewal of gestures and sounds.

Sillages de reflets (The Reflections’ Wakes) explores three main themes:

- the generation of beat frequencies through the overlapping of held notes and micro-modulations
- the more “concrete” exploration around notions of breathing, wood, water and electricity
- the establishment of different rhythms from alternating orchestral loops.

SILLONS

Patricia Bosshard



Title : Sillons
Composer : Patricia Bosshard
Premiere : 28.06.2018
Duration : 30 minutes
Number of musicians : 27

Composing for a big orchestra is a challenge.
Composing for **ONCEIM** is an honor.
Composing for this orchestra that gathers excellent musicians, who are as much readers as improvisers is something that opens the field of sound possibilities.
Imagine, listen, see...

All these musicians, all these sounds, everything each one creates and can create with his instrument.

For this piece I am going to go the encounter of each musician, I am going to look for the heart of each of them by asking them to play for me one of their favorite sounds in the form of a short « cell ». The question is : « Play for me one of the sounds you love the most, that you can repeat, and lasts between 1 and 10 seconds ».

Discuss and specify with each of them what factor of the sound they like better (pitch, grain, attack, flute-like, noise-like, volume...).

Following this harvest I will define each sound, then sculpt it, transform it, knead it, in the perspective of keeping its momentum and its main feature, while changing some parameters of the spectrum as electronic can enable it (changes of frequency, intensity and temporality).

With these diverse cells and their variations I will compose a repetitive piece which, in its form, will go from the individual to the big orchestra passing through groups and subgroups united by affinity of material, tone, sound or volume.

Places of meetings, of superpositions, of divergences.

The essence of each confronted, juxtaposed, annihilated or shared in a big whole.
Inside a strong constraint (repetition of a same cell), exists an infinity of tiny variations.



TIME ELLEIPSIS

Frederick Galiay



Title : Time Elleipsis
Composer : Frederick Galiay
Creation : 22.09.2018, Festival CRAK (Paris)
Duration : 30 minutes
Number of musicians : 45 to 70 musicians

Time Elleipsis derives from a sound research conducted in 2016 in Thailand, Laos, Cambodia and Myanmar as part of a French Institut residency « Hors les murs ». This research lies at the roots of this piece for orchestras that **Frédéric Galiay** composed for the 65 musicians of **ONCEIM** and **Un ensemble**.

Self-taught, **Frederick Galiay** improvises, composes and conducts a large variety of instrumental ensembles. Known as an electro-acoustic composer, he is also a visual artist. His mastering of the electric bass is drawn from an extensive research aiming to widen the possibilities of acoustic and tone as well as the instrument's traditional range.

His instrumental writing is unclassifiable and is a mirror to his total freedom in the act of creating.
« The music I've composed, however abstract it may seem, will recall at times of the undulations of Naga (like the naturalism of *Pierre et le loup*). At other times, the solemn sentences of Buddha - and therefore, of Theravada - will also be recognizable. Just like in Olivier Messiaen's *Turangalila* symphony, where God has his own theme. Without ever going all the way to a musical description of physical phenomenas. Naga is also the half-brother and sworn-enemy of Garouda, mythical bird whose spirit we encounter at the end of the piece.

This piece is sort of an abstract opera, without any voices or booklet. The music will also sometimes use a writing consisting in overlapping several modes of composition. Each one of these modes being considered as the voice of a « meta-counterpoint » ; a concept that consists in combining several types of listening and interpretation, simultaneously. »

BIOGRAPHIES



Frédéric Blondy, 46, Artistic director – Began in the fields of mathematics and physics before entering the Conservatory, where he studied harmony, contrast, analysis and composition ; explored contemporary and experimental music with the same curiosity as improvised music and jazz, electronica and electro-acoustic ; collaborated with numerous artists such as Joëlle Léandre, John Butcher, Otomo Yoshihide, Rhodri Davies, Lê Quan Ninh, Michel Doneda, Urs Leimgruber, Thomas Lehn, Daunik Lazro, Radu Malfatti, John Tilbury, Peter Evans, etc. ; developed extensive work in ensembles, with groups such as Hubbub or Ethos ; as a composer, created pieces from solos to full orchestra, all products of a very open approach to instruments, techniques and composition ; fellow in 2017 at the Villa Kujoyama.

Pierre-Antoine Badaroux, 33, alto saxophone – First prize in saxophone from the Paris Conservatory, teaches jazz composition and arrangement at the Lille Conservatory ; solo improviser, main interpreter of Hodos ensemble, composer of his own sextet, producer of the label Umlaut Records, founder and director of Umlaut Big Band ; anchors his work around the exploration of the connections between composition forms, composition, the pre-defined, the undefined and the improvised.

Félicie Bazelaire, 33, cello – Graduated from the Reims Conservatory in cello, master in the double bass at the Paris Conservatory, teaches double bass at the Vallée de Chevreuse Conservatory ; cellist with ensemble Hodos, collaborated with the Ensemble Intecontemporain, has been working on a program for double bass solo derived from contemporary repertoire since 2012 (Cage, Feldman, Scelsi...), and young composers (Badaroux, Beliah, Haddad, Lingens...).

Sébastien Beliah, 40, double bass – A graduate of the Paris Conservatory, teaches double bass, jazz and improvisation at the Reims Conservatory ; artistic director of Hodos ensemble, producer of the label Umlaut Records, he has been developing for many years new compositions that have led him to write pieces for the Hodos, WARK and ONCEIM.

Patricia Bosshard, 54, violin – Trained in Montreal, Geneva and Lausanne ; her musical background and journey is as much jazz as it is electronic ; aside from numerous productions on the free improvisation stage, works on a project based on MRI sounds with sound artist Simon Grab ; together with video maker Nicolas Wintsch, founded the Compagnie Dynamo (video, aerobatics and sound).

Cyprien Busolini, 41, viola – After training in classical viola, plays with ensembles Dedalus, Diagonal and Fratres ; dedicated to music using ancient instruments ; at the same time is active in the music improvisation scene, where he finds a larger outlet for experimentation and expression ; has two particular approaches: the production of “multiple sounds,” combinations of pitches and noises, and experimentation in the frontiers between silence and extremely soft/low sounds.

Giani Caserotto, 38, guitar – Winner of 5 first prizes at the Paris Conservatory in guitar, generative improvisation, harmony, counterpoint, and 20 th century composition, also studied orchestration and Indian music. An improviser and composer, now works on the connections between composition and improvisation, theoretical and popular music; composes as guitarist, as a soloist or in several groups, both in contemporary or improvisation music, and even rock ; teaches guitar at the Paris Conservatory.

Xavier Charles, 56, clarinet – Mostly practices improvisation ; developed techniques for instruments inspired by materials, everyday sounds, and contemporary music language ; at the frontiers of traditional music, electroacoustic, jazz, improvisation music, noisy rock, his research also led him to develop a system of vibrating speakers.

Pierre Cussac, 29, accordion – First prize in accordion and improvisation at the Paris Conservatory; very active in the development of new repertoire for his instrument, works in close collaboration with composers and also with ensembles (Aleph, Le Balcon, 2 e 2m) and orchestras (Strasbourg Philharmonic, National d’Ile-de-France, Reims Opera), and even musical theatre companies.

Jean Daufresne, 29, euphonium – First prize in saxhorn from the Paris Conservatory, leans more towards contemporary and improvised music ; member of WARN!NG as well as the quartet Opus 333, created works of Alexandros Markeas, Benjamin Attahir and Claude Barthélémy ; also works in musical theater with Frédéric Stochl and danse with Didier Silhol.

Bertrand Denzler, 56, tenor saxophone – French-Swiss musician, great improviser, played with hundreds of musicians and artists of different disciplines all over Europe, in North America, in Latin America, in the Middle East and in East Asia ; notably a member of Zoor, of the Trio Sowari and Hubbub, released more than 30 CDs under labels like Potlatch, Matchless, For4Ears, Creative Sources, Leo or Ambiances Magnétiques; is also a composer.

Vianney Desplantes, 30, euphonium—Graduate of saxhorn and euphonium from the, also took classes in ethnomusicology at the Paris Conservatory and at the Sorbonne; Alboka player, is also a musician in several traditional music groups ; his literary training and his love of the stage lead him to regularly collaborate with artists and dancers of all backgrounds.

Benjamin Dousteysier, 32, baritone saxophone – Graduate of the Paris Conservatory with a major in saxophone, awarded at the National Jazz Competition of La Defense in 2007, 4 th place in the solo category at the Fribourg international competition in 2008, and also awarded 1 st prize in group and composition at the Keep an eye Jazz award competition together with the group Actuum in 2010 ; teaches saxophone at the Blanc-Mesnil Conservatory ; composes for various groups, from trios to symphonies.

Jean Dousteysier, 29, clarinet – A graduate of the Paris Conservatory, brings attention to the increasing different approaches of his instrument and diversifying his composition practices. He is a member of Watt, pAng, Post KMico Nissim, The Coquettes ; joined the National Jazz Orchestra under Oliver Benoît in 2013.

Benjamin Duboc, 50, double bass – Improviser and composer of electroacoustic music, teaches musical improvisation at Sciences-Po Paris; continually adds to his playing field (music, dance, theater, visuals), with a distinctive taste for literature, especially poetry, his works revolve around notions of the present, of limits, of fluidity and dilution, of complexity and simplicity, all the while developing a game of such remarkably excessive intensity.

Yoann Durant, 36, alto saxophone – A graduate of the Paris Conservatory with a major in saxophone, based in both Paris and Stockholm ; develops a unique language based on a certain shortage of air circulation in instruments and in space ; practices a double reading of sounds, considering them first in themselves, individually, and then in the articulation amongst them of space, body and breath.

Rémi Durupt, 36, percussions – Awarded 1st prize in percussions from the Paris Conservatory, winner of several international competitions including that of Geneva in 2009 ; plays solo and in different groups both in France and abroad ; a “scrutinizer” of sounds, in perpetual research of how to make his instrument evolve, both in his playing and his repertoire, contributes in the creation of numerous contemporary works (F. Bedrossian, A. Corrales. P. Jodlowsky, V. Cordero, J. Tejera, etc.).

Elodie Gaudet, 37, viola —Trained in the Haute Ecole de Musique of Geneva by Noboku Imai, then under Miguel da Silva and Garth Knox ; collaborated with Ensemble Intercontemporain under the baton of P. Boulez and A. Altinoglu and now teaches at the Clamart Conservatory ; participated in early music academies, is a member of ensembles Links and Hodos, and created the quartet Europa in 2012, which plays mostly 21 st century music.

Antonin Gerbal, 33, drums – A graduate of the Paris Conservatory major in drums, now teaches jazz at the Rueil-Malmaison Conservatory ; both composed and improvised, finds himself easily adaptable to different musical styles and categories ; plays notably with Peeping Tom, Zoor, R. Mutt and Megaton ; also organizes artistic events in Paris with the collective Umlaut.

Jean-Brice Godet, 40 ans, Clarinet - Majored in mathematic and music with a Master ATIAM (IRCAM, UPMC) and a DEM frotte Gennevilliers Conservatory ; works in the field of ceative, improvised and experimental music. ; head of trio Lignes de Crêtes and quartet Mujô, codirects WAT'T, Tripes et Cuir, plays in Joëlle Léandre’s Tentet, AUM Grand Ensemble, Atomic Sputnik and Harvest ; has also developped a set with dictaphones and radios in which he explores a language closes to concrete music.

Louis Laurain, 35, trumpet – Graduated from the Paris Conservatory majoring in trumpet ; primarily interested in different forms of improvised music ; plays solo (Unique Horns) or in groups from duets to bigger ensembles (Die Hochstapler, Actuum, HiFi Lo-Noise, Umlaut Big Band, etc.); develops an intuitive and spontaneous approach to music, all the while inventing his own personal and original language.

Carmen Lefrançois, 33, baritone saxophone – 1st prize saxophone from the Paris Conservatory, winner of several international competitions, plays as a soloist and with several groups such as the Rouen Opera, Ensemble Intercontemporain and L’itinéraire; co-artistic director of collective WARN!NG ; collaborates with various composers (Alvarado, Bedrossian, Durupt, Leroux, Mantovani, Pesson, Singier, etc.).

Julien Loutelier, 32, drums & percussions – 1st prize in drums, jazz and generative improvisation from the Paris Conservatory, embraces all genres and aesthetics without favoritism ; his projects and compositions are interpreted just as well on the improvisation scene as in that of jazz (Actuum, Coax, Jukebox) or present and contemporary music (Cabaret Contemporain, Luna Maze).

Jean-Sébastien Mariage, 46, guitar – Trained in improvisation by Patricio Villaroel, developed new techniques and material that allows his instrument to develop, to transcend, to open up to unexpected sounds and unsuspecting music ; plays solo or with different and diverse groups specializing in free improvisation, free rock, free jazz or noise, such as Hubbub, Chamaeleo Vulgaris, Baise en Ville, Wiwili, X_Brane, Zoor, or Oort.

Frédéric Marty, 49, double base – 1st prize in double base from the La Roche-sur-Yon Conservatory ; devoted himself to improvisation; develops a personal language, based primarily on listening : works with his instrument in its physical global nature ; plays solo or with diverse duos and trios, or with contemporary or buto dancers.

Anaïs Moreau, 42 ans, cello – Graduated from the Royal College of Music in London ; plays with Nomos, Laborintus, IMPACT, WARN!NG ; works with various composers such as Tomas Bordalejo, Stefano Bonilauri, François Rossé etc ; teaches cello at the Pantin conservatory.

Stéphane Rives, 50, soprano saxophone – Graduated fom the Ecole Normale de Musique in Paris, now devotes himself to the saxophone and experimental practices ; works with an electronic instrument based on the diffusion of his discographic recordings, sounds captured from the environment or feedback ; is also a dance performer and composer ; as a sound engineer, worked at the INA as a restorer of sound archives and a sound recorder for film and documentaries ; lived in Lebanon for 10 years where he was involved with the regional experimental artistic scene as a musician and technician, before returning to Paris in 2013.

Arnaud Rivière, 45, electronics – Self-taught, practices free improvisation as a solo artist, and also plays in groups formed after acquaintances made at the end of the 90’s. He primarily uses a rudimentary electroacoustic instrument constructed out of a record player, a mixing table equipped with a few microphones / sensors: a primitive electronic devise for which the movements are of utmost importance ; has played with almost all of the musicians in the experimental scene; is also the founder of festival Sonic Protest.

Julia Robert, 35 ans, alto – Graduated from the Lyon and the Paris Conservatories ; plays alto and viola d’amore ; member of WARN!NG, soundinitiative ; founder of quatuor IMPACT.

Joris Rühl, 37, clarinet – Graduated from the Lyon Conservatory majoring in clarinet, works essentially in the field of contemporary music, both composed and improvised, with ensembles Instant Donné and Hiatus, or in company of improvisers like Michel Doneda, Ever Risser, Antez, etc. ; is especially interested in sonar research, meticulously exploring the sonar possibilities of his instrument ; is also a video maker.

Diemo Schwartz, 50, electronics – Composer and performer of electronic music, as well as a confirmed improviser, is a researcher and developer in live musical interactions at the IRCAM (Institute for Research and Coordination of Acoustic Music); equally devotes his time to composition and live diffusion of acousmatic works and improvisation, either in duos or small groups; composes for dance and sonar & art installations as well.

Alvise Sinivia, 32, piano – Graduated as a piano major from the Paris Conservatory, teaches at the Conservatory of the 7th arrondissement ; regularly plays as a soloist and in chamber music ensembles, while at the same time participating in several improvisation projects, with an inclination for the multidisciplinary ; cofounder of the collective WARN!NG, also composed music for several films, documentaries and live shows ; fellow in 2017 at the Villa Médicis.

Deborah Walker, 38, cello—Graduated from the Reggio Emilia Conservatory (Italy), active in the field of contemporary and experimental music, composes and improvises ; has collaborated with musicians in the likes of Joëlle Léandre, Markus Stockhausen, Yannick Guédon, Philip Corner, Frantz Lorient, Tom Johnson, or Wilfried Wendling ; member of the ensemble Dedalus since 2007.

STAFF



Artistic director
Frédéric Blondy - frederic.blondy@onceim.fr

Administrator
Clémentine Decraene - admin@onceim.fr

Development consultant
Françoise Lebeau & Associés - lebeau@farwest.fr

Strings
Violin : Patricia Bosshard, Prune Becheau
Altos : Cyprien Busolini, Elodie Gaudet, Julia Robert
Cellos : Félicie Bazelaire, Anaïs Moreau, Deborah Walker
Bass : Sébastien Beliah, Benjamin Duboc, Frédéric Marty

Clarinets
Altos : Xavier Charles, Jean Dousteysier, Joris Rühl
Bass : Jean-Brice Godet

Saxophones
Soprano : Stéphane Rives
Altos : Pierre-Antoine Badaroux, Yoann Durant, Carmen Lefrançois
Tenor : Bertrand Denzler
Baryton and bass : Benjamin Dousteysier

Horns
Trompet : Louis Laurain, Franz Hautzinger
Euphonium : Jean Daufresne, Vianney Desplantes

Piano
Alvise Sinivia

Accordeon
Pierre Cussac

Guitares
Jean-Sebastien Mariage, Giani Caserotto

Percussions and drums
Batteries : Antonin Gerbal, Julien Loutelier
Percussions : Rémi Durupt

Electronic
No-input mix table et turntable : Arnaud Rivière
Computer : Diemo Schwarz

