

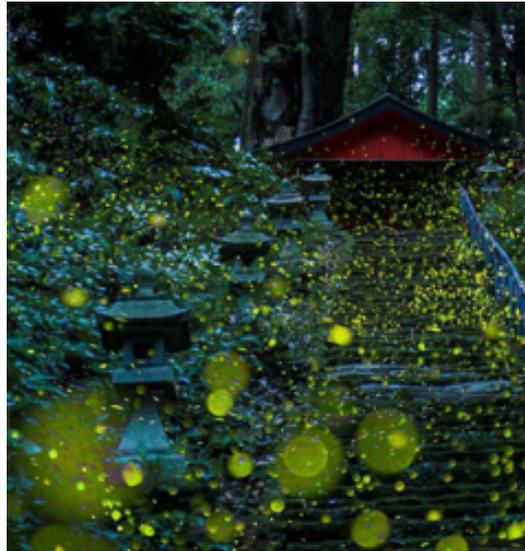
# Lucioles (Fireflies)

## Jean-Luc Hervé / Ensemble Cairn

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*"Fireflies have only disappeared to those who fail to stand so as to see them emit their light signals. We try to follow Walter Benjamin's lesson, for which decline does not mean disappearance. Pessimism needs organization, said Benjamin. And images – as long as they are rigorously and modestly thought, for example, as firefly-images – open space for such resistance."*

*Georges Didi-Huberman*



### *Description of the project*

*Lucioles* (Fireflies) is a project for instruments and loudspeakers. It is also a portrait of the French composer Jean-Luc Hervé. The fireflies are precisely these small loudspeakers, thirty of which were handcrafted by the composer. Disseminated in the concert hall and amongst the public as small sonorous lights, they redefine space around us in a completely immersive way. This project also seeks to reinvent particular spaces – concert halls, theatres, abbeys and their architecture – on musical terms. *Lucioles* aims at revealing the supernatural and poetic power of sound.

*Lucioles* is also a portrait of the French composer Jean-Luc Hervé, who was commissioned by Ensemble Cairn a 20 minutes piece for the flute, clarinet, accordion, percussions, violin and cello. For this project, Ensemble Cairn wishes to fully invest the venue of the concert, from the entry hall, the passageways of the theatre or the adjoining rooms, to the concert hall itself, to the stage if there is one...

Ensemble Cairn has also asked the electroacoustic composer Méryll Ampe to write two short electronic pieces for Jean-Luc Hervé's sound device. These works will enhance both the loudspeakers and the venue in which they will be installed: the stage and hall of the Orleans Theatre, the concert hall of the Bagnolet Theatre, the walls of the Noirlac Abbey.

To complete this project, Debussy's music will be doubly revisited, through the means of transcription and by computerized processing, scattering the piece throughout the concert hall. A spatial and sonorous interpretation, determined by the pitch of the sounds (high-pitched sounds in some loudspeakers, medium- or low-pitched in others...) designed to create an elusive anamorphosis.

*Jérôme Combier*

## *Lucioles (Fireflies)* by Jean-Luc Hervé

Being attentive to the world around us. Unmasking the wonders hiding in our environment. This idea has permeated my work for the last few years, seeking a resonance between my music and the venue it is played in. In *Lucioles*, the music travels through a unique process, the metamorphosis of an initially reduced material. But this sonorous metamorphosis also transforms the environment of the concert hall: at the end of the live piece, the musical material continues to develop through a network of small loudspeakers hidden throughout the audience, broadcasting at low levels, as if whispering in the listeners' ear. The venue seems to be animated by a multiple musical presence, rustling sounds spread by the musicians. Just like fireflies in the surrounding nature on certain summer nights, the fragile presence of sound around us is an invitation to listen to the world in a renewed way.

*Jean-Luc Hervé*

### **Musical Program**

*Dans l'ombre des anges* (In the shadow of angels): Jean-Luc Hervé  
for the flute, clarinet, cello and percussions

*New piece 1* :: Méryll Ampe  
for electronic and PrÉ sound device

*Des pas dans le neige* (Footprints in the snow): Claude Debussy (transcription)  
for the flute, clarinet, accordion, percussions, violin, cello and electronics

*Brouillards* (Fogs): Claude Debussy (transcription)  
for the flute, clarinet, accordion, percussions, violin, cello and electronics

*New piece 1* :: Méryll Ampe  
for electronic and PrÉ sound device

*Lucioles* (Fireflies): Jean-Luc Hervé  
for flute, clarinet, accordion, percussionviolin, cello and electronics

### **Artistic team – Ensemble Cairn**

**Flute** : Cédric Jullion

**Clarinet** : Ayumi Mori

**Accordion**: Fanny Vicens

**Percussions**: Sylvain Lemêtre

**Violin**: Léo Marillier

**Cello**: Frédéric Baldassare

**Music electronics producer**: to be determined

## Sound device – PrÉ



The PrÉ sound device is a multichannel sound diffusion device, based on a particular relation between sound, and where it is heard.

Originally, the idea for this device is to be found in Japanese tradition, in which “Kami” – invisible presences hidden in the natural elements around us, be it trees, rocks or fountains – inhabit nature. In a similar way, the PrÉ device creates a sound environment where the audience is surrounded by multiple invisible sonorous sources, presences disseminated throughout its environment.

Contrarily to a more unified immersive sound experience, the idea is to give the impression of extremely localized sound sources, each source emitting from a precise spot of the venue being clearly identifiable. The device doesn’t aim at creating a virtual sound space, but is based on the architectural structure of the venue. The sound sources are placed amongst the audience, creating close listening and enabling a broadcasting at feeble volume – compelling to listen very closely and inviting the audience to pay great attention to all the sound events surrounding them.

The system has been conceived to contain a large quantity of independent voices, in order to form a large polyphony.

The sound system constitutes in a few dozen sound agents, each associating a mini loudspeaker to a raspberry-Pi computer – everything being charged via batteries. The device is linked to a local wifi network, controlled by a main computer. This frees the system from endless cables, and enables to hide the sound agents easily in order to render the device invisible. In each raspberry-Pi, a Pure data patch runs (to play sound files, treat, synthesize...). The various events are triggered by an osc signal sent by the main computer.

These characteristics of the PrÉ sound device (ubiquity, invisibility, numerous broadcasting voices) open up a new aesthetic field : regarding broadcasting of sound in specific architecture, as well as regarding the relationship between instrumental and electronic music writing, and multiple polyphony writing.

## Jean-Luc Hervé

Jean-Luc Hervé was born in 1960. He studied composition at the conservatoire de Paris with Gérard Grisey, where he received a Premier Prix in composition. In 1997 he received the "Goffredo Petrassi" prize for his composition *Ciels* for orchestra. He was composer-in-research at IRCAM and received a fellowship from the DAAD in Berlin (2003). The profound effect of a residence at Villa Kujoyama in Kyoto, along with a doctoral thesis in aesthetics and subsequent research at IRCAM, has helped to shape Hervé's compositional outlook. He founded the group Biotop(e) with Thierry Blondeau and Oliver Schneller in 2004. His works have been performed by ensembles such as Orchestre National de France, Orchestre Philharmonique de Radio-France, Orchestra Sinfonica dell'Emilia-Romagna "Arturo Toscanini", Instant Donné, Court-Circuit, Ensemble Intercontemporain, 2E2M, Contrechamps, Berliner Symphonie Orchester, KNM Berlin, Musik Fabrik, Orchestra della Toscana. He is currently a teacher of composition at the Conservatoire de Boulogne-Billancourt.



## Méryll Ampe

Sculptrice de formation et artiste sonore, Méryll Ampe établit des liens entre ces deux pratiques. Après une formation de sculpture sur bois à l'Ecole Boule, elle mène un travail de création plastique et sonore aux Beaux-Arts de Paris-Cergy pendant ses études. Elle a pu assister les artistes sonores Robin Meier à Paris et Manuel Rocha Irturbide à Mexico. Son travail évolue à travers différents médiums auprès d'artistes, musiciens, chorégraphes, et vidéastes, tels le collectif COAX, le collectif Supernova, Christian Rizzo, Mélanie Perrier, Fernando Vilchez, Elsa Brès, Boris Achour, Gwenola Wagon et Stéphane Dégoutin. Elle conçoit ses concerts comme une notion de « plan-séquence », révélant la composition immersive d'un espace. Elle s'est notamment produite en concert dans différents lieux et festivals en France et à l'Internationale : Les Instants Chavirés, Présences Electronique Festival, Sonic Protest Festival, Palais de Tokyo, Centre Pompidou-Paris (France), LUFF and Cave 12 (CH), E-Fest (Tunisia), H-ear (Holland), Notam (Norway), Nananjo (Spain), New Rivers (England), HS (Belgium), AURAL (Mexico), 4Fakultät (Germany)

Ses compositions sont éditées par les labels : Tsuku Boshi Records (Paris), Audio Visuel Atmosphere (Belgique), Audiotalaia (Espagne), MusicaDispersa Radio (Londres), Audition Records, (Mexico).



## Ensemble Cairn

A cairn is a small pile of stones found in the mountains. It serves as a signpost or path for those who venture there, and each passerby adds his or her stone to the pile. This was probably our own wish, too: to create the feeling, in our concerts, of a listening path, juxtapose different types of music, to allow audiences to hear the cohesion among the members of the Cairn ensemble, and to put together programs that are like objects themselves, like musical compositions.

Cairn Ensemble was founded in 1998. Jérôme Combier is its artistic director, and Guillaume Bourgogne its musical director. Cairn Ensemble's ambition is to create high-quality contemporary music concerts. Some of Cairn's concerts confront other art forms, such as the plastic arts, photography and video, as well as other types of music such as jazz, improvisation and traditional music. The Cairn Ensemble strives to be a group with conductor as well as a group that gives rigorous performances of chamber music.

Actually Cairn is based in Région Centre-Val de Loire and in residency at the National Theater of Orléans. It is supported by the Regional Department for Cultural Affairs (DRAC) and the Regional Council as a National and International Ensemble. From 2006 to 2009 Cairn was in residency at the Royaumont Abbey, Cairn has been the guest of famous festivals including Manifeste (IRCAM), Musica (Strasbourg), Festival d'Automne in Paris, Festival Spring, Festival Sonik, Archipel (Geneva), Tage für Neue Musik (Zurich), Darmstadt Ferienkurse (Germany), Borealis (Norway), Ars Musica (Belgium) as well as the Villa Médicis (Italy), Prague Quadrennial (Czech Republic).

Cairn has worked with many composers and given many world premieres. Gérard Pesson, Tristan Murail, Philippe Leroux, Thierry Blondeau, Raphaël Cendo, Jean-Luc Hervé, Francesco Filidei, Noriko Baba, Franck Bedrossian, Philippe Schœller, Marc Ducret, John Hollenbeck, Cristina Branco, Alban Richard, Pierre Nouvel are examples of important relations for the Ensemble. Cairn has recorded works by Olivier Schneller (Wergo) and by Thierry Blondeau, Raphaël Cendo for the Æon label, and was awarded the Grand Prix du Disque de l'Académie Charles Cros for its recording of Jérôme Combier's cycle *Vies silencieuses*.



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