

expressive, approach the strains of the human voice, and seek to meld with the highly intense material on tape.

Commissioned by Suzanne Binet-Audet with the support of the Canada Council for the Arts. Second Prize in 1989 in the 11th Concorso Internazionale "Luigi Russolo" di musica elettroacustica, Varese (Italia). Second Prize in 1989 in the 17th Concours international de musique Électroacoustique de Bourges (France).

Là où vont les nuages... (1991 / 11:20)

ondes Martenot, real-time processing and fixed sounds / ondes Martenot, temps réel et sons fixés
To Suzanne Binet-Audet

In this piece, the ondes Martenot is linked to a MIDI converter, enabling the performer to play, in addition to her instrument, other MIDI instruments (synthesizer, sampler, and the entirety of the processing). This "super-instrument" gives access to a profusion of sounds – simple and complex – which surround and accompany the timbre of the ondes Martenot while remaining responsive to the nuances imparted by the performer.

Finalist in 1996 in the 23rd Concours international de musique Électroacoustique de Bourges (France).

La Perle et l'Oubli (2002 / 21:17)

ondes Martenot and fixed sounds / ondes Martenot et sons fixés

The final piece of the *Trilogie d'ondes* is a personal interpretation of a Gnostic text from the second century, entitled *Hymn of the Pearl* and attributed to Bardesanes (152–222). The writing for the instrument is just as expressive but sparse. The premiere was given in 2002 by Suzanne Binet-Audet at the Stadtgarten in Cologne, Germany.

Gilles Gobeils Ondes Martenot Tournee (26. Okt. – 8. Nov.)
wird durch die Unterstützung vom Canada Council for the Arts ermöglicht.
26 SinusTon Festival Magdeburg | 31 ZKM Karlsruhe | 03 Tage neuer Musik Weimar
07 EM-hören Berlin | 08 NOW! Festival Essen
<http://newmusicnotation.com/gobeil>

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EM-hören mit Gilles Gobeil im AckerStadtPalast

Donnerstag, 7.11.2013, 19.00 Uhr

Programm

Bol-Hydre (2011)

Castalie (2008)

Les lointains noirs et rouges (2009)

~ Pause ~

Voix Blanche (1989)

ondes Martenot and fixed sounds

Là où vont les nuages... (1991)

ondes Martenot, real-time processing and fixed sounds

La Perle et l'Oubli (2002)

ondes Martenot and fixed sounds

Des temps oubliés (2012)

Suzanne Binet-Audet – Ondes Martenot

Gilles Gobeil – Regie

Eintritt: 12 EUR / 6 EUR

Ackerstraße 169/170

10115 Berlin-Mitte

Mit Unterstützung vom Berliner Künstlerprogramm des DAAD und der Vertretung der Regierung von Québec. In Zusammenarbeit mit dem Elektronischen Studio der TU Berlin, Fachgebiet Audiokommunikation.

Akusmatische Werke (2008–12)

Bol-Hydre (2011 / 10:00)

The *Bol* (Bowl) is a fantastic musical instrument invented by Jean-François Laporte that generates strange and menacing sounds. The *Hydre* (Hydra) is a monstrous beast that would grow two heads for each one that was cut off. I suppose one could say I simply tried to create a graft using these two curiosities: the large majority of the sounds used to compose this piece are taken from the instrument itself.

Commissioned by Productions Totem contemporain (Jean-François Laporte) with the support of the Canada Council for the Arts. Second prize in 2012 by the Phonos Foundation (Spain) and Musiques & Recherches (Belgium) in the 5th Destellos International Competition of Electroacoustic Composition and Visual Music (Argentina).

Castalie (2008 / 10:34)

In this free adaptation of *The Glass Bead Game / Das Glasperlenspiel* (1943) by Hermann Hesse (1877–1962), I wanted to illustrate different moments in the life of the main character of the novel, Joseph Knecht, alias Magister Ludi. And also, to celebrate the 60th anniversary of the birth of musique concrète, I chose to use almost exclusively concrete sounds in this piece, with little or no treatment, in order to be more close to the spirit of its origins.

Castalie was realized in 2008 in the studios of the Technische Universität (TU) in Berlin (Germany). It was conceived to exploit the enormous possibilities of three superimposed diffusion systems: the TU's Wave Field Synthesis system (2700+ speakers installed around the perimeter of the hall and allowing for the reconstitution of a wave front, producing 3D-like sonic images), the GRM's Acousmonium from Paris (more than 50 speakers placed throughout the hall) and a mini-dome similar to the ZKM's KlangDom in Karlsruhe (20 or so speakers placed in 3 circles positioned in the centre, middle and circumference of the hall).

Commissioned by the DAAD (Deutscher Akademischer Austausch Dienst / Berliner Künstlerprogramm). Produced in the studios of Berlin's Technical University. First Prize (audio) in 2009 at the 6th Black & White Audiovisual Festival in Porto (Portugal). Mention in 2009 in the 36th Concours international de musique Électroacoustique de Bourges (France).

Les lointains noirs et rouges (2009 / 10:43)

To Folkmar Hein

Most of the sound material for this piece was recorded in the apartment of Folkmar Hein, who commissioned the work. These many and varied sounds (grandfather clock, sliding doors, dish noises, percussive sounds on various pieces of furniture, a coffee machine, an old scale, kitchen appliances, heating system, gas stove, an exhaust hood, refrigerator, birds heard from the balcony and the bells of the Schöneberg Town Hall) and their colours are infused with special meaning for the dedicatee of this piece. I added some other concrete sounds to the list and tried to breathe some poetry into this everyday universe to transport it to *faraway, black and red* imaginations.

Commissioned by Folkmar Hein to celebrate his 65th birthday and retirement and realized at the studios of the TU (Technische Universität) in Berlin. Folkmar Hein was the director of the studios from 1974 to 2009. Premiere at the Ultraschall festival 2009 in Berlin. Finalist in 2009 at the 36th Bourges International Competition of Electroacoustic Music and Electronic Arts (France) Mention in 2011 in the Destellos Competition (Buenos Aires).

Des temps oubliés (2012 / 12:33)

In 2011, the 200th anniversary of Franz Liszt was celebrated. *Des temps oubliés* is a modest homage to the Hungarian composer and pianist. Musical fragments appear, are rapidly absorbed into this new soundscape of the technological revolution. With thanks to Robin Minard and François Couture.

Commissioned by GRM – Groupe de recherches musicales, Paris, with the support of the Conseil des arts et lettres du Québec (CALQ). Produced at GRM.

Trilogie d'ondes (1989–2002)

Voix Blanche (1989 / 13:02)

ondes Martenot and fixed sounds / ondes Martenot et sons fixés
In memory of Serge Garant (1929–1986)

This dramatic piece brings together one of the earliest electronic instruments and one of the most recent developments in digital audio technology. The instrumentalist occupies a well-defined space in this universe of sound on tape. However, her role is not that of the traditional soloist. The tones of the ondes Martenot, supple and