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THE BREATH OF THE BANDONEON

A LISTENING JOURNEY

FUEYE

by **Luis NAON**

Concertino for bandoneon and ensemble

And pieces by

Bela BARTOK, Juan Jo MOSALINI, Iannis XENAKIS,
Betsy JOLAS, Kaija SAARIAHO, Martin GRÜTTER

Ensemble **TM+**

Laurent Cuniot, conductor

Program

Bela BARTOK

Contrastes (mouvements II et III) for clarinet, violin, piano

JuanJo MOSALINI

Solo and improvisation of bandoneon n°1

Iannis XENAKIS

Charisma for clarinet and cello

Juan José MOSALINI

Solo and improvisation of bandoneon n°2

Betsy JOLAS

Tango SI for piano solo

Kaija SAARIAHO

Oi Kuu for bass flute and cello

Juan José MOSALINI

Solo and improvisation of bandoneon n°3

Martin GRÜTTER

OP 973 Bestialisches for flute, clarinet, piano, violin and cello

Iannis XENAKIS

Rebonds for percussions solo

Luis NAON

Concertino for bandoneon and ensemble **WORLD PREMIERE**

Distribution

Juan Jo Mosalini, bandoneon

Gille Burgos, flute

Nicolas Fargeix, clarinets

Julien Le Pape, piano

Noëmi Schindler, violin

Florian Lauridon, cello

Gianny Pizzolato, percussions

Laurent Cuniot, conductor

France :

WORLD PREMIERE – Friday, October 21, 2022 - 8:30pm – **Maison de la musique de Nanterre**

Tuesday, May 23, 2023 – **Seine Musicale, Boulogne**

Wednesday, May 24, 2023 - **Conservatoire Edgar-Varèse Musique et danse de Gennevilliers**

THE BREATH OF THE BANDONEON

A journey of listening driven by the breath of the bandoneon, crossed by new circulations between popular tango and contemporary creation.

To describe a journey marked out by Luis Naón is to think of Argentina, where the composer comes from. And to imagine Argentina is to be immediately invaded by emotional images that are not necessarily all clichés. Contrasting landscapes, cultures and sounds: the immense expanses saturated with wind, the skyscrapers and the slums of Buenos Aires, the European heritage and the Amerindian heritage, the refinement of the musical writing and the sentimental nostalgia of the tango.

It is this journey, which looks like him, that Luis Naón invites us to undertake with him.

To leave under the blessing of Béla Bartók and two of his *Contrasts*, the nocturne and the wild, as if to equip themselves with complementary virtuosity and a baggage of popular music. Then aim at the horizon of *Fueye*, concertino for bandoneon and ensemble given in world premiere: breath, energies, frictions of inspiration, a whole domain of noisy attacks and harmonic resonances where the spirit of tango would be in suspension. "A journey," writes Luis Naón in reference to Borges, "between the mythology of the suburbs and an exploration of time, sound matter, limits and infinity."

Each step is a rendezvous with invention. The radicality of *Charisma*, when Iannis Xenakis, half a century ago, imagined saturation and almost nothing with a freedom that escaped from chapels and dogmas. The sonic amazement of Kaija Saariaho's *Oi Kuu*, an exclusively acoustic piece that sounds like a field of electronic waves - the two domains being often linked in the composer's writing as in Luis Naón's. *The ferocity of Op. 973 Bestial* by the young German composer Martin Grütter - premiered by TM+ at the Mixtur Festival in Barcelona in 2019 - who admits to being bored by the routine of the feasible and prefers the excitement of wild virtuosity. To which answers the animal rhythm, the almost shamanic ritual of Xenakis *Rebonds B*, where the percussionist becomes a jaguar on the stretched skins.

At each encounter, there is a surprise of the unexpected - starting with the tangos with the solo bandoneon and the *Tango Si*, a little jewel on the piano by Betsy Jolas, barely a smoke of tango, a spark of rhythm, a perfume of melody that passes. Through the confrontation of the most contemporary musical writing and traditional tangos, our listening will unconsciously infuse a little of the sentimentality of the one into the density of the other, and in reverse it will discover subtleties in popular music that would otherwise have gone unnoticed.

The Journeys of Listening are often a matter of climates: this one borrows from the inner meteorology of Luis Naón, who thinks of his music as an ebullition of atoms, an organic flow passing through many natural meanders between the instrumentalist and the listener. The bandoneon, a vigorous instrument whose surprising construction - its anatomy - makes its conduct complex and its sequences unpredictable, plays the role of a wild horse.

Didier Lamare

Presentation by Luis Naon

Fueye is the word from lunfardo (Argentine slang) that designates the bandoneon. It is by its essence of air breath and expression that it is so identified in the popular culture. The "*fueyes*" are also, always in "*lunfardo*", the lungs.

The essence of the instrument is its singularity of a tiny timbre but also of a striking power. The phrasing of the bandoneon has always been associated with string instruments, particularly the violin, with which it shares the principal voice in the traditional repertoire.

I therefore start from an organic and physical observation of the bandoneon to weave an extended network of motivic, timbral and dynamic possibilities, going from pure and moving singing to almost noisy percussion, but always keeping a driving energy, in latent boiling or in frank bloom.

In terms of musical language, it is almost impossible to dissociate the bandoneon from the tango. The latter already has a history of more than a hundred years, and reserves many surprises and unexplored paths. Therefore this piece will not avoid the question of tango, without referring exclusively to it.

As a composer with multiple influences, I allow myself to travel between a mythology of the suburbs and an exploration of time, sound matter, limits and infinity.

This globalizing attitude is not a concern for inclusion, nor is it a preoccupation with making myself agreeable or pleasant, nor is it a visit "as a tourist" to another culture, nor is it a nostalgia for a musical past that should be revived.

These components, which seem so contradictory (and many others which would belong to the poetry of the theater or the plastic arts), live in me permanently and never cease to create frictions and productive relations between them; the music which results from it cannot free itself from it.

And if the air which crosses the vocal cords of the poet becomes poetry - as said Dylan Thomas - I dare to hope that this air of the bellows (the fueye) which animates the blades of the bandoneon will become music.

BIOGRAPHIES

Luis NAON, compositeur

Né en Argentine, en 1961, Luis Naon fait des études musicales à l'Universidad Nacional de La Plata à Buenos Aires puis au CNSM de Paris avec Guy Reibel, Laurent Cuniot, Daniel Teruggi, Sergio Ortega et Horacio Vaggione. Depuis 1991, il est professeur de Composition et Nouvelles Technologies du Conservatoire National Supérieur de Musique de Paris.



Since his work *Final del Juego* for septet and tape (premiered at Radio France's Studio 105 in 1983), he has sought to compose this dual

relationship, born of his experience of making music in the studio and his dual cultural background. This translates into different forms:

- Artistic disciplines (painting-theater-music-architecture) by implementing a close collaboration with a visual artist, Abel Robino, with whom several mixed installations are realized since 1997. Since 1995, he has collaborated with François Wastiaux and the Valsez Cassis Company on several shows and stage music, including *Hamlet*, *Le baigneur* by Jean Genet, *Requiem pour un Bookmaker chinois*, and *Les Parapazzi* by Yves Pagès, which have been performed in several French national theaters, at the Avignon Festival, and at the Teatro Colon in Buenos Aires.
- The genres (acousmatic-instrumental), as demonstrated by his many mixed works, for live electronics, synthesizers, traditional instruments and tape, fixed sounds, installations ...

His works have received numerous awards and distinctions in France and abroad. He collaborates with prestigious partners such as the Teatro Colón in Buenos Aires, the Musica festivals in Strasbourg and Aix-en-Provence, the Philharmonic Orchestra of Radio France, the Paris Orchestra and Ircam. These works have been performed in prestigious halls and festivals on all continents.

One of these key works is *Urbana*, a cycle of 24 pieces, essentially chamber music and electronic devices, born a few years ago. Let's also note the performance *Les Princesses* with choreographer Odile Azagury, which includes 21 pieces for various formations, ranging from electroacoustic music alone (for choreographers Anna Venturan, Karine Saporta or Dominique Boivin) to pieces for 15 instruments and electronics (for choreographers Carolyn Carlson, Héla Fatoumi, Blanca Li, etc.)

Among his most recent pieces are *Quebrada/Horizonte* for orchestra, *Pájaro al borde de la noche* for cello, electronics and ensemble, premiered at the Radio France Présences Festival, *Ébano y Metal* for the Lemanic Modern Ensemble premiered in Lausanne and *Blíster*, premiered at the Teatro Argentino in La Plata, Argentina.

He is currently working on a *String Quartet* with electronics which will be premiered at the reopening of the Espace de Projection at IRCAM and at the Tage für Neue Musik in Zürich in collaboration with the ICST (Institute for Computer Music and Sound Technology). His works are published by Henry Lemoine, Gérard Billaudot and Babelscores.

Juanjo MOSALINI, bandoneón

Heir to the bandoneon tradition, Juanjo Mosalini develops today all the facets of the instrument within ensembles that perpetuate the great musical expression of Argentina. But he is above all a passionate interpreter of the leading composers of the beginning of the 21st century. In chamber music groups or the most prestigious orchestras of the world, Juanjo Mosalini makes the "fueye" speak with all the classical, modern and contemporary musical vocabulary. Already twenty years of career make of Juanjo Mosalini one of the unavoidable figures of the musical avant-garde of Argentina in Europe.



In duo with guitarist Vicente Bögeholz, he explores the world of Argentinean rhythms in contemporary chamber music. Moreover, he dives into improvisations and electronic music composition with the complicity of the jazz double bass player Olivier Sens.

It is also for him an evidence to give free rein to his personal creation in a perfect harmony with the human voice, like that of Silvana De Luigi, with whom he builds a repertoire for two where each has a major part. Such an agreement allows him a remarkable freedom for the bandoneon solo.

But it is on stages all over the world that he is the ambassador, whether with Luis Bacalov's quartet, Gerardo Jerez Le Cam's ensemble or with Tomas Gubitsch.

Finally, Juanjo Mosalini is one of the few international bandoneonists to play regularly as a soloist in major classical orchestras such as: The Rotterdam Philharmonic Orchestra, The Israel Symphony Orchestra, the Seoul Philharmonic Orchestra, the Santa Barbara Orchestra, the Milan Giuseppe Verdi Symphony Orchestra, the Budapest Concert Orchestra...

Born in 1972 in Buenos Aires, Juanjo Mosalini is the son of Juan José Mosalini, a great figure of Argentine tango. Spending his entire childhood within the community of Argentine musicians, having Gustavo Beytelmann as his piano and harmony teacher and benefiting from Enzo Giecco's teaching for chamber music, he feels very early the desire to open new paths to this musical form.

He began his bandoneon studies with his father at the age of sixteen. In 1989, Juanjo is the guest of Marcel Azzola at Radio France. He was chosen to present the bandoneon in a program devoted to

bellows instruments, alongside Marc Perrone and Richard Galliano. That same year, the bandoneon class was created at the Conservatoire de Gennevilliers. He was awarded the First Prize in 1993 and from then on taught there for five years as an assistant in the class of Juan José Mosalini and taught bandoneon at the conservatory of Alfortville. Juanjo Mosalini is now a professor at the Conservatoire de Gennevilliers. His career took off from 1992 to 1997 as bandoneonist of the Mosalini Orchestra and the Gomina Trio directed by Leonardo Sanchez.

Juanjo Mosalini, faithful to his origins, great lover of the tango tradition, is a permanent figure of the most prestigious current groups of this musical expression. He shares the stage with famous artists like Toots Thielemans, Catherine Lara, Julien Clerc, Eli Medeiros, Juliette, I Mouvri, Julia Miguénes. And it is not until the cinema that he is not solicited. Juanjo Mosalini has worked with directors Jean-Jacques Annaud and Luc Besson.

Bela BARTOK

Hungarian composer and pianist Béla Bartók was born in 1881 in Nagyszentmiklós (now in Romania). After studying piano with his mother, he made his debut as a pianist at the age of 10 and continued his studies at the Budapest Academy between 1899 and 1903, the date of his first major symphonic score, *Kossuth*, marked by the influence of Liszt and Richard Strauss, followed by a handful of "preparatory" pieces written between 1904 and 1912. Very attached to his native land, he undertook in 1905, with his compatriot Kodály, collections of Hungarian and Balkan folk songs. His concert career took him throughout Europe, and in 1907 he was appointed professor of piano at the Budapest Academy. With the exception of religious music, Béla Bartók tackled all musical genres, from piano to opera. The orchestra occupies a major place in his catalog. It was for the stage, however, that Bartók wrote his first orchestral masterpieces, with the ballets *The Wooden Prince* (1914-1916) and especially *The Wonderful Mandarin* (1918-1919), which are among the great works of his time, along with those of Debussy, Stravinsky, Ravel and Schönberg. In 1923, he wrote a masterful *Suite of Dances*, before a succession of scores that constitute the pinnacle of his art: *Music for Strings, Percussion and Celesta* (1936), *Divertimento for Strings* (1939), three piano concertos (1926, 1931, 1945), up to the *Concerto for Orchestra* and the *Concerto for Viola* (1945), which remained incomplete. Bartók's orchestral writing was influenced by Germanic post-Romanticism, and then changed considerably under the dual influence of Stravinsky and Schönberg, before evolving towards a characteristic style, voluntarily raw and incisive, in keeping with the predominance of the rhythmic element in his language. Bartók died in New York in 1945.

Iannis XENAKIS

Iannis Xenakis was born in 1922, in Romania, to a Greek family. He spent his youth in Athens, where he completed his studies as a civil engineer and became involved first against the German occupation, then against the British occupation. In 1947, after an injury and a period of hiding, he fled and settled in France, where he worked with Le Corbusier, as an engineer and then as an architect (*Couvent de la Tourette*, *Philips Pavilion* at the 1958 Brussels World Expo).

In music, he followed the teaching of Olivier Messiaen and initially followed a Bartókian path, which attempted to combine the resourcefulness of popular music with the achievements of the avant-garde. Then he took the path of "abstraction" which combined references to physics and mathematics with an art of sound plasticity. It was also the time of his first experiments in concrete music where he opened the way to the granular. His first book, *Musiques formelles (Formal musics)* (1963), analyzes his scientific applications - which range from probability to set theory to game theory - as well as his first uses of the computer.



During the 1960s, formalization took on the appearance of an attempt to found music (in the sense of the crisis of foundations in mathematics), notably with the use of group theory or the theoretical distinction "in-time/out-of-time". It is works such as *Nuits (Nights)*(1967), which make him acquire a very broad audience, at the same time as the spatialized pieces. The years 1970 are marked by the utopian flight of *Polytopes*, premisses of a technological multimedia art characterized by experiences of immersion. With the "arborescences" and the Brownian movements, Xenakis revives the graphic method that he also uses in the UPIC, first graphic synthesizer, with which he composes. The 1970s concluded with the extensive use of the theory of cribs (scales). These, applied to rhythms, ensured a renewal of percussion writing. As pitch scales, they testify, during this period, to Xenakis quest for universality.

In the early 1980s, his source of inspiration was ancient Greek texts and reflections on death. Still marked by energetic outbursts or formal research, his aesthetic becomes darker and darker and is gradually inflected. His last works evolve in a very purified and stripped sound universe. The last one, composed in 1997, is entitled after the last letter of the Greek alphabet, O-Mega. Xenakis died on February 4, 2001. During the 1960s, formalization took on the appearance of an attempt to found music (in the sense of the crisis of foundations in mathematics), notably with the use of group theory or the theoretical distinction "in-time/out-of-time". It is works such as *Nuits (1967)*, which make him acquire a very broad audience, at the same time as the spatialized pieces. The years 1970 are marked by the utopian flight of *Polytopes*, premisses of a technological multimedia art characterized by experiences of immersion. With the "arborescences" and the Brownian movements, Xenakis revives the graphic method that he also uses in the UPIC, first graphic synthesizer, with which he composes. The 1970s concluded with the extensive use of the theory of cribs (scales). These, applied to rhythms, ensured a renewal of percussion writing. As pitch scales, they testify, during this period, to Xenakis' quest for universality.

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Betsy JOLAS

A Franco-American composer born in Paris in 1926, Betsy Jolas lived until 1940 in the Parisian artistic world of the magazine *Transition* (1927-1938), founded by her parents.

From 1940 to 1946, the family lived in New York. Betsy Jolas obtained her Bachelor of Arts at Bennington College after participating in the Dessof Choirs, directed by Paul Boepple, who's also director of the Dalcroze School, where she was a student. He introduced her to counterpoint and harmony, she studied organ with Carl Weinrich and piano with Hélène Schnabel.



Back in Paris, she attended Arthur Honegger's class at the École Normale, then entered the Conservatoire, where she obtained a Second Prize in fugue in 1953. In 1954, she continued her training in analysis with Olivier Messiaen and in composition with Darius Milhaud.

From 1955 to 1970, she was in charge of programming at the radio station and received numerous commissions, supported by Henri Dutilleux. Between 1971 and 1974, she assisted Olivier Messiaen at the Conservatoire, before succeeding him as professor of analysis (1975), then of composition (1978-1992). From the end of the 1970s, she also taught in the United States: Yale, Berkeley, Harvard, Mills College.

While Monteverdi and Debussy guided her vocation, Betsy Jolas, fascinated by the early Webern, remained aloof from the Vienna School and paid attention to composers from across the Atlantic. She formed lasting friendships with Iannis Xenakis, Gilbert Amy, Jean-Claude Éloy, André Boucourechliev, Earle Brown, Elliott Carter, George Crumb, Morton Feldman, John Cage... She was in contact with Pierre Boulez, who programmed *Quatuor II* (1966) at the Domaine musical concerts, and was also in regular contact with Luciano Berio and Karlheinz Stockhausen.

Played in various festivals, she receives important commissions from the French State, with the help of the Opera of Lyon, as well as from foreign institutions: Tanglewood Festival, the Berlin Philharmonic Orchestra.

Sensitized to the reciprocity of the arts and to the Europe/America dialogue, she doubly questions music through the ambiguity of vocality and poetic expression, and the identification of the instrument with a speaking voice, if not with a character. The titles of his scores also invert genres and formations: *D'un opéra de voyage* (1967) or *Sonate à 12* (1970). Betsy Jolas was attentive to poets, writers and theater men, among them Pierre Reverdy, André du Bouchet, Jacques Dupin, Bernard Sobel and Bruno Bayen, as well as artists such as Sam Szafran, Diego Giacometti, Jean-Paul Riopelle and Joan Mitchell. The abundant work of Betsy Jolas, because it seeks the unpredictable fluidity of a "seamless construction", subscribes to diversified formations which evoke in their designation as well listed genres and forms (opera, motet, concerto, sonata...), as imprecise (figures, slice, states, episode...).

Her career, marked by various prizes, has been honored with numerous distinctions in France and throughout the world. Betsy Jolas is also an honorary professor at the Paris Conservatory, a member of the American Academy of Arts and Letters (1983) and of the American Academy of Arts and Sciences (1995), Commandeur des Arts et Lettres (1985), Officier de l'Ordre national du mérite (2001) and of the Légion d'honneur (2011)

Kaija SAARIAHO

Kaija Saariaho, born Kaija Anneli Laakkonen, was born in Finland in 1952. She studied visual arts at the University of Industrial Arts (now the University of Art and Design) in Helsinki. In 1976, she began studying composition at the Sibelius Academy, where she graduated in 1980. She studied at the Musikhochschule in Freiburg im Breisgau from 1981 to 1983, then became interested in computer music at Ircam in 1982. Since then she has lived in Paris. She taught composition in San Diego, California in 1988-1989 and at the Sibelius Academy in Helsinki from 1997 to 1998 and between 2005 and 2009. Kaija Saariaho's work is in line with the spectral tradition, with, at the heart of her language since the 1980s, the exploration of the principle of "timbral axis", where "a noisy and gritty texture would be assimilated to dissonance, while a smooth and limpid texture would correspond to consonance". The ductile sonorities of the cello and flute lend themselves perfectly to this ongoing exploration in his works.

His career has been marked by numerous awards: Kranichsteiner Musikprei (1986), Prix Ars Electronica and Italia (1988), Nordic Council Music Prize (2000), Prix Schock (2001), American Grawemeyer Award for Music Composition (2003), Musical America Composer (2008), Wihuri Sibelius Prize (2009), Léonie Sonning Music Prize (Denmark, 2011), Grand Prix lycéen des compositeurs in 2013. In 2018, the BBVA Foundation awarded her the Frontiers of Knowledge Prize for her contribution to contemporary music. In 2021, she received the Golden Lion of the Venice Music Biennale.

The 1980s marked the affirmation of her style, based on progressive transformations of sound material. This was followed by a brief period of reconsideration, at the very moment when the composer found



herself projected onto the international scene through numerous commissions. The composition of *L'Amour de loin*, an opera on a libretto by Amin Maalouf, directed by Peter Sellars, marked a new stage in which the principles of spectralism, completely absorbed, were coupled with a new lyricism. After this opera, the recording of which is the subject of the 2011 Grammy Award, Saariaho will compose numerous orchestral pieces for prestigious ensembles. She has always composed with other artists, including musicologist Risto Nieminen, conductor Esa-Pekka Salonen, cellist Anssi Karttunen, flutist Camilla Hoitenga, sopranos Dawn Upshaw and Karita Mattila, and pianist Emmanuel Ax.

Martin GRÜTTER

Martin Grütter studied composition with Dieter Acker at the Academy of Music and Theatre in Munich from 1999 to 2001. He then studied mathematics and the history of science at the University of Regensburg. From 2004 to 2009 he studied composition at the Hanns Eisler Academy of Music in Berlin with Hanspeter Kyburz and electronic music with Wolfgang Heiniger. He also participated in masterclasses with Brian Ferneyhough and Stefano Gervasoni.

Martin Grütter's catalog includes solo, ensemble and vocal pieces, theater music and electronic works, which have been performed in Berlin, Paris, Munich, Karlsruhe and Salzburg among others. He is also very active as an improviser. Among his latest works, *Tiefflug* was premiered in October 2011 at the Centre Pompidou, commissioned by the Ensemble Intercontemporain.

Martin Grütter is the recipient of several prizes, including the Robert Schuman Foundation Competition Prize in 1999, the Hanns Eisler Second Prize for Composition and First Prize for Interpretation in 2007, the In memoriam György Ligeti Composition Competition Prize in 2007, the MusikTriennale Cologne Composition Competition Prize and the Mahler Competition Prize in 2010.



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.

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 20th 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 20th and 21st 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.

TM+ is supported by the French Ministry of Culture / DRAC Ile-de-France, by the City of Nanterre, by the Ile-de-France Region, the Hauts-de-Seine Department and de City of Nanterre. It also receives support from SACEM, SPEDIDAM and the Centre National de la musique. TM+ is based in the city of Nanterre and hand been in residence at Maison de la musique since 1996. It is also in residence at the Massy's Opera and at the Sartrouville and Yvelines Theater – CDN.

Watch TM+ videos



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) !



Visit our website and watch more videos on
www.tmplus.org

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