

Strasbourg Academy of Music

Haute école des arts du Rhin

New Course: **DNSPM** and Masters in Composition



Philippe Manoury

composition

Tom Mays

*new technologies
new writing styles*



Development of compositional projects that may include voice (solo, vocal ensemble or choir), instrumental ensemble and electronic instruments. These projects may also include theatrical (monodrama, chamber opera, musical mise-en-scène) and visual elements (digital image transformation). All discipline areas will be supported by the various departments of the Strasbourg Academy of Music (Haute École des Arts du Rhin). These projects will be developed in partnership with the festival Musica and will be part of a public showing in the autumn of 2014.

Renseignements

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Born in Tulle (France) in 1952, Philippe Manoury studied the piano (with Pierre Sancan) then, at the École Normale de Musique in Paris, composition (with Gérard Condé and Max Deutsch) as well as harmony and counterpoint. Finally, at the Paris Conservatory he completed his training with Claude Ballif (musical analysis), and Ivo Malec then Michel Philippot (composition). From the age of 19 he was active in the main centres of contemporary music performance (Royan, La Rochelle, Donaueschingen, London, etc.), the premiere in 1974 of *Cryptophonos* by Claude Helffer drew him to the attention of audiences. He was resident in Brazil from 1978 to 1981 where he held classes and gave lectures in various universities (São Paulo, Brasilia, Rio de Janeiro, Salvador). On his return to France in 1981 Philippe Manoury received an invitation from IRCAM, and since then he has continually worked there as a researcher, a composer and a teacher. In association with the mathematician Miller Puckette, his research has been focussed on the interaction, in real time, of acoustic instruments and new technologies linked to musical IT. From this work came *Sonus ex machina*, a cycle of interactive pieces for various instruments: *Jupiter*, *Pluton*, *La Partition du Ciel et de l'Enfer* and *Neptune*. From 1983 to 1987 he was in

charge of pedagogy for the Ensemble Intercontemporain, and taught composition and electronic music at the Lyons Conservatory from 1987 to 1997. He has also held many composition seminars in France and abroad (United States, Japan, Finland, Sweden, Czech Republic, Canada). From 1995 to 2001 he was composer in residence with the Orchestre de Paris, and then, from 2001 to 2003, for the National Theatre in Orléans, having, from 1998 to 2000, directed the European Music Academy of the Festival of Aix en Provence. Between 2004 and 2012, Philippe Manoury was professor of composition at UCSD (University of California San Diego). Manoury's music has been performed in many leading cities around the world (Amsterdam, Berlin, Bratislava, Helsinki, Moscow, Oslo, Saint Petersburg, Tokyo, Vienna) and has been admired by leading personalities, such as Pierre Boulez, the dedicatee and first conductor of *Sound and Fury* at the head of the Chicago Symphony Orchestra and the Cleveland Orchestra, and conductor of several of his works; Esa-Pekka Salonen, who, conducting the Orchestre de Paris, gave the first performance of *Noon* (2003); Kent Nagano, who, as director of the Bayerische Staatsorchester, conducted the world premiere of *Abgrund* (2007).

His ensemble music has been commissioned and premiered by eminent groups such as the Ensemble Intercontemporain (*Identités remarquables*, in 2005, Paris), Ensemble Modern (*Strange ritual*, in 2005, Japan) and the Orchestre Poitou-Charente (*Terra ignota*, in 2007, Niort and Paris). In his recent work Philippe Manoury has shown that the voice is a form of expression he has especially liked to cultivate: as a solo surrounded by instruments (*CrUEL Spirals*, in 2007), within a vocal ensemble (*On-Iron* in 2006 and *Trakl Gedichte* in 2007 were the result of a collaboration with Accentus) and in operatic form (*60e Parallèle*, in 1998 at the Théâtre du Châtelet, Paris; *K...*, based on Kafka's *The Trial*, in 2001 at the Paris Opera; *La Frontière*, in 2003 at the National Theatre in Orléans). The SACEM has awarded Philippe Manoury three prizes: Prize for chamber music (1976), Prize for best musical production (for *Jupiter*, 1988) and Grand Prix for symphonic music (1999). After receiving the Grand Prix for composition from the City of Paris 1998, he was awarded the Grand Prix of the SACD (2001) for his opera *K...*, the Prize of the French musical press (2001), and the 'Prince Pierre 1er de Monaco' Prize (2002). He also won the Victoires de la musique in 2012.

Frank Langlois
Translation Jeremy Drake

Composer, computer performer and teacher – specialized in computer music. Associate professor of new technologies applied to composition at the Superior National Conservatory of Music in Paris. After earning his B.A. degree in composition and electroacoustics from San José State

University in California with Allen Strange, he founded Studio Césaré in Reims with Christian Sebillé, realized musical environments for composers at IRCAM as an assistant musical and participated in numerous musical experiences as a composer or performer, his works being commissioned and supported by various studios and

organisations such as La Muse en Circuit, Le Cirm, Césaré, La Grande Fabrique, le G.E.P.S (Rennes) and Radio France. He is especially interested in instrumental performance of real-time computer systems for both written and improvised music, as well as in interaction between music and video.