

ET AVEC VOTRE ESPRIT

la forêt de samplers



concert hommage à Gérard Hourbette

« Gérard programmed as he composed, an open-hearted work that took the audience on a journey to unexpected, sometimes disturbing, but always constructive spheres, from which one never left unscathed. »

« Et avec votre esprit » is a piece by Gérard Hourbette from 1981. Released on the album *Phase IV*, it fully expresses the composer's strengths in just a few minutes, whether in the repetitive rhythm or the grandiloquent intention. The title itself evokes both a sacred, serious tone and a derision... For me, in its construction turned towards the listener, this title expresses all the humility of a major composer, who seems to equally mean "This piece is the product of your mind when you listen to it" and "As you wish" ...

Jérôme Soudan - June 2018

Et avec Votre esprit - La forêt de Samplers

Tribute to Gérard Hourbette, composer and director of the Art Zoyd Group and Art Zoyd Studios,
by his musicians

CONTENTS

1. GÉRARD HOURBETTE IN HIS OWN WORDS.....	4
2. GENESIS OF THE PROJET : NOTE OF INTENT	5
3. GÉRARD HOURBETTE'S UNIVERSAL WORK BY JEROME SOUDAN.....	6
4. THE SAMPLER IS DEAD, LONG LIVE THE SAMPLER!	7
5. ET AVEC VOTRE ESPRIT - CONCEPT AND DETAILED CONTENTS.....	9
6. MUSIC / PIECES	9
7. GERARD HOURBETTE BIOGRAPHY	11
8. THE TEAM.....	12
9. SCHEDULE	14
10. CREDITS - ET AVEC VOTRE ESPRIT, LA FORÊT DE SAMPLERS	14
11. CONTACTS	14



"It all seems ludicrous to me, people who want to look like they're something."
G Hourbette, December 2015

Gérard Hourbette, a young musician-performer. Graduated from Luigi Russolo 2 University in 2006 with a Master's degree in Noiseist Sound Arts. Gérard Hourbette's work is based on the conjunction between movement and matter, and on the porosity of the boundaries between disciplines and aesthetic forms. He works with age-old and signifying codes to swerve them and create spaces that adapt to places or projects that question the body, the shared foundation and witness of our time.

Specialised in the martial realm on an intellectual level, extremely Ardennais in aesthetics and academic in theoretical aspects, the artist uses these influences to evoke his roots and culture – that which he has built for himself and that which he inherited: "the One embracing the Universal (in secret)".

More background information and a list of works available at www.yon.book.fr
A self-written biography of the composer from 2018

2. GENESIS OF THE PROJÉT : NOTE OF INTENT

"One spring day in 2018, May 4, Gérard Hourbette, also known by his team as "Boss !", or even "Boss on wheels!" to himself, departed this life...

He had dared to take the path "that leads elsewhere"... for the first time in his life, he did so without no humour, leaving us widowed, orphaned and destitute.

On May 9, 2018, I discovered a moving testimony from Jérôme Soudan :

« R.I.P. Hourbette Gérard, Last Friday I lost a spiritual father, a genius who gave me his trust for more than 12 years.... Hourbette Gerard was a fighter, he fought his constant physical disease and was, to me, the inventor of the Macro Music style, like a little brother of John Cage... Nobody realises how much of an impact Gérard Hourbette had and will have on music history for years to come... Forget techno music or 'contemporary' music, I will be around, as will others, to push forward and continue my spiritual father's traditions. Art Zoyd's king is dead. The Music world will never be the same.... Hi Boss! I will see you somewhere in your forest of samplers.... »

From that text "The forest of sampler", a human and artistic story, was born.

Gérard and his Akai 6000 we took everywhere, on any road, to concerts or holidays...

Gérard and his samples, Gérard and the Music, his Music, his life... his life blood.

Gérard Hourbette 1953-2018, as he would have liked to read in music dictionaries.

Out of modesty, he rarely signed his pieces, and stepped aside, hiding behind the name of his group...

Today, I wanted his name, his work, to be put forward, directly, by those he called his family, his musicians of the last twenty years... and that he himself be at the centre of the concert / show, using all the materials we could find, and which say so much about him: videos of him, made by himself, voices, count-ins he liked to insert in the musicians' headphones, 'end of the world' texts he had dared to read aloud, or synthetic voices, his ultimate playground when his own had decided to play tricks on him.

And then Gérard kept saying he was waiting for the Martians! Synthetic voices were like a first trace of their presence, a path to an artificial, unflinching, digital man, immortal... or unreal...

The idea of including **Akiko Kitamura** could only appeal to me, as a trace also of several years of work on disappearance, on illusion, on the border between presence and absence, real and ghost, so incredibly reminiscent of a recurring sentence in all his work, a source of inspiration, a quote by Philip K Dick which reveals its full meaning today...

« I am alive and you are dead ».

Of course, I have no doubt that his music will be performed again, reused in the future by others, Art Zoyd Studios is doing a lot of digitisation and archiving work for that purpose. But we wanted to say one last time to him, not farewell, but 'bye for now... differently... in music... with humour and love as he would have wished.

'Classical', Hourbette? Well, neither classical nor "progressive rock", but uniquely himself... and "Avec votre esprit!"

Monique Hourbette-Vialadieu January 2019

In the course of his Titanesque career, Gérard Hourbette unwittingly made a unique bet – he undertook an extraordinary artistic symbiosis that has influenced an impressive range of artists in many different fields.

In my various travels over the past 20 years, I have been impressed by the extent to which these musicians, composers or even artists from other disciplines silently respect Gérard's work, from jazz and contemporary music composers to classical music performers or experimental rock musicians, from electronic music of all kinds to techno, or lastly video artists, filmmakers, directors, choreographers to pyrotechnists...

This recognition, and above all this influence, resulted from the profound and exceptional work of Gérard who, through his compositions, succeeded in evoking a universal vision of music and art in general, a vision that transcends styles and disciplines because it touches on something essential, this philosophy often quoted by John Cage, that "Everything is in everything", Each sound is the manifestation of the world of sounds, just as every action is the product of all other actions... There is a world in a world in a world in a world in... This is what Gérard taught me, a notion I had long studied and experienced intellectually, but which he was able to put into practice in a natural way, with no ulterior motive or prior study.

That's why Gérard expressed the power of 4 orchestras in a single sample on his beloved sampler, that's why these 4 orchestras were still not enough for him whereas we – whether as performers of his music or listeners of his work, which we will remain for eternity - were floored by such sheer power. This strength, this energy of machines and man was the deepest manifestation of the artist, who spoke to us with his soft voice while making the walls of his small studio vibrate with two fingers...

This power was the manifestation of his body which had been fighting since childhood, this power swept everything in its path and Gérard did not bother with what could weaken it. He constantly mixed humour, derision and unpleasant topics by demonstrating that the seriousness of everything is equalled only by its counterpart, the derisory and inevitable aspect of things, hence his work being both serious and comical on subjects like death, most evidently in his 'ciné-concert' works (Häxan, Nosferatu, La Chute de la maison Usher), or the power of machines (Metropolis), itself linked to the derision of new outdated or useless technologies...

This notion of power constantly counterbalanced by derision, this "macro music" tinged with minimalism made Gérard a force to be reckoned with, and has elevated him to the status of spiritual Master for many composers of younger generations as well as his contemporaries.

The difficulty of explaining all this in words would make him smile, as his art and expression, as complex and simple as they might be, were much better reflected in a spoonerisms or a single overall sound...

Yes his universal artistic expression is self-sufficient and will live on well after our time, because it doesn't need our breath to survive, so anchored it is in the offspring of artists from such different realms, as I mentioned above.

The aim of this Tribute concert is (therefore) to celebrate the man at a given point in time, because his art is already flying towards other lands and his spiritual disciples are indefinitely handing over his gesture. »

Jérôme Soudan - June 2018

Percussion and sampler, 2 counterpoints, 2 essential materials.

Just as most of the major hip hop artists of the 80s and 90s used samplers to bring their art to life, Gérard Hourbette did the same...

The end of the 19th century witnessed the birth of photography, a process that consists in taking a snapshot in order to reproduce it, make it travel and show it to several people at the same time in different countries.

The camera is literally the ancestor of the sampler, a tool that allows one to record themselves endlessly as well as to create "sound quotes" of other artists to take them towards other sometimes controversial paths....

It was Gérard Hourbette's preferred tool: having had to put aside his meticulous work as violinist for medical reasons, he had found in the sampler an infinite field of experimentation and expression...

What he liked was the physical aspect of the machine, the sound of the wheel clicking constantly to find the right sound, and also - despite his complaints - the machine's "bugs" which questioned the direction he had in mind but also suggested new ones...

This sampler has of course evolved over the years and has gone into virtual mode, but as the way he was using it pointed towards, this tool is now present in all computer-assisted composition programs, even in the famous "Ableton Live" program used mainly by techno music producers...

However, in parallel to his work as a computer goldsmith, he developed an equally powerful but nevertheless simpler and more direct expression with his many scores for orchestral percussion, like a counterpoint to the minimal gesture of pressing the key on a sampler's keyboard...

This expression came to life through the use of several percussionists, impressive musical objects, sometimes created for the occasion (like as metal rain sticks in "Le Champ des larmes"), sticks of all kinds, powerful strokes, deep blows stemming from this physical gesture he loved so much, and that he willingly used both with Le Groupe F and as part of Art Zoyd.

But Gérard Hourbette was never really fully satisfied when his music was not staged. In-depth work was done on images, with videographers, filmmakers, lighting designers, and sometimes more, with shows akin to Total art, as was the case of Armageddon, Le Mariage du Ciel et de l'Enfer, Kaïro and "3 rêves non valides"...

Moreover, the composer's contribution didn't stop with his own music. He regularly included other composers, inviting them to transcend themselves writing for Art Zoyd - many wildly different, sometimes opposed artists such as Kasper T-Toeplitz, Laurent Dailleau, André Serre Milan, Patricia Dallio, etc.



Akiko Kitamura, Les Particules noires, 2010. Photo credit: Emmanuel Valette

5. ET AVEC VOTRE ESPRIT - CONCEPT AND DETAILED CONTENTS

This concert is above all a tribute to the music of Gérard Hourbette, in concert mode, with the musicians who worked with him over the last 15 / 20 years, but multimedia and staging are not ruled out.

But the show, as open as it may be to staging, will nevertheless concentrate its dynamics around the unique compositions of the now-undisputed Master of his own style, both masterful and minimal, with a sizeable electronic set-up coupled with a large array of percussion instruments of all kinds, in the purest tradition of Art Zoyd concerts. Another element of the concert, which concerns the scenography, is the intervention of Gérard himself through videos shown throughout the presentation.

Déroulé :

- A. Introduction, mixed music, opening music – 3 or 4 min
- B. Concert part A/ 15 min with the 5 musicians
- C. Phantom intervention 1, 5min
- D. Concert part B/ 15 min with the 5 musicians
- E. Phantom intervention 2, 5min
- F. Concert part C/ 15 min with the 5 musicians
- G. Phantom intervention 3,
- H. Concert part D/ 15 min with the 5 musicians
- I. Phantom intervention 4, Gérard Hourbette, video transmitted on a screen of heavy smoke, accompanied by a soundtrack mix of his music.
- J. Concert Final part / 5 to 7 min with the 5 musicians

In parallel, interventions of the dancer Akiko Kitamura on different phases.

Total duration: about 1h30.

Visual artistic accompaniment (scenography): various video excerpts by Gérard Hourbette himself will be shown throughout the concert with the aim of rather than making a visual presentation, creating an illusion.

6. MUSIC / PIECES

Provisional programme :

- 01. Eyecatcher 2 Forges Eaux tourbillonnantes 1 Chambre rouge Station 5, 2007
- 02. Eyecatcher 2 Théâtre de la vie Lemime 2, 2007
- 03. MOA 2007 BLG 192 LB, 2018
- 04. Et avec votre esprit, 1982
- 05. Je Suis Compose D'eau, 2013
- 06. Reve De Debussy, 2018
- 07. Le cœur des médiateurs, 2002
- 08. Je Suis Compose D'eau, 2013
- 10. Hd 188753, 2018
- 11. Le tableau vivant, 2008
- 12. Cryogénèse - Les portes du futur, 1985, 2011
- 13. Paysage griffé, 2008
- 14. L'appel de la nuit, 2008
- 15. Le retour de Madeline, 2008
- 16. Sepulchra + Feuve-Bruit 3, 2006
- 17. Egressus +Totem 3, 2006
- 18. Falaise

Some major pieces from the past may also be quoted, in the form of excerpts mixed in by one of the musicians, notably : Et avec Votre esprit (81), Rêve Artificiel (85), Ubique (99), Les Machines mortes...



Fleuves des lumières, 2007. Photo credit Emmanuel Valette



Eyecatcher, 2007, Photo credit Didier Crasnault



ART ZOYD : Le champ des larmes / © Em Valette 2006



ART ZOYD : Le champ des larmes / © Em Valette 2006

Champ des larmes, 2006. Photo credit Emmanuel Valette



Armageddon, 2004. Photo credit Emmanuel Valette



La chute de la maison Usher, 2008. Photo credit Emmanuel Valette

G rard Hourbette

After completing classical studies (violinist), G rard Hourbette worked on sound structures using new music technologies. His career path is closely linked to that of Art Zoyd, most of whose projects he composed and directed.

G rard Hourbette composed with Art Zoyd for the Orchestre National de Lille, for the Musiques Nouvelles ensemble, the Ars Nova ensemble and of course for most of Art Zoyd's projects. The latest to date are ARMAGEDDON – Operetta for robots ; LE CHAMP DES LARMES – Electronic oratorio for video and musicians, KAIRO – spoken opera, and 3 R VES NON VALIDES, VOYAGE DANS LA LUNE then a virtual reality project with video artist Laura Mannelli, entitled NDE, NEAR DANTE EXP RIENCE.

In 1999, he created a Cross-border Centre for Musical Production and Creation in Maubeuge, then Valenciennes in 2005. Art Zoyd Studios is a facility dedicated to residencies, a permanent centre for musical creation, a site for the gestation of new works and training in the art of composition, while constantly ensuring that the writing borders on other artistic disciplines. It has welcomed over 120 composers and artists in residence, developed numerous educational actions, as diverse as they are original, and set up a record label and repertoire (in-possible records) that not only reissued the band's works but also recorded the compositions commissioned from the artists in residence.

He also produced theatre and ballet music under his own name and also composed for the Groupe F fireworks group, the Nancy national ballet and choreographer Karole Armitage's Le Chat de Schr dinger in 2001 and for various events, such as the Dora Maar and Picasso exhibition in Zagreb in 2004, the Klovi evi Dvori gallery in Croatia and the Amnesia show by Tunisian director Fadhel Jaibi in 2011, premiered at the Avignon Festival.

At the time of his death, he was preparing a stage project based on his pieces LANDSCAPES DES ENFERS 1 and 2, which were released in his latest box set entitled PHASE V.

Two posthumous pieces were premiered with L o Margue conducting the Valencienna Orchestra and the Eug ne Bozza Octet of Valenciennes as part of the exhibition La Mine aujourd'hui. His final works, grouped under the title "Paysages des Enfers I & II", will be brought to the stage under the title IN-FERNO (a title chosen by G rard Hourbette) by Eric Travers in 2020/2021 in the form of an immersive multimedia show.

8. THE TEAM



Jérôme Soudan (artistic director percussions and electronics)

Composer, musician and performer in various rock and electronic groups (Von Magnet, Les Tétines Noires), he also composes for dance and cinema. He is co-founder of Headfun, a structure dedicated to promoting electronic culture in its full diversity, organising musical and multidisciplinary events. He is the artistic director of the Electron festival in Geneva, PEG - Présences Électroniques Genève in collaboration with Radio France and the Audio Club, also in Geneva. A stalwart of the French industrial scene with his solo project MIMETIC, he has been composing and performing under this name for over 20 years. Jérôme Soudan has been an Art Zoyd musician since 2002 and has collaborated as

composer on various projects ("Les portes du Futur", "Eyecatcher", "Vampyr")



Daniel Koskowitz (percussion and electronics)

Percussionist, drummer and composer Daniel Koskowitz played with various groups (Hellébore, Néo Muséum) in the early 1980s, then went on to study electronics. He has been leading a solo career since 1987 under the name "Jagger Naut" , and practices total improvisation with the ensembles Idiome 1238, Idiome 623 and the trio Etage34.

He joined Art Zoyd in 2004 for Armageddon, and then on the premieres of Les magasins réunis, Métropolis, Le champ des larmes, La chute de la maison Usher, Kairo, Les Particules Noires, L'homme à la caméra, Trois rêves non valides, Vampyr, Hotel Électrique / Voyage dans la lune, 44 1/2, Fleuves de lumière et Les Portes du Futur, Le Groupe F's pyrotechnic shows, Voyage dans la Lune.



Romuald Cabardos (percussion and electronics)

Drummer Romuald Cabardos performs with Quentin, Christophe Marquilly, Tribute-remember, TheTime or Tai Phong. A tympanist by (classical) training, he joined Art Zoyd in 2011 as a percussionist on several projects such as Ubique, Fleuves de Lumière, Les portes du Futur, Trois rêves non valides, Vampyr, Hotel Électrique / Voyage dans la lune, 44 1/2



Yukari Bertocchi-Hamada (keyboards and electronics)

A professor (CA) of piano at the Conservatoire National de Région d'Amiens and accompanist at the CNSMDP, she joined Art Zoyd for Métropolis in 2001 and continued with Armageddon, Le champ des larmes, Kairo, Les Particules noires, Les portes du futurs, La Chute de la Maison Usher, Eyecatcher, Vampyr, 44 1/2



Nadia Ratsimandresy (keyboards, electronics and Ondes Martenot)

Nadia Ratsimandresy studied Martenot waves at the CNSM. She mainly performs chamber music and has worked with pianists Géraldine Dutroncy and Matteo Ramon Arevalos as well as with the ensembles Ondes de Choc, Vecteur Ondes and VOLTA. She is a professor of onde & synthesizer – ondes Martenot and ondéa - at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt.

She has been an Art Zoyd collaborator since 2007. She has participated in the following shows: L'Homme à la Caméra, A Demi Endormi Déjà, Trois Rêves Non Valides, Vampyr, 44 1/2, Hotel Électrique / Voyage dans la lune.



Akiko Kitamura (choreography and performance/dance)

A graduate of Waseda University where she studied street dance and ballet, she has choreographed many pieces for commercial films, fashion shows and plays. In 1994, she founded the Leni-Basso company. Invited to perform at the Bates Dance Festival in 2001, she created Face-Mix and then Finks, one of her masterpieces. In 2009 she joined Art Zoyd's Kairo project as a choreographer and then in 2010 on Particules Noires.

9. SCHEDULE

Working sessions at Art Zoyd Studios

From February 25 to March 01, 2019

From 06 to 10 May 2019

From 22 to 26 July 2019

From 28 October to 01 November 2019

A session to be determined in 2020

From 6 to 9 April: residency at the Phénix in Valenciennes

10. CREDITS - ET AVEC VOTRE ESPRIT, LA FORÊT DE SAMPLERS

Music : Gérard Hourbette

Videos : Gérard Hourbette

Artistic and musical director : Jérôme Soudan

With :

Yukari Bertocchi Hamada : keyboard

Nadia Ratsimandresy : ondes Martenot, keyboard

Jérôme Soudan, Daniel Koskowitz, Romuald Cabardos : electronic and acoustic percussion

Akiko Kitamura : choreography and performance/dance

Lights : tbd

Sound : Pierre Sampagnay

Video operator : tbd

RIM : Oudom Southammavong

Production : Art Zoyd Studios

Co-production : Phénix, Scène Nationale de Valenciennes

With support from Drac Hauts-de-France, Région Hauts-de-France, Valenciennes Métropole and the city council of Valenciennes.

World Premiere : April 9, 2020 at Le Phénix Scène Nationale de Valenciennes

On tour from May 2020 and 2020/ 2021 season

11. CONTACTS

ART ZOYD

17, rue Edmond Membreé

59300 Valenciennes

BP 40506

artzoyd@wanadoo.fr

[03.27.38.01.89](tel:03.27.38.01.89)

[06.10.80.68.60](tel:06.10.80.68.60)

COUNTING RHYME

To hell with sunny days
those fucking days
and all that's going on
To hell with everything
and nothing
and then,
what ?

Fiddle-dee-dee the sea is coming
the sea rises and carries us away
drunk

To hell with the sea. (Full stop)