



REQUIEM

by Gualtiero DAZZI

based on Anna Akhmatova's Requiem

HANATSU

MIROIR

(Project)

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Requiem Project

Gualtiero Dazzi / Hanatsu Miroir

Concert / show in nine tables

For flutes, clarinets, cello, percussions, audio device, live electronics, set design, lights, video.

Inspired by Anna Akhmatova's Requiem.

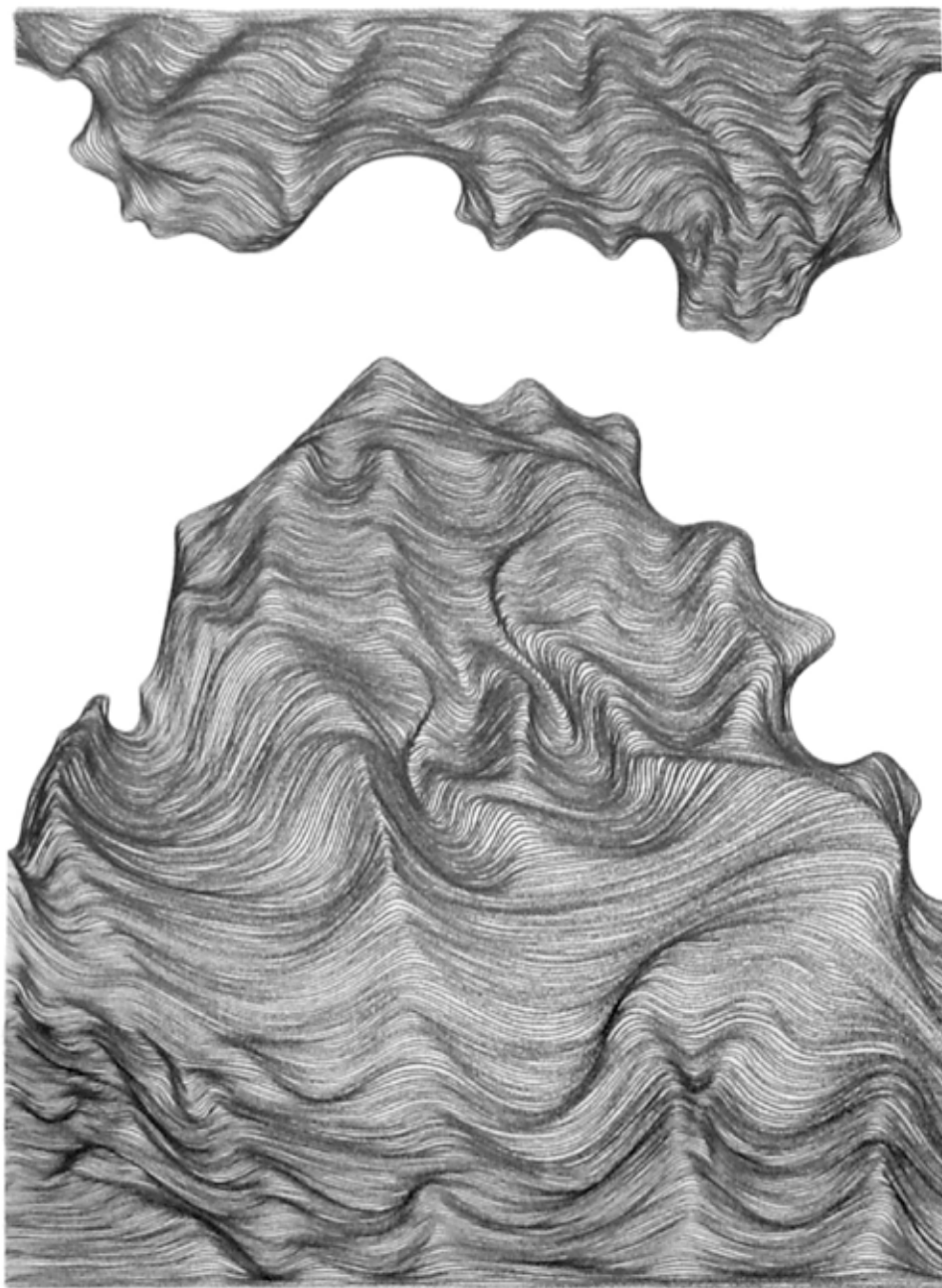
Anna Akhmatova (1889-1966) did not take the path of exile. The poetess remained with her loved ones and stood by them, without shying away from her fate.

And yet Anna Akhmatova knew exile, the exile of the word, an exile which tainted, dragged on, betrayed and killed.

She had become a foreigner in her own country, a recluse, "absent no matter where I got", a "dead woman among the living". Fallen into disgrace and sentenced to silence, she stopped writing. She no longer wrote with a pen, but engraved the words forever in her memory.

If this work is a mother's authentic cry of pain, it is also and above all, a monument dedicated to all the women who waited at prison doors, and a Requiem to all of the victims of the Great Terror.

From the collection of poems «Requiem», G. Dazzi made a committed work, crystalline and sensual for the ensemble HANATSU miroir. The poetry of this work is sustained by the plastical and visual work specific to this contemporary music ensemble.



Description of the project :

Programme :

1. *L'espoir chante encore dans le lointain*, for vibraphone and dispositif (3') *
2. *Fragments retrouvés* For clarinet, cello, marimba (6') (2000)
3. *La brève chanson de l'adieu* For cello and dispositif (5') *
4. *L'eco di antichi silenzi* For percussions and dispositif (15') * ; **
5. *Des traces qui mènent quelque part vert nulle part* For flute and dispositif (5') *
6. *C'era una volta...* For flute, bass clarinet (contrabass) (8') (1986)
7. *Le mot, tombé comme une pierre* For bass clarinet and dispositif (5') *
8. *La lueur bleue de ses yeux bien-aimés* For flute, bass clarinet, cello, percussions, live electronics, audio dispositif (17') *

* = Order Hanatsu miroir 2014/15

** = new version of Risonanze Trasparenti (1996) order from CIP of Genève

Duration : 1h05'

Anna Akhmatova : a Requiem « in a world for ever mute».

*Not under foreign skies
Nor under foreign wings protected -
I shared all this with my own people
There, where misfortune had abandoned us.*

Anna Akhmatova (1889-1966) did not take the path of exile. The poetess remained with her loved ones and stood by them, without shying away from her fate. And yet Anna Akhmatova knew exile, the exile of the word, an exile which tainted, dragged on, betrayed and killed. Anna Akhmatova's works were banned from publication on two occasions – from 1924 to 1939 and from 1946 to 1961 – by a decree issued by the Central Committee of the Party. Excluded from the USSR Writer's Union, she had become a foreigner in her own country, a recluse, "absent no matter where I got" as was expressed in one of her poems on February 7th 1958, a "dead woman among the living", to borrow an expression from her correspondence. Fallen into disgrace and sentenced to silence, she stopped writing.

She no longer wrote with a pen, but engraved the words forever in her memory. She no longer recited her poems, but each verse flowed silently from her whole being. The word, stifled, was embodied in her. She managed nevertheless to establish a whole ritual to thwart eavesdroppers: she would carry on a seemingly trivial conversation while quickly scrawling a few verses on paper, which were read in silence by her host. The poem was then thrown into the fire. It was in this manner, from 1935 to 1957, that the cycle of poetry entitled Requiem was composed orally and retained by memory.

In 1921, the poet Nicolas Goumiliov, her first husband, was arrested, accused of participating in a plot against the monarchy, and shot the same year. In 1933, her son Lev Goumiliov was also arrested. His only crime was that of being the son of Anna Akhmatova and Nicolas Goumiliov. In 1935, he was arrested for the second time with Nicolas Pounine, Akhmatova's third husband. The latter eventually managed to obtain their release thanks to the intervention of Boris Pasternak who spoke to Stalin on their behalf. The following years were the scene of a great purge orchestrated by Nicolas Ejev. It is precisely during this period of Great Terror, named the «ejovchtchina», from 1937 till 1938, that Lev Goumiliov and Nicolas Pounine were arrested for the third time. Akhmatova's son was then imprisoned and deported to Siberia where he remained for about fifteen years, when a brief interruption in the war enabled him to leave his camp and be sent back to the front. As for Pounine, he died in a camp in 1953, the year of Stalin's death.

If this secret work is a mother's authentic cry of pain, it is also and above all, a monument dedicated to all the women who waited at prison doors, and a Requiem to all of the victims of the Great Terror to which the Polish photographer, Tomasz Kizny, also paid tribute in 2013 by publishing *The Great Terror in USSR 1937-1938*, as well as to the twenty million people – nearly one adult out of five – who experienced camps or deportation in the Soviet Union, from the beginning of the 1930s until the beginning of the 1950s.

Elisabeth Kaess
2014



The music

«Among the nine scenes that make up this «Requiem», three pieces composed earlier are inclosed :

- C'era una volta (1986), based on a poem by Bertolt Brecht;
- Risonanze trasparenti (1996), presented in a new version for percussion and electronics in real time;
- Fragments retrouvés (2001), presented in a new version for clarinet, cello and electric vibraphone.

The six other scenes constitute a coherent whole which lasts approximately forty minutes and is the backbone of the project. Requiem will be composed for Hanastu Miroir's musicians, given in creation within the framework of this production and will also be interpreted in its unity independently from the three other works of the project.

Requiem's composition follows the progression of Anna Akhmatova's book. It centers on four solos, one for each musician (foreword, stations/scenes/sequences 1, 2 and 3), then on two stations/scenes/sequences with a quartet bringing together all the musicians (station/scene/sequence 4 and Coda). Throughout the work, the instrumental composition dialogues with a dual electronic device: on one hand the sound of the instruments will be processed in real time through transformations or extensions of the musician's personal, idiomatic gesture, and on the other hand, sequences of fixed sounds will allow us to hear Anna Akhmatova's voice, occasionally reading either fragments or whole poems taken from her collection.

The processing in studio is essentially based on the quality of the poetess' voice which is almost monotonous, as well as on her melancholic diction. The fragments emerge from dark textures created by the sounds of bells and gongs which create an overall ritualistic atmosphere, a mass to the dead and to the missing persons who disappeared in the Gulag and in other prisons.

The relationship to the text

For the musical composition, I use two basic elements which were revealed to me in Elisabeth Kaess's works:

the structural analysis of the versification of the poems provide a frame in determining the shape of melodic prosody and formal articulation.

the highlighting of poetic themes throughout the whole collection shows a desire to pinpoint words which are repeated and the meaning of which creates an assonance in other parts of the collection. We shall find these anchor points in the part for fixed sounds. For example, the words "Terrible", "Face", "Memory" will stand out as Leitmotifs and their repetition will blend in with the whole musical texture, which is slow and suspended.

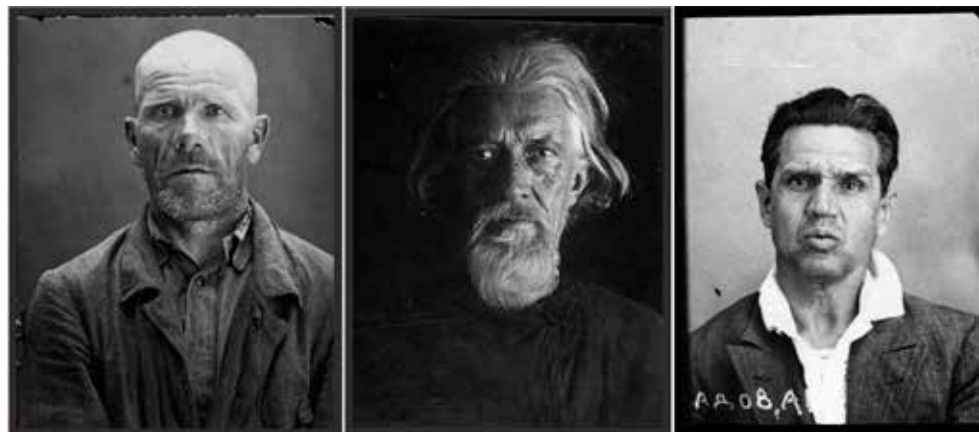
The pictures

For the Requiem project concert/show we will integrate into the scenography the portraits of condemned persons, whose photos were discovered in their files following the opening of the Soviet archives in the beginning of the 1990s and were compiled for the first time in Tomasz Kizny's Great Terror in USSR 1937-1938, published in 2013.

The author wished to pay tribute to a few ordinary condemned persons throughout this work: "[...] the faces of the Great Terror. Mechanical pictures, taken methodically at the time of their arrest, which were checked before execution, to confirm the prisoner's identity. In their eyes we see terror, sometimes resignation. And often incomprehension, as if all those eyes were shouting "Why?"

Large sheets of creased white paper will provide another scenographic element which will allow the projection of faces and will directly make reference to the ephemeral slips of paper on which the secret poems of Anna Akhmatova's Requiem were furtively written.

<http://www.leseditionsnoirsurblanc.fr/data/extrait/9782882503039.pdf>



The staff



Gualtiero Dazzi : composition
Elisabeth Kaess : dramaturgie

Ayako Okubo : flûtes
Olivier Maurel : percussions
Anil Eraslan : violoncelle
Thomas Monod : clarinettes

Marie-Anne Bacquet : scénographie/ vidéos
Raphaël Sieffert : lumières
Patrice Fessel : son.

<http://www.hanatsumiroir.fr/artistes/>

L'ensemble HANATSU Miroir

The contemporary music repertoire seen in a different light

HANATSU miroir was founded in 2008. Resulting from the encounter of flutist Ayako Okubo and percussionist Olivier Maurel, the ensemble has a strong focus on developing and disseminating the contemporary music repertoire. Over the years, the integration of mediums other than music has become the group's trademark, allowing them to open new avenues for understanding and interpreting the contemporary music repertoire.

An approach which is intentionally multidisciplinary

Without ever relegating music to a secondary role, the ensemble has adopted a multidisciplinary approach that is adapted to each composer, project and encounter, and to every new experience. Essentially focused on human encounters, HANATSU miroir attempts to forge links, building bridges between cultures, performers and composers, between civilizations and their art, and between music and the public. Through a flexible, open organisation, the ensemble integrates painting, scenography, visual arts, dance and theatrical forms. HANATSU miroir's initiative is to re-situate music in the art of time, and to enhance the musical perception of the audience, to guide it differently through the use of other artistic mediums. This approach has attracted numerous young composers, who wish to contribute to the unique project of HANATSU miroir by composing new works and developing common projects.

The identity of HANATSU mirror: at the crossroads of creation, interdisciplinarity, intercultural connections

By working with forms of art such as video, Noh theatre, calligraphy or new technologies, the chosen musical repertoire acquires new dimensions which, integrated into the interpreter's performances, enhance or reveal new facets of the meaning of the composers' work. These different mediums serve to 'interpret' the ensemble's performances, thereby providing alternate paths between the composer and the audience. Using sound as the meeting point, form as a poetic vessel and the generosity of music as a common source of energy, HANATSU miroir is an ensemble that transcends frontiers.

HANATSU miroir: reaching out towards a wider and closer audience

HANATSU miroir aims to respond to the demands of an open-minded and curious audience, making a musical repertoire, which is sometimes considered to be difficult to understand, accessible to all. The scenic and visual dimension of the ensemble's projects makes it possible to place the audience at the heart of contemporary musical creation.

Make music more alive and bring it closer to each and every member of the audience.



Gualtiero Dazzi, composer



Cosmopolitan, polyglot and tireless traveler, Gualtiero Dazzi (born in 1960) has been on the move in several countries since early childhood, living first in Milan and Rome, then London, Paris and Mexico City, finally returning to France, where he has resided since 1982. These numerous journeys during his formative years awoke a lively and wide-ranging curiosity. In his own compositions, he has always followed his own path, independent of any particular stylistic trend. Through his fundamental curiosity, a lot of cultural and artistic influences are reflected in his musical production that includes more than 70 items, including orchestral works, chamber music, vocal music, operas, electronic music, interdisciplinary works, crossover with other musical traditions, free improvisation, etc.

His deep attention to dramaturgy gives to Gualtiero Dazzi the will to put the musical works in a very large cultural perspective. The relation between text and music gives to his music all its expressivity, and a clear theatrical dimension.

His first opera, *La rosa de Ariadna*, a tragedy inspired from the mythology and based on a libretto by a Mexican poet Francisco Serrano, was first performed in the international Musica Festival in Strasbourg in 1995, staged by Stéphane Braunschweig. This production was considered from the critics as one of the best complete works of the contemporary operatic scene of recent years.

Giorgio Barberio Corsetti staged his fourth opera, *Le luthier De Venise*, commissioned by Théâtre du Châtelet in Paris, in 2004. The challenge, for the composer and the librettist, was to compose a new work that can be easily proposed to a normal operatic public, and to young children from the age of 8, without any compromise in musical language. The critics were unanimous in their praise, saying that that this opera gives the possibility for a non-specialist public to become reconciled with contemporary opera.

In 2009 Dazzi received the Florent Schmitt prize for musical composition, given by the Fine Arts Academy of the Institut de France, as an acknowledgement for his work in that country. In 2010 the international Rostrum of Classical Radios in Lisbon selected *Le jeu de la feuille et du vent* for Symphonic Orchestra to be broadcasted on 40 radio stations around the world.

Olivier Maurel, percussionniste



Olivier Maurel was born in Paris in 1983. Since childhood, his defining passion has been music. He first studied violin from the age of 4, then percussion. He obtained diplomas in several disciplines in the conservatories of Rennes and Saint-Malo, and obtained the highest distinctions of the Conservatoire of Strasbourg.

He had the opportunity of studying with Olivier Fiard, Bruno Lemaître, Emmanuel Séjourné, Stephan Fougereux and Denis Riedinger. He also benefitted from masterclasses with several renowned percussionists as Jean Geoffroy, Steven Shick and Leigh Howard Stevens.

Olivier Maurel is a member of Ensemble Linea, Ensemble l'Imaginaire and Ork. He has participated in many recording projects. In 2008, he founded, with flutist Ayako Okubo, the Ensemble HANATSU miroir, the first ensemble in Strasbourg to mix contemporary music and other artistic disciplines.

Ayako Okubo, flutiste



Ayako Okubo was born in western Japan in 1981. At age 10 she started studying the flute, which soon became her life-long passion. In 2000, she left Japan for Europe in order to continue her studies. She studied flute at Conservatoire of Amsterdam with Abbie de Quant, obtaining a Bachelor Diploma in 2005 with admission to the Master cycle. From 2005, to complete her skills in contemporary Music, she studied flute with Mario Caroli and chamber music with Armand Angster at the Strasbourg Conservatory, and obtained her Specialization Diploma with highest honors in 2008. In 2010, with her passion and great interest for contemporary music, she founded ensemble HANATSU miroir, acting as artistic co-director with percussionist Olivier Maurel. The Ensemble organizes numerous musical events in France and throughout the world. In the ensemble, she also engages in pedagogical activities, allowing children to experience the stage and hear contemporary music. She currently works with ensembles such as Accroche Note, Ensembles Akiyoshidai and with composers such as Joji Yuasa, Toshio Hosokawa, Ivan Fedele, Frank Denyer, Chikage Imai, Arileza Farhang, Maurilio Cacciatore, Marco Momi and many others, also conductors such as Lucas Vis and Chosei Komatu (Osaka philharmonic Orchestra).

Anil Eraslan, cellist



Born in 1981, Anil Eraslan began playing cello and piano in Ankara before settling in France, where he studied classical, jazz and contemporary music at the Strasbourg Conservatory. He is also a free improviser and performs traditional Turkish music in many projects. Music has no strict borders between genres. In 2008, he created the band "Auditive Connection". The group has won awards from Illiade Young Talents Festival and France ô Folies. In 2015 they were selected for the JazzMigration tour which gives numerous concerts at national and international festivals. Currently, he is playing in many different ensembles with Sumru Agiryürüyen, John Lindberg, Sylvain Kassap, Eric Groleau, Auditive Connection, Balboura, Kemik Trio, Linea Ensemble, Hanatsu miroir, Espèces d'Espaces. Composing, improvising and collaborating with other art forms and making workshops. He has composed original music for the films 'komsu rokan var mi?' by Sibil Çekmen, 'tmmob documentary' by Özcan Alper, 'la fin du silence' by Rolan Edzard. Anil works also as a photographer. In 2007 he was laureate of Genis Aci-Young Talents project. He has had exhibitions in galleries in Turkey, Syria, Usa and France. He has been awarded prizes from 'The Center for Fine Art Photography', Paris Px3 and Sfr Jeunes Talents.

Thomas Monod, clarinetist



Born in 1976, Thomas Monod graduated from the Strasbourg Conservatory (France) where he studied clarinet with Armand Angster and specialized in contemporary music. During this period he worked with composers such as Ivan Fedele, Pascal Dusapin, Luis de Pablo, Goerges Aperghis and Ramon Lazkano. He completed his training with Ernesto Molinari in the Bern Hochschule (solist diploma) and with Alain Damiens in Paris. In 2001, he was finalist of the Chain Competition for contemporary interpretation (Bienne, Switzerland).

As a chamber musician, he regularly performs with Ensemble Linea and Ensemble Chronophonie, and has also been invited to play with the Ensemble Modern in Frankfurt, as well as Musikfabrik in Cologne. In 2007, he was selected as a finalist in the recruitment for the clarinet position at Klangforum Wien. Since 2010, he performs with HANTSU miroir. He also performs as a soloist in various projects involving improvisation, dance and new music. As an avid proponent of new music, he has taken part in the first performances of many new pieces from young composers such as Christophe Bertrand, Ramon Lazkano, Nikos Koutrouvidis, Claudio Gabriele, Frédéric Kahn, Gualtiero Dazzi, Ming Tsao, Vincent Lauboef and many others.

Marie Anne Bacquet, Set designer and video artist



Marie-Anne Baquet studied in Reykjavik at the Arts Academy of Iceland, and in Strasbourg at the Ecole des Arts Décoratifs. She mostly works with theater and music companies in Strasbourg. She is particularly at ease with acoustical issues and the space demands of contemporary music. Her scenography researche is based on the intangibility of images. By confronting the physical presence of actors with video images, by projecting videos on unusual surfaces, by integrating the image-creator in a real-time process on stage, she manages to create a shifting relationship between the construction of images and the enhanced results.

Raphaël Siefert, lighting designer



The lighting designer Raphael Siefert trained throughout his career with various theater companies after working for a documentary production company. His passion for video framing and pyrotechnics makes him a polyvalent technician who can adapt to the performing arts requirements. About the project *Mizu No Wo*, the uncluttered atmospheres have been guided by the encounter with musicians, dancer, painter and video artist. The meeting between Japanese traditional theater, contemporary music and plastic performance allowed the marriage of hard and static atmospheres with colorful and rhythmic sequences.