

Ensemble IRE

Franck Vigroux
Hélène Breschand
Philippe Foch
Christophe Ruetsch
Kasper T. Toeplitz

electronics
harp & effects
percussions
electronics
e-bass & computer



History

The ensemble IRE is founded by composers Kasper T. Toeplitz and Franck Vigroux. Their aim is to take a different look at electronic music, or rather more specifically the "electronic mind" as applied to today's 21st century music.

IRE questions the notion on the live interpretation of electronic compositions, the use of electricity, and advancement of the organology towards hybrid instruments and orchestration.

The current repertory of the ensemble comprises compositions by Christian Zanesi ("Grand Bruit", revisited for instruments), Toeplitz/Vigroux (Bestia), an hommage piece dedicated to Iannis Xenakis and for now a commissioned piece to composer Ulrich Krieger.

Hélène Breschand

All harpists are wild and proud, for no sound is easily tamed. Abandoned then growing up on stage, Hélène Breschand is only calm on the surface. Do not come to see a show where she is featured without light, for it is in obscurity that the vibrant strings are no longer sufficient. From silent thuds and impatient whispers to sudden scratches, rough caresses follow sonorous slaps, and a desire to be a harp. Who is fond of brisk melodies and flowing scales? Hélène BRESCHAND is one of these musicians who is able to evolve along the edge of several realms, from contemporary music to Jazz. She leads a career as a solo artist, as well as chamber musician, through a contemporary repertoire and creations, as well as improvisation, musical theater and the fine arts.

In parallel with her creative work in chamber music and orchestra, she has worked with Luciano Berio, Bernard Cavanna, Pascal Dusapin, Luc Ferrari, Emmanuel Nunes ... and collaborated with the ensembles Le Banquet, Ars Nova, 2e2m, Erwartung, Transeuropéennes ..., several works for solo harp have been written for Hélène Breschand, including: Prologue et miniatures by Gilles Carré ; Grains d'espace by Damien Charron ; Lune Rousse by Marie-Hélène Fournier ; Claire, and Another landscape by Sylvain Kassap ; Instantanés by Hans-Ulrich Lehmann ; Le chemin by Philippe Nahon ; Concerto pour harpe by Ionel Petroï ; El'eneh, et Haarpi by François Rossé ; Alchemy -Regard en abîme pour Harpe et électronique by Wilfried Wendling.

She can be heard regularly in the contemporary repertoire, with composers such as: Georges Aperghis, Luciano Berio, John Cage, Mauricio Kagel, Toru Takemitsu, Yoshihisa Taïra, Tôn-Thât Tiêt and in a more jazzy register, playing compositions by Pablo Cueco, Didier Petit, Patricio Villaroel. We also heard her during written or improvised encounters with musicians such as Sophie Agnel, Serge Bertocchi, Gérard Buquet, Massimo Carrozo, Denis Colin, Michel Doneda, Pascal Gallois, Michel Godard, Sylvain Kassap, Garth Knox, Hélène Labarrière, Joelle Léandre, Thierry Madiot, Jean-Marc Montera, Annick Nozati, Jean-François Pauvros, Didier Petit, Henri Tournier... She works additionally with dance (Mic Guillaumes, Anja Hempel...), theater (Jean-Claude Berutti, Isabelle Censier, Daniel Mesguich...) and the fine arts (Pierick Sorin, Lisbeth Delisles, Christian Marclay ; with performances in museums including those of Arles, Nantes, Strasbourg, Troyes...). Her musical ensembles include: the Trio Hélène BRESCHAND with Sylvain Kassap (tenor clarinet) and Didier Petit (cello) ; the duet with Wilfried Wendling (computer and images) ; and the duet with Jean-François Pauvros (electric guitar).



Kasper Toeplitz

is a composer, electric bass player and musician who has developed his work in the no man's land between "academic" composition (orchestra, ensembles, opera) and electronic "new music" or "noise music".

He has won several prizes and distinctions ; 1st prize for orchestral composition at the Besançon Festival, 1st prize at the "Opéra autrement/Acanthes" competition, Villa Médicis Hors les Murs (New York), grant Leonardo da Vinci (San Francisco) , Villa Kujoyama (Kyoto), DAAD (Berlin), Giga Hertz Prise (ZKM, Karlsruhe), Hors-les-murs (Poland), got numerous commissions from the French Government, the radio and works with electronic studios such as Ircam, GRM , GMEM, CRFMW, EMS, GRAME..



He also works with experimental or unclassifiable musicians such as Zbigniew Karkowski, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock, Francisco Lopez, Ulrich Krieger, z'ev and others..... or with leading "new music" ensembles such as Phoenix_Basel or Zeitkratzer, and through all those years he has collaborated with numerous projects of contemporary dance, always proposing live music

He has definitively integrated the computer into the very heart of his work, as a tool of thought and composition, and as a live instrument, working on the sheer electronic noise or hybridising more traditional instruments, or developing a huge body of work on the hybrid he developed between his custom-built bass and live-electronics.

All infos : <http://www.sleazeart.com/index.html>

Franck Vigroux

Franck Vigroux's music is comprised of tectonic tension, beats and electronic textures while applying his own calculated personal signature in his continuance of sonic exploration.

He performs and records consistently and has collaborated with many musicians such as Mika Vainio, Reinhold Friedl, Elliott Sharp, Joey Baron, Zeena Parkins, and Ars nova ensemble instrumental.

Vigroux's distinctiveness is distinguished not only by his unique approach to sound but also by the fact that he incorporates new media and performing arts into his works.

Vigroux conducts and designs trans-disciplinary audiovisual performances alongside visual artists, regularly working with the likes of Antoine Schmitt and Kurt d'Haeseleer.

Vigroux's records have been published on various labels including DAC Records, Leaf, Cosmo Rhythmatic, Monotype, Radio France and now Erototox Decodings. He currently resides in France.



All infos : <http://www.franckvigroux.com>

Philippe Foch

Driven by a rabid desire for encounter and exploration which far from dwindling with age seems on the contrary to sharpen as time passes, Philippe Foch, drummer by trade, has been honing in for 30 years to the core of an intensely unstable territory of sound, fleeing all form of routine or status quo, ceaselessly questioning what he has gleaned and reinventing his musical language. This language, with rich percussion artillery as its beating heart, is immediately striking in rhythmic tonicity and organic vitality: a language ruminated at length but spurting profusely in the here and now.



Jérôme Provençal - Mouvement

All infos : <https://www.philippefoch.com/>

Christophe Ruetsch

He works with all kinds of sounds that he kneads while on stage or in electroacoustic music studios using ever older machines.

We particularly like the background noise since a visit to Chernobyl and the trees since he practices Tai Chi.

He regularly collaborates with choreographers, JP Bonomo (Compagnie Courrier de nuit / Grenoble), Myriam Naisy (Compagnie l'Hélice), Compagnie Lili Catharsis, scenographers and directors Christophe Bergon (Cie Lato Sensu Museum), project Binôme (Cie the meanings of words), Céline Astrié (Coy Nanaqui), Cie creature ...



He is a regular guest at the GRM since 2003.

In May 2008, he went to Chernobyl in residence and worked on phonographs in the contaminated area. In June 2009, he created Atomic Radio 137 for the Radiophonic Creation Workshops (France Culture) and « Zona » in 2010 (commissioned by the State and the GRM). "Atomic Radio 137 live" in 2011.

For the last few years, he has been particularly interested in the development of live work, which has been translated since 2007 into a personal luther, through concerts, film-concerts and performances focused on live play.

His music is played in many concerts and festivals in France (Toulouse, Paris, Grenoble, Lyon, Annecy, Reims, Bordeaux, Bourges, Perpignan, Marseille ...) and abroad (Kyoto, Rome, Lisbon, Montreal, Helsinki, Santiago, Chile, Istanbul, Stockholm, Montreal, Mexico ...).

<http://soundcloud.com/christophe-ruetsch>

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