



Christophe Havard      composition, electroacoustic devices, lights  
Fabrice Arnaud-Crémon      clarinets

# Code name: Villa B

a composition for clarinets and electroacoustic devices

in collaboration with Athénor / Saint-Nazaire Nantes

## CODE NAME: VILLA B

The encounter of a space and an obsession!

*"The space is a bunker, buried in the coast of Saint-Marc/mer, western Nantes. When I record sounds in such a place, I consider its empty spaces as fictional characters! First, I gaze at them till I can feel them in my whole body. Gradually, the floors and the walls become like an organic structure that I slowly catch with my ears..."*

*I am convinced that, without the sound waves, the architecture would not exist: how could we feel the distances, the motions, the textures and maybe even the air density?*

*Then, here comes my obsession, always the same: the desire to go through a sound which caresses my body. I feel so good when the sound affects me with delicacy or sometimes with a strong strength. I want so much to share this sensation with the audience.*

*In this composition, the empty spaces also exist because one day, inside it, the clarinet player walked, breathed, played all kind of strange games and he ended up losing himself.*

*And now, on stage, the games carry on and become unlikely realities and sound distorting mirrors."*

Christophe Havard



## The project genesis

During the summer 2014, Christophe Harvard started to record the sound inside a bunker from Saint-Marc sur Mer, that is located just at the estuary of the Loire. Alone or with the clarinet player Fabrice Arnaud-Crémon, he collected in these huge rooms the sound materials for his composition : some thick harmonics generated from iron structures, the clarinet with some strange reverb effects, some subtle motions of footsteps, voices and breath,...



**tableau 2 (porte low) en Bb**

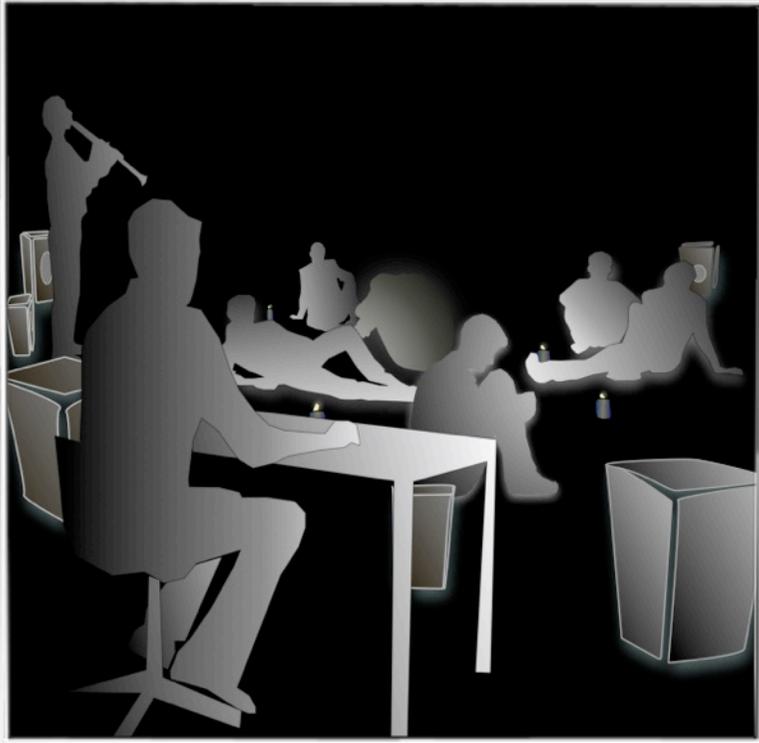
# = la note + 1/4 de ton  
# = la note + 3/4 de ton

En Sib  
(clarinette si b)

1 2 3 4 5 6 7 8 9

allegretto

The score depends on these sound elements : features of pitch, rhythm, tone, silence, volume and motions in the space. Composed into five parts, "Code name: Villa B" is like a trip across different singular sound and music spaces.



### **Audience area and artistic stage on the same place**

In order to have a good experience of listening, with a surround space, some relief and more sensibility, the audience is set up on the same stage (or the same place) than the 2 musicians.

The clarinet player often moves from one point of the stage to another. Thus he can play with the acoustic features of his instrument in interaction with the room.

The electroacoustic player creates a relationship with the music of the clarinet, which he sends on different speakers, and the phonography mixed in live.

Some lights controlled by the Max / MSP program are placed on the floor. According to the movements of the composition, these lights provide a deeper sensation for listening to the music.

\* We use the word "phonography" for the recording of any kind of events. The artistic technic comes from the "music concrete" (sometimes called electroacoustic music or acousmatic music).

In the case of this composition, the phonographies have been recorded into the bunker called "La Villa Bambino".

## Christophe Havard

On stage or in his sound installations and compositions, we can find in Christophe Havard's creations an interest for sound surroundings, the quality of timbre, the notion of memory and the opening up of stylistic forms.

Composer (of electroacoustic and instrumental music), performer, improviser and sound artist, he began his career as a jazz saxophonist (with many projects in France and abroad) and progressively moved towards improvisation and sound experimentation. For fifteen years or so, he has been creating sound installations and electroacoustic and radiophonic pieces. He has been the guest at sound field residencies. He plays in bands which focus on improvisation, experimentation, and sound recordings. In addition, he sometimes participates in projects with the theatre, experimental cinema and dance. He takes parts in the activities of different associations and organizes workshops.

At the same time, he teaches at a conservatory and a musical school in the Nantes region.

[www.christophe-havard.net](http://www.christophe-havard.net)

*References: art center Tabakalera in Donastia (Spain), Arte Radio, Instants Chavirés in Montreuil, Radio France, Athénor in St-Nazaire, art museum in Nantes, contemporary art museum in Strasbourg, le Pannonica in Nantes, le Quartz in Brest, AJMI in Avignon,... the festivals Musique Action in Nancy, MUZZIX in Lille, TRIBU in Dijon, Longueur d'Ondes and SONORE in Brest, Nuits d'Hiver in Marseille, Musiques de rue in Besançon, Nuit blanche in Paris, Europa jazz in Le Mans, d'jazz in Nevers, Uzeste, ...and other places in the USA (East & West), Spain, Germany, Holland, Belgium, Switzerland, Taiwan ...*





**Fabrice Arnaud-Crémon** has been playing the clarinet since the age of eight. He studied notably with Michel Arrignon and Alain Damiens in Paris. He is interested in all the possibilities of his instrument going through a large range of original repertory (Mozart, Weber, Brahms, Debussy, Stravinsky, Messiaen, Boulez, etc.) and transcriptions (Julien Opic, Sylvain Blassel, Gérard Chenuet). He often takes part to contemporary music (Philippe Boivin, Nicolas Frize, Julien Opic, Sylvain Kassap, Christophe Havard, Arturo Gervasoni, Benoît Granier, Jérôme Joy, Christian Wolff, Keith Rowe, François Rossé...).

His artistic curiosity brings him into unusual contexts where he is used to playing chamber music or as a soloist. In 2015, he created the concerto for clarinet "Trajicere" by Arturo Gervasoni (that is a french state order).

At last but not least, he often plays improvised music in collaboration with the Athénor theatre in Saint-Nazaire with which he has developed two projects: "Du verre à l'oreille" (the meeting of the wine and the musical creation) and "Instants fertiles" (an event that gathers experimental, contemporary and/or improvised artistic medium in collaboration with the dance and music school of Saint-Nazaire in which he has been teaching since 2002).

*References: The Théâtre and Athénor in Saint-Nazaire; Quai des Arts in Pornichet; Plate forme Intermédia, Pannonica, Musée des Beaux arts, théâtre Graslin and Cité des Congrès in Nantes; Atlantia in La Baule, Salle Gaveau in Paris, Rennes Opéra, Théâtre of Lorient, Théâtre de la Renaissance in Oullins, Scène Nationale in Dieppe, etc.*

*in Nantes and in the country Pays de la Loire, De Paysages en Paysages in Herbignac, festivals de musique de chambre in La Baule and Montmorillon, festival d'Ile de France, saison Vibrations of the conservatory of Saint-Nazaire, etc.*

## **Athénor, a scene for the artistic diffusion and creation**

Located in Saint-Nazaire and Nantes, Athénor is a scene that organizes events with contemporary music, literature, science and the environmental. For more than thirty years, in different actions, a huge range of artists, citizens, educational and cultural actors have been meeting to give birth to rich projects.

site : [www.athenor.com](http://www.athenor.com)

# ATHÉNOR



## The history of the VILLA BAMBINO

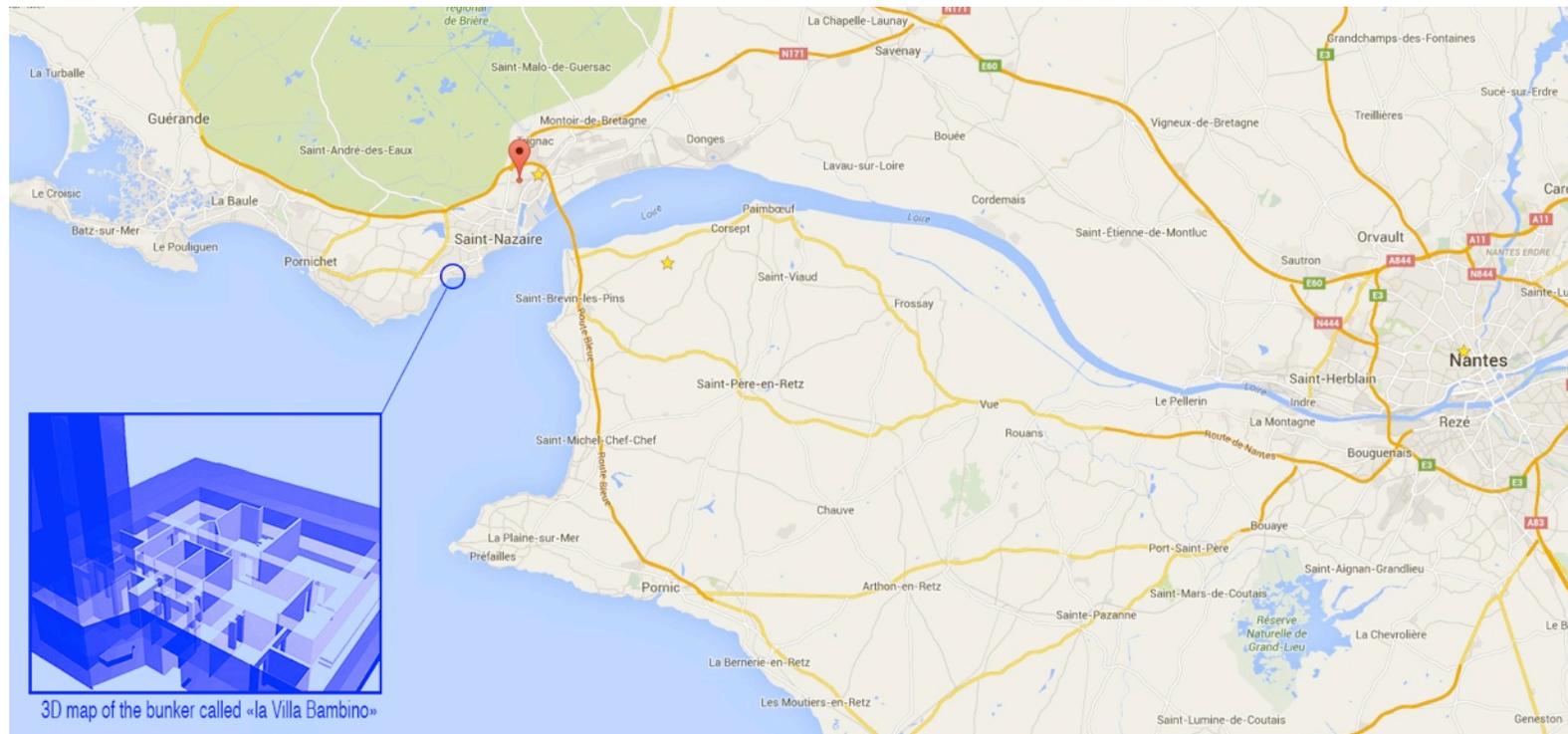
*Saint-Marc-sur-Mer, near the city Saint-Nazaire. On the coast, a trail goes along the the Loire estuary and opens on the Atlantic Ocean. Very close, on a shady place, you can find a villa called "Villa Bambino". The reason of such a name is a ceramic statue of a child, just above the main door.*

*This villa used to be part of a castle parc, and was used by the gardener or the guard of the castle.*

*In 1943, the villa was linked to a range of large rooms that forms a square around a patio; In the basement, there is a huge bunker built in a unique architecture in France with a full equipment. During World War II, this place was the commandment of German anti-aircraft defense. From this place, with a very sophisticated radar system, German army was able to control the Allies flights in a very strategic area, between the river and the ocean. A 18 meters tour, built into ciment in a roughly medieval style, dominates the area, giving an amazing view on the Loire estuary, and so was the perfect spot to control the marine traffic too.*

*Today, whereas it was so important in the destiny of the country, this place, under the canopy of its oaks, is became the support of historic reveries. And those who are Lucky engouht to explore this astounding place can feel its power of fascination.*

Fabrice Arnaud-Cremon from a text by Jean-Louis Vincendeau







**photos:**

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