

PROXIMA CENTAURI

www.proximacentauri.fr

Proxima Centauri is a music ensemble that rewrites the codes of chamber music namely by integrating electro-acoustic as a full-fledged member of the formation. For over twenty years, Proxima Centauri has been cooperating with many artists, other musicians; interpreters or improvisers as well as dancers or visual artists. The ensemble thus has a multidisciplinary artistic approach combining musical creation and visual arts.

Under the artistic direction of Marie-Bernadette Charrier, the ensemble follows an active commissioning policy and creates many works by composers of this century, alternating with the interpretation of the great masters of the 20th century. Proxima Centauri invests all the dimensions of creation, from research in contemporary instrument-making down to the transmission of know-how to young interpreters.

The ensemble was created and resides in Bordeaux but its scope of action goes beyond the Nouvelle-Aquitaine and the French border. Of international renown, the ensemble is invited to many festivals and tours regularly in Europe, America, Asia and Oceania.

Musicians

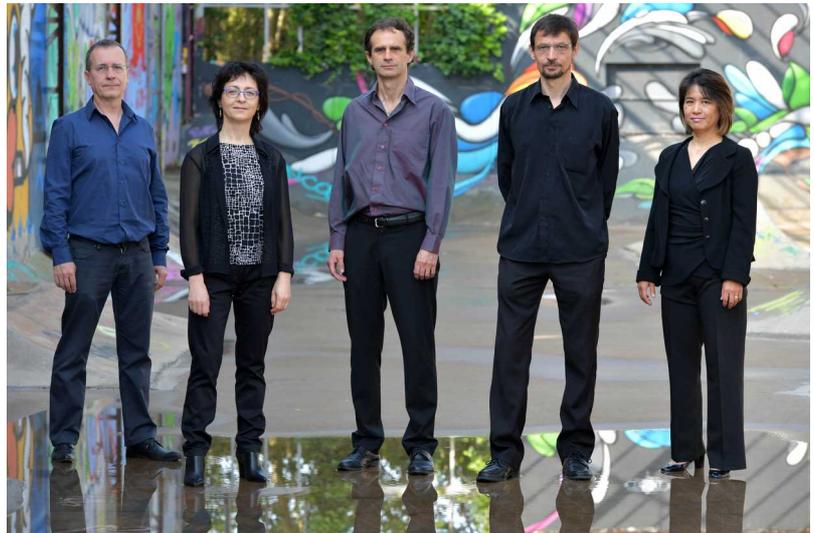
Marie-Bernadette **Charrier**,
Artistic Director and saxophonist

Sylvain **Millepied**, flute

Clément **Fauconnet**, percussion

Hilomi **Sakaguchi**, piano

Christophe **Havel**, electronic



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Musicians

MARIE-BERNADETTE CHARRIER, saxophone



Curious and impassioned by all the musical currents of today, Marie-Bernadette Charrier carries out an international career (France, Germany, Spain, Italy, Portugal, Belgium, Slovenia, Estonia, Switzerland, Austria, Ireland, Australia, Tasmania, Sweden, Denmark, Canada, USA, Japan, China, Peru, Mexico, Thailand, Chile, Venezuela, Argentina, Croatia, Brazil...) as a soloist and in chamber music with the ensemble Proxima Centauri of which she is the artistic Director.

She is regularly invited to perform in many international Events or Festivals (Ars Musica, Sonorities festival, Suona Francese, 38ème Rugissants, Radio France, Sintese, festival Latinoamericano de Caracas, festival Musicacoustica Beijing, les Juedis of Villa Medicis ...).

She has taken part in various and radio shows and recordings in Germany, Ireland, France, Switzerland, Australia and is regularly invited to give conferences and master-classes in the world.

She has played with the Philharmonic Orchestra of Pays de Loire, the Ensemble New Music, the International Orchestral Ensemble of Italy, the National Orchestra Bordeaux Aquitaine, the ensemble ARCEMA, the ensemble SMASH, the Philharmonic Orchestra of Bangkok, the New Modern Ensemble of Montreal, the ECM+.

In constant relation with the composers, she promotes the development of a new original repertoire - which regularly integrates new technologies into the musician's tradition - practicing an active ordering policy with composers as Cendo, Alla, Arroyo, Cattaneo, Movio, Havel, Parra, Jodlowski, Moulta, Malec, Markeas, Matalon...

She currently teaches the saxophone and chamber music at the PESMD (Pôle d'Enseignement Supérieur de Musique et de Danse) Bordeaux Aquitaine and the Conservatoire of Bordeaux, where she created in 1993 a class of interpretation of contemporary music for all instruments and she has been training generations of interpreters to the open practice of music of today.

Marie-Bernadette Charrier is Selmer artist, Honorary Member of the French Association of saxophonists and member of the International Saxophone Committee.

She has created over a two hundred original works for saxophone written for her and has recorded ten CDs.

SYLVAIN MILLEPIED, flute



Sylvain Millepied began his studies at the Conservatory of Bordeaux, which awarded him the Medaille D'or in 1987 and the médaille d'Honneur in 1989.

In 1989 he was a finalist in the International Darius Milhaud competition and made his beginning as a soloist with a series of concerts in Poland. He continued his studies in Paris with Maurice Pruvot, later with Robert Pichaureau, a specialist in breathe technique for wind instruments, and furthered his training with Alain Marion, Catherine Cantin, Andras Adoan, Samule Coles and Jean-Pierre Rampal.

In 1994 he was a prize winner at the international Maria Canals Competition in Barcelona and awarded a scholarship from the fondation Gyorgy Cziffra in 1995.

He also made his first soloist performance at the Auditorium des Halles in Paris with Alain Marion. In 1996, he was part of the Young Concert Artist projetc in New York.

Sylvain Millepied's recording include duet works with the guitarist Jean-Luc Rocchietti and with the modern music ensemble Proxima Centauri since 1998.

He performs as a soloist with the Opera of Bordeaux, Orkesta de Bilbao, «Les Symphonistes d'Aquitaine» and given radio concerts for Radio France, BBC (England) or RTBF (Belgium).

He also work as musicien with several dances company: L.A dance project, dance concertante, Carpedie.

HILOMI SAKAGUCHI, piano

Pianist, she won first prize at the University of Music SOAI Osaka (Japan) and the Higher Diploma Execution of the Ecole Normale de Musique in Paris, France (Annie D'Arco class).



Gold Medal unanimously at the Conservatory of Bordeaux and the Medal honor of the city of Bordeaux and unanimously the first Medal of sight reading are given her. She specialized with pianists Alain Motard, Vadim Sakharov, Francois - Rene Duchable, Jacques Rouvier....

In 1993, she was Professor of Piano University of Music in IOS (Osaka), and also at the University of Arts of Osaka (Japan).

Since 1995, she is professor - accompanist at the Conservatory of Music of Bordeaux. She is also a pianist accompanist at the International Academy of Santiago (Spain). She performed a duet with pianist Jean Pascal Marignan « Pianoduo Opus 2 » and an other Duet with cellist, Etienne Péclard.

She has on many experiences concerts in Europe, in Asia and in America as soloist and chamber musician in a repertory from classical music to contemporary music.

CLÉMENT FAUCONNET, percussion

Born in 1967, Clément Fauconnet studied percussion in the National Conservatory of Toulon. From 1992 to 1993, he comes to perfect himself in the Jean-Pierre Drouet' class in the Conservatory of Bordeaux.



From 1990, Clément Fauconnet teaches in different schools of the Region Aquitaine. He also trains workshops of contemporary percussion organized by the association « Eclats » and he makes interventions with young students or in Universities.

He plays regularly with the « Orchestre National Bordeaux Aquitaine » and in different formations in Bordeaux and Toulon.

Since 1993, he is the percussionist of the ensemble Proxima Centauri and the timbalier des Symphonistes d'Aquitaine (1996).

He creates a quintet of percussions "Plus-Percus" (1994), then a trio "U-PER-CUT" (2001) and finally the duo Kalimba with Mathieu Ben Hassen (2004).

In 2004, he organises the "Vacances Percutantes" in Marmande, becoming a Festival of Percussions Ensembles.

CHRISTOPHE HAVEL, electronic



After scientific and musical studies in Paris and Bordeaux, Christophe Havel chose to settle in Bordeaux, where he is actively involved in the musical life, including as a co-founding member and artistic director of the Proxima Centauri ensemble, and as the artistic director of the Scime, from September 2011 to September 2014.

In his early instrumental works - Oxyton (1991) Omotesis (1991) RamDam (1992), his very expressive style was undeniably inspired by the electro-acoustic experience in both the design of the sounds - especially in the details of the morphological writing - and the use of new technologies at different stages of the elaboration of the work.

His work often combined at the time one or several instruments to an electro-acoustic device used live, as in S (1994), which won the first prize at the 6th electro-acoustic composition contest of Braunschweig in 1995.

In reaction to the very expressive nature of his early works, he directed his work towards the composition of dynamic structures where the harmonic and rhythmic materials play an important role and actively participate in the formal dynamics, which gives the works of this period - IT! (1998), Aer [la danse] (1994), cinetic (2000) - a new plasticity. More recently his approach has focused on the use of a gestural grammar to apprehend the sound phenomenon in its entirety - Dissidences (2008-13), Eden (2009), XX (2010), XY (2010) whether in an instrumental or electronic situation.

In his series of metamorphoses, begun in 2000, he develops a form of writing that connects the musicians to the computer in open structures by using mainly synthetic sounds. In this perspective, he is the initiator of a research project at the Scime (Studio de Création et de Recherche en Informatique et en Musique Electroacoustique) on percussion gesture recognition. In 2004 he was appointed associate researcher at LaBRI (Laboratoire Bordelais de Recherche en Informatique).

His career as a composer and electro-acoustic musician is accompanied by various educational experiences. Since 1991 he has been teaching electro-acoustic composition at the Conservatoire in Bordeaux. From 1994 to 1998 he taught contemporary musical aesthetics at the Cefedem and from 1999 to 2004 he was a lecturer in musical acoustics at the University of Musicology of Bordeaux. In 2003 he was appointed professor of composition at the Academy of Music of Catalonia in Barcelona (ESMUC) and from 2004 to 2011 he was a member of the faculty team of Musikene, the School of Music of the Basque Country in San Sebastian, teaching electro-acoustic composition.