



YÉRRI-GASPAR HUMMEL

THE PRESTIDIGITATOR OF MUSIC

FRENCH COMPOSER

YÉRRI-GASPAR HUMMEL

SZTUKMISTRZ MUZYKI

FRANCUSKI KOMPOZYTOR

*He says he does not care about the "label" and does what is on his mind.
He uses modern tools, but remembers about tradition. All instruments
are an inspiration for him. He calls himself a "creative thinker".*

*Nie dba o etykiety i robi to, co chce. Używa nowoczesnych narzędzi, ale
nie zapomina o tradycji. Wszystkie instrumenty są dla niego inspiracją.
Mówi o sobie „kreatywny myśliciel”.*



You travelled from Karlsruhe through Berlin, Warsaw, Auschwitz and Cracow. What do you think about Poles?

Poland is incredible, people here are really nice and they want to talk with you. Poland is open, the new generations are ready for the 21st century perspective of building Europe. For me, visiting a country gives a lot of inspiration. I use train to travel and get a lot of time to compose, to think about my work. I actually concentrate on a project with Ensemble Accroche Note and Pablo Valentino: Klang4! It's on the way, I develop multicultural purpose with a straight thought on musical research.

Have you eaten Polish "pierogi"?

Yes, it tastes so good. I cannot recall what was inside, but it was amazing, fresh and tasty. I feel the Grandma recipe, a lot of mysterious and strong blend of spices.

What does it mean "depth of general listening" – reportedly, this is what you care about the most concerning a listener.

How deep is general listening? I think about common history. Which arcs you choose in "your history", cause everybody build his own reference due to the multicultural world we live in. Globalisation is here. In music too. We all know that you play one string or one note and that there is a history behind it. History of the technology, of an instrument, of relationship between countries, between region and people. When I studied composition I matched that point: "music as argument".

We, as composers and more generally artists, are here to create new perspectives for our generation, our family as Mozart did with his piano and other instruments. Music has no colour, music is the purpose of sharing our soul from the ground of peace. We have to think about new technologies and include references for young to follow the future of sounds. We are responsible at each degree to bring out this relationship.

How do you rest? Do you listen to the silence or to the noise?

Silence do not really exist, there is our nervous



system and our heart beat that follow us all life long. But if I have a concert I have to concentrate on, to feel the energy, I have to stay into a particular purpose and care about that. I get some days I hear nothing else but the music of that concert to get really involved and get in touch of what we want to play on stage.

Children inspire you, I've seen it. Is it about sounds they make?

Yes, I recorded your children in the train, they are so nice. I think children go where they want and give a typical energy which I found necessary for a "new music"; they are natural, fresh and spontaneous. Sometimes I feel lost in relation with an expression: the more it is sophisticated, the more I am embarrassed. This is how I feel sometimes with the contemporary music propaganda. It depends on what sophisticated mean, but this energy which is a part of life, have to be found by creators, by artists, not only machines and artificial power.

Arret media – you are a founder of it. What is this project?

Yes, I chose the name, I am one of the founders with Florent Schmitt, a visual artist. In 2008 we started to think about this project together to develop a link between theory and research in the future of arts and the numeric culture. We invited Fred Forest, Maxwell and Julian Stein, Olivier Class, Philippe Lepeut and many searchers from the H.E.A.R (Haute École des Arts du Rhin), from the conservatory and university. These are the roots to better understand the power of technology and how artists use it.

How was your concert at "Bibliothèque

Nationale et Universitaire in Strasburg” (B.N.U.S)?

They did some renovation of the building, so they invited me to play at the reopening. I composed music specially for this event where I used 9 Tibetan bowls. I discover this culture in India. The idea in B.N.U.S was to give a resonance for this new architecture. I played the bowls to give a new way of inspiration for this building. Knowledge as a weapon, that is the only solution to our old war and modern conflicts. You see, in France now, everybody wants to get an opinion about what happened. Terror as business is not believable, we have to share our culture more. We are the only future, we have to discuss, take time and feel free to alternate what does not match in our societies.

How would you describe what you do with music? You’ve written once, that you do: composing, scratching, tweaking and sounds sculpting. You are like an art *avant-garde* in music.



I don't really care about the "label", I just do what I have in mind; I'm modern, because I live now. My music come from here, from my pencil I use everyday to write! I use the modern tools, but I'm interested in tradition as well. By art we can transform our perspectives, we can transmit ideas. All instruments are an inspiration. It is exciting that we may use tools in new ways. My approach is to share with musicians, artists even economists or people who care about alternative thoughts. My work is resumed by "creative thinker".

Are you into an alternative cinema? Young animation? Your music feels like it had a touch of these kinds of cinema to me. Have you ever tried to compose film music?

I worked on a movie with Marion Barthès in 2011. I am involved in Mala Noche (French organisation of festival), in theatre, performances with Corpus In Act from Paris. I found friends to think about new perspectives in Berlin, Warsaw, Bogota... I am inspired by travelling, exchanging ideas and "future technologies" in new media.

I have interest in interactions, multimedia and interdisciplinarity, such as web-documentary, leap motion technology which is a new artist's background; they are involved in open source, DIY. I support access to this, we have to give a new point of view...

You’ve also realized some street performances. It intrigued me, the idea to carry out a public poll to create phonetic poetry and play it on the bridge in Paris. To spice it up, I’ll mention that there were only words YES and NO. It was wild (smile).

We worked together in cooperation with Matew Bohet, Parisian artist from Corpus In Act. He is from a performing scene and I like to play free jazz to express myself; we decided to write a poetry together and ask whether people like it or not and they have to say "yes" or "no". We took 100 responses; it was quite interesting. So after this answer harvest, Matew was reading the responses as a poetry lines through a megaphone and I was responding with my saxophone. We asked pe-

ople in Paris at the east train station and after that we were playing on that bridge on the Canal St. Martin in Paris.

You've played concerts in Europe and USA. Where and with whom?

I have played in Boston, Portland and other American towns with the band "Manivelle". My parents build that folks and poetry band during the 80's around Dada and writers. I also travelled to India in 2008 to learn Caranatci music. After that I travelled across Turkey, Spain, Italia, Bavaria, eastern Europe, England, and Poland now. I always bring my saxophone to exchange topics about the music. I always find musician to develop scales, rhythms; I record a lot of sounds.

Who are your parents?

They are both musicians, my mother sings and my father plays the piano; they perform a cabaret music together. At home we always listen to music: contemporary one, pop, folk and discuss it. My parents, my sisters and I play music together, all five of us during some family gatherings. We have a lot of fun together.

Do your parents understand your love to music? Do they trust you and help you?

They have supported me from the very beginning. We discuss my projects, my creations; they support me, they shaped who I am as a person. They are interested in my projects, they like hearing about them and it is important for them to know about it and to share them.

What do your sisters do?

Leopoldine is an actress in contemporary theatre and she also finished the school, but she specializes in piano. She is interested in cabaret like my parents, so she follows their path. And Adrienne works in operetta.

Does surname Hummel open the world for you? History already knows famous person of this name – Johann Nepomuk Hummel was taught by Mozart and Haydn. Is he your ancestor?

I have no idea if it gives me more opportunities or not. I do not care if some people make this association, but I generally do not like it when they do. But I dream sometimes about him and we jam together.

Tell us about your achievements. Who have already appreciated your work?

At first, people fear something new and fresh like "my music", however, when I meet them after some time, even a year or so, they approach me and say that they enjoyed it. There are more and more people who come back like that. It's very nice!

Where do you play? Where will you play a concert in 2015?

I cannot really talk about it yet, but I am going to cooperate with architects in a deep project in which we create some interactions. I will give news in the next month. The other big project in 2015 is the 5th edition of the festival "Exhibitronic". As a director I decided to bring the festival in 5 countries: Poland, Germany, Spain, Colombia, France. We've developed this project since 2010 with the collective of composers *l'état latent*. We met in Strasbourg city in France and we are now back to our original country. In Poland you have a very good composer Nikolet Burzynska. She is fabulous and creates her music with a feeling to bring up the music of our time. We will play in Warsaw in the Culture Institute on 12th September with a project we've involved in one year ago.

Thank you very much for the interview. We will see you in September.

Thank you for invitation.

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