

ALAN - T.





“

Human beings cannot be unplugged,
nor can they unplug themselves; they only
ever care about themselves.

But above all, unlike the machine, they
cannot step outside time.

For the machine, there is no time, whereas
man is condemned to live in time.

Extract from
the libretto
of Frank Witzel

”

ALAN - T.

A multi-genre chamber work for one female singer, one actor (male), five musicians and audiovisual apparatus

The chamber work **Alan - T.** is based on the life of the mathematician Alan Turing. His was a paradoxical life, in which critical trajectories both scientific and social were to collide, to violent effect. Turing was an unsung hero of the Second World War: father of artificial intelligence, a mathematical genius and yet ultimately a casualty of the puritanical England of his time, as a result of his self-confessed homosexuality. Alan Turing ended his life marginalized and excluded from society, a recluse living in a one-bedroom apartment where he died at the age of 42 in circumstances yet to be fully explained.

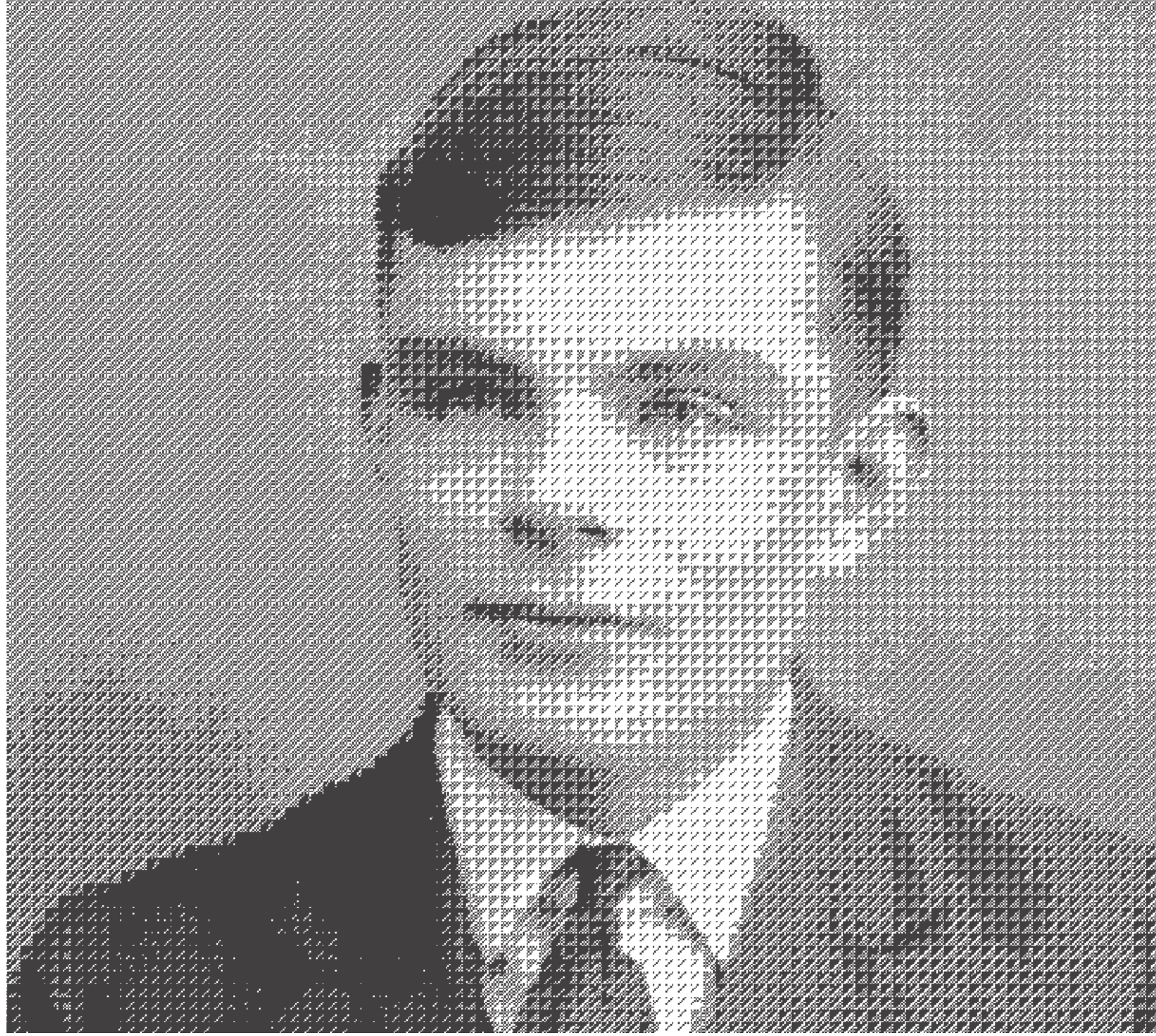
Conception, composition, staging: Pierre Jodlowski
Libretto: Frank Witzel
Scenography: Claire Saint-Blancat
Dramaturge: Martina Stütz
Soprano: Joanna Freszel
Actor: Thomas Hauser
Musicians: Ensemble Nadar
Computer music designer Ircam: Thomas Goepfer
Live cameras: Yann Philippe and Matthieu Guillin / Sound: Kamil Keska

World premiere
18 September 2021
at Warsaw Autumn Festival,
Poland

Tour dates
17 October 2021
Donaueschingen Musiktage,
Germany

21 October 2021
Music Center De Bijloke of
Ghent, Belgium

22 June 2022
at Cité de la Musique,
Philharmonie de Paris, France
as part of Ircam festival
ManiFeste-2022



ALAN - T.

On Christmas Eve 2013, the British Crown issued a formal posthumous pardon to the mathematician Alan Turing. After openly acknowledging a homosexual relationship, Turing was forced in 1952 to undergo chemical castration, homosexuality being a criminal offence in Britain at the time. Shut out from scientific circles and gradually excluded from society altogether, Turing died at the premature age of 42.

The trajectory of this exceptional figure's life, and his relationship with the wider community, demands the most intense reappraisal. The concentrated genius and sheer historical importance of his work seem to be in sharp contrast to his social status and role as a victim. Turing seems, in a tragic sense, to embody the history of the 20th century: one of its very greatest contributors to scientific progress and yet the victim of dark forces and profound intolerance – all because he was different.

The libretto, by German author Frank Witzel, depicts a character who is both historic and symbolic. It is a non-linear journey whose narrative shifts from the exterior to the interior – recalling memories and fragments of existence as it shifts towards larger metaphysical questions.

The text, divided into six parts, shows us Turing – portrayed by the German actor Thomas Hauser – speaking at the twilight of his life: alone, in his apartment which he himself called the 'Nightmare Room', he reminisces about his childhood, his investigations on the subject of machines and of artificial intelligence, which he himself invented, and recalls his trial and exclusion from society.

Several characters are interwoven around this central performance (portrayed by Polish singer Joanna Freszel): Turing's mother; Joan, his colleague at the codebreaking centre in Bletchley Park during the war; and the daughter of Dr Grünbaum, who treated Turing in the final years of his life.

The text revealed Turing to be a fragile, nonconformist character, fascinated by numbers, by alchemy and by the fundamental condition of things. Despite the oppression to which he was subjected, he remains a luminous character whose intelligence projects him beyond reality, like an alchemist of existential thought.



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The stage work itself is based on the concept of the ambiguity between human and machine.

The stage is divided into two main areas: at the back, the real world, made up of elements from Turing's apartment (desk, bookcase, bed...). The protagonist wanders around the space, confides in a recording device, takes notes, consults his archives...

Downstage, the Machine: a semicircular space, marked out by transparent panels and filled with a vast technical apparatus (computers, projection screens, cables). In this cold, technological space, the five musicians are, in a sense, operators whose work takes place in a hostile, complex environment of sounds, lights and video images. Here, each musician has an avatar of his own, which is controlled by means of a programme explicitly created for the project.

The singer oscillates between these two worlds: reconnected to the real world when she takes part in a dialogue with Turing in the apartment and, what is more, an active participant in the machine's operation during the sung sequences in which her voice is multiplied and merged with the electronic textures.

Situated on the threshold of the operatic genre, the project shifts between a theatrical narration, purely musical and sung sequences, and conversations between avatars.

In the absence of a linear historical framework, the project is still rooted in an increasingly clear dramatic structure: the genius of Turing resists the hostility he is faced with, and ultimately it is he who takes control. In the final sequences, Turing leaves his apartment to enter the machine at the moment when the text tenderly describes his final moments.

This Machine – which he invented – then seems to dissolve, leaving us with the final mysterious notes found scattered in Turing's apartment after his death:

*«Hyperboloids of wondrous Light,
Rolling for aye through Space and Time.
Harbour those Waves which somehow might
Play out God's wondrous pantomime.
Harbour those Waves...»*

Avatars



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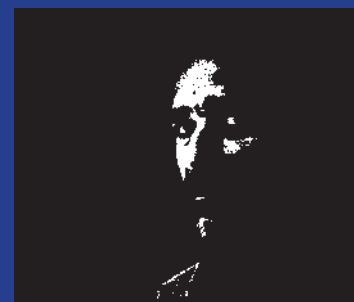
● ALAN TURING (1912-1954) ●



Born in 1912. A brilliant student as a young man, with a predisposition towards mathematics; in an Anglo-Saxon Puritan context his abilities are not particularly encouraged by his teachers; he is interested in Einstein and his questioning of the laws of physics (Euclid and Newton). University: initiation in logic and the central limit theorem, the decision problem (and the order of decision-making) and the question of probabilities; questioning his own faith (he became an atheist) following the death of a close friend; meeting with Wittgenstein (with whom he had profound disagreements regarding the concept of truth). An active runner. In 1938, enters a department of the British secret services; participates in research to break the Enigma code used by the Nazis. Develops several machine prototypes and devises

a model that will enable the encryption of the human voice. After the war, continues his work on machines and logical systems; devises numerous projects variously inhibited by institutions, which have misgivings about him; makes a foray into the sphere of biology, before continuing his work that will go on to form the basis of artificial intelligence; in 1950, publishes an article providing an overview of his research: 'Computing Machinery and Intelligence'. During this period Turing also acknowledges his homosexuality. Turing is involved in a trial relating to his private life and his sexual orientation, which he never denied; with the Cold War in the background, he is prosecuted by the British government and sentenced to chemical castration; he is excluded from the scientific community and the psychological consequences of his treatment force him into extreme isolation. Turing's body was found poisoned at his home in 1954. The story of a half-eaten apple said to have been found next to him has become legendary – some have even seen in it the origin of the Apple company logo... One of Turing's favourite films was Snow White and the Seven Dwarfs. In December 2013, the British government offers a posthumous apology for the treatment inflicted on Alan Turing.

● PIERRE JODLOWSKI ●



Pierre Jodowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an «active process» on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound]. In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists.

Since 1998 he is co-artistic director of éOle (research and production studios based in Odyssud - Cultural center in Blagnac) and Novelum festival in Toulouse (from 1998 to 2014). He has been collaborating with various ensembles such as : Inter-contemporain (Paris), Ictus (Belgium), KNM (Berlin), the Ensemble Orchestral Contemporain (France), MusikFabrik (Germany), the new Ensemble Moderne (Montreal), Ars Nova (Sweden), Proxima Centauri (France), Court-circuit (France), Ensemble Les Éléments (France), the Berg Orchestra (Prague), Soundinitiative (Europe), LUX:NM (Germany) and various soloists from the international contemporary music scene. He also conducts collaborations with musicians such as preferred Jean Geoffroy - percussion, Cedric Jullion - flute, Wilhelm Latchoumia - piano, Philippe Spiesser - percussion, for works and research on new instruments. His work led him to develop collaborations with visual artists, in particular, David Coste for specific projects with video. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio. He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orléans, GMEM, GRAME, Siemens

Foundation, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm, the Royaumont Foundation, Cabaret contemporain, Venice Biennale music festival, Polish Ministry of Culture...

Winner of several international competitions, he won the Prix Claude Arrieu SACEM in 2002, the Prix Hervé Dugardin SACEM in 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. In 2013 he won a Prize awarded by «Académie Charles Cros» for one of his CD. In 2015 he is the winner of The Great Lyceum Prize in France for his piece «Time & Money». From 2017 à 2019 he is resident artist in Lux - National Theater in Valence (France). Since 2019, he has become Artistic Director of Musica Electronica Nova Festival, produced by the Philharmonic in Wroclaw, Poland.

His works are performed in key places devoted to contemporary sound arts in France, Europe, Canada, China, Corea, Japan and Taiwan and the United States.

His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éole Records, Radio France, Kairos, Percussions de Strasbourg. He is living in France and Poland.

● FRANK WITZEL ●



Frank Witzel, born November 12, 1955 in Wiesbaden, is a German writer and essayist. He has published around twenty books, including *The Invention of the Red Army Faction* by a Manic-Depressive Teenager in the Summer of 1969 which won the Deutscher Buchpreis 2015 and has been translated in several languages. Witzel has written several radio plays for the Bayerischer (BR), Hessischer (HR) and Westdeutscher Rundfunk (WDR), including the radio play *Stahnke* (BR 2018), for which he also composed the music. His latest publications are among others a metaphysical diary *Non-Genuine Despair* (2019) and with the philosopher Marcus Steinweg *Humor and Grace* (2019).

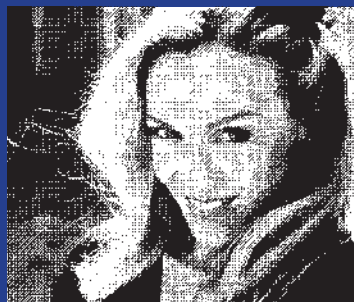
● CLAIRE SAINT BLANCAT ●



Claire Saint Blancat is a graduate of the School of Fine Arts in Toulouse as well as a bachelor's degree in theater studies. Very quickly, she becomes passionate about the visual arts associated with the stage. She discovers the trade of scenographer alongside Laurent Peduzzi in France, and then experienced it in Montreal, as an assistant of Jasmine Catudal and Magalie Amyot, Théâtre de quat'sous. Upon her return to France, she develops her skills towards film and television productions, creates clip sets, and trains in various techniques: scenography painting for the Théâtre du Soleil, costumes for the Company Isôko in Rwanda, sculpture in several productions studio such as Plastic Studios, Double FX, les Décors Papillon. In 2011, she becomes accessorist-director at the CFPTS in Bagnolet. Jointly scenographer and sculptor for over ten years, Claire Saint Blancat regularly collaborates with directors (Laurent Pelly then Galin Stoev at the Théâtre de la Cité in Toulouse, Sebastien Bournac from Tabula Rasa Company, Yohan Bret from l'An OI Company, Lou Broquin Compagnie Créature, Sonia Belskaya), composers (Pierre Jodlowski, Marin Bonazzi) and visual artists (Marie Sirgue, Lou-Andréa Lasalle) to design and produce works

that cross the fields of the object and space, on various modes of representation ranging from exhibition to live performance through interactive installation.

● JOANNA FRESZEL ●



A graduate of the vocal class of Prof. Jadwiga Rappé at the Department of Vocal and Acting Studies at the Fryderyk Chopin University of Music in Warsaw. A two-time recipient of the Polish Ministry of Education scholarship, pro Polonia program and ISA2012 program. She was awarded with Młoda Polska scholarship and the Magna cum Laude medal for the best graduate of the Chopin University (2013). Currently a PhD student at the Fryderyk Chopin University of Music. In 2017, she was nominated to the Coryphaeus award and won Polityka's Passport award. The artist has won many prizes and distinctions in numerous national and foreign competitions. She won, among others, the 2nd prize at the Halina Halska Competition in Wrocław, 3rd prize and a special award at the Karol Szymanowski Competition in Łódź, 1st prize and three special awards at the Reszke Competition in Częstochowa, a special award in the International Hans Gabor Belvedere Competition in Vienna and the 1st prize together with a special award at the ISA J:opera Voice Competition in Frankfurt (2012). She was also a finalist of the Viotti Competition in Vercelli. She performed, among others, at the International Festival of Contempo-

rary Music Warsaw Autumn (2010, 2015, 2016, 2017, 2018), Contrechamps Festival in Geneva, Saaremaa Opera Days in Estonia, Melos-Étos in Bratislava and at the Festival of 7 Currents and Concert of 7 Premieres, organised on the occasion of the 70th anniversary of the Polish Composers' Union. In 2011, she performed a recital at the Unesco headquarters in Paris. In that year, she debuted as Musetta in *La Bohème* by G. Puccini (Poland), sang the part of Vénus and Phrygienne in *Dardanus* by J.-P. Rameau (Ireland, UK), and in the role of Fiordiligi in *Così fan tutte* by W. A. Mozart (Poland, Italy). She sang the role of Margatete in *Faust* by Ch. Gounod in the Estonian National Opera House, the part of Machine in *Threads* by K. Wołek in the National Forum of Music in Wrocław, the role of Susanna in *Figaro Gets a Divorce* by E. Langer and D. Pountney in St. Moniuszko Opera House in Poznań and the role of Psyche in *Eros and Psyche* at the Teatr Wielki – Polish National Opera in Warsaw. The artist successfully interprets compositions from all music eras. She specialises in performing contemporary music (works such as *Credentials* or *Think, Think Lucky* by R. Haubenstock-Ramati, *Shakespeare's Sonnets* by P. Mykietyn, *Les Noces* by I. Strawiński). She has premiered a dozen of pieces, including *Stabat Mater* by A. Pärt, *Sadness Untitled* by M. Nikodijević, *Primordia Rerum* by O. Bianchi, *In Memoriam* by U. Caine, *Canticum Puerorum* by E. Knapik, *Audycja V* by A. Krzanowski, *Wściekłość* by C. Duchnowski. The artist has appeared on stage with many orchestras in Poland and abroad: Polish National Radio Symphony Orchestra, Sinfonia Iuventus, Beethoven Academy Orchestra, Sym-

phony Orchestra of Podlasie Opera and Philharmonic, Krakow Symphony Orchestra, Silesian Philharmonic Symphony Orchestra, Świętokrzyska Philharmonic, Szczecin Philharmonic, Pomorska Philharmonic Orchestra – Capella Bydgosciensis, New Music Orchestra, AUKSO - the Chamber Orchestra of Tychy, Orkestr de ereprijs (the Netherlands), Österreichisches Ensemble für Neue Musik (Austria), Symphony Orchestra Camerata Viva, performing, among others, under the baton of such conductors as Jerzy Maksymiuk, Gabriel Chmura, Jacek Kasprzyk, Krzesimir Dębski, Jerzy Salwarowski, Marek Moś, Paul Esswood, Wim Boerman, Alexander Liebreich, Szymon Bywalec, Tadeusz Strugała, Jacek Rogala, Adam Kłoczek, Arturo Tamayo, Piotr Sułkowski and Michał Dworzyński. During her tour in Ukraine, she performed *Chantefleurs et chantefables* by Witold Lutosławski together with the Philharmonic Orchestras in Lemburg, Odessa, Chernihiv, Donetsk and Dnipropetrovsk. In 2015, thanks to DUX Recording Producers, her debut album real life song was released, featuring works composed especially for her by young Polish composers: M Bebinow, A. Kościów, R. Janiak, A. Zubel, S. Zamuszka, A. Borzym jr, J. Szmytka i K. Szwed. The album was nominated for the Fryderyk 2016 award in two categories and the award Orphée d'Or granted by L'Académie du disque lyrique for the best interpretation of contemporary music.

● THOMAS HAUSER ●



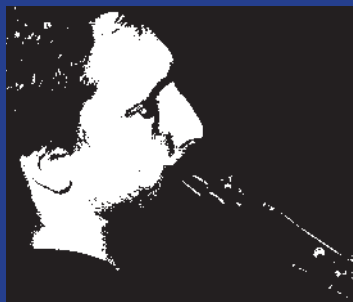
Thomas Hauser was born in Rosenheim in 1992. Since elementary school he has received both choral and individual vocal training. Already at the age of 14 years he started gathering practical theater experience. Following his A level, he began his training at the Otto Falckenberg School of the Performing Arts in Munich in 2011. Together with some fellow students associated with director Ersan Mondtag, he founded the group "Kapitæl-2Kolektif", which has been responsible for various free interdisciplinary theater forms which encroach upon urban space, such as *Sinfonie*, *Party#* and *Scham*. Since summer of 2015 Thomas Hauser is a permanent member of the Münchner Kammerspiele ensemble. 2019 he received the advancement award of the supporting club of the Münchner Kammerspiele.

● ENSEMBLE NADAR ●

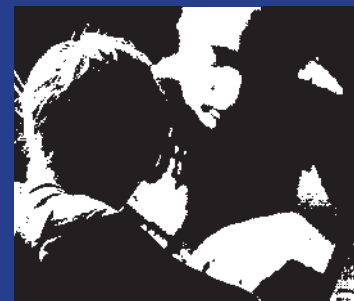
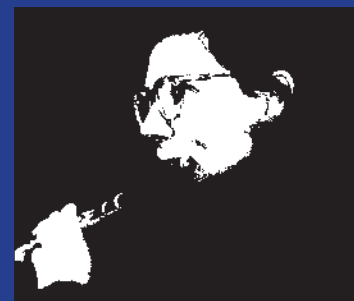
Clarinet: Dries Tack
Guitar: Kobe Van Cauwenberghe
Flute: Katrien Gaelens
Trombone: Thomas Moore
Violin: Marieke Berendsen

Nadar Ensemble was founded in 2006 by a group of young musicians sharing a mutual interest and passion for contemporary music. The name for the ensemble was chosen as a reference to the real Nadar: the pseudonym of photographer Gaspard-Félix Tournachon (1820-1910), whose multidisciplinary talents and adventurous spirit the ensemble wishes to portray. Nadar Ensemble has performed at concert halls and festivals, both nationally and internationally. In 2014, the ensemble performed for the third time at the Internationale Ferienkurse für Neue Musik Darmstadt (works by Stefan Prins and Michael Maierhof, in a project curated with American-Iraqi artist Wafaa Bilal). In 2015 Nadar premiered RECHT: Economies of Trade II, a music theater piece by Hannes Seidl and Daniel Kötter in Frankfurt, Ghent and Berlin. During the 2015 Donaueschinger Musiktage, Nadar premiered Mirror Box Extensions by Stefan Prins and Bluff by Michael Beil and Thierry Bruehl. In 2016 Nadar worked together with Sergey Khismatov, Alexander Khubeev, Alex Nadzharov and Marina Poleukhina for Lesaserma Pokhunakhis, a multidisciplinary concert about a forgotten Russian writer. For the period 2017 to 2021 Nadar is Artist in residence at Concertgebouw Brugge and will frequently work together with deSingel, Klara Festival and Transit festival. Together with MATRIX [New Music Centre], Nadar

organizes an annual Summer Academy for young musicians (aged 14 to 20). In 2019 deSingel Antwerp and Nadar are organizing the 2nd



edition of an international summer school for young composers. Nadar Ensemble is supported by the Flemish Government and the City of Sint-Niklaas.



● THOMAS GOEPFER ●

IRCAM Computer Music Designer

From 2000 to 2004, Thomas Goepfer studied flute and research applied to electro-acoustics and computer music at the CNSMD in Lyon. He received his final award with honors and then dedicated himself to musical research and creation by becoming a member of the IRCAM team as a computer music designer. Since joining IRCAM, he has worked with numerous composers and artists such as Ivan Fedele, Gilbert Amy, Stefano Gervasoni and Cristina Branco for *Com que voz*, the ensemble inter-contemporain, Hector Parra for his opera *Hypermusic Prologue*, Georgia Spiropoulos and Médéric Collignon for *Les Bacchantes*, and Sarkis for his reading of John Cage's *Roaratorio*, Ivan Fedele, Philippe Manoury for his concerto for piano.

ALAN - T.

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