

Artist's Book

Le hautbois de Delphes

Artworks by Alexandre Capan

Text by Patrick Quillier

With the participation
of the Orchestre national de Cannes



éditions
Leal Torres

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SÉRÉNADE

à l'oreille

il est minuit rouille

l'enfant-nymphe s'étiole sur la mer

l'équinoxe est violette

durée si douce

— Vladimir Jankélévitch

« There is nothing so precious as this time of our life, this infinitesimal morning, this fine imperceptible point in the firmament of eternity, this tiny spring that will be only once, and then never again. »

Vladimir Jankélévitch

In this bibliophilic work from éditions Leal Torres, the poet Patrick Quillier, the artist Alexandre Capan and the musicians of the Orchestre national de Cannes come together around the theme of music and its ineffable nature.

The figure of Vladimir Jankélévitch, the philosopher who devoted much of his life's work to the mystery of music, is present throughout the book, serving both as a starting point and a point of convergence between the imaginations of Patrick Quillier and Alexandre Capan, both of whom found inspiration in his meditations on the *je-ne-sais-quoi* and the *presque-rien*, the almost-nothing.

The text *Le hautbois de Delphes*, written by Patrick Quillier, refers here and there to painters, Alexandre Capan's pictorial and sound works form a counterpoint to the writing, and vice versa, musicians Valérie Schaeffer and Vincent Tizon perform three musical pieces that echo the poetic and artistic works.

Ultimately, all the senses are summoned here to deal with the question of time and the murmur that emanates from it, reminding us that it is nothing, or *presque-rien*.



— *Le hautbois de Delphes*, a Book-as-Artwork

Printed at the Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale, this bibliophilic work is published in 36 copies (including 6 non-commercial copies). It consists of an original text in five parts by Patrick Quillier, *Le hautbois de Delphes*, as well as original works by Alexandre Capan that accompany each part of the text.

In addition to this, the box set contains a 33 RPM vinyl on which are recorded in trio a reading of excerpts from the text by Patrick Quillier, as well as three musical works performed by the musicians of the Orchestre national de Cannes, Valérie Schaeffer (piano) and Vincent Tizon (oboe and cor anglais).

A QR code printed on the colophon of the book allows for listening to this concert-reading and original sound compositions by Alexandre Capan.

“Creating a book that narrates music is, to my mind, an impossible task. By its very nature, music is ineffable, impalpable, and language can at best approximate what a sound or timbre is.

This impossibility, this *je-ne-sais-quoi* and *presque-rien*, was our starting point. Because any discourse on the subject would be futile, Patrick Quillier and Alexandre Capan summon different modes of expression: dreams, sounds, painting, poetry.

Patrick Quillier's work has always been guided by a concern for deep, all-encompassing listening: listening to the world, the body, the inner self, as revealed in poetry.

Alexandre Capan's visual work, for its part, has found in music and sound in general a development that has become essential to his artistic practice. Above all, his pieces have helped deepen an approach to time that was impossible to translate other than in sound matter.

The author and the artist share a way of listening to the world that naturally made me want to bring them together within the book space, but it was their desire to even attempt to approach what is essentially inapproachable — music, time — that ultimately convinced me.

I think of this edition like a musical piece: we let ourselves be carried away by the melody, caught up by the rhythms. As with our existences, we do not always understand where this dance is leading us.”

Priscillia Leal Torres

LE SPHINX DES NAXIENS

(aphorismes)



L'AURIGE CHEF D'ORCHESTRE

(méditations sur la musique)

LE HAUTOBOIS

Le Hautbois de Delphes

Extraits *Le Hautbois de Delphes*

- Bucolique pour hautbois et piano, op. 21, 5'43"
- Au loin, chant pour cor anglais et piano, op. 20, 5'21"



— The Literary Work:

Music, "a rainbow over the fascinating ecstasy of the void"

Just like in a musical piece, *Le hautbois de Delphes* brings together texts of various kinds in homogenous sections:

La Pythie is composed of dream narratives in prose. In *L'Omphalos*, the inspiring presence of music is reflected in some of the titles of the free verse poems of the section: *Aubade*, *Bouzouki*, *Maria Callas*, *Sérénade*. In *Antinoüs*, the meditation on echo, rustling, and silence continues through prose poems, intertwining the concern for attentive listening with a certain metaphysical restlessness. The fourth section, entitled *Le Sphinx des Naxiens*, contains aphorisms, concise statements that also carry their share of mystery. The final section alludes to one of Delphi's most famous statues, that of the Charioteer, whose gesture in holding the reins of the chariot very much resembles that of a conductor leading an orchestra. The title is very explicit on this point: *L'Aurige chef d'orchestre*. The prose in this section becomes meditations on the mysterious nature of music, "an

— The Literary Work:

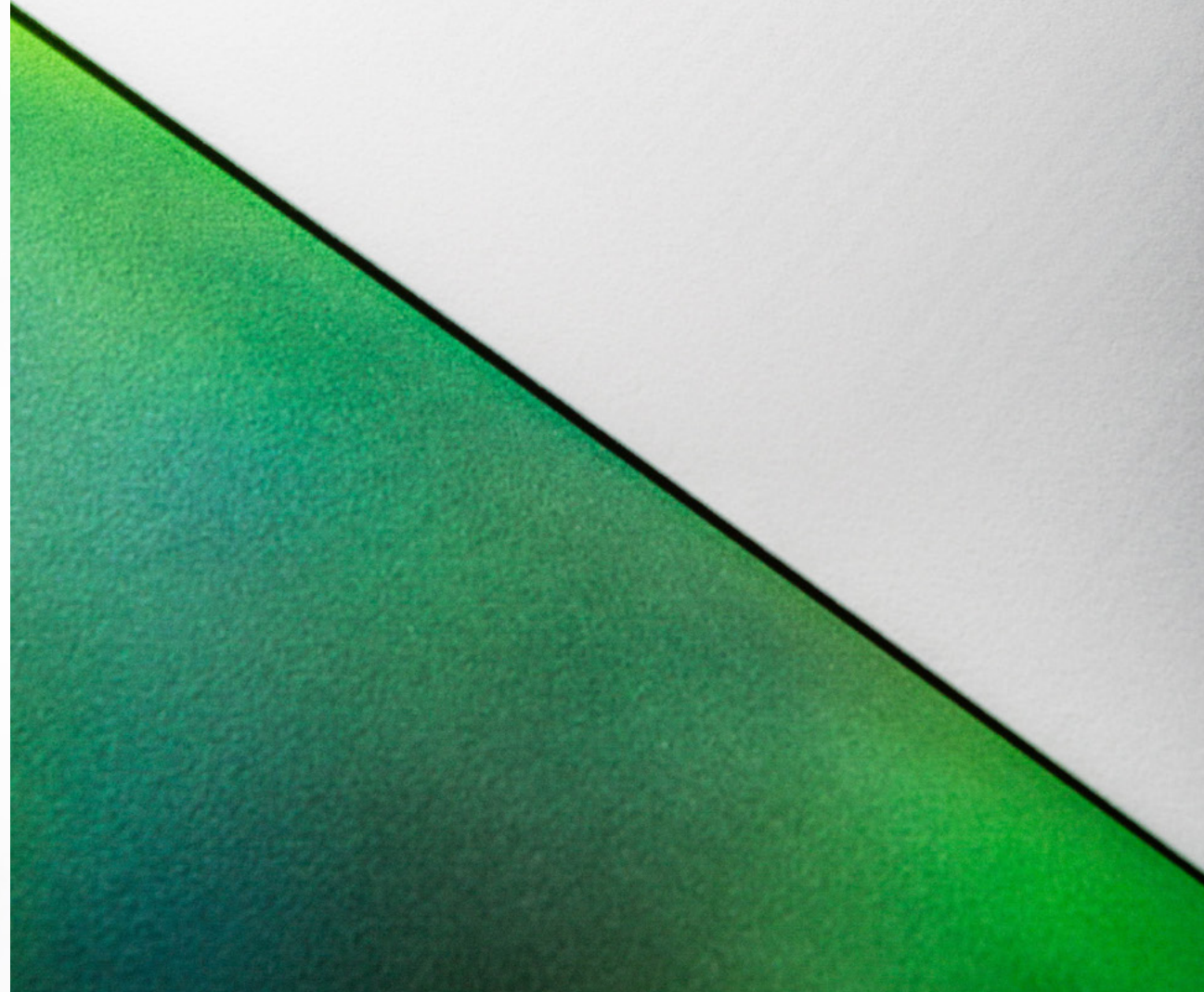
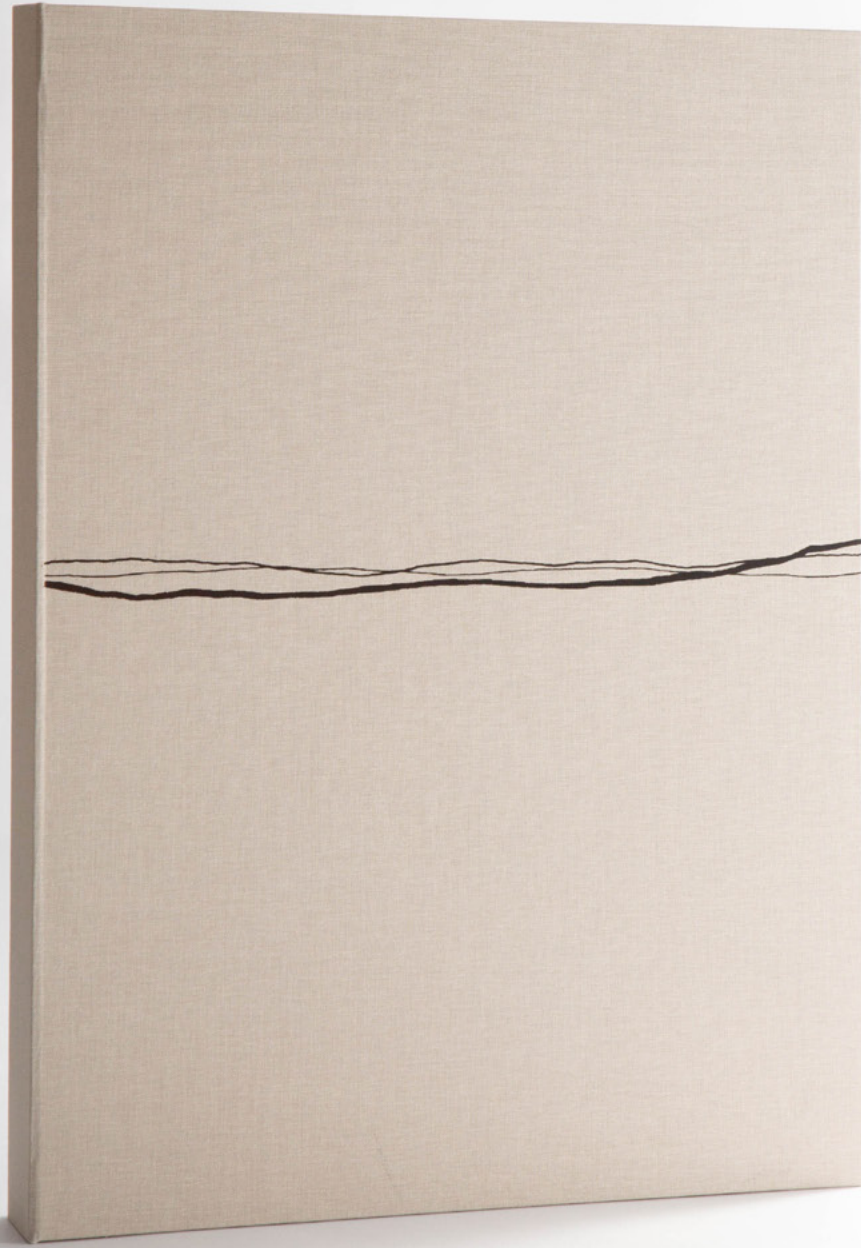
Music, "a rainbow over the fascinating ecstasy of the void"

unfinished sketch, a provisional race, a duration suspended", "dance with absence", "a rainbow over the fascinating ecstasy of the void". They are also eulogies of the music of Handel, Chopin, Liszt, Mahler, Bartók, Britten, Peter Kolman, Xenakis, Debussy, Bellini. Together, they form a small poetic treatise on orchestration: a number of instruments are the subject of a metaphorical treatment enabling language to get as close as possible to the singularity of each timbre.

The figure of Vladimir Jankélévitch, the philosopher who dedicated much of his life's work to the mystery of music and its ineffable nature, permeates the entire book.

The oboe has the final note.

L'AURIGE CHEF D'ORCHESTRE
(méditations sur la musique)



“My contribution is not an illustration of Vladimir Jankélévitch’s text, nor is it an illustration of Patrick Quillier’s work. At most, I have supplemented it to suggest certain connections and slightly adapted it to match the various sections of his text.

The graphic ensemble engages in a dialogue with Patrick Quillier’s text and is built more like a journey in several movements, with references, pauses, accelerations — a rhythm in which time, memory, appearance, and movement are articulated.”

Alexandre Capan

Along with his graphic work, Alexandre Capan applied a practice he has been engaging in for several years wherein he composes music from the raw material of the text: the letters.

In fact, the artist translated the poetic part of the text, with each letter corresponding to a note. He did so without adjusting the musical rhythm to the prosody of the poetry, and without matching the atmosphere of the piece to the poem’s theme.

The text and pictorial works are thus accompanied by 15 sound pieces composed on a computer, that can be accessed via a QR code printed on the colophon of the book.



— Le hautbois de Delphes: A Musical Work

In addition to the book, the box set contains a 33 RPM vinyl record produced in collaboration with the Orchestre national de Cannes. On April 7, 2024, a reading by Patrick Quillier of excerpts from *Le hautbois de Delphes* was recorded at the Arlucs Auditorium, along with three musical works performed by musicians Valérie Schaeffer (piano) and Vincent Tizon (oboe and cor anglais): *Complainte et air de ballet* (1933) by Marc Delmas, *Bucolique pour hautbois et piano* (1910) by Jules Mouquet, and *Au loin, chant pour cor anglais et piano* (1900) by Charles Koechlin.



— The Author: Patrick Quillier

Born in Toulouse in 1953, Patrick Quillier is a musician, poet and translator. After studying music and literature, he left his hometown and wandered for a long time through Europe, Africa, and the Indian Ocean.

From 1999 to 2021, he taught General and Comparative Literature at the University of Nice Sophia Antipolis, which became the Université Côte d'Azur, where he is now professor emeritus. His academic research focuses on listening to and within literature, as he aligns himself with a philosophical and linguistic tradition that considers the ear to be the sense of language: for him, everything related to listening in a given literary corpus can be considered the beating heart of the work.

Between 1988 and 2018, he wrote a “trilogy of murmurs” that had both lyrical and epic qualities. Convinced of the urgency of finding a collective voice, he has been dedicating himself to the writing of epic poetry since the early 2010s. Dedicated to the tragedy of the Great War, *Voix éclatées* (de 14 à 18) was published in 2018, winning the Kowalski Prize for Poetry awarded by the City of Lyon that same year.

Since 2000, he lives in the small village of Aiglun in the middle country of Grasse where he has invited numerous French and foreign poets for readings. A composer and pianist, he plans to start learning the cello in 2024.



— The Artist: Alexandre Capan

Alexandre Capan was born in Nice in 1975. Today, he lives and works in Nice.

Since the mid-2000s, Alexandre Capan's artistic practice has been based on an approach that does not distinguish between different mediums; he uses them without hierarchy, following the basic premise that everything is painting.

In his process, the artist uses the *presque-rien*, lets it be, and thus tends to suspend meaning, seeking to create a floating and elusive reality. In the different series that we are given to see, the non-definitive nature of the forms and processes is at work. The elements are articulated and interlocked according to a generative approach that fosters a renewal of forms and practices. The induced exchanges generate reciprocal influences and construct a landscape in suspension.

Since 2009, this visual work has found in music and sound in general a development that has become essential to the artist's practice, to his perception of time and memory.



— The Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale

The Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale traces its roots in the history of typographic writing since it was in 1538 that François I appointed the king's first printer for Greek, a designation which is considered to be a founding act, from which the entire history of writing on printed media developed in France and which gave way to a collection of punches unique in the world, classified as a historical monument in 1946.

Defying the vicissitudes of history, the Imprimerie royale, founded in 1640 by Richelieu, was transformed into the Imprimerie de la République during the Revolution, then into the Imprimerie impériale, and finally into the Imprimerie nationale.

With rare skills that cover the entire spectrum of the typographic chain (from drawing, engraving and fonts, to typographic composition and printing) as well as intaglio printing, the Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale is equipped to respond to undertake any project engaging its teams, its know-how and its production tools, at the service of publishers and artists alike.



— The Orchestre national de Cannes

For nearly 50 years, the Orchestre national de Cannes has been crisscrossing the roads of France with the same enthusiasm, thanks to the support of the City of Cannes, the Ministère de la Culture, the Département des Alpes-Maritimes, the Région SUD, the Cercle des mécènes Andantino and the Association des Amis de l'Orchestre.

Each season, the orchestra offers more than a hundred concerts, seeking to meet all audiences thanks to its creativity and the diversity of its repertoire. Based in the world capital of cinema, it naturally makes music for the screen a major focus of its development.

Under the direction of conductor Benjamin Levy since 2016, the Orchestra has been attributed the label of National Orchestra in the Region since 2022.



— Valérie Schaeffer

Born into a family of musicians, Valérie Schaeffer began playing the piano at the age of 5. She earned her first prize from the Conservatoire national supérieur de musique et de danse de Paris in the class of Jean-François Heisser and Marie-Josèphe Jude, then perfected her skills with Gery Moutier and Jean-Claude Pennetier. Invited to perform as a soloist on some of the most prestigious French stages, she is also a sought-after partner for the leading soloists of the Orchestre de Paris and the Orchestre national de France. She performs and conducts masterclasses in France, in the United States, in Germany, and in China.

Since 2013, she has regularly performed with organist Jean-Baptiste Monnot, introducing audiences to the lesser-known repertoire of works for organ and piano.



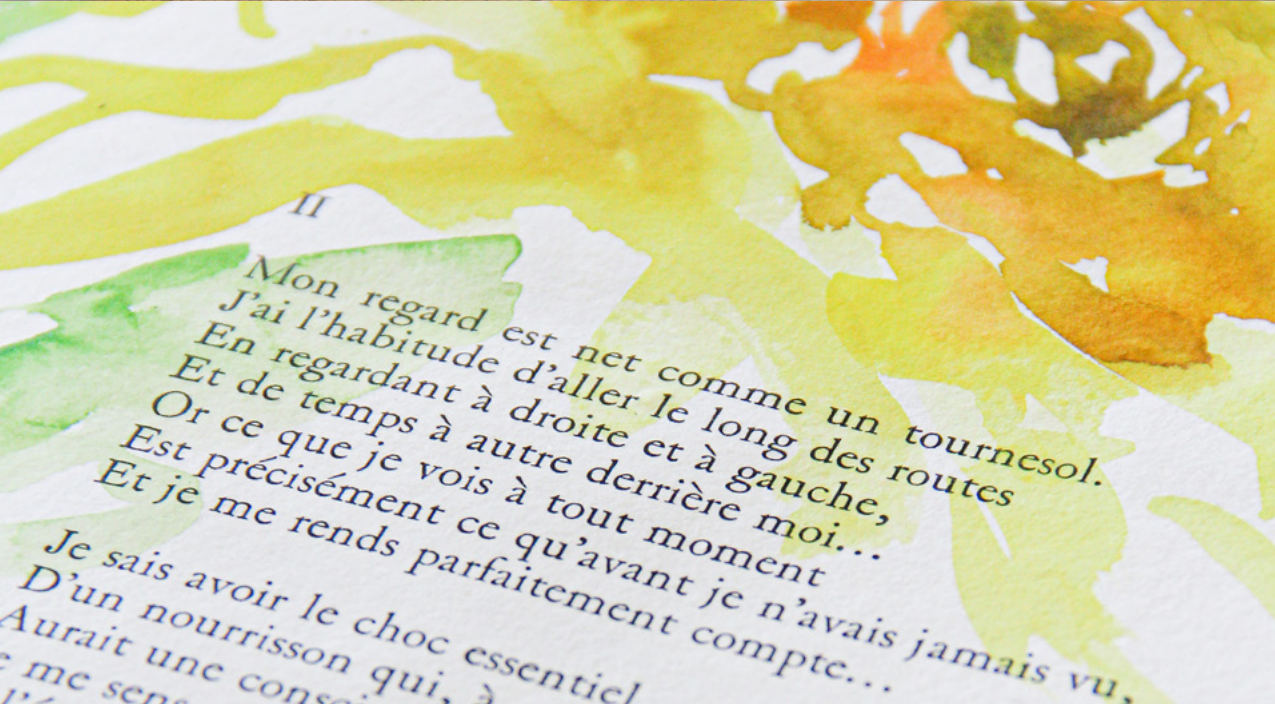
— Vincent Tizon

Principal oboist of the Orchestre national de Cannes, Vincent Tizon discovered the oboe at a young age, learning from his father and grandfather who were both oboists.

After studying at the Le Mans Conservatory, he joined the Conservatoire national supérieur de musique et de danse de Paris where he studied with Jacques Tys, David Walter, and Maurice Bourgue. During his studies, he also began practicing the baroque oboe with Marcel Ponsele, and lyrical singing with Alain Buet and Fusako Kondo.

He has performed with major European ensembles and played under the baton of prestigious conductors such as Pierre Boulez, Esa-Pekka Salonen, Kurt Masur, Christoph Eschenbach, Emmanuel Krivine, Riccardo Muti, among others.

Always enthusiastic about sharing music, he leads numerous masterclasses in various countries, including South Korea, Romania, Poland, France, and Great Britain.



— Les éditions Leal Torres

Founded in 2020, **éditions Leal Torres** emerged from a dual passion for art and literature, and a desire to bring authors and artists into dialogue. Driven by the ambition to create printed masterpieces, this publishing house approaches the contemporary artist's or bibliophile's book as an experience to be shared with the reader.

— Previous Publications

October 2023 : Publication of an artist's book bringing together author Ingeborg Bachmann and the artist Susanna Fritscher, the graphic design of which was entrusted to Ruedi Baur.

May 2022 : Publication of a rare edition of *Les Cygnes sauvages*, with text by Kenneth White, intaglio prints by Marie-Claude White, and featuring the contributions of seven master artisans, including Japanese artist Yuko Kitta and the Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale.

December 2020 : Publication of the artist's book *Le Gardeur de troupeaux* by Fernando Pessoa, featuring a new translation by Patrick Quillier, illustrated with original watercolours by artist Gérard Traquandi, and printed at the Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale.

Photo credit: François Goizé, Alexandre Capan, Rémi Mino

AUBADE

je m'abandonne au jour
qui point sur ta poitrine
et je m'oublie garçon
près de toi qui es femme
qui m'as rendu poreux
humide subtil

AURA

plus creux
qu'une tension
humide
j'accueille

AURÉOLE

hors-les-yeux courbure de
joie peau d'âme
joyau de folies mouvantes
feu fou
phare fier

BOUZOUKI

je bois à la santé
du maraudeur son regard
brille il hurle de plaisir
de la mer puissante monte
la joie épicée des embruns

MARIA CALLAS

mon corps est l'âtre où cette voix
consume l'univers
jusqu'à la plus infime
cendre
je suis longtemps
brûlant de la fièvre des flammes
disparues
je suis une blessure dans la pierre
un impossible nid

CORPS

tu soupire je suis souple
un juste distique est notre espace
une assonance estompée
notre chant

IDENTITÉ

il fait
nuit il est
tard
mes yeux sont
pleins de la beauté
amère

LOXIAS

à l'horizon le cercle inachevé
tout près
l'accolade intense
immobile étendu rayonnant
suis-je le lynx ou bien le sphinx
au seuil du temple

MUSIQUE

fervent
souci
tension
d'amande

PASSION

se laisser broyer aux pierres mouvantes
regard
d'un

SAGESSE

sais-tu les danseurs
qui s'entacent se détachent courent dans l'air
puis
immobiles frémissants

statues
qui vont s'animent
ils sont la chance du regard

le corps est une œuvre de gloire
lorsqu'il subjugue les durs destins

SÉRÉNADE

à l'oreille
il est minuit rouillé
l'enfant-nympe s'étirole sur la mer
l'équinoxe est violette
durée si douce



L'AURIGE CHEF D'ORCHESTRE

(méditations sur la musique)



EXPL
la ville aux to
pleines
diverses.



About the Book

Original text by Patrick Quillier

Original artworks by Alexandre Capan

The text was set in Monotype Baskerville, Gill Light, Garamond, Univers Bold, and Bodoni size 12.

The title and colophon were composed in Gauthier, an exclusive typeface of the Imprimerie Nationale.

This book was printed on 180 g Vélin BFK Rives paper using the letterpress machines of the Atelier du Livre d'Art et de l'Estampe de l'Imprimerie Nationale.

Paintings, linocuts, drawings, airbrush paintings, and silkscreen prints were made on 250 g Vélin BFK Rives paper and 210 g Curious Translucents clear paper.

About the Book

The casing was crafted by Atelier Martial (43 x 33.6 cm).

This book is a limited edition of 36 copies, including 6 non-commercial copies, numbered I to VI (43 x 33.6 cm).

This book is accompanied by two musical works accessible via a QR code:

A musical work by Alexandre Capan, with mastering and mixing by Yann Van Der Meer.

A recording of musical pieces and a reading of excerpts from *Le hautbois de Delphes* at the Orchestre national de Cannes.

This latter recording is also the basis for the 33 RPM vinyl record that accompanies the book.

Musical Works:

Marc DELMAS

Complainte et air de ballet (1933) (5'55)

Jules MOUQUET

Bucolique pour hautbois et piano, op. 51 (1910)
(5'41)

Charles KOECHLIN

Au loin, chant pour cor anglais et piano, op. 20
(1900) (5'21)

Performers:

Vincent TIZON, oboe and cor anglais

Valérie SCHAEFFER, piano

Reading of excerpts from *Le hautbois de Delphes* by Patrick Quillier

This 33 RPM record was produced in collaboration with the Orchestre national de Cannes.

The musical works and readings were recorded at the Auditorium des Arlucs in Cannes on April 7, 2024.

Sound engineering, editing, and mixing: Alice Ragon

Assistant sound engineer: Léopold Randon de Grolier

Vinyl mastering: Simon Lancelot

Pressed by Vinyl de Paris, June 2024



éditions
Leal Torres