

**Orchestre
d'Harmonie**
de la région Centre

FRANCE

conductor : Gildas Harnois

WMC 2026

Sunday, 2 August

Rodahal - Kerkrade

PROGRAM

Fabien WAKSMAN (1980)

Burn The Witch (2025)

Order by the Orchestre d'Harmonie de la
Région Centre for two hip-hop dancers and wind band.

Ida GOTKOVSKY (1933-2025)

Clarinet Concerto for wind orchestra (1968-1977)

"Final"

Soloist : Nina REYNAUD

Transcription for wind band by Christian Debauxe (1997)

Thierry DELERUYELLE (1983)

Fraternity (2023)

Musical fresco about the Courrières mine disaster in Northern France.
Original version for brass band (2016)

Orchestre d'Harmonie de la Région Centre (OHRC)



The Orchestre d'Harmonie de la Région Centre (OHRC), created in 1982, has been supported by the 'Centre-Val de Loire' region since 2003, due to its high quality of interpretation.

Made up of 70 musicians, all volunteers, whether they are professional musicians, future professionals finishing their training or very proficient amateurs, the OHRC maintains a quasi-professional level, making it a showcase for the expertise of wind orchestras in France.

Directed by Philippe Ferro from 1992 to 2024, the orchestra has contributed to the discovery of lesser-known composers and works and to the enrichment of the repertoire by commissioning works by : Ton That Tiêt, Marc Lys, Alain Louvier, Jean-Christophe Cholet, Philippe Geiss, Nicolas Bacri, Michael Levinas, Henri Dutilleux, Roger Boutry, Désiré Dondeyne, Ida Gotkovsky, Jacques Castérède, Edith Canat de Chizy, Michel Merlet, Frank Ticheli, Pascal Zavaro, Jean-Pascal Beintus, Richard Dubugnon, Philippe Hersant, Olivier Calmel, Fabien Waksman...

The OHRC won 1st International Prize at the Eolia competition in Strasbourg in 2000 and 2004, 2nd place in the Concert Division in Kerkrade in 2005, third place in the European Championship for Wind Orchestras, first place in the Championnat National d'Orchestres d'Harmonie in Paris in 2023, and 2nd place in the European Championship for Wind Orchestras 2024.

The orchestra is now directed by Gildas Harnois.

Gildas HARNOIS - conductor

Gildas HARNOIS studied Flute and Organ and is graduated from the Conservatoire National Supérieur de Musique de Paris in analysis, orchestration and conducting.

He took part in different International academies for young conductors, studied one semester (2003) in Vienna (Hochschule, Leopold Hager's Conducting class) and was selected to conduct the Zürich Kammer Orchester. He assisted great conductors like Jesus Lopez-Cobos (2004-2005) and Jean-Claude Casadesu (2005) at the National French Youth Orchestra



He created in 1998 the Orchestre du Chapitre, chamber orchestra from Orléans (France) which plays especially the french repertoire of the XXth century. He created in 2015 a church music festival with choir (Cléry-Saint-André, France) and actually conducts with this orchestra the great works of Mozart (Great Mass in C), Haendel (The Messiah, Coronations anthems, Dixit dominus), Brahms (Ein Deutsches Requiem), Bach (Magnificat)...

His musical career focuses on being a conductor, particularly for wind ensembles. Since 2014, he has been musical director of the Musique des Gardiens de la Paix de la préfecture de Police in Paris and of the Orchestre d'Harmonie de la Région Centre since 2024.

He recorded three CDs with the Musique des Gardiens de la Paix, with music from Laurent Petitgirard, Olivier Calmel, Karol Beffa, Maxine Aulio, Thierry Gervais, Alexandre Kosmicki, Anthony Girard...

Among others, Gildas HARNOIS conducted the following orchestras : Lithuanian symphonic Orchestra, the Orchestre de Chambre d'Auvergne, Zürich Kammer Orchester, the Altstadttherbst Orchester in Düsseldorf, the Orchestre des Lauréats des Conservatoires de Lyon et Paris, Orchestre de la Garde Républicaine, the Chœur de l'Armée française, the Orchestre Symphonique d'Orléans...

He is the permanent organist of the Cavallé-Coll organ of Sainte Croix Cathedral in Orléans since 1997, plays many concerts in France and is the artistic director of the summer organ festival Au son des orgues.

He was promoted Chevalier de l'ordre des Arts et des Lettres in 2024 by the Ministry of Culture.

Nina REYNAUD - soloist

Nina was raised in a family of amateur musicians in Orléans and started learning the clarinet at the age of six at the music school of the neighboring village.

After studying at the Orléans Conservatory, the Paris Regional Conservatory (CRR), and then the Royal Conservatory of The Hague in the Netherlands, she is currently pursuing a master's degree in clarinet at the Paris Conservatory (CNSMD).



She was a member of the French Youth Orchestra before joining the French Republican Guard Wind Orchestra in 2022, and then becoming co-principal clarinetist of the Paris Chamber Orchestra in 2026.

Nina has a particular fondness for chamber music and plays in various ensembles such as the Linaria Wind Quintet, the Paris Clarinet Sextet, the Émergence Clarinet Quartet, and the Jannah Reed Quintet.

Recently selected to take part in the ARD International Competition, she performs regularly with the Radio France Orchestra, the Orchestre de Paris, the Orchestre du Capitole de Toulouse, and the Orchestre National de Metz.

Alongside her musical career, Nina is passionate about Mongolia and has created her own musical association to encourage cultural exchanges between France and Mongolia.

ABOUT THE PROGRAM

Fabien WAKSMAN - composer

Born in 1980, Fabien Waksman is one of the most important French composers of his generation.

At the crossroads of Stravinsky, Debussy and heavy metal, Fabien Waksman develops a sound world based on the visceral power of rhythmic energy and melodic lyricism. The singular vitality of his music finds its source in the visual arts, science fiction, astrophysical phenomena and, more recently, the technological excesses of contemporary society



His orchestral music has been performed by numerous symphony orchestras in France and abroad (Orchestre National de France, Royal Scottish National Orchestra, Brussels Philharmonic, Orchestre National Bordeaux Aquitaine, BBC Orchestra of Wales, Orchestre de la Garde Républicaine, Jackson Symphony Orchestra, Southwest Michigan Symphony Orchestra, Orchestre Victor Hugo, Orchestre National de Lyon, Sinfonia Varsovia, Kymi Sinfonietta).

He collaborates with leading artists such as Sarah Nemtanu, Antoine Tamestit, Eric Le Sage, Lucienne Renaudin-Vary, Christian-Pierre La Marca, Jean-Frédéric Neuburger, Claire-Marie Le Guay, Karol Mossakowsky, Félicien Brut, Romain Descharmes, Marie-Laure Garnier, Célia Oneto Bensaid, Axelle Fanyo, Lucile Dollat, as well as the Hanson, Hermès and Tchalik string quartets and the Ellipsos and Zahir saxophone quartets.

His music is regularly programmed at festivals such as Nouveaux Horizons, Musique à l'Emperi, Auvers-sur-Oise, Les Folles Journées de Nantes and Al Bustan in Lebanon, Les Folles Journées in Tokyo, Japan, and the Hochrein Musikfestival in Switzerland.

Prestigious institutions such as the Opéra National de Paris, Radiofrance and the Philharmonie de Paris have commissioned his orchestral pieces, choral works and operas.

Passionate about cosmology, Fabien Waksman works in tandem with astrophysicist Jean-Philippe Uzan, with whom he has conceived numerous works combining science and art, including the Hawking Songs vocal cycle, the cosmic fantasy for string quartet Les Voix de l'Indicible and the concerto for saxophone quartet A Dream for Artemis, dedicated to the Ellipsos quartet and recently premiered in Europe by the Orchestre Victor Hugo in January 2025. Fabien Waksman and Jean-Philippe Uzan also perform on stage in the show L'Appel de l'Univers. Partner of the Sanctuary on the Moon project founded by engineer Benoît Faiveley, Fabien Waksman had the honor of having several of his works engraved on sapphire discs that will be sent to the Moon on NASA's Artemis mission in 2027.

Winner of several awards from institutions such as the Académie des Beaux-Arts and Sacem, in 2022 he was awarded the Grand Prix Lycéen des Compositeurs by the Maison de la Musique Contemporaine. In 2023, he was named Composer of the Year at the 30th Victoires de la Musique Classique awards.

Fabien Waksman teaches harmony at the Conservatoire de Paris (CNSMDP) and composition at the Académie Francis Poulenc and the Académie de Savennières.

***Burn the Witch (2025)* - Fabien WAKSMAN**

Burn the Witch... This title evokes just as much a Radiohead song as the works of Tite Kubo, one of my favourite mangakas. Nevertheless the true topic of this piece is inspired by a book by the historian Ludivine Bantigny, *Nous ne sommes rien, soyons toutes*, which recounts the history of women's fights from the French revolution to the present day like a series of portraits of various feminine figures.

The work opens with a raging cry from the orchestra. A huge dissonant and domineering chord rises, like an impassable barrier, a wall of oppression. From this initial cry emerges a grey world, made of ruin and desolation, which is not dissimilar to the terrifying universe of the Handmaid's Tale imagined by Margaret Atwood. In this world, that could one day be ours, censorship reigns. The Opera like we've know until then is now prohibited. Too many scandalous heroines, too many women that dare to challenge the established order. These witches could pervert the population. They have to disappear. From this gloomy and monochromatic mist, the spectres of these banned opera heroines seem to materialize. Their emblematic themes flood us, timeless, etched into our memory. We remember their fights, their destinies, their tragedies. Their names are Tosca, Dido, Salome. Carmen, Brünnhilde, Violetta. Norma, Mélisande, Butterfly. They are holding hands, "sisters under the oppression". "Forming a chain, beyond time, they pass on the torch, from generation to generation", until they reach that grey world that they will try to re-enchant. These dead heroines are "present among the living. They whisper, they chat, they sing". They breathe the colours of life into this censorship world.

The joy grows little by little, infusing in the mind of the population. A festive and solar music accompanies Hope's rebirth. This is when the initial wall of oppression rises again. The government in power demands the execution of these heroines that dare to challenge its omnipotence. "Burn the witch!" chants part of the orchestra, while the brass make the splendid theme composed by Purcell for the scene of Dido's death resonate. The collective hysteria swells, encouraged by the percussions' obsessional rhythms, until it reaches a climax of violence. At the same time, the brass play the poignant final motive of Dido begging: "Remember me"! After a short and striking silence, Dido's theme triumphs, noble and majestic. The cadence that marks her death in Purcell's opera is more surprising here: full of life, the heroines seem to dance joyfully on a heavy metal riff.

After a last build-up of energy followed by one last expressive climax, the music seems to slowly turn off to become dreamlike and magical, as if the spectres of these incredible opera heroines were vanishing in the distance. The piece concludes with the theme of the Valkyrie rising toward infinity, as if to symbolise their regained immortality. Have the Opera witches been destroyed? No. Because "No one dies". Their fights are now a part of our collective memory, just as the magnificent themes. It is pointless to try and erase them: they will reappear, sooner or later, to reassemble this inspirational chain that stretches beyond time and space. "Remember me"...

By composing Burn the Witch, I wished to pay tribute to the great opera heroines that left their mark on my musician journey, as well as to all of the heroines, past, present and future, that work towards a fairer world.

Fabien Waksman

Clarinet Concerto for wind band, "Final" (1968-1977) - Ida GOTKOVSKY

Ida Rose Esther Gotkovsky was a French composer and pianist. She was a professor of music theory at the Conservatoire National Supérieur de Musique in France.

Gotkovsky was born on 26 August 1933 in Calais. Her father was the violinist Jacques Gotkovsky of the Loewenguth Quartet and her mother also played the violin. Both her brother Ivar (a pianist) and her sister Nell (a violinist) became accomplished musicians. Gotkovsky began composing at the age of eight. She studied at the Paris Conservatoire, where her teachers included Olivier Messiaen and Nadia Boulanger.



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She won six prestigious first prize music awards for her compositions, including the Prix Blumenthal (1958), Prix Pasdeloup (1959), Prix de Composition Concours International de Divonne les Bains (1961), Médaille de la Ville de Paris (1963), Grand Prix de la Ville de Paris (1966) and the Prix Lili Boulanger (1967).

Gotkovsky's output includes chamber music, symphonies, instrumental music, vocal music, ballets, and operas. Notably, she contributed many solo and chamber pieces for the saxophone. Her Concerto for Trombone (1978) has been compared to Messiaen, and her Suite for Tuba and piano (1959) reveals influences of Hindemith. She is also recognized for having written important works for band.

Gotkovsky's music credo was: "To create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structures."

Gotkovsky collaborated with the Orchestre d'Harmonie de la Région Centre in 2012 when she composed the fifth movement ("The Pyre") of a creation about the life of Joan of Arc. As the composer passed away last year, presenting one of her works (the Clarinet concerto for wind band) here at WMC is our way to pay her a tribute.

Thierry Deleruyelle - composer

Thierry Deleruyelle is a French composer, conductor, and percussionist, born in Arras (France) in 1983. A graduate of the Conservatoire National Supérieur de Musique de Paris (CNSM), he was awarded prizes in Percussion, Harmony, Counterpoint and Fugue with highest honors



He began his musical career as an additional percussionist with Parisian symphony orchestras, while simultaneously developing a prolific career as a composer. He has written works for a wide range of ensembles, from solo pieces to chamber music, though orchestral music holds a central place in his output. Passionate about writing for wind orchestra and brass band, his works are published by De Haske Publications, part of the prestigious global publisher Hal Leonard. His catalog is now performed worldwide by professional bands, amateur ensembles, and youth groups alike, in both concert settings and international competitions.

Thierry Deleruyelle was the first French composer to write the set piece for the European Brass Band Championships (Championship Section) in 2016, followed by the British Open in 2017 (Fraternity), and again in 2023 (Sand and Stars). He has been widely praised by international juries, receiving the 4barsrest Award for Composer of the Year in 2016, 2017, and 2023. His works are regularly commissioned both in France and abroad (Belgium, Germany, Switzerland, the Netherlands, the United Kingdom, Japan, etc.) by music federations, prestigious orchestras, competitions, and renowned soloists. They combine artistic rigor with accessibility.

In 2024, he won the Grand Prize of the Musical Composition Competition organized by the French Ministry of the Armed Forces, awarded by the Directorate of Memory, Culture and Archives (DMCA). The following year, his composition *Heroes of Liberty* was performed on May 8, 2025, at the Arc de Triomphe in Paris by an concert band of 270 musicians from six nations, in the presence of the President of the Republic, marking the 80th anniversary of the Liberation. A few months earlier, on July 14, 2023, his piece *Majesty* opened the military parade on the Champs-Élysées before President Emmanuel Macron. (video) In 2026, he receives the Buma Wind Award, presented in the Netherlands, recognizing composers who have made a major contribution to the contemporary repertoire for brass band and concert band, further establishing his international profile.

Thierry Deleruyelle is also a conductor. He regularly conducts his own works during masterclasses, residencies, and concerts. He is one of the founding members of *Orchestre Voltige*, an concert band composed of highly skilled musicians—both professionals and accomplished amateurs—dedicated to promoting original repertoire for wind orchestra.

Fraternity - Thierry Deleruyelle (2023)

This work by Thierry Deleruyelle is based on one of the most striking events in the history of coal mines: the Courrières mine disaster, in Northern France, which happened on March 10th, 1906. This is Europe's worst mining accident ever and the second worse worldwide. This work is as moving as spectacular, and portrays the disaster through seven contrasting sections. Fraternity was the compulsory piece in the 'Champion' category at the European Brass Band Championship in 2016 in Lille, marking the 110 years of the Courrières mine disaster.

I. Black Land

A relatively modest mining area. It is still dark and the miners wake up one by one. They prepare their food, which they will eat at the bottom of the mine, and proceed to work. The cold and the wind freeze their faces in the enveloping darkness and the earth. The noise of the machines increases as they approach. Although they go there every day, it never fails to impress them.

II. The Towering Colliery

The headframe, with its height and gigantic wheels, is truly impressive. There is a heavy and icy atmosphere. Just before 6 am, the miners attach their lamp checks to the "tally board" and take out their lamps before making their way to the lift shaft. They feel the heat coming out of the coalface, as if to prepare them for their descent into hell.

III. From Light To Dark

The miners are packed tightly together in the lift, which takes them to a depth of between 320 and 340 metres. They plunge into this black hole, the shaft engulfing them like a gaping mouth.

IV. Extracting the Coal

At the bottom of the mine, every miner goes to his tunnel and post. Work begins - the coal cutters hit the veins to extract blocks of coal and place them into trucks pushed by other workers. The horses pull the wagons, attached one after the other, before taking them outside via the lift.

V. Firedamp

6.am : there is a deafening sound. A terrible explosion devastates 70 miles of tunnels in a few seconds. The disaster is due to a pocket of firedamp combined with a blow of coal dust. 1664 miners are trapped.

VI. Bring out the Dead Miners

The aftermath is distressing. The shafts are blocked, so bringing up miners by the lift is difficult, impossible even, as the cages have been immobilised by ground movement. When the rescuers family reach some galleries, they are faced with a horrific sight.

VII. Fraternity Prayer

The crowds rush to the pits and the streets are packed. All are looking for a parent or a loved one. A large number of miners cannot be identified because of severe burns. They are buried hastily in a communal grave three days after the catastrophe, a total of 1099 victims."

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