

Archipel —



Programme du festival Archipel 2018
au 20 février 2018 - anglais

E d i t o r i a l

Archipel 2018

Marc Texier
directeur général

Jeudi 15 mars 2018 — 18h

Musée d'art et d'histoire, salle Palatine II

After Work — durée 10

Haut-robot-parleur

Arno Fabre (France, 1970) *Astragale Zénon l'arpenteur **
installation sonore

2006

Astragale Zénon l'arpenteur est une commande du Printemps des Arts de Monte-Carlo.
En collaboration avec le Musée d'Art et d'Histoire de Genève.

L'installation est visible tous les jours du 16 au 25 mars, sauf lundi 19, de 11h à 17h30.

Jeudi 15 mars 2018 — 18h

Musée d'art et d'histoire, salle Palatine I

After Work — durée 10

Souliers mécaniques

Arno Fabre (France, 1970) *Les Souliers **
installation sonore

2009

Les Souliers sont soutenus par le Ministère de la Culture et de la Communication France, la Mairie de Toulouse, le bbb, Brauer & Durin Réalisation et par Farnell France.

En collaboration avec le Musée d'art et d'histoire de Genève.

L'installation est visible tous les jours, sauf lundi 19, du 16 au 25 mars de 11h à 17h30. Performance de 13' toutes les demi-heures.

Vendredi 16 mars 2018 — 18h50

Alhambra

Installation — durée 10

Analipogrammes
Deux installations

Nathalie Preisig (Suisse/Croatie, 1993)	<i>RHYTMAOEP *</i>	2017
	<i>Métal, plastique, texte, moteurs Arduino</i>	
Marc Texier (France/Suisse, 1955)	<i>Portraits anagrammatiques *</i>	1999

En collaboration avec la Haute Ecole d'Art et de Design et We Play Design.

Vendredi 16 mars 2018 — 19h

Am Stram Gram

Spectacle — durée 45

Entre chou et loup

Collectif de compositeurs (France) *Entre Chou et loup **
théâtre musical

violoncelle **Noémie Boutin**

flûte **Sylvaine Hélary**

costumes **Laurence Garcia**

scénographie **Sam Mary**

Un spectacle Odyssées en Yvelines 2014, biennale de création théâtrale conçue par le Théâtre de Sartrouville et des Yvelines-CDN, en partenariat avec le conseil départemental des Yvelines.

Production Théâtre de Sartrouville et des Yvelines-CDN, avec l'aide de la Spedidam et d'Arcadi Île-de-France.

Avec le soutien de l'ONDA, Office national de diffusion artistique.

Co-accueil Théâtre Am Stram Gram et Festival Archipel.

Vendredi 16 mars 2018 — 19h

Alhambra

Conférence — durée 45

Automatisme et création
par Marc Texier

Marc Texier (France/Suisse, 1955) *Robots créateurs*
musique et automatisme

2018 - 45'

Vendredi 16 mars 2018 — 20h

Alhambra

Spectacle — durée 1h30

Machina Humana

Stefano Gervasoni (Italie, 1962) *Capriccio ostico* ** 2018
pour ensemble

David Hudry (France, 1978) *Machina Humana* ** 2018 - 35'
pour ensemble et électronique

Lemanic Modern Ensemble
direction **William Blank**

Concert enregistré par la RTS Espace2. Diffusion le dimanche 25 mars 2018, 22h, Musique d'Avenir par Anne Gillot.

Machina Humana est une commande réalisée avec l'aide à l'écriture d'œuvres musicales originales (Ministère de la Culture, France).
Coproducteur Lemanic Modern Ensemble, Grame – centre national de création musicale.

Vendredi 16 mars 2018 — 22h30

Alhambra

Concert — durée 1h

L'Horizon cosmologique

Hèctor Parra (Espagne, 1976) *Limite les rêves au-delà
pour violoncelle et électronique temps réel 8
canaux* 2018 - 1h

violoncelle **Arne Deforce**

Concert enregistré par la RTS Espace2. Diffusion le dimanche 1er avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Commande musicale avec l'aide à l'écriture d'œuvres musicales originales (Ministère de la Culture, France), Concertgebouw Brugge.
Coproductio n : Grame – centre national de création musicale, Kultur Ruhr (Ruhr Triennale), Concertgebouw Brugge.

Samedi 17 mars 2018 — 18h

L'Abri - A2

Concert — durée 1h15

Atelier cosmopolite

Gonzalo Bustos (Argentine/Suisse, 1983)	<i>Temps de Terre **</i> <i>pour cajón et électronique</i>	2018 - 7'
Javier Muñoz Bravo (Chili/Suisse, 1982)	<i>The Fury of Nature **</i> <i>pour violon et électronique en temps réel</i>	2018 - 13'
Jean-Frédéric Neuburger (France/Suisse, 1986)	<i>Etude de Synthèse et de Filtrage (hommage à Debussy) **</i> <i>pour électronique seule</i>	2018 - 14'
Pierre Henry (France, 1927-2017)	<i>Futuristie ()</i> <i>pour bande magnétique</i>	1975 - 20'
violon	Aya Kono	
percussion	Gabriel Valtchev	
	Centre de Musique Électroacoustique - Haute	
	École de Musique de Genève	
ingénieur du son	David Poissonnier	

Concert enregistré par la RTS Espace2. Diffusion le dimanche 8 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Samedi 17 mars 2018 — 20h

Alhambra

Ciné-concert — durée 1h

Maudite soit la guerre

Alfred Machin (France, 1877-1929)	<i>Maudite soit la guerre *</i> <i>film muet colorisé à la main</i>	1914
Olga Neuwirth (Autriche, 1968)	<i>A Film Music War Requiem *</i> <i>accompagnant la projection du film</i>	2014 - 49'
Ensemble 2e2m		
direction Pierre Roullier		

Production 2e2m avec l'aide de la Spedidam.

Restauration du film : Cinémathèque Royale de Belgique et Eye Filmmuseum Amsterdam.

Commande musicale de 2e2m, de la Cité de la Musique Paris et de Bozar Bruxelles. Avec l'aide à l'écriture d'œuvres musicales originales (Ministère de la Culture, France).

Samedi 17 mars 2018 — 21h30

Alhambra

Ciné-concert — durée 2h40

Metropolis

Fritz Lang (Autriche/Allemagne, 1890-1976)	<i>Metropolis</i> <i>film muet avec Brigitte Helm, Gustav Fröhlich, Alfred Abel et Rudolf Klein-Rogge</i>	1927 - 2h32'
Xavier Garcia (France, 1959)	<i>Actuel Remix *</i> <i>remix de Richie Hawtin et Iannis Xenakis</i> <i>accompagnant la projection du film</i>	2012 - 2h32'

Production du Collectif Arfi. L'Arfi est une compagnie subventionnée par le Ministère de la Culture et de la Communication France, la DRAC Auvergne Rhône-Alpes, la Région Auvergne Rhône-Alpes, la Ville de Lyon, la Spedidam et la Sacem.

Dimanche 18 mars 2018 — 15h

Alhambra

Salon de musique — durée 1h

Ecce Robo 1

Martin Riches (Royaume-Uni, 1941)	<i>Singing Machine</i> *	2013
Masahiro Miwa (Japon/Allemagne, 1958)	<i>Hitonokiesari</i> ** <i>pour machine chantante, quintette à cordes et percussion</i>	2013/2018 - 22'
Wolfgang Heiniger (Suisse, 1964)	<i>Lamento V</i> ** <i>pour quatuor à cordes et caisses claires automatisées</i>	2004 - 15'
André Riotte (France, 1928-2011)	<i>Partitions-gouffres</i> * <i>pour percussion</i>	1986
Martin Riches	<i>Thinking Machine</i> *	2017 - 11'
Eklekto		
Ensemble KNM Berlin		

Concert enregistré par la RTS Espace2. Diffusion le dimanche 15 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Coproduction Eklekto, Ensemble KNM Berlin, Festival Archipel.

Dimanche 18 mars 2018 — 16h30

Alhambra

Salon de musique — durée 1h

Ecce Robo 2

Martin Riches (Royaume-Uni, 1941)	<i>Four Voices **</i>	2017
Iannis Xenakis (France, 1922-2001)	<i>Morsima-Amorsima</i> <i>pour piano, violon, violoncelle, contrebasse</i>	1962 - 10'
Lejaren Hiller (Etats-Unis, 1924-1994)	<i>Illiac Suite</i> <i>pour quatuor à cordes</i>	1956 - 20'
	Eklekto Ensemble KNM Berlin	

Concert enregistré par la RTS Espace2. Diffusion le dimanche 15 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Coproduction Eklekto, Ensemble KNM Berlin, Festival Archipel.

Dimanche 18 mars 2018 — 18h

Alhambra

Salon de musique — durée 1h

Ecce Robo 3

Martin Riches (Royaume-Uni, 1941)	<i>Thinking Machine</i> *	2017 - 11'
Iannis Xenakis (France, 1922-2001)	<i>Herma</i> <i>pour piano</i>	1960-1961 - 10'
Alberto Posadas (Espagne, 1967)	<i>Hylé</i> <i>pour marimba préparé</i>	2013 - 22'
piano	Frank Gutschmidt Eklekto Ensemble KNM Berlin	

Concert enregistré par la RTS Espace2. Diffusion le dimanche 15 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Coproduction Eklekto, Ensemble KNM Berlin, Festival Archipel.

Mardi 20 mars 2018 — 19h

Fonderie Kugler

Concert pédagogique — durée 1h

Mélodies des constellations

Karlheinz Stockhausen (Allemagne, 1928-2007) *Tierkreis*

1974-1975 - 27'

*douze mélodies des constellations, pour un
instrument mélodique ou harmonique*

Coproduction Confédération des écoles genevoises de musique, Conservatoire populaire de musique, danse, théâtre, et Centre de Musique Contemporaine.

Mercredi 21 mars 2018 — 16h

Bibliothèque municipale

Atelier — durée 1h

Smartfaust

Atelier d'improvisation

En partenariat avec le Service culturel de la Ville de Genève et les Bibliothèques municipales.

Mercredi 21 mars 2018 — 18h30

Conférence — durée 1h

Rencontre avec Bernard Cavanna
à propos de «Geek bagatelles»

Mercredi 21 mars 2018 — 19h

Salle Butin

Conférence — durée 45

**Rencontre avec Katharina Rosenberger,
Mischa Käser et Michael Pelzel**
animée par Marc Texier

En partenariat avec la Suisa.

Mercredi 21 mars 2018 — 20h

Salle trocmé

Concert — durée 1h30

Tempi agitati

Katharina Rosenberger (Suisse, 1971)	<i>Tempi agitati</i> *	2015-2016 - 35'
	<i>pour six voix</i>	
Michael Pelzel (Suisse, 1978)	<i>Etüdenbuch zu Diabelli</i> **	2018
	<i>pour 6 voix a cappella</i>	
Mischa Käser (Suisse, 1959)	<i>Präludien Buch 1-4 (n. 1-8)</i> **	2018
	<i>pour ensemble vocal</i>	
Oscar Bianchi (Italie/Suisse, 1975)	<i>Ante Litteram</i> *	2013 - 13'
	<i>pour six voix a cappella</i>	

Neue Vocalsolisten

Johanna Zimmer (soprano colorature), Susanne Leitz-Lorey (soprano lyrique), Truike van der Poel (mezzo-soprano), Martin Nagy (ténor), Guillermo Anzorena (baryton), Andreas Fischer (basse).

Concert enregistré par la RTS Espace2. Diffusion le dimanche 22 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

En partenariat avec la Suisa.

Jeudi 22 mars 2018 — 19h

Studio Ansermet

Conférence — durée 45

Rencontre avec Alberto Posadas

animée par Marc Texier

Jeudi 22 mars 2018 — 20h

Studio Ansermet

Concert — durée 1h

Hot Math

Iannis Xenakis (France, 1922-2001)	<i>Atrées</i> <i>pour 11 musiciens</i>	1960 - 16'
Franco Donatoni (Italie, 1927-2000)	<i>Hot</i> <i>pour huit instruments</i>	1989 - 14'
Alberto Posadas (Espagne, 1967)	<i>Fata Morgana</i> ** <i>pour saxophone solo et ensemble</i>	2018 - 18'
saxophone	Pierre-Stéphane Meugé	
	Ensemble Contrechamps	
direction	Elena Schwarz	

Concert enregistré par la RTS Espace2.

Coproduction Ensemble Contrechamps. «Fata Morgana» est une commande de Contrechamps et du Festival Archipel.

Vendredi 23 mars 2018 — 18h

Bibliothèque municipale

Concert — durée 1h

Smartfaust

*concert de présentation des ateliers
musicaux avec les élèves du DIP*

Vendredi 23 mars 2018 — 19h

Studio Ansermet

Conférence — durée 45

Le scandale de Déserts

Marc Texier (France/Suisse, 1955) *Le scandale de la création de «Déserts»*

2018 - 45'

Vendredi 23 mars 2018 — 20h

Studio Ansermet

Concert — durée 1h30

Vents contraires
Lemanic Modern Academy

Edgard Varèse (France, 1883-1965)	<i>Intégrales</i>	1923-1925 - 10'
Iannis Xenakis (France, 1922-2001)	<i>Xas</i> <i>quatuor de saxophone</i>	1987 - 10'
Isang Yun (Corée du Sud/Allemagne, 1917-1995)	<i>Harmonia</i> <i>pour 16 vents, harpe et percussion</i>	1974
Edgard Varèse	<i>Déserts</i> <i>pour orchestre et bande magnétique</i>	1950- 1954/1960/1961 - 25'
Ensemble Contemporain de l'HEMU		
direction Pierre Bleuse		

Coproduction Haute école de musique de Lausanne, Lemanic Modern Ensemble, Festival Archipel. En partenariat avec la Société de Musique Contemporaine de Lausanne et Valéik.

Autres concerts:

22 mars 2018, Médiathèque, Sion

26 mars 2018, BCV Concert Hall, Lausanne

Samedi 24 mars 2018 — 13h

Salle Butin

Rencontres professionnelles — durée 2h30

Carrefour des artistes
Journée professionnelle

Les étudiants de la HEM peuvent valider cette formation dans le cadre des Ateliers de la profession (inscription obligatoire : ateliers.profession.hem@hesge.ch).

Samedi 24 mars 2018 — 16h

Salle Butin

Rencontres professionnelles — durée 2h30

Carrefour des artistes
Journée professionnelle

Les étudiants de la HEM peuvent valider cette formation dans le cadre des Ateliers de la profession (inscription obligatoire : ateliers.profession.hem@hesge.ch).

Samedi 24 mars 2018 — 19h

Arcoop

Concert — durée 1h

Prisme

Alexandre Babel (Suisse, 1980)	<i>Choeur mixte pour 15 percussions **</i>	2018 - 12'
Céline Hänni (Suisse, 1974)	<i>Nouvelle oeuvre pour chœur **</i>	2018
Johann Sebastian Bach (Allemagne, 1685-1750)	<i>Messe en Si mineur BWV 232 ()</i>	
Philip Corner (Etats-Unis, 1933)	<i>In Intimacy – pulsation pour 15 percussionnistes</i>	1963
Alvin Lucier (Etats-Unis, 1931)	<i>Opera with objects pour 15 percussionnistes</i>	1997
Giuseppe Verdi (Italie, 1813-1901)	<i>Ave Maria extrait des Quattro Pezzi Sacri</i>	1889/1998 - 7'
Ensemble Vide		
Le Motet de Genève		
Eklekto		
chef de chœur	Romain Mayor	
lumière	Philippe Maeder	

Coproduction Ensemble Vide et Festival Archipel. En collaboration avec Le Motet de Genève et Eklekto. Avec le soutien de la Ville de Carouge.

Samedi 24 mars 2018 — 21h

Alhambra

Spectacle — durée 1h30

Back into Nothingness

Núria Giménez-Comas (Espagne, 1980) musique	<i>Back into Nothingness *</i>	2018
Laure Gauthier (France, 1972) texte	<i>monodrame scénique pour comédienne- chanteuse, chœur mixte et électronique</i>	
Comédienne	Anna Clementi	
	Chœur Spirito	
chef de chœur	Nicole Corti	
scénographie	Giuseppe Frigeni	
réalisation informatique musicale	Max Bruckert	

Concert enregistré par la RTS Espace2. Diffusion le dimanche 29 avril 2018, 22h, Musique d'Avenir par Anne Gillot.

Production Grame – centre national de création musicale. En coproduction avec Spirito, Festival Archipel, Ircam-Centre Pompidou, Théâtre National Populaire de Villeurbanne. Avec le soutien du Goethe Institut de Lyon. Commande musicale avec l'aide à l'écriture d'œuvres musicales originales (Ministère de la Culture, France).

Dimanche 25 mars 2018 — 11h

Salle trocmé

Concert — durée 1h30

Académie de quatuors Archipel I

Zhuosheng Jin (Chine, 1991)	<i>Création pour quatuor à cordes **</i>	2018
Leonardo Silva (Brésil/Allemagne, 1989)	<i>Création pour quatuor à cordes **</i>	2018
Kaspar Querfurth (Allemagne, 1990)	<i>Création pour quatuor à cordes **</i>	2018
Manuela Guerra (Italie, 1996)	<i>Création pour quatuor à cordes **</i>	2018

Quatuor Béla

Frédéric Aurier (violon), Julien Dieudegard (violon),
Julian Boutin (alto), Luc Dedreuil (violoncelle)

Quatuor Asasello

Rostislav Kozhevnikov (violon), Hannah Weirich
(violon), Justyna Sliwa (alto), Teemu Myöhänen
(violoncelle)

professeur de composition **Michael Jarrell**

professeur de composition **Stefano Gervasoni**

Coproduction Haute école de musique de Genève.

L'académie se déroule du 17 au 25 mars 2018 à la Maison de paroisse de Saint-Gervais.

Dimanche 25 mars 2018 — 14h

Salle trocmé

Concert — durée 1h30

Académie de quatuors Archipel II

Shiuan Chang (Taïwan, 1989)	<i>Cleaning the Temple *</i> <i>pour quatuor à cordes</i>	2017 - 7'
Mithatcan Öcal (Turquie, 1992)	<i>Création pour quatuor à cordes **</i>	2018
Alfred Jimenez (Suède/Russie, 1988)	<i>Création pour quatuor à cordes **</i>	2018
Jin Wook Jung (Corée du Sud, 1994)	<i>Création pour quatuor à cordes **</i>	2018

Quatuor Béla

Frédéric Aurier (violon), Julien Dieudegard (violon),
Julian Boutin (alto), Luc Dedreuil (violoncelle)

Quatuor Asasello

Rostislav Kozhevnikov (violon), Hannah Weirich
(violon), Justyna Sliwa (alto), Teemu Myöhänen
(violoncelle)

professeur de composition **Michael Jarrell**

professeur de composition **Stefano Gervasoni**

Coproduction Haute école de musique de Genève.

L'académie se déroule du 17 au 25 mars 2018 à la Maison de paroisse de Saint-Gervais.

Dimanche 25 mars 2018 — 17h

Victoria Hall

Concert — durée 1h30

Geek bagatelles

Carl Maria von Weber (Allemagne, 1786-1825)	<i>Ouverture de l'opéra «Peter Schmoll und seine Nachbarn»</i>	1801-1802
Ludwig van Beethoven (Allemagne, 1770-1827)	<i>Symphonie n°7 en La majeur, Op. 92</i>	1811-1812 - 40'
Bernard Cavanna (France, 1951)	<i>Geek bagatelles *</i> <i>introspections d'après quelques fragments</i> <i>de la IXe symphonie de Beethoven pour</i> <i>orchestre et ensemble de smartphones</i>	
	L'Orchestre de Chambre de Genève	
direction	Arie van Beek	

Arno Fabre

Astragale Zénon l'arpenteur *installation sonore*

Rather than developing complex multichannel arrangements for simulating sound movements, I wondered, «What if the speaker could move...?»

The project is simple: invent a robot, teach it to see, move and react with a temperament, fix a speaker to the robot, compose a sound recording playing on the speaker, multiply by six, and let the whole team loose into the crowd.

Each robot is unique, each one has its identity and 'personality'. One likes to travel fast in a straight line, another prefers to stay next to the walls, and a third insists on drawing lemniscates. However, all of them are reminiscent of Zeno of Elea, the walking philosopher, for whom walking is tactical and movement impossible. While they attract the listener's attention, the listener is also dissuaded from heeding the spoken words and is swept along into the motion. Each movement personality corresponds to a related topic: *Hésitations*; *Les Poissons*; *Topographie Agricole*; *What can I do?*; *Le Paradoxe de l'Astragale et Harmonie du mouvement*. From these choreographed wanderings emerges a remarkable cacophony, in the style of our thoughts, heterogeneous and roaming.

Arno Fabre

Les Souliers *installation sonore*

Les Souliers is an ensemble of thirty pairs of shoes. Activated mechanically by 'trampers' and piloted by computer, the shoes knock and rub the ground according to the instructions given by a digital score, a Midi score read by Max/msp software. The choice of shoes, their placing and the score that they perform create an unusual work that would be at home in a contemporary music festival, a modern art gallery, on the electro music scene or at a puppet theatre festival.

Nathalie Preisig

RHYTMAOEP *Métal, plastique, texte, moteurs Arduino*

RHYTMAOEP consists of a sound piece, especially rhythmic, and a visual installation that recreates a text. By using an object out of its purpose as an instrument. A transformation related to musical and sound objects, mixing the

characteristics of concrete music and spatial poetry. Built from a metal structure and an obsolete computer keyboard, this piece comes alive thanks to the solenoid motors that move the keys. Transmitting a looped text, creating a compound rhythm through the code. Each key with its own percussive note. One after another, following a partition. A chart made of programming language. A performance produced by the object. Where the machine is representing the body, traversed by intensities and energy channels. Giving as a result a text composed from a certain amount of keys. 10 keys, one for each finger of the human hand. 9 Letters and the space bar, which separates the words. Considering the text as a material rather than a medium. Following the principle of spatial poetry. The intention is to create a mechanical atmosphere where the spectator has the opportunity to weave links about the functioning of the machine and the man. Between their compositions, their fears and their knowledge. Different approaches to the delegation of tasks from one to the other.

Marc Texier

Portraits anagrammatiques

Aucune notice

Collectif de compositeurs

Entre Chou et loup *théâtre musical*

The Myssil duo has invented an explosive concert for young and inquiring minds. Throughout the show, the two musicians – a flautist and a cellist – weave a strong and moving tale, swinging between friendship and jealousy, joyful complicity and petty deceit, trickery and annoyance. When they try to meet, they are confronted by their emotions' lack of control, and they run away into a magical, dreamlike world. In an almost clownlike way, they then create an array of skits, written and composed by several contemporary and classical artists who, through surrealism, tell us of the joy and pain of human adventure.

Marc Texier

Robots créateurs *musique et automatisme*

Aucune notice

Stefano Gervasoni

Capriccio ostico
pour ensemble

In this composition, I work on the concept of non-fluidity and resistance. Whether it is structuring musical material, exploring sounds, adopting instrumental gestures or using play modes, in this piece there is always something trying to oppose the comfort of the music that is flowing and that feels good to the musicians' fingers. *Ostico*: difficult, problematic, subtle, laborious, serious, challenging, demanding.

The idea is not to create situations on the brink of the impossible (games, or perceptive discrimination) but to show the level of requirement and attention, so as to create a general environment of listening, by both the audience and interpreters, suited to producing a particular expressive dimension.

Everything must be for the 'pleasure of the effort', rather than the 'pleasure of the comfort' which in art becomes neutral in significance, or expressively sterile. However, this discomfort must be valued as inspiration to travel, even if the journey is dangerous.

The musicians' fingers slide therefore on sneaky notes, produced by musical writing that could be described as perfidious. The sounds' textures spread out in a unique way: ears are sharpened, working hard to seek the right balance between the sounds, and revealing them to the listeners, who are also absorbed in this collective effort – fresh, adventurous, dreamlike, full of secrets to be revealed by listening again, which is imperative after this revelation.

The insignificant becomes significant, and – little by little – important, crucial, indispensable... Everything that channels the composer's musical thought in their attempt at making it concrete and vibrant acts as a modifying filter and significant source of tension; this is because of the resistance factor that is intended and created by the composer themselves.

David Hudry

Machina Humana
pour ensemble et électronique

Aucune notice

Hèctor Parra

Limite les rêves au-delà
pour violoncelle et électronique temps réel 8 canaux

«In this new work for cello and live electronics which lasts for over an hour we will develop a psycho-acoustic journey to the boundaries of the known world in order to gain virtual entry to a universe beyond our sensory experience: a kind of 'Paradiso' that at the moment we can only imagine. We have been inspired by the utopian journey through a gigantic black hole described by the French physicist Jean-Pierre Luminet, with whom we have been actively collaborating on this project. [...] What will this new paradise be? A paradise that we can only discover through the sound of a music that has yet to be composed? Are we, as various contemporary theoretical physicists have suggested, the holographic projection of a deeper reality inscribed into the limits of the universe? Are we simply the shadows of this musical whispering with which our composition begins...?»

Hèctor Parra

Gonzalo Bustos

Temps de Terre
pour cajón et électronique

Aucune notice

Javier Muñoz Bravo

The Fury of Nature
pour violon et électronique en temps réel

Nature is in a constant state of evolution, change, destruction and rebirth. This piece evolves in the same way, in a battle between the loss of control of noisy sounds and the control of the violin's harmonic sounds. These states of stability and instability are continuously in crisis in this work and the reciprocal contamination produces a flow of distorted sounds and uncontrollable faults.

Using a range of Markov's probability processes, machines contribute to this contamination of evolution by choosing their own paths while keeping a close relationship with the soloist. These sequences evolve at different speeds, generating both polytemporality and elasticity of time. They also act on the treatment and spatialisation of sound, creating a piece of chamber and orchestra music that is in continual motion.

The interaction between musician and machine is enriched through the movements of the violin bow. They become a sort of stimulant that triggers turbulence, giving rise to an uncontrollable and wild flow of magma, in contrast to the violin's traditional human role. This torrent crosses the invincible ocean of time where the various states are arranged, conflicting, dovetailing, stretching, twisting and intertwining.

Jean-Frédéric Neuburger

*Etude de Synthèse et de Filtrage
(hommage à Debussy)
pour électronique seule*

Aucune notice

Pierre Henry

*Futuristie
pour bande magnétique*

Aucune notice

Alfred Machin

*Maudite soit la guerre
film muet colorisé à la main*

Directed by the Frenchman Alfred Machin, the hand-coloured film *Maudite soit la guerre* was released in cinemas in June 1914, barely more than one month before the beginning of the World War. The main cast members are Suzanne Berni, Baert, Albert Hendrickx, Fernand Crommelynck, Nadia D'Angely, Zizi Festerat, Gilberte Legrand and Willy Maury.

In the context of a war between two imaginary powers, this fine, visionary melodrama evokes the rivalry between two pilots and shows combats with triplane gliders, biplane gliders and other airships. The film portrays a poignant story of impossible love but its main characteristic is that it is written in a boldly modern style. One of the scenes, where the young hero dies in combat, is shown twice, first as one of the documentary scenes with which the director, a Pathé cameraman, made his debut, then told after the war to the dead soldier's young fiancée by the enemy officer who had led the assault against the mill where the young man had been hiding.

The young woman suddenly discovers the full extent of the horror of this butchery; until then, the location of the combat, if it had been the place of death, was also a place of the noblest heroism. The 'clean' war of propaganda shown by the French media thus becomes a dirty war. For its time, the film is a large-scale production

with extensive materials and financial resources made available to the French director. The Belgian army also supported the production, providing two infantry battalions (with pretend uniforms), an arsenal of military weapons, airships and planes, among other things.

Olga Neuwirth

*A Film Music War Requiem
accompagnant la projection du film*

Commande: État français, ensemble 2e2m, Cité de la Musique Paris, BOZAR Bruxelles.
Création: 10 novembre 2014, Cité de la Musique, Paris par l'Ensemble 2e2m.

In 2002, Olga Neuwirth co-signed with the writer Elfriede Jelinek the memorable *Lost Highway*, a video-opera based on David Lynch's film. This time, the Austrian composer accompanies a director from the silent film era with a new score entitled *A Film Music War Requiem* for nine musicians. *Accursed be War* (Alfred Machin, 1914) is a forward-looking melodrama. Against the backdrop of a war between two imaginary powers, it tells a story of impossible love.

The colour was hand-painted and the Belgian army provided impressive resources. The film is a strikingly modern pacifist plea. It was restored for the occasion by the Royal Belgian Film Archive and EYE Filmmuseum in Amsterdam.

Fritz Lang

*Metropolis
film muet avec Brigitte Helm, Gustav Fröhlich, Alfred Abel et Rudolf Klein-Rogge*

In an immense city in the third millennium, workers from a caste of slaves are relegated to an underground town while a privileged elite lives in heavenly idleness. Freder, son of the town's master, falls in love with Maria, a young resident of the catacombs... A gigantic and visionary fresco, *Metropolis* represents the culmination of the German expressionist movement, as well as one of the peaks of silent film. Fritz Lang extends the pessimism of *Cabinet of Dr. Caligari* to an architectural and social order. He said, «*Metropolis* was born from my first glimpse of New York's skyscrapers, in October 1924.»

This version was presented in Berlin in 1927, before Paramount cut parts out to make it easier to promote. The cut scenes were thought to be lost, until 2008 when they were found at the Buenos Aires Cinema Museum in Argentina, much to the delight of film-lovers.

Xavier Garcia

Actuel Remix

*remix de Richie Hawtin et Iannis Xenakis
accompagnant la projection du film*

Actuel Remix mixes music by key artists from the electro scene with music by so-called 'contemporary' composers, for the pleasure of experiencing two current styles of music confront each other and shatter the famously impassable borders between the two worlds. When the fully restored version of the film *Metropolis* (Fritz Lang, 1927) came out, the group remixed music by Richie Hawtin, a major figure in the techno scene, with work by Iannis Xenakis, a pioneer of 20th century music. Richie Hawtin's powerfully rhythmic and refined sound is the 'driving force', the vital pulsation, of the musical framework of this performance, upon which the richness and modernity of Xenakis's 'material' unfolds with an intensity similar to the film's expressionist style.

Martin Riches

Singing Machine

2 stepping motors, mechanical and electro-mechanical components, blower, wooden case, computer.

The machine is a simplified model of the human vocal track. It has movable lips (either closed as for «oo» or open as for «ah») and a movable tongue which enables it to sing a range of vowels and diphthongs. Its larynx, a tuneable air-blown reed, has a range of one octave. It is a baritone.

Masahiro Miwa

Hitonokiesari

*pour machine chantante, quintette à cordes
et percussion*

Aucune notice

Wolfgang Heiniger

Lamento V

*pour quatuor à cordes et caisses claires
automatisées*

Commande: Quatuor Bozzini

Création: 25 février 2004, La Sala Rossa, Montréal,
Québec par le Quatuor Bozzini

Aucune notice

André Riotte

Partitions-gouffres

pour percussion

Aucune notice

Martin Riches

Thinking Machine

Masahiro Miwa invited Martin Riches to invent and build a Thinking Machine as part of his Reverse Simulation project: compositions are first conceived as an algorithm on a computer and then «reverse simulated» by live performers, or, in this case, by a machine. It uses rolling balls to play three tubular bells in a long sequence according to the algorithm:

Next bell = (6 - (entry track + trinary state)) MOD 3

Martin Riches

Four Voices

Stepping motors, mechanical and electro-mechanical components, ATmega8 microprocessors, blowers, wooden cases, computer.

The *Four Voices* are similar to the *Singing Machine* but have smaller and quieter blowers and a different control system. Each voice has some local intelligence in the form of four microprocessor chips; they communicate with a remote controlling computer that determines their vowel sounds, their pitches and the timing.

Iannis Xenakis

Morsima-Amorsima

pour piano, violon, violoncelle, contrebasse

Dédicace: A Manos Hadziakis

Création: 16 décembre 1962, Athènes

This piece was created in Athens in 1962, directed by Lukas Foss, and won first prize in the Manos Hadzidakis Competition.

Meaning of the title: 'Moros' - destiny, death; 'Morsima' – what comes from destiny; 'Amorsima' (the 'a' being privative) – what does not come from destiny.

It is the result of the promotion of the same ST/10 programme but for a different variety of instruments. The work was calculated by the electronic brain 7090 IBM in Paris using a special stochastic (probabilistic) programme invented by the composer. This programme is a derivative of the thesis *Minimum of composition rules* which had already been formulated in

Achorripsis for 21 instruments, but it was only four years later that its 'mechanisation' became possible at IBM in France.

The programme is a complex of stochastic laws, ie, calculation of probabilities, that the author had been using in musical composition for several years. He instructs the electronic brain to define all the sounds in a previously calculated sequence, one after the other. First comes the date of occurrence, then its tone classification (arco, pizzicato, glissando, etc.), its instrument, its pitch, the slope of the glissando if there is one, the duration and the dynamic shape of the sound emission.

Lejaren Hiller

Illiad Suite

pour quatuor à cordes

The Illiac Suite is the first musical composition for traditional instruments that was made through computer-assisted composition by Lejaren Hiller and Leonard Isaacson. Premises – Lejaren Hiller's interest towards music, combined with his training as a chemist who had led to the use of computer, push the American researcher to groped a computer application in music, which was part of the wider set of disciplines outside the mathematical sciences. However it must be said that just the music, compared to the other arts, shares, with mathematics, a relation of broad perspectives, as is widely documented on a historical level (think in this regard to the mathematical relationships underlying to the monochord's division of Pythagoras). The idea of musical application of computers is also born from a careful analysis that Hiller does on creative musical processes. According to Hiller, music could be defined as a sensible form governed by laws of organization that could be encoded in ways quite accurate. Music is a sensible form. It is governed by laws of organization which permit fairly exact codification. In this sense, therefore, the process of composition is essentially based on a set of organizational choices that the composer made on a, hypothetical, infinite variety of raw musical material (eg notes of a scale, ways of attack or links between a section and the other). the process of musical composition can be characterized as involving a series of choices of musical elements from an essentially limitless variety of musical raw materials. These aspects make the computer particularly suited for composing musical works. The mathematical model – Beyond the detailed analysis of the creative process, to use the computer for musical purposes was necessary identify a

mathematical model, defined in computer programming terms, in order to generate data which, when decoded, would have returned a score in traditional notation. In reference to the analysis of the creative processes outlined above, it was to apply a model that allow the computer to make organizational decisions respect to musical composition features. The model adopted was the Monte Carlo method, an algorithm which uses the generation of random numbers. Information Theory – There was one last important element in the Hiller's experiment: that of Information Theory (also known as Theory of Communication) mentioned since the twenties. Richard Pinkerton, in the fifties, illustrated, in advance of all, its possible musical application, although not coming to any practical result. Ian Bent, in its Music Analysis book, provides a clear explanation of this theory: «The theory evaluates the ability of a system to receive, process, store or transmit information. And since for information is meant the choice of a message in a series of messages, the probability of arrival of any of these are affected by the increased frequency of some messages than others» and more «When a message occurs within a highly likely choice, we will say that it contains little information; vice versa when a message occurs with a choice unlikely, this will be highly informative».[2] The experiment – From these premises we can say that is implemented an information system with high information content of which has reduced the density of information through a selection process: in this system the information content is generated through the Monte Carlo algorithm, while the selection is carried out in accordance with the theoretical assumptions of the Information Theory. The research was carried out by Hiller in collaboration with Leonard Isaacson. The first goal was to program the algorithm by which generate data correlated with musical parameters. The operation of the algorithm consisted of three distinct phases: initiation, generation and verification. Initialization – At this stage, was defined a table of rules, or conditions, that tell to the computer what combination of data could be considered legal and what not, so that all the choices could be made automatically. The rules could be derived in different ways. In the case of music was possible to assume rules by: a) traditional theory (eg prohibition of fifths and octaves parallel), b) dictated by the imagination of the programmer, even without relationship with music, c) derived from statistical analysis of other compositions and, finally, d) rules auto-generated by computer. Generation – The second stage consisted with the generation of a single data at a time, put in relation with different musical parameters, such as a single

pitch, rhythm, or expressions such as pizzicato and arco. The data were generated at a rate of a thousand numbers per second. Verification – Once generated, the experiment continues with the comparison between data and set of rules, to validate it or not. If validated, then passed to the generation of a new parameter, otherwise it returns again to the generation phase to generate a new value for the same parameter, until you will get a validated parameter, or until becomes clear that no parameter is able to satisfy the requirements. Once a parameter is validated, before becoming part of the final composition, is allocated in memory until the end of the whole process of generation and selection. At the end of the work, the result is a score in alpha-numeric code which is decoded in traditional music notation, to be performed by an instrumental group. Structure of experimentation – After defining the procedure and programmed the computer, it was necessary to plan experiments itself. Four different targets were defined, to be achieved with the same number of experiments. In the early stage there was still to define the type of instruments with which play the final score. Technical and structural limits pushed to exclude the use of analogical electronic instruments. Similarly, the piano was excluded and was chosen, instead, a string quartet that would allow a four-voice polyphonic. Reason for this choice was mainly the timbral homogeneity of instrumental group. Having set a goal of four initial experiments also led to define a broad structure in four movements. First experiment – Divided into three phases, was designed to obtain simple diatonic melodies. To do this, it was necessary to refer to a method of writing music enough known but not too complex; to be used as a model of construction of the musical material. Hiller and Isaacson chose a strict counterpoint, as expressed in the treatise by Joseph Fux, *Gradus ad Parnassum*. Compared to this method, you made reference to the counterpoint of the first kind (*prima specie*) from which were obtained sixteen rules, including prohibitions permits and concessions, which would form the content of the initialization tables. There are three categories of rules laid down: melodic (notes had to be contained within an octave, repetitions of notes were not allowed, etc.) harmonic (were allowed only intervals such as unison, octave, fifth, sixth and third major, or minor; tritone was considered dissonant, etc.) and mixed rules (prohibition of fifths and octaves parallel, in the link from one chord to one of the four voices had to move to stepwise or remain stationary, etc.). The first phase of the experiment was finished with the creation of a diatonic melody, subsequently used as cantus

firmus for the construction of other simple polyphony: two voices, in the second phase of experiment, and four voices in the third. All the material formed the three sections of the first movement: presto, andante and allegro.

Alex Di Nunzio

<http://www.musicainformatica.org/topics/illiac-suite.php>

Martin Riches *Thinking Machine*

Voir notice Thinking Machine (page 36)

Iannis Xenakis *Herma* *pour piano*

Création: 2 février 1962, Tokyo

Herma (1961) for piano was Xenakis's first composition for a solo instrument. It was commissioned in 1961 by pianist and composer Yuji Takahashi, whom Xenakis met on a trip to Japan in April of that year. The Greek title may be translated as «bond», but also as «foundation» or «embryo», and perhaps reflects an intuition on the composer's part that this was to be a seminal work insofar as it was his first departure from purely stochastic means of composition.

This technically very difficult piece makes unprecedented demands upon the performer, who must play complex rhythmic figures involving huge leaps with perfect evenness of articulation. In a good performance, the effort is repaid by the creation of a sense of seething, amorphous energy and a powerful forward momentum. The experience is unlike that associated with any prior piece in the piano literature. The ear strains to absorb it, but does not succumb to frustration or numbness. The frenzied sonic activity maintains a surprising sense of perceptual lucidity, never becoming muddy.

The composer himself provides a detailed theoretical discussion of *Herma's* construction in his book, *Formalized Music*. Referring to *Herma* as an example of «Symbolic Music», Xenakis advances a model of the piece which involves the exemplification of specific mathematical relationships between certain pitch sets. The macro-structure of the composition is clearly outlined as well. Details regarding the specific pitch and rhythmic choices made are not included, however, and, while the composer makes indications of what *ought* to be listened for in the piece, a typical listening unavoidably

raises certain questions which the composer does not address regarding what *actually is* heard. In particular, the ability of listeners to recognize the proposed model in the music, and the ability of the model to account for important aspects of the music as heard, both beg examination.

Society for Music Theory

Alberto Posadas

Hylé

pour marimba préparé

Commande: Sisco Aparici

Création: 27 janvier 2014, Bâle, Hochschule für Musik, par Sisco Aparici : percussion.

For prepared marimba and auxiliary instruments, Hyle in ancient Greek means wood and is used in the title of this book as a reference to the basic building material of the marimba, from which the sound is generated. At the same time it is the term he Aristotle to designate the matter as a general concept. Percussion and friction extracted from wood and other materials with it (metal, rubber, polystyrene, plastic, paper, reeds) sound categories that are immersed in a process of gradual registry scan relate.

The work tool in the five fragments, so that each has a different preparation octave, which generates its own sound identity. Wood always acts as a unifying element. Each octave is «conquered» throughout the entire first part of the work, forming closed areas only relate to the other octaves. At the same time part of the preparation of the marimba is disappearing, «stripping» the instrument and appear increasingly leaving their original acoustic nature.

The change of sound identity acts as underlying cause material changes and determines the sound material and shape is determined. This process results in a second part of the work, in which the preparation of the instrument has largely disappeared.

Karlheinz Stockhausen

Tierkreis

douze mélodies des constellations, pour un instrument mélodique ou harmonique

Tierkreis (German for zodiac) is a musical composition by Karlheinz Stockhausen written in 1974–75. The composition consists of twelve melodies, each representing one sign of the

zodiac. *Tierkreis* was originally written for music boxes as a component part of a theater piece for percussion sextet titled *Musik im Bauch*. When Stockhausen's youngest daughter was two years old, he used to make her laugh by teasing her about her growling stomach and the «music» she was making there. Later this inspired him to write a performance art piece called *Musik im Bauch*. The dreamlike theatrics of this work come to a climax when a performer reaches into the belly of a life-size puppet and pulls out twelve music boxes. Stockhausen's task of actually writing something these music boxes could play yielded twelve melodies, one named after each constellation of the zodiac. On the Stockhausen CD's website you can hear them all. As the melodies are composed for music boxes, their range and duration (26-30 seconds) is limited and dynamics are absent. After laboring over the contours of these twelve almost tonal-sounding melodies so that they would symbolically depict the traditional personalities of ancient Babylonian astrology, they were published and performed separately under the title *Tierkreis* (work 41), to be played or sung with or without accompaniment.

Katharina Rosenberger

Tempi agitati

pour six voix

Création: 18 mars 2016, église St Markus, Stuttgart, par les Neue Vocalsolisten

Aucune notice

Michael Pelzel

Etüdenbuch zu Diabelli

pour 6 voix a cappella

Aucune notice

Mischa Käser

Präludien Buch 1-4 (n. 1-8)

pour ensemble vocal

Aucune notice

Oscar Bianchi

Ante Litteram

pour six voix a cappella

Aucune notice

O e u v r e s

Iannis Xenakis

Atrées *pour 11 musiciens*

Création: 28 juin 1962, Paris

Meaning of the title: the inflexible laws of Necessity. This piece was composed and played as a tribute to Blaise Pascal who, with Pierre de Fermat, was one of the founders of probability calculation. The work used the same stochastic programme as H ST/10 1.080262 and was calculated by the IBM 7090 computer at Place Vendôme, although a few liberties were taken. The programme using the Fortran language is the one in *Gravesaner Blätter* n° 26 Gravesano, Tessin, Switzerland – used again in *Musiques Formelles*, Richard-Massé 1963 and Editions Stock 1981, Paris. The ensemble consists of a flute, a B flat clarinet, a bass clarinet, a horn, a C trumpet, a tenor trombone, three percussionists playing maracas, cymbal, gong, temple blocks, tom-toms and vibraphone, a violin and a cello.

Franco Donatoni

Hot *pour huit instruments*

Création: 10 janvier 1990, festival de Metz, France

Hot was composed in 1989, ordered by the Association of French Saxophonists and dedicated to Daniel Kientzy. The piece is 'imaginary' jazz and, apart from the soloist, uses a B flat clarinet with an E flat soprano clarinet, a tenor-bass trombone, a piano, a double bass and a percussionist.

Using a method dear to the author in his experience of writing, there is no immediate evidence of gestures belonging to the memory of an 'improvised' instrumental practice modulated by the imagination. *Hot* for saxophone and chamber ensemble, by Franco Donatoni, 'imaginary jazz' (as the author calls it), superb work, very structured and with an inventive rhythm...

Alberto Posadas

Fata Morgana *pour saxophone solo et ensemble*

Aucune notice

Marc Texier

Le scandale de la création de *«Déserts»*

Aucune notice

Edgard Varèse

Intégrales

Dédicace: A Mrs Juliana Force

Création: 1er mars 1925, Aeolian Hall, New York

Intégrales was an important work for Varèse and was composed in 1924-25 — his most creative period. Scored for woodwinds, brass and 17 different percussion instruments played by four percussionists, *Intégrales* provides insight into the ideas of sound-mass, spatial projection and zones of intensity that pervade all of Varèse's works. These terms are his way of describing music as a collection of coexisting sound properties (melody, harmony, rhythm, etc.).

Varèse stated:

«... *Intégrales* was conceived for a spatial projection. I constructed the work to employ certain acoustical means which did not yet exist, but which I knew could be realized ... In order to make myself better understood — for the eye is quicker and more disciplined than the ear — let us transfer this conception into the visual sphere and consider the changing projection of a geometrical figure onto a plane surface, with both geometrical figure and plane surface moving in space, but each at its own changing and varying speeds of lateral movement and rotation.»

Jerry Junkin of the University of Texas has stated:

«One of Varèse's former students pointed out that this work was written in spite of the limitations of conventional instruments and notation, that the world of sound contained in this piece is not about the instruments, but the distinction of the timbres between them. Instruments are intended to either blend or contrast with other instruments depending on whether or not they are in the same sound 'block.' Many listeners feel that this ambivalence to instruments made Varèse better suited to music that excludes them, such as tape music, which he eventually turned to as the technology became available. The composer said that mathematics and astronomy inspired him, and *Intégrales* lends itself to visual impressions of celestial bodies in motion — the motion of planets revolving around a star is comparable to the blocks of sound heard in this piece.

The premiere of *Intégrales* was peculiar because it was so well received by the general public. At the Aeolian Hall in New York, Leopold Stokowski conducted it on March 1, 1925 to an enthusiastic crowd that enjoyed the work so much Stokowski was obliged to perform it again that evening. However, other than a few admiring writers, critics disliked *Intégrales* and mocked the piece at length. It is possible that this work offended the sensibilities of a writing community that had spent years building a meaningful way of talking about new music, and that the work simply eluded that vocabulary.»

https://theclarice.umd.edu/sites/default/files/program-notes/cspac_050513_UMWO.pdf

Iannis Xenakis

Xas

quatuor de saxophone

Création: 17 novembre 1987, Lille, France

Iannis Xenakis was not known for his attraction to woodwind instruments, and certainly not to the saxophone. In fact, he wrote for this instrument but once. *Xas*, however, is a highly successful piece, and has entered into the repertoire for saxophone quartet. This composer was attracted to string instruments, and if one omits the vibrato from the sound, the pure tone of the saxophone can sound remarkably similar to a cello. In any case, after persistent requests from the Rascher Quartet, Xenakis penned his saxophone quartet, exploring a range of sonorities and extended techniques, and explicitly forbidding the use of vibrato! One effect he scrupulously avoids is the glissando, perhaps to avoid any connotation of blues or jazz. He does evoke more far-reaching cultures, though, through the use of an original mode that sounds Oriental, and in fact is adapted from the five-note scale of the Javanese gamelan. *Xas* is an episodic work, flowing smoothly from one section to another. There is a tendency in the piece to focus on the high register, no mean feat for the poor baritone and tenor players, but the close-voiced harmonies are quite beautiful. Xenakis explores the possibilities of multiphonic sounds, where one player produces more than one tone simultaneously, to provide a raucous contrast to the sweet modal harmonies of other passages. The occasional use of microtones enhances the exotic resonances of the music.

<https://www.allmusic.com/composition/xas-for-saxophone-quartet-mc0002464277>

Isang Yun

Harmonia

pour 16 vents, harpe et percussion

Aucune notice

Edgard Varèse

Déserts

pour orchestre et bande magnétique

Création: 2 décembre 1954, Théâtre des Champs-Élysées, Paris (retransmission en direct sur les ondes de Paris IV, première diffusion stéréophonique en modulation de fréquence en France)

Varèse composed only for himself, but who can blame him for being obsessed with the insults hurled at him and feeling the need to prove himself at every turn? The first performance of *Déserts* at the Théâtre des Champs-Élysées in Paris in 1954 was a tragic blow to him. Nevertheless, despite the magnitude of that scandal, it was only one in a long series of disappointments that had dogged his life. And it is a lesson in understanding Varèse. He belonged to no one, no country, culture, school, or trend. His legacy belongs to the world. Any assessment of his music and influence based on national and stylistic considerations does him a disservice. — Chou Wen-chung

Varèse's first work with electronic sound was *Déserts* (1949–54), whose title the composer intended to connote «not only physical deserts of sand, sea, mountains and snow, outer space, deserted city streets, but also this distant inner space...where man is alone in a world of mystery and essential solitude.» The atmosphere is strikingly different from that of *Amériques*, which was all about the discovery and conquest of new worlds, and indeed the music is strikingly different from what had been in Varèse's mind 30 years before: thrust and havoc give way to a generally slow, subdued, interior landscape. The «essential solitude,» implicitly melancholy, is surely the composer's own. He had spent two long periods in New Mexico in 1936–37, and had completed nothing that satisfied him since *Density 21.5* just before. He may have had in his mind, too, the technologically enabled disasters of the Second World War. *Déserts* is a continuous orchestral movement broken by three [optional] «interpolations» composed from factory noises and the sounds of percussion instruments. Varèse collected these with his own Ampex tape recorder, in 1953, and though they provide windows onto a new musical world, the outlook is of a piece with the work's beautifully maneuvered bleakness. The ensemble is similar to that of *Intégrales*, with flutes and clarinets in

pairs, ten brass, piano and percussion group. Its use, however, is quite different. Though ejaculatory motifs still occur, they lack propulsive energy and remain subsidiary to sustained chords or single tones, whose orchestration is highly sophisticated. Pitched percussion — principally the piano, but also vibraphone, glockenspiel, xylophone, and tubular bells — are used almost always to double the wind in a subtle assembling and dismantling of sonorities, while the role of the unpitched percussion, paramount in Hyperprism and Ionisation, is considerably curtailed. The work was completed in Paris, where the composer finalized the tape at the French Radio's musique concrète studio (though he was to work on it again in New York in 1960–61). The first performance was conducted by Hermann Scherchen in Paris on December 2, 1954, when this was the first music broadcast by French radio in stereo. — Paul Griffiths

Alexandre Babel

Choeur mixte pour 15 percussions

Aucune notice

Céline Hänni

Nouvelle oeuvre pour chœur

For this choral creation, social gesture, i.e. meeting, is inseparable from artistic gesture. The meaning here of the word 'create' is broad: exchange, act with, being available to what is going on around oneself, beyond one's tastes and a priori. It is envisaged from an angle that is not an angle generally acknowledged: in this project, I am a relay-artist inviting people to 'seek with me', and invent together imaginary places. I want to put the singers at the heart of the process of creativity, enabling a multitude of facets and performances.

For several years I have been leading ephemeral choirs singing improvised pieces, laboratories dedicated to exchange and creation, where men and women have wanted to explore singing together with its many ways of expression. This is how I will proceed with this creation: through a series of improvisations, the singers will explore and develop sound. The script will be made of gestures, inventions and impulsions, and everyone will be invited to improvise and invent themselves within the sound and immediacy of the interaction. Voices will explore together tones, beats and resonances, and their relationship with sound, space and listening. Participants will be invited to be on the lookout for anything that might happen, to be open to experiences that lead them away from what

they know and from what they are used to working on. The finished piece will therefore be the fruit of a group experience.

Johann Sebastian Bach

Messe en Si mineur BWV 232

Aucune notice

Philip Corner

*In Intimacy – pulsation
pour 15 percussionnistes*

Aucune notice

Alvin Lucier

*Opera with objects
pour 15 percussionnistes*

«The idea is to explore the resonant properties of various ordinary objects and one way I do this is to take two pencils.»

Lucier wrote *Opera with objects* for his student class. The piece is a simple exercise in learning about the acoustical properties of various objects («Your task is to make vivid for listeners the natural amplification inherent in physical things»), but Lucier's decisions as to how the piece should be performed make this exercise a Grand Opera. The performer stands behind a table with an arrangement of various objects of a more or less ordinary nature. A matchbox, an empty can, a candy jar... Rather than tapping the objects directly, the performer starts tapping one pencil against the other in a regular way, creating a rather dry sound. When the tip of the tapped pencil touches the surface of an object, the object amplifies the sound of the pencils. By moving the tip of the pencil along the surface, this sound can be altered. Once an object is explored, the performer moves on to the next (without stopping to tap), eventually with a slightly different speed or dynamics.

Since the amplification depends on the resonances of each individual object, the sound of the tapping can be very different and sometimes quite astonishing. One of the great surprises at many performances was a very small matchbox, one of Lucier's favorite objects (from an oyster bar near his home). It turned out to be one of the loudest «amplifiers» and could have easily been the «leading voice» in this opera with (ordinary) objects. Sadly enough, it was stolen together with other objects on one of Lucier's numerous concert travels.

alvin-lucier-film.com

O e u v r e s

Giuseppe Verdi

Ave Maria

extrait des Quattro Pezzi Sacri

Aucune notice

Núria

Giménez-Comas/Laure

Gauthier

Back into Nothingness

monodrame scénique pour comédienne-chanteuse, chœur mixte et électronique

Back into Nothingness is a monodrama for solo voice, choir and electronic instruments whose title is borrowed from a cycle recorded by the German symbolist Max Klinger (*Ins Nichts zurück*, 1880-1884). Opus VIII, featuring a body fallen backwards as if levitating, echoes the destiny of the orphan Kaspar Hauser, who made the headlines in Europe at the start of the 19th century.

Kaspar Hauser was the lost child who arrived at the gates of Nuremberg in 1828 after seventeen years held in captivity in a dark hiding place. He repeated one phrase over and over again – «ein solcher Reiter möchte ich werden, wie mein Vater einer gewesen ist» («I would like to be a knight, just as my father was».) This seventeen-year-old boy had the cognitive and linguistic ability of a two-year-old child and became a guinea pig for science. Since the whole of Europe was following his story, he was nicknamed 'the child of Europe'. Since then, he has continued to inspire poets, from Verlaine to Trakl to Handke, who saw in him an icon of nature poetry, pure and innocent (Verlaine: «Pray for poor Gaspard»).

Zhuosheng Jin

Création pour quatuor à cordes

Aucune notice

Leonardo Silva

Création pour quatuor à cordes

Aucune notice

Kaspar Querfurth

Création pour quatuor à cordes

Aucune notice

Manuela Guerra

Création pour quatuor à cordes

Aucune notice

Shiuan Chang

Cleaning the Temple

pour quatuor à cordes

Aucune notice

Mithatcan Öcal

Création pour quatuor à cordes

Aucune notice

Alfred Jimenez

Création pour quatuor à cordes

Aucune notice

Jin Wook Jung

Création pour quatuor à cordes

Aucune notice

Carl Maria von Weber

Ouverture de l'opéra «Peter Schmolli und seine Nachbarn»

Aucune notice

Ludwig van Beethoven

Symphonie n°7 en La majeur, Op. 92

Dédicace: Au comte Moritz von Fries.

Création: 8 décembre 1813, Vienne.

Aucune notice

Bernard Cavanna

Geek bagatelles

introspections d'après quelques fragments de la IXe symphonie de Beethoven pour orchestre et ensemble de smartphones

Commande: Grame / Orchestre de Picardie / ONE® avec le soutien du Ministère de la Culture et de la Communication, sous le dispositif de « l'aide à l'écriture » – Editions de l'Agité.

This piece presents fragments from Beethoven's 9th Symphony, imagining them as 'leftovers', vestiges or ruins of a disappeared masterpiece.

The eight or so fragments used – sometimes just one harmony – endure the same 'insults' that time, natural disasters and men's destructive power inflict on monuments from great civilizations of the past, making them crumble,

O e u v r e s

erode, collapse, break, scatter, move, turn to sand and stones, become hidden from view, disappear and transform, buried and entombed.

Nevertheless, these deprived ruins resist and provoke in us strong, vivid emotions, of nostalgia, persistence, retentivity and poetry.

The analogy of this past era to our own time leads to other perspectives: here, we discover our own losses, our own erosions, our own incomplete memory, whatever is still distinct or unclear to us, our personal ruins, things that were once magnificent, reminding us of former splendour or merging with the sand and dust.

Another analogy is to Islamic State's recent destruction of the Temple of Bel in Palmyra and the demolition of our most noble values. In a completely different field, but much more insidious and less spectacular, it could also be compared to the breaking up of our societies by an economy that is globalised, hegemonic and where deregulation reigns, by businesses that are super-state-controlled, defying fundamental rights, relocating, 'Uberising', and watched helplessly by politicians. These champions of consumerism and hyper-connectivity indicate that a totally different civilization is in motion – civilizations are not immortal. In that respect, *Geek bagatelle* might no longer be a work of fiction.

Auteurs

Alexandre Babel

Swiss composer, born 1980

Alexandre Babel is a Swiss born and Berlin based drummer, percussionist and composer. He is involved in various contemporary contexts such as modern classical music, free improvisation and performance art. Babel creates works that question the listener's expectations towards conventional musical forms. He performs as a solo artist and with groups through the five continents, in some of the leading venues and festivals of contemporary music. Principal percussionist in the contemporary music group KNM Berlin, he also collaborates with ensembles such as MusikFabrik, Schlagquartett Köln, Neue Vokalsolisten Stuttgart. As a drummer, he collaborated with the noise-rock units Sudden Infant, Caspar Brötzmann trio, Buttercup Metal Polish, Aethenor as well as with WZC a duo with French composer and bassist Pierre Jodowski. His compositions have been performed at the festival Archipel de Genève, the Eyedrum series in Atlanta, the Mozarteum Salzburg, the ION festival Nürnberg a.o. His solo percussion works are collected in a serie of recordings, the first of which appears on the label Dumpf. Babel is a founding Member of the performance collective Radial with the artist Mio Chareteau. He is currently the artistic director of the Geneva based percussion group Eklekto.

Johann Sebastian Bach

German composer, born March 21, 1685, in Eisenach, died July 28, 1750, in Leipzig

Aucune biographie

Ludwig van Beethoven

German composer, born December 15, 1770, in Bonn, died March 26, 1827, in Vienne

Aucune biographie

Oscar Bianchi

Italian/swiss composer, born May 8, 1975, in Milan

Born in Milan, holding dual Italian-Swiss citizenships, Oscar Bianchi completed degrees in composition, choir conducting and electronic music at the Giuseppe Verdi conservatory of Milan. He pursued studies in composition taking part in master programs such as at IRCAM - Centre Pompidou and with a doctoral degree at Columbia University in New York.

Vitality, pulsing rhythms, and virtuosity are the hallmarks of the music created by Bianchi, who reveals a sensible interest in new phrasings and new ornamentations, something to be expected from someone whose ears are finely attuned to

the music from all corners of the globe. A vocal quality, even in his instrumental work, can strike us as a prominent feature of his music. Exuberant and intelligent, this vocal dimension plays with a refined art of accentuations in all its intermediate degrees. We know him now increasingly interested in cantata and opera: at its core, Bianchi's music continues to be guided by the challenge of dramaturgical and formal issues. The unexpected contrasts between voluble virtuosity and contemplative stasis are the driving force of his flair for dramatic gesture. His music is joyfully violent in breath and in song but may suddenly come to rest in prayer, via a specific harmony, as though struck by the noonday light.

Commissioned by the Aix-en-Provence Festival and Théâtre & Musique, his first opera, Thanks to My Eyes, libretto and direction by Joël Pommerat, received critical acclaim by audiences and critics alike (*A masterly portrait of Melancholy*, Le Monde, July 7, 2011). His music has been performed by outstanding ensembles and orchestras such as Gewandhaus Leipzig, Orchestre Philharmonique de Radio France, Deutsche Symphonie Orchester, Ensemble Modern, Klangforum Wien, JACK quartet, Les Percussions de Strasbourg, Ictus, Quatuor Diotima, Ensemble Remix, Nieuw Ensemble, Ensemble l'itineraire, Ensemble Contrechamps, International Contemporary Ensemble, Alarm Will Sound, David Grimal, Kammerensemble für neue Musik Berlin, Phoenix Ensemble, Collegium Novum Zürich, Drumming Grupo de Percussão from Porto, Ensemble Laboratorium, Österreichisches Ensemble für neue Musik, Sound'arte.

Upcoming projects include new works for the Symphonieorchester des Bayerischen Rundfunks, Orchestra della Svizzera Italiana, Ensemble Modern, Jack and Collegium Novum Zürich. Oscar Bianchi was a guest of the DAAD Künstlerprogramm Berlin, Pro-Helvetia in Warsaw and Johannesburg and the Atlantic Center for the Arts in Florida. He has been awarded numerous prizes, such as the Gaudeamus first Prize, the Dussurget Prize, the Asm-Stv Prize, the Aargauer Kuratorium fellowship and the Ictus fellowship. «Partendo», for countertenor and ensemble, has been awarded with the 2016 IMC International Rostrum of composer's prize. His CD Portrait won in 2013 the German Record Critics' Award.

The works of Oscar Bianchi have been performed throughout Europe and the Americas in prestigious venues such as Alice Tully Hall (Lincoln Center); Merkin Hall, New York; Luzern Festival; Muziekgebouw, Amsterdam; Venice

Auteurs

Biennale; Musica Festival in Strasbourg; Warsaw Autumn Festival; Ultrashall, Berlin; Eclat, Stuttgart; Gasteig, Munich; Ars Musica, Bozar, Brussels; Archipel, Geneva; Tages für Neue Musik, Zürich; IRCAM Centre-Pompidou, Paris; Abbaye du Royaumont; DRS; RSR; RSI; RAI; France Culture; RFI; TFI; France Inter; RTBF; ORT; SWR; Deutschland Kultur, RBB, the Tchaikovsky Conservatory, Moscow; the University of Witwatersrand, Johannesburg; Kulturhuset, Stockholm; Sonora Festival, Cologne; OggiMusica, Lugano; Musica è Realtà, Milan; Nuove sincronie, Milan; Milan Conservatory; Teatro Comunale di Bologna, Nuova Consonanza, Rome; CEMAT, Rome

Gonzalo Bustos

Argentinian swiss resident chef d'orchestre and composer, born 1983

Aucune biographie

Bernard Cavanna

French composer, born November 6, 1951, in Nogent-sur-Marne

With strong encouragement from Henri Dutilleux, Georges Aperghis, Paul Méfano and Aurèle Stroe, Bernard Cavanna (born in 1951) devoted himself to composition.

Winner of the Prix de Rome, allowing him to spend 1985-1986 at the Villa Medici, an annual creation scholarship, the SACEM Prize for the best contemporary creation (1998), the UNESCO International Tribune (1999) and a «Victoires de la Musique» award, his works have produced a powerful impression on the public and critics alike.

In particular, we will mention *Io* for voice and eleven instruments, *La Confession impudique* (1987/92), an opera based on the novel by Tanizaki, *Messe un jour ordinaire*, a work inspired by Jean-Michel Carré's documentary film *Galères de femmes*, the *Trois chants cruels* for soprano and orchestra, and the *Violin Concerto*, a work commissioned by Radio-France for violonist Noémi Schindler and the Orchestre Philharmonique de Radio-France.

Bernard Cavanna has also worked in theater with Antoine Vitez, Stuart Seide, Daniel Martin and Xing Wang Gao (Nobel Prize), with choreographers Caroline Marcadé, Angelin Preljocaj and Odile Duboc, and with film-makers Pierre-Henry Salfaty and Alain Fleischer (with whom he has collaborated on a regular basis for the past 12 years).

Alongside his activities as a composer, he has been director of the National Music School of

Gennevilliers since 1987 and is also involved with the Ensemble 2e 2m.

In addition, with Laurence Pietrzak, he produced and made a documentary film about composer Aurèle Stroe.

Shiuan Chang

composer, born March 11, 1989, in Taipei

Taiwanese composer Shiuan Chang's compositions have been described as «a tapestry of extraordinary sound and idea; not word of painting or sound landscape, but rather a psychological meditation.» – by Malcolm Peyton, Professor of the New England Conservatory

Winner of the 2013 New England Conservatory Honor competition, 2015 Earplay Donald Aird Composition Competition, and 2016 Nief-Norf Composition Competition, Shiuan believes that music is the map of logical sound being performed lively during the specific time and space by both audiences and the performers. He views that the performance is birth; the following applause is death, and the performers' acknowledge bow is reincarnation.

Taiwanese composer Shiuan Chang's music have been performed nationally and internationally including Carnegie Hall, Suntory Hall, Jordan Hall, Taiwan National Concert Hall, Merkin Hall, Bartok Hall, ODC theater, Tenso Music Days in Belgium, Boston Early Music Festival, Mise-En Festival, June in Buffalo, YCM, Serga Festival, Innovation Series Taipei, and the Bartok festival. He has worked with The Mivos Quartet, Ensemble Multilaterale, Ensemble Musicatreize, Divertimento Ensemble, Earplay Ensemble, signal ensemble, Antico Moderno, Mise-En Ensemble, Neue Vocalisten Stuttgart, Princeton Singers, Orkest de Ereprijs, and Alter Ego. Shiuan finished his undergrad at New England Conservatory studying with Malcolm Peyton.

As an avid pianist, Shiuan has won the first prize Taipei City competition and second prize in the 2003 Taiwan national piano competitions (high school division). He enjoys working as a conductor, he has worked with Divertimento Ensemble, Dedalo Ensemble, and Hai-Dao Ensemble. In addition, Shiuan is active in outreach programs. He has produced a full-length show to support the Genesis Social Welfare Foundation, and written film music for the Children Are Us Foundation twenty-years anniversary documentary film.

For the upcoming commissions, he is writing a solo work for Percussionist Tom de Cock, 13 musicians for Atlas Ensemble, for Tana String

Auteurs

Quartet. Shiuan finished his undergrad at New England Conservatory studying with Malcolm Peyton. He has also studied with Stefano Gervasoni and Eotvos.

Collectif de compositeurs

French collectif de compositeurs

Aucune biographie

Philip Corner

American composer, born April 10, 1933, in New York

American composer, now resident in Italy, of interdisciplinary works that have been performed throughout the world; he is also active as a performer, visual artist and writer. Mr. Corner studied composition with Mark Brunswick and musicianship and piano with Fritz Jahoda at the City College of New York, where he earned his Bachelor in 1955, and composition with Henry Cowell and Otto Luening at Columbia University, where he earned his Master in 1959. He also studied analysis with Olivier Messiaen at the Conservatoire National Supérieur de Musique de Paris from 1955–57, where he earned a deuxième prix, and studied calligraphy with Ki-sung Kim in South Korea in 1960–61. He studied piano privately with Dorothy Taubman in New York from 1961–75.

As a performer of new music, he has been active as a pianist, trombonist and vocalist. He has also played alphorn and various natural objects, including resonant metals. He was drafted into the US Army in 1959 and shipped to South Korea in 1960–61, where he introduced music by himself, as well as John Cage, Olivier Messiaen, Wallingford Riegger, Anton Webern, and other composers. He has participated in various concerts, exhibitions and festivals with the name Fluxus since 1961. He served as a resident composer and musician to the Judson Dance Theater in New York from 1962–64. He co-founded with Malcolm Goldstein and James Tenney the Tone Roads Chamber Ensemble in New York in 1963, a group for contemporary music that performed until 1970. He co-founded with Julie Winter the ensemble for music and ritual Sounds Out of Silent Spaces in New York in 1972 and co-founded with Barbara Benary and Daniel Goode Gamelan Son of Lion in New York in 1976 and often played with each ensemble, as well as with the Experimental Intermedia Foundation in New York. He is featured in the book *The Four Suits* (1966, Something Else Press) and an overview of his life and work is presented in the book *LifeWork: A Unity* (1991–93, Frog Peak Music).

As a visual artist, his works have been exhibited in the Americas, Asia and Europe. As a writer, he has written numerous articles, essays and

poems. His major publications include the book *I Can Walk through the World as Music* (1966, unpublished; 1980, Printed Editions).

He taught piano privately in New York from 1962–68 and taught secondary subjects at the New Lincoln School in New York from 1966–72. He gave courses on the analysis of contemporary music and experimental composition at The New School in New York from 1967–70 and taught contemporary music, music theory and world music at Rutgers, The State University of New Jersey from 1972–92.

He has used the pseudonym Gwan Pok – Contemplating Waterfall on occasion. He is married to the dancer Phoebe Neville, with whom he has often collaborated.

composers21.com

Franco Donatoni

Italian composer, born June 9, 1927, in Vérone, died August 17, 2000, in Milan

Franco Donatoni was born June 9th 1927 in Verona, Italy. He studied composition with Ettore Desderi at the 'Guiseppe Verdi' Conservatory in Milano, with Battista Martini in Bologna and with Ildebrando Pizzetti at the 'Accademia Nazionale di S. Cecilia' in Roma. He attended the 'Internationalen Ferienkurse für Neue Musik' at Darmstadt, Germany in 1954, 1956, 1958 and 1961. As a violinist he held a position at the orchestra of 'Arena di Verona'. Donatoni was honoured with multiple awards, amongst others 'Prix de Liège' in 1951, 'Prix de Radio Luxembourg' in 1951 and 1953, 'Prix de la société internationale pour la musique contemporaine' in 1961, 'Marzotto'-prize in 1966, 'Koussevitsky'-prize in 1968 and a 'Psacarpoulo'-prize in 1979. In 1985 he received a knighthood in the 'Orde des Arts et des Lettres' by the French Minister of Culture. He was composer in residence in Berlin after being invited by the 'Deutscher Akademischer Austauschdienst'.

Franco Donatoni taught at the Conservatories of Bologna, Torino and Milano and at 'Accademia Chigiana' in Sienna and the 'Accademia S. Cecilia' in Roma. He conducted master classes and seminars in Switzerland, France, Spain, Holland, Israël and Australia (Italian Institute of Culture Melbourne) and in the USA (University of Berkeley). The compositions of Franco Donatoni are published Zanibon Padua, Schott London, Boosey & Hawkes London, Suvini Zerboni Milano (from 1958 until 1977) and at Casa Ricordi Milan (since 1977). Franco Donatoni died on August 17th 2000.

Auteurs

At the beginning of his composing career Donatoni is strongly influenced by Béla Bartók, Paul Hindemith and Igor Stravinsky. After meeting Bruno Maderna, he attends the summer course at Darmstadt where he gets acquainted with the serialism of Anton Webern, Karlheinz Stockhausen and Pierre Boulez. Strongly attracted by the music of John Cage and the literature of Franz Kafka, he becomes influenced by negativism. In his personal life, this leads to a depression; musically, he starts experimenting with indeterministic methods.

In the mid 1970's - after his depressive period - he rediscovers the importance of the musical material itself and the process-based sequences. As a result he returns to a rather determined composition style. Although the characteristics of the used processes are clearly tangible through the music, the process-based writing is from this point on never obviously present, but rather hidden behind the music.

Donatoni never looks upon composition as 'inventing' but more as 'transforming': «Compositeur actuellement veut dire pour moi inventer le processus nécessaire à la transformation continue de la matière». The necessity of transformation results into processes. Process and form are closely connected and mainly emerging from the initial basic musical material. Donatoni points out two main processes: the mechanical process as an external action and automatism as processes that are inherent to the material.

Starting from his basic musical material, Donatoni works out every composition thoroughly. He doesn't search for new sound possibilities but prefers to put the traditional into a new context. The departure point is not the sound itself, but the manipulation of interval and rhythm. Donatoni considers music as an elaboration that consists of clear musical elements. As a composer he takes those elements into development and transformation. Music is absolute; it doesn't express but carries expression inside itself (7).

Arno Fabre

French visual artist, born 1970, in Limoges

Arno Fabre is an eclectic artist who is in many ways unclassifiable. He claims to be «meticulous and even manic, persevering and even stubborn». In addition, he is curious of the world. It is these traits that allow for an astonishing freedom of thought that draw connections between tractors, water taps,

sounds, words, machines, contemporary dance, stone carving, photography, legislation, town planning and contemporary music.

Poetics and reflexivity, Fabre's works move and jostle us into new relationships with the world. His sound installations (Dropper01, Les Souliers, Composition pour trois radios, Astragale Zénon l'arpenteur ...) and his work on landscape, law, and the wild (Contre-nature Lois et paysages, Tuning Landscape, Loup y es-tu?, Ne surtout pas l'ignorer, The Evergreen ...) have been presented in many places in France and in St Petersburg, Amsterdam, Monaco, Barcelona, Courtrai, Mons, Geneva, Zagreb and Belgrade.

He graduated of the Ecole nationale supérieure Louis Lumière (photography) and of Fresnoy - studio national des arts contemporains.

Xavier Garcia

French composer, born 1959

Composer and improviser, Xavier Garcia is passionate about apparent contradictions, such as those that link the creation of music in a studio and the use of music on stage; the personal signature on a piece of work and collective creativity; attaching a work to a medium (eg, acousmatic, cinema, disc) and short-lived improvisation (live concert); written work and improvised work; free tempo music (eg, improvised, acousmatic) and music that functions using a 'pulsation'. Xavier Garcia has realised some thirty electro-acoustic musical pieces at the National Audiovisual Institute's Group for Musical Research, at the Lyon Live Music Group and in his own studio.

A member of the ARFI musical collective since 1987, he has played the sampler and sound processing in several of their groups, including La Marmite Infernale (concert repertoire and show *Les hommes maintenant...*); L'Effet Vapeur (screenings with live music *Bobines Mélodies 1*, *Bobines Mélodies 2*, and the video concert *Nous Mix* with the video maker Benoit Voarick); Actuel Remix, the duo with Guy Villerd (#01 *Metropolis*, #02 *Heiner Goebbels Remix*, #03 *Ensemble Modern Remix* and #04 *Steamboat Bill Junior*); Arfolia Libra (a meeting with the Consort Aperto Libro); PSO (trio created by Eric Brochard); Dark Poe (immersive concert in the dark, created by Guillaume Grenard). At the same time, he has implemented projects such as *Virtuel Meeting*, *Réel Meeting* and *Radiatorama* (3 CDs, Radio France/Signature). He has also contributed to Grame's *Smartfaust* project, composing 4 pieces for mobile phones, instruments and audience. In addition, he forms a duo with Lionel Marchetti (CD Radio France

Auteurs

Signature, to be released in 2017) and plays solo in *Lifelines 1, 2* and *3*, a series of audio/video pieces; *Lifelines 3* is available to order from Grame/Lyon.

Laure Gauthier

French author, born 1972, in Courbevoie

Aucune biographie

Stefano Gervasoni

Italian composer, born July 26, 1962, in Bergamo

Born in Bergamo in 1962, Stefano Gervasoni began studying composition in 1980 on the advice of Luigi Nono: this encounter, as well as others with Brian Ferneyhough, Peter Eötvös and Helmut Lachenmann, turned out to be decisive for his career. After attending the Conservatorio Giuseppe Verdi in Milan, Stefano Gervasoni studied with György Ligeti in Hungary in 1990, and then, in 1992, he attended the IRCAM *Course in Composition and in Computer Music* in Paris. The first three years in France launched Gervasoni's international career that eventually led him to be artist-in-residence at Villa Medici in Rome for the biennium 1995-1996.

With commissions from prestigious institutions such as the WDR, the SWR, the Orchestra Nazionale della RAI, the Festival d'Automne in Paris, Radio France, IRCAM, the Casa da Musica in Porto, the Festival Archipel in Geneva, the Divertimento Ensemble in Milan, the Ensemble Intercontemporain, the Ensemble Modern, the Ensemble Contrechamps in Geneva, the Maerzmusik festival in Berlin, the Ars Musica Bruxelles, the Festival Musica in Strasbourg, the French Ministry of Culture, Milan Teatro alla Scala and Suntory Hall in Tokyo, Stefano Gervasoni has established himself as one of the most important Italian composers of his generation. His catalogue – which includes chamber and vocal music, concertos, works for orchestra, for ensemble and an opera (*Limbus-Limbo*), commissioned for the 50th anniversary of the Percussions de Strasbourg (2012) – was first published by Ricordi, from 1987, and then, from 2000, by Suvini Zerboni.

A monographic CD entitled *Antiterra*, which features the pieces *An*, *Animato*, *Antiterra*, *Least Bee*, *Godspell*, and *Epicadenza*, released in 2008 by Aeon, bears witness to «a sonic world of great wealth, subtlety, refinement, expressive but also organic, that immediately captures one's attention» (Philippe Albèra). Other monographic recording collections include the Harmonia Mundi CD in the series *Musique Française d'Aujourd'hui* (Ensemble

Contrechamps), the *Stradivarius* CD by Divertimento Ensemble and the CD *Dir-in dir* released in 2014 by Winter & Winter (*Académie Charles Cros* prize and *Diapason d'or* in France).

Winner of numerous prizes, including the recent Premio della Critica Musicale "Franco Abbiati" (2010), his work has allowed him to be a grant-holder at the Fondation des Treilles in Paris (1994) and at the DAAD in Berlin (2006) and composer-in-residence at the Domaine de Kerguéhennec during the period 2008-2010. He has also been invited to teach at the Darmstadt Ferienkurse, on the courses organised by the Fondation Royaumont (Paris), at Toho University in Tokyo, at the Festival International di Campos do Jordão in Brazil, at the Conservatory in Shanghai, at Columbia University (New York) and at Harvard University (Boston). He has been composer-in-residence at Lausanne Conservatoire (2005) and visiting professor at ESMUC in Barcelona for the 2012-13 academic year.

Since 2006 Stefano Gervasoni has held a regular teaching post as professor of composition at the prestigious Conservatoire National Supérieur de Musique et de Danse in Paris.

Núria Giménez-Comas

Spanish composer, born February 25, 1980

Núria Giménez-Comas began her musical studies with piano, but already with the idea of studying after the composition. After two years of studying mathematics, she worked counterpoint, harmony and fugue. Then she entered the ESMUC (Escola Superior de Musica de Catalunya) and works instrumental and electroacoustic composition with composer Christophe Havel. This work with electroacoustic music changes her way of thinking about instrumental music with a deep reflection on the notion of timbre in music. In ESMUC she finishes the bachelor with Mauricio Sotelo and also attends seminars with composers such as Michael Levinas, Helmut Lachenmann, and others.

After two years she could enjoy a period of training at the Geneva Conservatory where she studied electroacoustic composition with Luis Naon and instrumental with Michael Jarrell especially deepening in harmony and instrumentation. She has finished the Master in Composition at the High School of Music of Geneva with a dissertation about sound perception.

Very interested in mixt music she has done the Cursus 1 for composers in the IRCAM and the

Auteurs

Manifeste Academy where she has done a project for electronics and video. She has been selected for the Cursus 2 with the help of Cajamadrid Foundation's scholarship. During this research year she deals with the sound scape subject in a project for string quartet and electronics. It has been premiered by Diotima Quartet in a collaboration with Voix Nouvelles de Royaumont using the new spatialization system in 3D ambisonics.

Very attached also to the orchestration, she has worked with orchestras as Orchestre de chambre de Genève and Brussels Philharmonic. She has worked also with musicians like Ensemble Contrechamps, Harry Sparnaay, trio of Wien Klangorum, Ensemble Surplus and her acusmatics works has been played in festivals like Archipel (Geneva), Emufest (Rome) and SON (Madrid).

She has been awarded in II International Prize of Composition Eulalio Ferrer in Mexico, in Choral Composition of EACC (European Association of Choral Conductors) in Graz, in International Prize for instrument and electronic device of Bourges, she has the Prize of Colegio de España de Paris-INAEM 2012 and the 1st prize of III Edison-Denisov Competition.

She is a founding member of Ensemble Matka. Recently she has worked as electronic performer with ensembles as Quatuor Diotima, Ensemble Diagonal, Carla Huhtanen, Ensemble Alquimia among others.

Manuela Guerra

Italian composer, born August 24, 1996, in Foggia

Manuela Guerra (1996, Foggia) started the act of learning the piano at a young age. At the age of twelve, she started academic studies close to the Umberto Giordano's Conservatory of Foggia. After five years of academic studies of piano, she decided to enroll into the Composition's course under the leadership of M° Daniele Bravi in 2013. She improved her studies attending numerous Masterclass of Daniele Bravi, Stefano Gervasoni, Eero Hämeenniemi, Mauro Lanza, Derek Bermel, Roberta Gottardi, Carlo Boccadoro.

Philosophical and Psychological elements are the constant source of motivation behind the character of her works and also the main centre of interest of her poetries. Thoughts about existence (like the work for female voice «Aessenza-Del Vuoto l'inganno» based on a text from Pasolini), about «Id, ego and super-ego», her report with the unconscious (like the work for female voice, viola and piano «lònon», based on a text from Sylvia Plath), about time and evil

(like the string quartet «In stanze- I Fui Ora- II Emofollia- III Rorschach»), about the «veil of Maya» in the conception of Shopenauer (like the work for string orchestra «Màyam- Lo stesso altro»), are the result of an introspective research in continuous evolution.

Her works has been performed by prominent performers like The String Quartet «Quartetto Sincronie», Saxophones Quartet «Lost Cloud Quartet», the violist Luca Sanzò, the soprano vocalist Keiko Morikawa and the pianist Maurizio Paciariello, the Arrigoni Orchestra.

Her music was performed during the 38th season of the «International Festival of Chambered Music» (Norcia 2014), the 31st season of the «International Festival of Musical Interpretation» (Chiancano Terme 2017) and also at the Open Concert of Umberto Giordano's conservatory (Foggia 2016). During the festival of «Campli-Borgo Music», the musical composition «lònon» was awarded with a special mention (Campli 2016).

She has been selected – at International level- by the M°Ivan Fedele for the commissioning of a musical composition for the Arrigoni Orchestra for the festival of «Saint Vito Contemporary Music» in December 2017.

She currently studies Music Composition to the Umberto Giordano Conservatory in Foggia with M° Daniele Bravi.

Céline Hänni

Swiss composer and performer, born 1974

Having obtained her leaver's certificate in harp and voice from the Conservatoire Populaire de Musique de Genève, Céline Hänni enrolled at the Conservatoire Supérieur de Lausanne in Chantal Mathieu's harp class and gained a teaching diploma. In conjunction with a variety of experiences in orchestra and teaching, she continued her training in Danielle Borst's classical singing class at the Conservatoire Supérieur de Genève. She then became very involved in vocal experimentation in different traditions and a broad range of styles. In parallel to her performances of 20th century music and creation of contemporary pieces, improvised music is also prominent. With a sense of curiosity and an interest in all the arts, she enjoys linking her sound discoveries to theatre and graphic arts. She leads both solo and group projects, and in multiple forms: concerts, performances and musicals. Her experience is punctuated with partnerships with artists from very different horizons, in particular David Moss, Fantazio, Denis Schuler (and the Vortex Ensemble), Vincent Hänni, Alexandre Babel, Hervé Provini, Béatrice Zawodnik and Thierry Simonot. She has performed at many festivals, including Archipel, Antigél, The Arches

Auteurs

(Glasgow), Operadagen (Rotterdam) and Who's afraid of performance art (Grütli, Geneva), as well as at events, such as Art's Birthday (Mamco). In 2014-2015, she spent a year in residence at the Swiss Institute in Rome. Her most recent creation was *Apparition*, for which Ensemble Vide and the theatre Am Stram Gram worked together in Geneva. Her future projects include *La gueule ouverte*, a large project initiated with Jacques Demierre and Thierry Simonot; *Anywhere road*, a solo creation for voice and harp; singing workshops at the Am Stram Gram theatre in Geneva and City Club, Pully. In July 2017, Céline Hänni received a bursary for her career from the Fondation Dr. René Liechti.

Wolfgang Heiniger

Swiss composer and percussioniste, born 1964, in Bâle

Born 1964 in Basel, Switzerland. Drums studies with Siegfried Schmidt as well as composition and electroacoustic studies with Thomas Kessler at University of Music Basel. 1991, scholarship from the Center for Computer Research in Music and Acoustics at Stanford University USA. Performer, interpreter and sound director at concerts and festivals in Europe, South America and Asia. Artistic Director and Curator at various festivals and concert series. Compositional focus on live electronic and scenic music as well as instrumental music and music for dance theater, stage and film. Author of various publications on intermedia music. From 1994 to 2001, Head of Course for Audio Design at University of Music Basel. Since 2001, Professor for Intermedia Composition at Hanns Eisler School of Music Berlin, Director of Klangzeitort Institute for New Music.

Pierre Henry

French composer, born December 9, 1927, in Paris, died July 5, 2017, in Paris

Aucune biographie

Lejaren Hiller

American composer, born February 23, 1924, in New York, died 1994, in Buffalo

Lejaren Hiller, an avant-garde composer who collaborated with John Cage and whose 1956 «Illiac Suite» was the first substantial piece of music composed on a computer, died on Wednesday at the Niagara Lutheran Nursing Home in Buffalo. He was 69. The cause was Alzheimer's disease, said his wife, Elizabeth. Mr. Hiller was a prolific composer who wrote both electronic and conventional scores, some of

which are enlivened by a satirical wit. «Avalanche» (1968), a music-theater work, parodied everything from culture centers and prima donnas to academic philosophers. And with characteristic humor, he once announced a plan to put an end to rock music: he would have computers compose all possible rock songs, then copyright them and refuse to let anyone perform them. Most of Mr. Hiller's works -- including six piano sonatas, seven string quartets and a variety of orchestral and vocal works -- were more serious and direct, and some were regarded as uncompromisingly difficult. But his compositional career was almost an afterthought: he backed into it from a career in chemistry, and he continued to teach science even after composing some of his best-known works. Mr. Hiller was born in New York City on Feb. 23, 1924. He studied chemistry at Princeton University, where he also took composition lessons with Milton Babbitt and Roger Sessions. Composition remained an avocation for a while; he worked as a research chemist in the late 1940's and joined the science faculty of the University of Illinois in 1952. For his scientific work, Mr. Hiller had access to the university's room-size Illiac computer, and in the mid-1950's he and Leonard Isaacson began investigating the system's musical possibilities. Using the computer to make certain compositional decisions, they collaborated on the «Illiac Suite» for string quartet, a work that attracted considerable attention, particularly among Serial composers who saw in the computer new ways to free their imaginations from the pull of conventional tonality and timbre. He directed the electronic music studio at the University of Illinois until 1968, and it was just before leaving to join the faculty of the State University of New York at Buffalo that he collaborated with John Cage on one of his most famous pieces, «HPSCHD.» A deliberately chaotic work, «HPSCHD» was scored for seven harpsichords (on which works by Mozart were performed) and 59 amplified channels of taped sound. Mr. Hiller wrote three books: «Experimental Music» (1959), with Mr. Isaacson; «Principles of Chemistry» (1960), with Rolfe H. Herber, and «Informationstheorie und Computermusik» (1964).

David Hudry

French composer, born July 3, 1978

David Hudry is a French composer who is interested in the exploration of dramaturgy using heterogeneous musical characters. Inspired by the graphic arts, especially by Klee and Kandinsky, his music articulates figures and gestures that create tension and lends a visual aspect to the sonic material. He attaches great

Auteurs

importance to harmony and its ability to act directly on our senses and emotions; both rigorous and filled with a fully assumed lyricism, his music echoes his personality and shows an inner expressivity favouring conflicts and breaks.

While at the «Conservatoire de Montpellier», he also pursued Musicology at the University Paul Valéry (Montpellier) and obtained his Master's-level teaching certification «Agrégation» in musicology in 2002. In 2008, he completed his «Diplôme de Formation Supérieure» (DFS) in Composition and New Technologies with honours (Première Prize) at the «Conservatoire National Supérieur de Musique et de Danse de Paris» under the guidance of E. Nunes, S. Gervasoni (composition) and L. Naon (electro-acoustics). In 2006, he was selected for the yearlong Ircam program of composition and new technologies.

David Hudry was awarded the Meyer Foundation bursary (2006), «Pierre Cardin» Prize (Institut de France, Académie des Beaux-Arts, 2012), «Fondation Francis et Mica Salabert» Prize (SACEM 2015), and the Ernst Von Siemens Composers' Prize Winner (2016).

Especially sensitive to the relation between instrumental writing and its extensive deployments in electronics, David Hudry researches very early on, a form of vigorous interaction between the performer and the machine - an axis of his compositional output. He participated in the Cursus for composition and new technologies at Ircam (2006) in which he explored different tools for computer-aided compositions to deepen his reflections on aesthetics tied to new technologies. His musical productions attest to the interest that he devotes to new technologies, not only as a mode of production of new sounds but also as a real conception tool for composition.

He has received support from numerous festivals and ensembles for his artistically demanding creations. These various partners include Festival Extension (La muse en circuit, 2007, 2010, 2013), Les Musiques (GMEM, 2007), Musica (2011), Archipel (2011) Musiques démesurées Clermont-Ferrand (2016); international festivals such as June in Buffalo (2010), BW Ensemble-Akademie (Freiburg, 2011), Montréal Nouvelles Musiques (2013), Musique Electronique/Musique Mixte (Centre Henri Pousseur, 2012), Vale of Glamorgan, Sound Aberdeen (2016); Radio France Philharmonic orchestra, Ensemble intercontemporain, Ensemble Modern, Recherche ensemble and Freiburger Barockorchester, Arditti Quartet, Tana Quartet

and ensembles Multilatérale, Ars Nova, Linea, Octandre (London) and Konvergence (Prague).

His music is often nourished and founded upon the special relationship he has with interpreters who accompanied him in achieving his musical ideas: P. Strauch, E-M. Couturier and A. Billard (Ensemble Intercontemporain), C. Desjardins, Lorelei Dowling (Klangforum Wien), S. Ballon, L. Bord, L. Gaggero et L. Camatte.

Alfred Jimenez

Swedish born russian composer, born October 29, 1988, in Kiev, Ukraine

Alfred was born in Kiev, Ukraine by a Russian mother and a Cuban father. His family moved to Sweden when he was 4 years old and. He started my musical career by playing the trombone and after two years of bachelor studies i continued my studies in composition with Prof. Jan Sandström and conducting with Petter Sundkvist and Erik Westberg.

Afterwards I continued my Master studies in Malmö with Prof. Rolf Martinsson and Prof. Luca Francesconi. 2017-2018 I will do my last year of studies at The University of Music and Performing Arts in Vienna with Prof. Müller-Siemens.

Zhuosheng Jin

Chinese composer, born July 5, 1991, in Péking

With his music which has been described as «powerful» and «haunting» (The New York Times), Zhuosheng Jin, born in 1991, Ningbo, China, is a composer, pianist, and author. His music spans on a variety of instrumentations and mediums, including orchestra, chamber, solo, electronic, and film music. Throughout his works, Jin has been interested in relationships between gesture and sound.

Jin's pieces have been performed worldwide in North America, Europe, China, and Taiwan. He is currently a D.Mus. fellow in McGill University with Philippe Leroux and John Rea. He is also the selected winner of 2017-18 Société de concerts de Montréal Emerging Composers Competition and the winner of 2017 TURNmusic Collegiate Composition Prize.

Jin has also worked as an author, director, and curator. Main projects include «Funeral of Adam» (director, screenwriter, and leading actor; film, 2012), and «Eyes and Mind» (curator and sound director; art exhibition, 2015), among others.

Auteurs

Jin Wook Jung

South Korean composer, born May 10, 1994

Jinwook Jung was born in 1994 in Seoul. He was accepted in 2006 as a pre-student at the Korean National University of Arts. Since 2012, he has studied composition for his bachelor's degree at the University of the Arts Bremen with Prof. Jörg Birkenkötter. Currently he is studying for a Master in Composition at the University of Music and Performing Arts Graz with Prof. Beat Furrer since 2016. He has won a number of composition awards and scholarships, including one from the national scholarship foundation of Germany (Deutschlandstipendium) and the DAAD from the University of the Arts Bremen. Since 2015, he has been receiving a scholarship from the Oscar and Vera Ritter Foundation. In the same year he was awarded the prize of the Karlsruhe Composition Competition and in 2016 he was selected for the masterclass orchestral composition of the Stuttgart Radio Symphony Orchestra (SWR) with his piece as an active participant. He was also awarded in 2016 the 1st prize of the Florence Composition Competition for string quartet and 2nd prize of the International Gesualdo Composition Competition in Italy. In 2017, he was selected for the project with ensemble recherche, for the Daegu International Contemporary Music Festival in Korea with Ensemble Schallfeld and also selected for the International Composition Masterclasses 2017 »Sound of Wander« of Chaya Czernowin and Simon Steen-Andersen in Milan, as well as for the orchestral composition masterclass with Franck Bedrossian in Paris as an active participant, therefore he is invited to the festival »ManiFeste-2018« of IRCAM with his new orchestral piece, which will be premiered by the Orchestre Philharmonique de Radio France.

For a starting point to his compositions, he often looks to works or ideas from other fields of art, such as visual art, literature and architecture. From his homeland, in terms of both the traditional and the present, he is never content to merely »translate« idioms; rather he ardently seeks ways to reflect on these issues and to bring an inspiring vitality to his own ideas in these works.

Mischa Käser

Swiss composer, born 1959, in Zurich

Mischa Käser was born in Zurich in 1959. He was already composing music at a very young age and wanted to discover the world in a musical form. He initially studied the guitar in

Winterthur followed by composition with Hans-Ulrich Lehmann in Zürich and Roland Moser in Basel. He also studied the lute at the Schola Cantorum of Basel. In the 1990s, he began to accumulate a range of experience as a musician and composer for the theatre. He directed his own theatre and participated in various musical projects. He is a founding member of several ensembles including the improvisation trio III-VII-XII in which he has performed as a vocalist. Mischa Käser works in Zurich as a guitar teacher, composer and musician. His work is essentially focused around vocal music and chamber music. He has won a number of awards such as the Zürcher Werkjahr in 1996, the Conrad-Ferdinand Meyer Prize in 1998, first prize for his orchestral work *Ordoube* at the Reine-Marie José Competition in 2005, first prize from the Society of Swiss Authors for his trans-disciplinary creations in *Sounding Sculptures* and finally the Canton of Zurich Composition Prize in 2004.

Fritz Lang

Austrian/German filmmaker, born December 5, 1890, in Vienne, died August 2, 1976, in Beverly Hills, California

The son of an architect, Fritz Lang grew up in a fertile intellectual and artistic milieu. He abandoned his own architectural studies and chose instead to travel. Although living in Paris at the time, at the age of 23 he was called up at the beginning of the First World War and returned to Vienna. After being wounded and hospitalized for several months, he started to write screenplays. In Berlin, in the early 1920s, he became a director of silent film and worked with the producer Erich Pommer. His first wife, Thea von Harbou, helped him write several German films. In 1919, he directed his first work, now lost, *Half-blood*, on a theme that was dear to him: destructive love. He then signed *M*, his first talking picture, *Destiny* and *Metropolis*, a futuristic drama. In 1933, *The Testament of Dr. Mabuse*, a film denouncing Nazi behaviour, was censored by the German government. He was summoned by Goebbels who offered him the role of director of the Nazi cinema studio but he refused. He lived in exile in Paris and in 1934 filmed *Liliom*. After moving to the United States he directed *Fury*, westerns such as *The Return of Frank James* and the anti-Nazi film *Hangmen Also Die!* He returned to Germany and in 1959 the cosmopolitan filmmaker directed his final three works: *The Tiger of Eschnapur*, *The Indian Tomb* and *The Thousand Eyes of Dr. Mabuse*, a character inspired by Norbert Jacques's novel.

Auteurs

Alvin Lucier

American composer, born May 14, 1931, in Nashua, New Hampshire

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. In 1966, along with Robert Ashley, David Behrman and Gordon Mumma, he co-founded the Sonic Arts Union. From 1968 to 2011 he taught at Wesleyan University where he was John Spencer Camp Professor of Music.

Lucier lectures and performs extensively in Asia, Europe and The United States. He has collaborated with John Ashbury (*Theme*) and Robert Wilson (*Skin, Meat, Bone*). His recent sound installation, *6 Resonant Points Along a Curved Wall*, accompanied Sol DeWitt's enormous sculpture, *Curved Wall*, in Graz, Austria, and in the Zilkha Gallery, Wesleyan University in January 2005. Recent instrumental works include *Coda Variations* for 6-valve solo tuba; *Twonings* for cello and piano; *Canon*, commissioned by the Bang on a Can All-Stars, and *Music with Missing Parts*, a re-orchestration of Mozart's Requiem, premiered at the Mozarteum, Salzburg in December 2007. In October 2012 *Two Circles*, a chamber work, commissioned by The Venice Biennale, was premiered there by the Alter Ego Ensemble and in December 2013 a new work, *December 12th*, was performed by the Ensemble Pamplemousse at the Issue Project Room, Brooklyn and *Firewood*, performed in March 2014 by the Bang on a Can All Stars at Merkin Hall, New York. Lucier has recently completed two new chamber works: *Orpheus Variations* for solo cello and seven wind instruments and *Hanover* for violin, alto and tenor saxophones, piano, percussion and three banjos.

In 2013 Mr. Lucier was the guest composer at the Tectonics Festival in Glasgow, the Ultima Festival, Oslo and gave a portrait concert at the Louvre, Paris, with cellist Charles Curtis. Recent events in 2014 include three evenings of Lucier's works presented by the International Contemporary Ensemble, in Chicago; two concerts at Roulette, performed by the Callithumpian Consort, as well several concerts at The Tectonics Festival, Reykjavik, Iceland. In October 2014 Lucier was honored by a three-day festival of his works at the Stedelijk Museum, Amsterdam. *Reflections/Reflexionen*, a bi-lingual edition of Lucier's scores, interviews and writings was published by *MusikTexte*, Köln.

In September 2012 the Wesleyan Press published Lucier's latest book, *Music 109: Notes on Experimental Music*. In 2013 New World Records released a recording of three of Lucier's orchestra works.

Alvin Lucier was awarded the *Lifetime Achievement Award* by the Society for Electro-Acoustic Music in the United States and received an Honorary Doctorate of Arts from the University of Plymouth, England. In November 2011 Wesleyan University celebrated Alvin Lucier's retirement with a three-day festival of his works.

Wikipedia

Alfred Machin

French filmmaker, born April 20, 1877, in Blendecques, died June 16, 1929, in Nice

Alfred Machin worked for a while as a photojournalist for *L'Illustration* before being recruited by the powerful Pathé, who sent him to Africa in 1907. He brought back around twenty adventure and animal films and short films. The scenes he filmed showing the way big cats lived caused a sensation as, at great risk to his life, he had shown no hesitation in taking close-up shots.

He also features among the pioneers of aerial images, a performance saluted by both French and international press. As Director of Photography for two of Pathé's specialist branches, the company then entrusted Alfred Machin with the operations of the first film studio in Belgium. It is thus that in 1912 Belgian cinema was born on the Chaussée de Gand in Molenbeek-Saint-Jean.

Several outstanding films were filmed at the Karreveld studios, including two full-length Belgian films that were preserved, *La Fille de Delft* and the pacifist and premonitory *Maudite soit la guerre* (in hand-painted colours). At the studios, the filmmaker ordered a windowed studio to be built, as well as workshops, an infrastructure for artists and a miniature zoo for exotic animals such as bears, camels and panthers.

Called up for the First World War, Alfred Machin was one of four cameramen who founded the Armed Forces' Film Department and was photojournalist for Pathé, sub-contracting to the French army's film department. It is to him that we owe in particular the images of the Battle of Verdun and the shots of the French trenches for D. W. Griffith's *Hearts of the World*. Shortly after the war, he opened Les Studios Machin in the

Auteurs

former Pathé-Nice studio.

To Francis Lacassin, cinema expert and director of studies for Bourgois publishers, Alfred Machin was a very prolific filmmaker who, through his efforts and innovation, enabled significant evolution in the world of cinema.

Masahiro Miwa

Japanese german resident composer, born 1958, in Tokyo

Masahiro Miwa was born in Tokyo in 1958, and formed a rock band in highschool in 1974. In 1978 he moved to Germany to attend the National Academy of Art in Berlin, where he studied composition under Isang Yun. Since 1985 he has studied under Güther Becker at the Robert Schumann National Academy in Düsseldorf. He has been teaching computer- and electronic music at the Academy since 1988. In 1986 Miwa began to teach himself computer programming, and has since focused on creating computer music. Miwa has been the recipient of many awards for his work, including: the Hambacher Prize (Germany, 1985); the Irino Prize (Japan, 1989); second prize in the Music Today Composition Contest (Japan, 1991); first prize in the Concorso Internazionale Luigi Russolo (Italy, 1992); and the Muramatsu Award (Japan, 1995). *Masahiro Miwa* His works have been performed in Europe, Japan, the United States and Canada. He has been involved in other projects, including collaborations with Akke Wagenaar for interactive computer installations, and a house music album, «Lucky Choi» released by Meldac in 1991, «Rotküpchen-Begleiter «by Rhizome Sketch in 1995,» Gesänge des Ostens «by Fontec in 1998 and 4 CDs of» Ascending Music for the End of Century « In 1995 he was lecturer at Academy of Media ArtsCologne and since 1996 he is professor at International Academy of Media Arts and Sciences, Gifu, Japan.

Javier Muñoz Bravo

Chilean swiss resident composer, born 1982

Javier Muñoz Bravo was born in Chile in 1982. His creations involve instrumental as well as electronic music. His catalogue of works comprises pieces for soloists, ensembles, orchestras and cinema, and includes both chamber music and dance music. He is inspired by natural phenomena, such as chaos and the behaviour of light, and he works on the flexibility of time in music in real time. He studied composition at the University of Chile in Santiago and holds a Master's degree in composition from the Haute école des arts du

Rhin, Strasbourg, with Philippe Manoury, Annette Schlünz, Tom Mays and Mark André. After following the composition course at IRCAM in Paris, he is now working on a Master's degree in mixed composition at the Geneva School of Music with Michael Jarrell and Luis Naon. He has also followed courses with Martin Matalon, Thierry Blondeau, Luca Belcastro, Hanspeter Kyburz, Miller Puckette, Georg Friedrich Haas, Yan Maresz, Bruno Mantovani and many others. His music has been performed in numerous concerts and festivals in Chile, Argentina, Peru, Mexico, Venezuela, Taiwan, France, Germany, Switzerland, Spain and Australia. He received a scholarship from the City of Strasbourg, from the Haute école des Arts du Rhin and from SACEM and currently benefits from support from the Chile Music and Arts Foundation (Chile Ministry of Culture).

Jean-Frédéric Neuburger

French swiss resident pianist and composer, born 1986, in Paris

Aucune biographie

Olga Neuwirth

Austrian composer, born August 4, 1968, in Graz

She studied at the Academy of Music in Vienna and the San Francisco Conservatory of Music. During her stay in the States she also attended the San Francisco Art College, where she studied painting and film. Her private teachers in composition included Adriana Hölszky, Tristan Murail and Luigi Nono. She first burst onto the international scene in 1991, at the age of 22, when two of her mini-operas were performed at the Wiener Festwochen. Ever since her works have been presented worldwide.

In 1998 she was featured in two portrait concerts at the Salzburg Festival within the framework of the Next Generation series. The following year, her music theatre work Bählamms Fest, with a libretto by Elfriede Jelinek after a play by Leonora Carrington in a set-design by the Brothers Quay, premiered at the Wiener Festwochen and won the Ernst Krenek prize. A year later, she wrote Clinamen/Nodus for Pierre Boulez and the London Symphony Orchestra.

In 2002 Olga was appointed composer-in-residence at the Lucerne Festival and let her music be remixed by DJ Spooky, which was not common at all in the so called "Classical New Music"-Scene at that time.

With Nobel Prize winning novelist Elfriede Jelinek she has created two radio plays and

Auteurs

three operas.

Neuwirth has often been inspired by Anglo-American culture. For instance, her music theater "Lost Highway", which had its world premiere in 2003, was based on David Lynch's film of the same name and won a South Bank Show Award for the production presented by English National Opera at the Young Vic in 2008.

Olga Neuwirth's works explore a wide range of forms and genres and are multi-layered and rich of colours. In many of her works since the early 1990s, she fused live-musicians, electronics and video into genre-crossing audio-visual experiences.

Since Olga Neuwirth was a teenager, she has also been interested in film, literature, science, architecture and the visual arts. Aside from composing, and cause of this wide interests she has also realised sound installations, art exhibitions and short films; one of her multimedia installations was presented at the documenta 12 in Kassel in 2007. Also a prolific writer, her diary of living in Venice/Italy was published in 2003 and a selection of her essays were published in 2008.

She has also collaborated in the experimental jazz/improvisation world with Robyn Schulkowsky (f.e. a collaborative work for the opening of "Graz, cultural capitol of Europe 2003"), David Moss and Burkhard Stangl.

Aside from her operas, Olga Neuwirth's most notable works include the ensemble piece with live-electronics "Construction in space", the piano concerto 'locus....doublure...solus...' and the trumpet concerto '...miramondo multiplo...'.

Several recordings of her music have been released on the labels Kairos and col legno.

Beside having received numerous prizes, in 2010 she was awarded, as the first woman in Austria ever in the category of music, the "Austrian State Prize". She is member of the "Akademie der Künste" in Berlin and Munich.

Olga Neuwirth lived in San Francisco, New York, Prague, Paris, Venice, Trieste, Vienna and Berlin.

In 2012 Olga Neuwirth completed two new operas while living in NYC: 'The Outcast' on Herman Melville, and 'American Lulu', a re-interpretation of Alban Berg's 'Lulu' which was also presented in a new production in Bregenz, Edinburgh and London in August/September 2013.

Masaot/Clocks without Hands, a large-scale

composition for the Vienna Philharmonic, will receive its premiere in Cologne in May 2015 under the baton of Daniel Harding. It will also be performed in Vienna and Luxembourg and in 2016 at Carnegie Hall under the baton of Valerij Gergiev.

Le Encantadas o le avventure nel mare delle meraviglie for 6 ensembles and (live)electronics which is co-commissioned by Ensemble Intercontemporain, Cité de la musique, Festival d'Automne à Paris, Donaueschinger Musiktage, IRCAM, Lucerne Festival and Wiener Konzerthaus will premiere this fall.

Mithatcan Öcal

Turkish composer, born February 26, 1992, in Iskenderun

Mithatcan Öcal was born in Hatay, ?skenderun in 1992 and started music lessons at the age of ten. In 2009, he was admitted at the Kocaeli University State Conservatory as a part time student. During this year, he studied composition, harmony, counterpoint and orchestration with Mehmet Ali Uzunselvi and violin with Gonca Bilget. After graduating from high school, he was admitted at the Mimar Sinan University State Conservatory. He is currently continuing his Bachelor studies in composition at the Mimar Sinan Conservatorium in Istanbul with Ahmet Altinel.

Né en 1992 à Iskenderun, Öcal Mithatcan a débuté très jeune ses études musicales. En 2009, il entre au Conservatoire d'Etat de l'Université Kocaeli où il étudie l'harmonie, le contrepoint, l'orchestration et la composition avec Mehmet Ali Uzunselvi, ainsi que le violon avec Gonca Bilget. Après avoir été diplômé,

Hèctor Parra

Spanish composer, born April 17, 1976

Hèctor Parra (Barcelona on 1976) has studied composition with Jonathan Harvey, Brian Ferneyhough as well as with Michael Jarrell in Geneva. He has the Master in Arts of the Paris-VIII University with honours. He has been Professor of Electroacoustic Composition at the Conservatory of Music of Zaragoza, in Spain, and actually he is teaching composition at Ircam, in Paris.

Premieres of his works have been performed by the Ensemble Intercontemporain, the Klangforum Wien, Ensemble Recherche, the Arditti Quartet, the Tokyo Philharmonic Orchestra, Brussels Philharmonic, BBC Scottish

Auteurs

Symphony Orchestra, Radio Sinfonieorchester Stuttgart, Freiburger Barockorchester, Barcelona National Orchestra, Spain National Orchestra, etc.

He received commissions from the French state, the Ircam-Centre Pompidou, the Berlin Academy of Arts, the Strasbourg Musica Festival, Musée du Louvre, WDR, SWR, Kölner Philharmonie, Mécénat Musical Société Générale and the Selmer Society, among others. His works are premiered at the international festivals of Lucerne, Warsaw Autumn, Wien Modern, Paris Philharmonie, Donaueschingen, Ircam Agora and Manifeste, Witten, Stuttgart Opera House, Barcelona Opera Liceu, Guggenheim NY, San Francisco Arts Festival, Vienna Konzerthaus...

He has composed five operas in close collaboration with writers such as Marie NDiaye and Händl Klaus, that has been staged by Caixto Bieito, Vera Nemirova, Georges Lavaudant, Matthew Ritchie, Benjamin Schäd and Robert Pienz at the Berlin Staatsoper 2016, Teatro Real/Teatros de Canal 2017, Schwetzingen SWR Festspiele 2015, Münchener Biennale 2014, Theater Freiburg 2014, Théâtre des Bouffes du Nord 2014, Festival Musica Strasbourg 2014, Sophiensaele Berlin and Basel Gare du Nord 2013, Gran Teatre del Liceu 2010, Luxemburg Philharmonie 2010, Kaaithheater Bruxelles 2010, Centre Pompidou 2009, Opera de Hoy 2007, Madrid, etc. His opera 'Das geopferte Leben, 2014' was nominated by the prestigious German magazine *Opernwelt* 'one of the premieres of the year', and his last opera, *Wilde*, has been qualified as 'a masterpiece' by the newspaper *Süddeutsche Zeitung* and the specialized magazine *Das Opernglas*.

Winner of the Ernst von Siemens Composers Prize 2011 and Catalan National Prize for Culture 2017, in 2009 he won the Tendències Prize of the Spanish newspaper *El Mundo*. In 2007 he won the Donald Aird Memorial Prize of San Francisco and in 2008 the Impuls/Klangforum Wien de Graz. In 2005 he was unanimously awarded the Tremplin Prize given by the Ensemble Intercontemporain. In 2002 he won the Prize of the National Institute for Performing Arts and Music of Spain.

A monographic CD with his trios and chamber music performed by the ensemble Recherche has been published by the label KAIROS (2008). In 2010 KAIROS publishes his chamber opera *Hypermusic Prologue*, with a libretto of the renowned Harvard physicist Lisa Randall, played by the Ensemble Intercontemporain and Ircam, and in 2012 *Col-legno* and the Ernst von Siemens Foundation publishes his fourth

monographic CD: *Caressant l'Horizon*.

His works are published by Durand/Universal Music Publishing Classical, Paris, and Editorial Tritó (Barcelona).

Michael Pelzel

Swiss composer, born March 20, 1978, in Rapperswil

Michael Pelzel was born 1978 in Rapperswil, Switzerland. Upon completion of his the High-School Diploma in the City of Wattwil, Michael Pelzel began his professional training at the Music Universities of Lucerne, Basel, Stuttgart, Berlin and Karlsruhe.

There, he studied piano with Ivan Klánsky, amongst others, organ with Jakob Wittwer, Martin Sander, Ludger Lohmann and Guy Bovet and Composition with Dieter Ammann, Detlev Müller-Siemens, Georg-Friedrich Haas, Hanspeter Kyburz and Wolfgang Rihm. Additionally he studied Music Theory with Roland Moser and Balz Trümpy.

Currently, Michael Pelzel works as a freelance composer and performer and serves as a parish organist of the protestant church of Stäfa at the lakeside of Zurich. Currently, he also teaches sporadically music theory classes (for example at the Music Universities of Bern and Basel) as well as workshops in composition at the Universities of Johannesburg (University of the Witwatersrand) Stellenbosch and Pretoria (South Africa).

During his studies, Michael Pelzel visited numerous master classes for composition, working with well-known composers such as Tristan Murail, Beat Furrer, Michael Jarrell, Klaus Huber, Brian Ferneyhough, György Kurtág and Helmut Lachenmann.

Additionally, he participated at the summer courses in *Darmstadt 2004-2010*, *Acanthes* in Metz and *Royaumont* near Paris.

As an organist, he was invited to play the organs of the Swiss Church, London and the instruments of the Cathedrals of San Francisco, Los Angeles, Sidney and Cape Town. He also performed at the Organ Festival of Magadino.

As a composer, he had the opportunity to collaborate with different Ensembles specialized in Contemporary Music such as *Collegium Novum Zürich*, *Aequatuor-Ensemble*, Zurich, *ensemble VORTEX*, Geneva, *ensemble zora*, Aarau, *ENSEMBLE PHOENIX*, Basle, *ensemble alea III*, Boston, *ensemble recherche*, Freiburg in Breisgau, *ensemble mosaik*, Berlin, *klangforum*

A u t e u r s

wien, Linea Ensemble, Strasburg, *quatuor diotima*, Paris, *Arditti Quartet*, London, *ensemble intercontemporain*, Paris, the choir *Team Chor*, Jona, the choir *SWR Vokalensemble*, Stuttgart, the *Symphonieorchester des Bayrischen Rundfunks* and the *Basler Symphonieorchester*. His compositions have been performed at numerous Festivals such as *Ensembliä*, Mönchengladbach, *Mouvements*, Sarrebruck, *Musica Viva*, Munich, *Darmstädter Ferienkurse für Neue Musik*, *Donaueschinger Musiktage*, *Ultraschall*, Berlin, *IGNM-Basel*, *IGNM Bern*, *Wien Modern*, *Klangspuren*, Schwaz, *Archipel*, Geneva, *Tremplin*, Paris, the *Lucerne Festival*, *Tage für Neue Musik Zürich*, *Tel Aviv Museum*, Tel Aviv, as well as *Art on Main*, Johannesburg.

His music has frequently been broadcasted on radio and television.

Michael Pelzel has been awarded many prizes, amongst them are:

2003 Prize of the competition *Neue Musik mit historischen Instrumenten* of Ensembliä Mönchengladbach, 2004 Förderpreis of *Marianne und Curt Dienemann* Foundation Lucerne, 2005 Prize of the competition *Musica Viva*, Munich, 2005 Prize of the competition of *Stiftung Christoph Delz*, Basle, 2006 *Studienpreis der Kiefer-Hablitel Stiftung*, Berne, 2006 *Werkjahr des Kulturdepartementes* of the canton of Saint Gallen, 2007 *Studienpreis der Kiefer-Hablitel Stiftung*, Berne, 2007 Prize of the competition *Jurgenson Competition*, Moscow, 2007 Prize of the competition *Edison Denisov*, Tomsk, 2009 Prize of the competition *Music today*, Seoul, 2009 *Kulturpreis* of the City of Rapperswil-Jona, 2010 Stipend of the *pro helvetia-Kulturstiftung* of Switzerland for a three-months-stay in South Africa for artistic projects, 2010 Prize of the competition *Marguerite Staehelin Förderpreises*, which contains a stay of two weeks at Casa Pantrovà, Carona TI. From 2009 to 2011, he is a participant of the *Opera of the 21 st century and Music-theatre Project* of *Deutsche Bank Stiftung*, Frankfurt am Main; 2010, Stipend of the *Nafög* -foundation, Berlin; 2011, *Busoni* -Award, Berlin; 2012, *Johann-Joseph-Fux-Award for Opera Composition*, Graz; 2012, *Hans Balmer-Award* for organ, Basel; 2012, Stipend of the *Visby International Centre for Composers* (VICC); 2012, *UBS* -Award, Zurich; 2012, *Werkjahr* of the City of Zurich; 2013, Stipend of the *Visby International Centre for Composers* (VICC); 2013/14 Portrait CD on the label WERGO; 2014, Stipend of the *berliner künstlerprogramm daad*, Berlin; 2014, *Werkbeitrag* of the Canton of Saint Gallen

The compositions have been supported by the *STEO Stiftung*, Küsnacht, Switzerland, the *NICATI DE LUZE* Foundation, Lausanne and the *pro helvetia* Swiss Arts Council (more than once).

Alberto Posadas

Spanish composer, born 1967, in Valladolid

Alberto Posadas was born in Valladolid (Spain) in 1967. After his studies in his hometown, he moved to Madrid to study composition with Francisco Guerrero. From his first works he showed interest in the relationship between music, nature and mathematics as a means of exogenous models applying to the composition process. Nonetheless, his determination and constant search for the integration of aesthetics in these procedures led him to employ other «models» of composing such as the translation of architectural spaces into music, the application of topology and painting techniques or the exploration of the acoustic features of instruments at a micro level. In 2002 he received the Audience Award at the festival *Ars Musica Bruxelles*. He was selected by the *Ircam* reading panel (edition 2003/04), an institution with which he still keeps a close collaboration. He had a bursary at Casa de Velázquez (Madrid) in 2006. In 2011 he received the National Music Prize, awarded by the Spanish Ministry of Culture. In 2014 he also was awarded a stipend by the Free State of Bavaria (Germany) as artist in residence at the *Internationales Künstlerhaus Villa Concordia* in Bamberg. In 2016 he has been nominated as a fellow by the *Wissenschaftskolleg* in Berlin. The recording of his cycle for string quartet *Liturgia fractal* received the prize *Diapason d'Or* in 2009. His music has been performed throughout the world by some of the most prestigious performers, such as *Klangforum Wien*, *Ensemble Intercontemporain*, *Quatuor Diotima*, *Ensemble Court---circuit*, *Ensemble Itinéraire*, *Nouvel Ensemble Modern*, *Ensemble Vocal EXAUDI*, *SWR Sinfonieorchester Baden-Baden und Freiburg*, *Orchestre Philharmonique du Luxembourg* or the *Orchestre national de France*, amongst others. Festivals and concert series as *MUSICA* Strasbourg, *ULTRASCHALL* (Berlin), *Wittener Tage für Neue Kammermusik*, *Festival ManiFeste* (Paris), *Huddersfield Contemporary Music Festival*, *Tage für Neue Musik Zürich*, *CDMC* (Madrid) or *Musicadhoj* (Madrid) have devoted monographic concerts to his music. He has also participated in festivals such as *Donaueschinger Musiktage*, *Agora* (IRCAM, Paris), *Festival d'Automne à Paris*, *Eclat* (Stuttgart), *Ars Musica* (Brussels), *Encontros Gulbenkian* (Lisbon), *Warszawska Jesien* (Warsaw), *Ultima* (Oslo), *Klangspuren* (Schwaz – Innsbruck), *Operadhoj* (Madrid) and *Gaida*

Auteurs

Festival (Vilnius). Since 1991, Alberto Posadas has taught analysis, harmony and composition at the Palencia Conservatoire first and later at the Mahadahonda Conservatoire in Madrid. Since 2014 he has taught composition at Master de Composición Instrumental Contemporánea at Centro Superior de Enseñanza Musical Katarina Gurska (Madrid, Spain). He was invited as composition professor to Session de Composition à Royaumont (France) in 2012, Takefu International Music Festival (Japan) in 2013, Académie de composition Philippe Manoury at MUSICA Festival Strasbourg (France) in 2016.

www.durand-salabert-eschig.com

Nathalie Preisig

Swiss/croatian visual artist, born 1993, in Cochabamba, Bolivie

Swiss and Croatian artist Nathalie Preisig was born in Cochabamba, Bolivia, in 1993 where she grew up and went to school following an integral education system of music, dance and theater. After studying the saxophone for 3 years, she specializes in drums and percussion instruments the next 6 years until she gets her college graduation in 2010. During this time, she also takes part in a cultural exchange program of 11 months in Istanbul. In the following years she participates in many short courses including fashion design, dressmaking, sewing, drawing and oil painting, embroidery and fabric dyeing. In march 2013 she moves to Geneva, where she does the propaedeutic class for fashion design at the Centre de formation professionnelle Arts Appliqués. There, she discovers and develops an effervescent passion for drawing, painting, photography, video making and visual arts. Nowadays she studies at the Haute école d'art et de design in Geneva (bachelor in visual arts) and exhibits in different places and contexts. Her work constantly changes medium, as she explores new art forms and technologies. Having a diversified background she mixes different techniques and approaches to each artwork. It started especially with painting and photography and went on to interactive pieces through video and sound installations.

Kaspar Querfurth

German composer, born January 22, 1990, in Berlin

Kaspar Querfurth was born in 1990 in Berlin. After taking composition lessons with Helmut Zapf and percussion lessons with Wolfgang Eger and Claudia Sgarbi, he studied at the Musikhochschule Lübeck with Prof. Dieter Mack (composition) and Prof. Johannes Fischer

(percussion). He participated in masterclasses with, among others, Brian Ferneyhough, Mark Andre, Kaija Saariaho and Friedrich Goldmann. His music was played at festivals such as Time of Music Viitasaari, Takefu International Music Festival and Chiffren Kiel and by members of the ensemble recherche, das Neue Ensemble Hannover, the sonic.art quartet and the percussion duo Störsignal. He was awarded grants by the Studienstiftung des deutschen Volkes and the DAAD. Kaspar lives in London, where he undertakes doctoral studies at the Guildhall School of Music and Drama under the supervision of Prof. Julian Anderson and James Weeks.

Martin Riches

British visual artist and sound artist, born 1941, in Île de Wight

Martin Riches was born 1942 on the Isle of Wight, UK. He was educated at Hollingbury Court School, Hurstpierpoint College and finished his studies at the Architectural Association, London in 1968.

In 1969 he moved to Berlin where he had his first one man show in 1973 at Haus am Kleistpark, showing *Time Signals* (a sound installation), an early hang glider, a couple of clocks, aerial photography using kites and other objects reflecting his interests at the time. The show was accompanied by three concerts with Eberhard Blum, flute, and Helmut Krauss, speaker. Since 1978 he has worked exclusively as an artist. His work is shown in exhibitions and concerts in Germany and abroad.

His projects have been shown at the ICA and the British Museum in London, at Kiasma in Helsinki, the New York Hall of Science, at the ICC and the University of Tokyo, the Musée d'Art Moderne de la Ville de Paris, the Museo Egizio in Turin, the Centre for Art and Media (ZKM) in Karlsruhe, the Galerie Gianozzo in Berlin and in many other places.

His music machines, speech synthetizers and sound installations are also presented at concerts and music festivals. They have played at the Philharmonie Luxembourg, the Philharmonie Essen, in Darmstadt and Donaueschingen, at Het Apollohuis - and elsewhere. They have inspired many composers to write for them.

Auteurs

André Riotte

French composer, born August 2, 1928, in Paris, died April 14, 2011

André Riotte studied musical composition with André Jolivet, musical analysis with Olivier Messiaen and Jean Barraqué and trained as an electronics engineer at the ESME. He composed his first works *La cage aux chiffres* (1948), *Suite Guerrière* (1952), *Trio à cordes* (1954) while he was exploring electronic calculation and simulation technologies at the Centre National d'Études des Télécommunications in Issy-les-Moulineaux, which hosted Xenakis' Center for Studies in Mathematics and Automated Music (CEMAMu) 30 years later.

In 1961 he took up a scientific career within the European Community, and settled in Italy (Varese) close to the first major EC Research Centre (Ispira, Lake Maggiore), where he familiarised himself with the latest scientific calculation techniques (analogue and digital).

He continued to compose, and at the same time organised musical events for the 2,000 scientists of 6 nationalities working there. He quickly discovered the possible relations between musical composition and scientific calculation. *Suite pour piano* (1956), the 1er quatuor à cordes (1957), *Dualités* (1963), *Abysses* (1964) were composed in this framework.

Riotte moved to Brussels in 1970 where he took a more active involvement in Belgian musical life *Orbitales* (1970), *Transe Calme* (1974), *Anamorphoses* (1977) and also took part in Parisian activities (at the CEMAMu, then at Ircam).

He retired from public life in 1982 following a severe heart attack. Since then, he has devoted himself entirely to music, dividing his time between Brussels and Paris, where he taught musical formalisation, first at Paris 8 University (1978-1990), then at Ircam (1991-1998). He retired to the village of Provins, south of Paris, in 2003.

Riotte has never thought of himself as a scientist who composes music, but as a composer, finding, exploring and exploiting the multiple bridges opening up between music and mathematics.

Katharina Rosenberger

Swiss composer, born 1971, in Zürich

Katharina Rosenberger, born in Zurich, holds a Doctor of Musical Arts in Composition from Columbia University, under the mentorship of Tristan Murail. Katharina holds the position of Associate Professor in Composition at the Department of Music, University of California, San Diego.

Much of her work manifests in a transdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary music theatre projects have been featured at festivals such as the Weimarer Frühlingstage, KunstFestSpiele Herrenhausen, Hanover, Festival Archipel, Festival La Bâtie, Geneva, Zürcher Theaterpsektakel, Journées Contemporaine, Basel, Festival Les Musiques, Marseille, Festival Bernaola, Victoria, Spain, New Media Art, Yerevan, Spark Festival of Electronic Music and Art, Minneapolis, the Shanghai New Music Week, the Shanghai International Electro-Acoustic Music Festival, and the October Contemporary in Hong Kong.

Katharina's installation work *VIVA VOCE* and *Room V* have been awarded with the «Mediaprojects Award»/ Sitemapping of the Swiss Federal Agency (OFC), Berne. She is a past recipient of the Hellman Fellowship, San Francisco, the Sony Scholar Award, and the Ernst von Siemens Musikstiftung Commission for her composition *Gesang an das noch namenlose Land*. Her portrait CD *TEXTUREN* with the Wet Ink Ensemble, released on HatHut Records, has been awarded the prestigious Copland Recording Grant and was selected for the Preis der Deutschen Schallplattenkritik, Bestenliste_4, 2012.

Leonardo Silva

Brazilian german resident composer, born November 14, 1989, in Belo Horizonte

Leonardo Ferreira Silva (1989) is a Brazilian composer based in Berlin. He holds a Master degree in Composition from Zürcher Hochschule der Künste (2014-2016) under the tutelage of Isabel Mundry. Most recent awards and recognition of his work included his selection by Stadt Zürich Kultur for the Auslandatelier-Stipendium for an exchange artistic residency from February until July 2017 in Berlin and a one year long project with Ensemble Recherche in Freiburg that resulted in a piece premiered on Nov. 2017 written specially for the occasion.

Auteurs

Karlheinz Stockhausen

German composer, born August 22, 1928, in Mödrath, près de Cologne, died December 5, 2007, in Kürten

Karlheinz Stockhausen, German composer, an important creator and theoretician of electronic and serial music who strongly influenced avant-garde composers from the 1950s through the '80s.

Stockhausen studied at the State Academy for Music in Cologne and the University of Cologne from 1947 to 1951. In 1952 he went to Paris, where he studied with the composers Olivier Messiaen and, for a time, Darius Milhaud. Returning to Cologne in 1953, Stockhausen joined its celebrated electronic music studio West German Broadcasting (Westdeutscher Rundfunk), where he served as artistic director from 1963 to 1977. His *Studie I* (1953; «Study») was the first musical piece composed from sine-wave sounds, while *Studie II* (1954) was the first work of electronic music to be notated and published. From 1954 to 1956, at the University of Bonn, Stockhausen studied phonetics, acoustics, and information theory, all of which influenced his musical composition. Having lectured at summer courses on new music in Darmstadt since 1953, he began teaching composition there in 1957 and established a similar series of workshops at Cologne in 1963. Stockhausen lectured and gave concerts of his music throughout Europe and North America. From 1971 to 1977 he was professor of composition at the State Academy for Music in Cologne.

Stockhausen's explorations of fundamental psychological and acoustical aspects of music were highly independent. Serialism (music based on a series of tones in an ordered arrangement without regard for traditional tonality) was a guiding principle for him. But whereas composers such as Anton Webern and Arnold Schoenberg had confined the serial principle to pitch, Stockhausen, beginning with his composition *Kreuzspiel* (1951), set about extending serialism to other musical elements, inspired largely by the work of Messiaen. Thus, instrumentation, pitch register and intensity, melodic form, and time duration are deployed in musical pieces that assume an almost geometric level of organization. Stockhausen also began using tape recorders and other machines in the 1950s to analyze and investigate sounds through the electronic manipulation of their fundamental elements, sine waves. From this point he set out to create a new, radically serial approach to the basic elements of music and their organization. He used both electronic and traditional instrumental means and buttressed

his approach with rigorous theoretical speculations and radical innovations in musical notation.

In general, Stockhausen's works are composed of a series of small, individually characterized units, either «points» (individual notes), «groups» of notes, or «moments» (discrete musical sections), each of which can be enjoyed by the listener without forming part of a larger dramatic line or scheme of musical development. This sort of indeterminate, «open form» technique was pioneered by composer John Cage in the early 1950s and was subsequently adopted by Stockhausen. A typical example of Stockhausen's «open form» is *Momente* (1962–69), a piece for soprano, 4 choruses, and 13 players. In some such works, such as *Klavierstück XI* (1956; *Piano Piece XI*), Stockhausen gives performers a choice of several possible sequences in which to play a given collection of individual moments, since they are equally interesting regardless of their order of occurrence. Chance decisions thus play an important role in many of the compositions. Certain elements are played off against one another, simultaneously and successively. In *Kontra-Punkte* (*Counter-Points*; 1952–53; for 10 instruments), pairs of instruments and extremes of note values confront one another in a series of dramatic encounters; in *Gruppen* (*Groups*; 1955–57; for three orchestras), fanfares and passages of varying speed are flung from one orchestra to another, giving the impression of movement in space; while in *Zeitmasze* (*Measures*; 1955–56; for five woodwinds) various rates of acceleration and deceleration oppose one another. In Stockhausen's electronic music these juxtapositions are taken still further. In the early work *Gesang der Jünglinge* (1955–56; *Song of the Youths*), a recording of a boy's voice is mixed with highly sophisticated electronic sounds. *Kontakte* (1958–60) is an encounter between electronic sounds and instrumental music, with an emphasis on their similarities of timbre. In *Mikrophonie I* (1964), performers produce an enormous variety of sounds on a large gong with the aid of highly amplified microphones and electronic filters.

Stockhausen's *Stimmung* (1968; «Tuning»), composed for six vocalists with microphones, contains text consisting of names, words, days of the week in German and English, and excerpts from German and Japanese poetry. *Hymnen* (1969; «Hymns») was written for electronic sounds and is a recomposition of several national anthems into a single universal anthem. Stockhausen began to reincorporate more conventional melodic forms in such works as *Mantra* (1970). Virtually all of his

Auteurs

compositions from 1977 through 2003 formed part of the grandiose seven-part operatic cycle *LICHT* («Light»), a work steeped in spirituality and mysticism that he intended to be his masterpiece. In 2005 the first parts of another ambitious series, *KLANG* («Sound»)—in segments that correspond to the 24 hours in a day—were premiered. Stockhausen's views on music were presented in a 10-volume collection, *Texte*, published in German, as well as in a number of other publications, including Mya Tannenbaum's *Conversations with Stockhausen* (translated from Italian, 1987), Jonathan Cott's *Stockhausen: Conversations with the Composer* (1974), and a compilation of his lectures and interviews, *Stockhausen on Music*, assembled by Robin Maconie (1989).

Encyclopædia Britannica

Marc Texier

French swiss resident directeur artistique, born August 1, 1955, in Casablanca, Maroc

After studying medicine in Paris, epistemology at EHESS (School for Advanced Studies in Social Sciences) with Edgar Morin and composition at CNSM (National Superior Conservatory of Music) in Paris with Pierre Schaeffer and Guy Reibel (1st prize in 1981), Marc Texier devoted himself to artistic direction, radiophonic production and writing.

In 1983, at the request of the Fondation Royaumont, he founded the *Voix Nouvelles* program (providing training to composers and singers, ensembles in residence and producing performances) to which he has associated since 1990 a course in composition, multidisciplinary workshops (music, dance, theatre and video) and providing support to artists within the scope of a network of international exchanges (France, Holland, Canada, Japan). Every year in September, *Voix Nouvelles* organizes a contemporary music festival in Royaumont Abbey (Val d'Oise department).

Producer with France-Musique from 1982 to 1994, he focused in particular on the broadcasting of contemporary music: the daily emission *Repères Contemporains*, the weekly magazine *Spirales*, the production of *Club de la Musique Contemporaine* concerts, monographs of composers as part of *Matins des Musiciens* (Scelsi, Ives, Varèse, Ohana, Pablo, Ligeti, Huber, Donatoni, etc.), among others.

He continued this mediatization activity at IRCAM (Institute for Music, Acoustic Research and Coordination) from 1995 to 2004 where he

conceived and developed a documentary data base on modern music (brahms.ircam.fr) and a webradio (www.ircam.fr/webradio.html).

Between 1986 and 1992, he was co-founder and member of the Editorial Committee of the review *EntreTemps*, then in 1997-1998 the committee of *Musica Falsa*. He regularly has articles on music published in *Art Press*, *l'Avant-Scène Opéra*, *La Lettre du Musicien*, *Traverses*, *Polyphone* (Japan), *Musica Falsa*, *MusikTexte* (Germany), and in collective works published by Ircam-L'Harmattan (*Marc-André Dalbavie*, *Brian Ferneyhough*, *Enseigner la composition*).

His journal of musical creation, *Moments passés - Musique présente*, was published by Éditions Van Dieren in 2006.

Since 2006, he has also been General Director of the Geneva Archipel Festival in Switzerland.

Edgard Varèse

French composer, born December 22, 1883, in Paris, died November 6, 1965, in New York

Edgard Varèse, original name Edgar Varèse, French-born American composer and innovator in 20th-century techniques of sound production.

Varèse spent his boyhood in Paris, Burgundy, and Turin, Italy. After composing without formal instruction as a youth, he later studied under Vincent d'Indy, Albert Roussel, and Charles Widor and was strongly encouraged by Romain Rolland and Claude Debussy. In 1907 he went to Berlin, where he was influenced by Richard Strauss and Ferruccio Busoni. In 1915 he immigrated to the United States.

Varèse's music is dissonant, nonthematic, and rhythmically asymmetric; he conceived of it as bodies of sound in space. After the early 1950s, when he finally gained access to the electronic sound equipment he desired, he concentrated on electronic music.

Varèse actively promoted performances of works by other 20th-century performers and founded the International Composers' Guild in 1921 and the Pan-American Association of Composers in 1926; these organizations were responsible for performances and premieres of works by Béla Bartók, Alban Berg, Carlos Chávez, Henry Cowell, Charles Ives, Maurice Ravel, Wallingford Riegger, Francis Poulenc, Anton von Webern, and others. Varèse also founded the Schola Cantorum of Santa Fe, N.M., in 1937, and the New Chorus (later, Greater New York Chorus) in 1941 to perform music of past eras, including works of Pérotin, Heinrich Schütz, Claudio Monteverdi, and Marc-Antoine

Auteurs

Charpentier. Varèse's works include *Hyperprism* for wind instruments and percussion (1923); *Ionisation* for percussion, piano, and two sirens (1931); and *Density 21.5* for unaccompanied flute (1936). His *Déserts* (1954) employs tape-recorded sound. In the *Poème électronique* (1958), written for the Philips Pavilion at the Brussels World's Fair, the sound was intended to be distributed by 425 loudspeakers.

Encyclopædia Britannica

Giuseppe Verdi

Italian composer, born October 10, 1813, in Roncole, died January 27, 1901, in Milan

Aucune biographie

Carl Maria von Weber

German author, born November 18, 1786, in Eutin, died June 5, 1825, in Londres

Aucune biographie

Iannis Xenakis

French composer, born May 29, 1922, in Braila, Roumanie, died February 4, 2001, in Paris

Iannis Xenakis, Romanian-born French composer, architect, and mathematician who originated *musique stochastique*, music composed with the aid of electronic computers and based upon mathematical probability systems.

Xenakis was born to a wealthy family of Greek ancestry, and he moved to Greece in 1932. He fought in the Greek resistance movement during World War II, losing an eye. After graduation in 1947 from the Athens institute of technology, Xenakis was exiled from Greece owing to his political activities. He moved to Paris, where he was for 12 years associated with the architect Le Corbusier. During this time he designed the Philips Pavilion for the Brussels International Exhibition of 1958. During his 30s he turned seriously to musical composition, receiving training with Darius Milhaud and studying composition under Olivier Messiaen at the Paris Conservatory from 1950 to 1962. Following Messiaen's suggestion, he began to use mathematical models in composing his musical pieces. His formal approach was rare among European composers, who had largely embraced serialism. In 1954 he began his experiments in stochastic music with the composition *Métastasis*. Xenakis's article «La Crise de la musique sérielle» (1955; «The Crisis of Serial Music») elucidated his rigorously logical techniques, wherein the performers—mostly on standard instruments—are directed by a

specially devised notation to produce sounds specified by a computer programmed by the composer.

His work *Achorripsis* (1958) for 21 instruments, led Xenakis to formulate his minimal rules of composition. These rules were expanded in the program for *ST/10-1,080262* (1956–62); the symbols of the title indicate that this is a stochastic work, his first for 10 instruments, computed on February 8, 1962. Several other compositions, including *ST/4-1,080262* for string quartet, *Atrées (Hommage à Blaise Pascal)* for 10 instruments, and *Morisma-Amorisma* for 4 instruments, were based on the same program. For this series of works, he used an IBM 7090 computer to control note sequence, instrumentation, pitch, duration, and dynamics. The performers have no freedom to improvise, but the resulting sound is fluid, homogeneous, and natural. Xenakis's long and fruitful association with the Paris Instrumental Ensemble for Contemporary Music led to frequent performances and recordings of his works for chamber ensemble. He established the School of Mathematical and Automatic Music in 1966. Other works by Xenakis include *Polla ta dhina* for children's chorus and orchestra (1962), *Akrata* (1964–65) for 16 wind instruments, and *Cendrées* (1974) for chorus and orchestra. He also composed works solely for electronic reproduction, such as *Polytope of Cluny* (1972), sound and light space with 7-channel electronic tape, and *Mycenae A* (1978), stereo tape realized with a UPIC computer, as well as works with both human and electronic components, such as *Pour les Paix* (1982), for mixed chorus, electronic tape, and narrators. *Omega* (1997) for percussion and ensemble was his final composition. His published books include *Formalized Music: Thought and Mathematics in Composition* (1971; partially published in French as *Musiques formelles*, 1963) and a transcript of his 1976 thesis defense, *Arts-Sciences, Alloys* (1985; originally published in French, 1979).

Encyclopædia Britannica

Isang Yun

South Korean naturalized German composer, born September 17, 1917, in Tongyeong (Chung Mu), died November 3, 1995, in Berlin

Isang Yun was born 17th September 1917 near the port town of Tong Yong in South Korea and moved to Berlin in 1964. From 1933 to 1944, he studied music in Korea and Japan. He participated in Korea's struggle for independence and, resisting Japanese rule, lived

A u t e u r s

in hiding before being arrested and kept as a political prisoner. Between 1945 and 1956, he worked in a range of occupations, as a social worker, orphanage director, school music teacher and foreign-language assistant at the University of Seoul. In 1955 he received the South Korean Prize for Culture. From 1956 until 1959, he studied in Paris and Berlin, under Boris Blacher and Josef Rufer among others, and participated in the courses at Darmstadt.

In 1967, he was kidnapped in Berlin by the South Korean secret services. After being held a prisoner by Park's regime, he was freed in 1969 further to protests from international public opinion. He then taught composition at the Hannover conservatory in 1969/70 and became a professor at the Hochschule Berlin from 1970 to 1985. He obtained German nationality in 1971 and as of 1973 took part in numerous demonstrations by exiled South Koreans in the United States and Japan in the context of international socialism, declaring himself in favour of the democratization of South Korea and the country's reunification. Yun was a member of the Academy of Fine Art of both Hamburg and Berlin and awarded an honorary doctorate by the University of Tübingen in 1985.

He died 3rd November 1995 in his adopted homeland.

Interprètes

Ensemble Vide

Ensemble Vide is an interdisciplinary research and production platform focusing on music, image and performance. Through concerts, performances, installations, and conferences, the ensemble initiates reflection on music today and aims to support projects with new pieces. Strongly concerned about an open and active approach of contemporary musical culture, Ensemble Vide creates a theoretical and practical space for thought and realizations. Founded and directed jointly by musicians, composers, stage directors, visual artists, and researchers, the platform wishes to be a place for transversal experimentation with the reading and listening of our world. This social commitment aims to foster encounters and confrontations, as much with the artistic content itself as with the relationship to the public, spectators, and listeners.

Various means ensure the existence of such a platform. Ensemble Vide questions and works on the space, the content, and the form of each particular project. The events are thus staged in special places, remote from the usual concert hall, in theaters, public spaces, schools, or prisons. Original scenographies often occur, while the distribution of the audience is reinvented. Ensemble Vide regularly includes unusual audiences in the conception and production processes, such as children or teenagers, thus adding a pedagogical value to its work. The contents may focus on or cover different sources: contemporary music, experimental music and research, but also sound installations, texts, lectures, and early or traditional classical music. Taking this "material" as a starting point, the members reflect upon and build up the general outline of a project. Ensemble Vide seeks the emergence of a web of connections – as a preliminary to meaning – and challenges the interaction with the spectators.

From July 2013, Denis Schuler is the artistic director of the Ensemble Vide.

Quatuor Asasello

The Asasello Quartet is an European ensemble. Founded in 2000 by students of Walter Levin's chamber music class at the Basel conservatory, the musicians have gone on to make a name for themselves as outstanding interpreters of the classical and romantic repertoire, modern classical music and more. The founding four

completed their formal studies with the Alban Berg Quartett and David Smeyers at the Cologne Hochschule für Musik und Tanz. Numerous accolades and awards as well as project funding grants have allowed the group to realize original concepts and to put new ideas, recording techniques and forms of concertizing into practice. Asasello programs are intelligent and sophisticated, never mainstream. If need be, «the Asasellos» will gladly jump from their chairs or out of their tuxes.

Quatuor Béla

Founded in 2006 by four musicians from the Conservatoire national supérieur de musique of Lyon and Paris the Bela Quartet came together around a passion to defend the fabulous repertoire of the 20th Century as well as its creation. The ensemble performs in France and internationally on a variety of stages: Cité de la Musique in Paris, Arsenal Concert Hall in Metz, Aix-en-Provence Festival, Flâneries Musicales in Reims, Biennale Musique en Scène in Lyon, Why Note, Les Musiques Festival in Marseille, Villa Médicis, Les Suds Festival in Arles, Jazz Nomades, Africolor, L'Atelier du Plateau Festival, Musique Action, and Les Journées Electriques in addition to concert halls throughout France. The Bela Quartet distinguishes itself by its commitment to be at the initiative of new compositions and to nurture the dialogue between composers and performers. They have performed or are about to perform works by Philippe Leroux, Robert HP Platz, Francesca Verunelli, Francesco Filidei, Daniel D'Adamo, Thierry Blondeau, Benjamin de la Fuente, Jean-Pierre Drouet, François Sarhan, Nimrod Sahar, Jérôme Combier, Garth Knox, Sylvain Lemêtre, Frédéric Aurier, and Frédéric Patter among others. Curious and excited about the variety of movements in contemporary music, the members of Bela Quartet frequently join forces with emblematic artistic figures like the performer and improviser Jean-François Vrod, the unclassifiable rocker Albert Marcoeur, the griot Moriba Koïta, the young oud master Ahmad Al Khatib, and the radical jazz Jean Louis Trio. In 2013, the quartet released two discs. One was dedicated to a work co-written by Thierry Blondeau and Daniel D'Adamo, *Folding and Unfolding* from the Cuitcatl Collection on the label La Buissonne. The other, *Metamorphoses Nocturnes*, was dedicated to the music of Ligeti and was released on the label AEON. The latter was received with great acclaim from the press (ffff Télérama, Luister 10 Award, Gramophone Critic's Choice Award,...).

www.quatuorbela.com

Le Motet de Genève

choir

The vocal ensemble Le Motet de Genève is a group of some seventy singers, amateurs at a good or semi-professional level. They give on average three concerts per year and sing alternately a cappella and accompanied by groups, such as a chamber or symphony orchestra, depending on requirements. Their repertoire ranges from baroque to contemporary music, but their preferred pieces are from the second half of the 19th century and first half of the 20th century. They have no hesitation either in performing 21st century works. On 13th June 2018 at the Victoria Hall, they will be performing J.S. Bach's *Mass in B Minor*, accompanied by the Capriccio Barockorchester from Basel. Le Motet is part of the Association genevoise des chœurs d'oratorio (AGECO) and benefits from public and private subsidies. Since 2013 it has been directed by Romain Mayor.

Ensemble 2e2m

The Ensemble 2e2m is one of the oldest and most distinguished French ensembles dedicated to today's musical creation. The initials that characterize it and which mean «études et expressions des modes musicaux» («studies and expressions of musical modes») have become an acronym, a guarantee of pluralism and open-mindedness. It is needless to say that for over forty years the Ensemble has been aware of all musical practices. The Ensemble has premiered more than six hundred pieces. Before any other ensemble, 2e2m introduces composers to the public, and many pieces of its repertoire become major milestones. Although the home town of 2e2m has been Champigny-sur-Marne, the outstanding performances of the Ensemble are acknowledged domestically and overseas. 2e2m not only tackles a whole range of styles – classical, modern and recent – but it also aims at being the main agent of new mixed art forms.

Centre de Musique Électroacoustique - Haute École de Musique de Genève

réalisation électronique

Aucune biographie

Ensemble Contrechamps

Founded in 1980, the Ensemble Contrechamps aims to perform the 20th and 21st century repertory and to support the current creation. It is responsible for a season in Geneva including conducted concerts, concerts of chamber music, activities intended for all public, children, pupils, adults, passionate people as well as neophytes. Its formation can be extended to about 25 musicians according to the performed works. The Ensemble Contrechamps recorded more than about twenty CDs. Brice Pauset is the Artistic Director of Ensemble Contrechamps since January 2013.

Privileged collaboration especially with the following composers: George Benjamin, Pierre Boulez, Unsuk Chin, Hugues Dufourt, Beat Furrer, Brian Ferneyhough, Stefano Gervasoni, Jonathan Harvey, Heinz Holliger, Michael Jarrell, György Kurtág, Helmut Lachenmann, Tristan Murail, Brice Pauset, Mathias Pintscher, Rebecca Saunders...

With conductors such as: Stefan Asbury, Jean Deroyer, Jurjen Hempel, Jürg Henneberger, Peter Hirsch, Clement Power, Pascal Rophé, Peter Rundel...

With many international soloists as Pierre-Laurent Aimard, Teodoro Anzelotti, Luisa Castellani, Hedwig Fassbender, Isabelle Faust, Rosemary Hardy, Nicolas Hodges, Salomé Kammer, Robert Koller, Donatienne Michel-Dansac, Christoph Prégardien, Yeree Suh, Kay Wessel,...

Invitation abroad for the following festivals: Musica (Strasbourg), Festival d'Automne in Paris, Bludenzer Tage zeitgemässer Musik, Voix nouvelles (Royaumont), Ars Musica (Bruxelles), Musicadhoj in Madrid, Witten, Salzburg Festival, Music Biennale in Venice, Wien-Modern, DeSingel (Antwerp), Märzmusik Berlin, Tage für Neue Musik (Zürich), Lucerne Festival, etc.

In Geneva it collaborates regularly with Festival Archipel, the Centre de Musique Electroacoustique de la Haute Ecole de Musique, Eklekto, the Museum of Art and History, the Conservatoire populaire de musique, danse et théâtre, the Théâtre du Galpon and the Théâtre Am Stram Gram.

Contrechamps is supported by the City and the State of Geneva.

Interprètes

Eklekto

Eklekto is a contemporary percussion collective founded in 1974 in Geneva. Created under the visionary impulse of Swiss percussionist Pierre Metral, the group was first called CIP (International Percussion Centre), and became an important contemporary percussion centre, building up collaborations with other percussion organizations like Kroumata, Amadinda, Les Percussions de Strasbourg among others. Over the years, the collective has worked with prestigious artistic directors: Steven Schick, William Blank, Jacques Ménétreay, Jean Geoffroy. Since 2011 the collective has taken the name Eklekto and has a flexible lineup of up to 20 percussionists. Over the years, Eklekto has gathered a collection of percussion instruments of nearly 1000 pieces. The group focuses on collaborating with living composers and artists in order to create and organize concerts, multimedia projects and artistic events that question the listener's expectations towards new musical forms. Eklekto has premiered works of composers Yoshihisa Taira, John Luther Adams, Pierre Jodlowski, Roland Dahinden, Billy Martin and performed with guest musicians Etienne Jaumet, Fritz Hauser, Arturo Tamayo, Stefan Asbury, amongst many others. In its recent projects, Eklekto questions the conventional concert form with projects such as the electroacoustic «Drumming by numbers» (Bâtie festival de Genève, 2012), the trilogy «Words & Percussion» (Théâtre du Galpon, Geneva, 2014-2016), a contemporary Gamelan project (Archipel Festival, 2015) or the three hours marathon «Discount Minimal» from composer Thomas Meadowcroft and visual artist Florian Bach (Berlin, 2017). Since 2013, Swiss percussionist Alexandre Babel is Eklekto's artistic director.

Ensemble Contemporain de l'HEMU

The Ensemble Contemporain de l'HEMU (Lausanne's University of Music) was created in 2003 as part of a portrait in the shape of several concerts dedicated to the composer Toshio Hosokawa. The Bern Biennale proposed this programme to the Lausanne Conservatory, who hosted the Ensemble's first concerts.

Made up of musicians working on a Master of Arts in musical interpretation at the Lausanne School of Music, the Ensemble is geometrically variable, enabling the group to explore in depth a repertoire that stretches from 1950 to the

present day. Usually, preparatory work is carried out under the supervision of a group of specialist professors (or musicians or guest composers) and leads to numerous concerts performed in both Switzerland and elsewhere. The composer and conductor William Blank has been in charge of the Ensemble's artistic direction since its beginnings.

The Ensemble plays a significant role in musical culture in the French-speaking part of Switzerland, in particular due to their regular work with the Société de Musique Contemporaine de Lausanne (SMC) seasons. Their quality is recognised by a growing number of partners, including the Festival Archipel and the Bern Biennale, not forgetting Radio Suisse Romande Espace 2. To date, the Ensemble has performed numerous prominent works at their concerts, mostly in partnership with the composers: Michael Jarrell, Éric Gaudibert, Klaus Huber, William Blank, György Kurtág, Stefano Gervasoni, Isabel Mundry, Betsy Jolas, Xavier Dayer, Luis Naón, Tristan Murail, Jonathan Harvey, Sofia Gubaidouline, Ivan Fedele and more recently Wolfgang Rihm, Helmut Lachenmann and Heinz Holliger.

Ensemble KNM Berlin

Ensemble KNM Berlin stands for the active, current music scene in Berlin's metropolis. Along with other students of former East Berlin's Hanns Eisler School of Music, Juliane Klein and Thomas Bruns founded the ensemble in 1988. It is now made up of ten musicians from all over Germany, Great Britain, Hungary and Switzerland. In close collaboration with international composers, authors, conductors, artists and producers, KNM has presented compositions, concert installations and projects worldwide. Programmes result from a fascination with the unknown and constant discussions about the most essential topics of our time. The ensemble has performed over a thousand concerts since its creation.

KNM is known internationally, not only for its frequent appearances at the major European music festivals such as ars musica Brussels, Donaueschinger Musiktage, Festival d'Automne à Paris, MaerzMusik, Berlin, musica Strasbourg, settembre musica Torino, UltraSchall - Festival für neue Musik, Berlin, Wiener Festwochen and Wien Modern, but also for its own productions including «HouseMusik», «space+place», «KNM New Music Spa», «The Stereoscope of Solitary Being» or «Clang Cut Book».

Concert tours have taken the ensemble to places including Carnegie Hall, New York City,

I n t e r p r è t e s

Teatro Colon Buenos Aires, Wiener Konzerthaus, National Concert Hall Taipei and Suntory Hall Tokyo.

KNM caused a sensation with highly ambitious and surprising new projects. In over 30 «lunch & after work» concerts throughout Berlin the ensemble presented the city with a panorama of international compositions. With its «Gehörte Stadt», audiences were invited on an acoustic tour of the city. In 2012 and 2013, KNM portrayed the French music scene at the French Institute in Berlin where it gave 17 concerts.

Since 2013, KNM Berlin has been ensemble in residence of the Summer Academy OPUS XXI to work regularly with young musicians and composers in Germany and France. 2017 will see KNM's opening of its own concert series «The World after Tiepolo – Ensemble KNM Berlin & Friends» at the prestigious Radialsystem V in Berlin. Just recently Ensemble KNM Berlin has been founding partner of the new Berlin based platform «three D poetry» on which poets, choreographers and composers develop and present interdisciplinary projects.

KNM's discography comprises 15 CDs to date; the KNM was awarded the «German Records Critic Award» 03/2009 und 03/2010 for its collaboration with the composer Beat Furrer.

L'Orchestre de Chambre de Genève

The Geneva Chamber Orchestra did not come by its name by chance: ever since its founding in 1992, the Orchestra's home town of Geneva has been an integral part of its identity. Seeking to reflect the specificities of its 39 musicians, every season's programme is built around a special theme. Preference is given to the classical and early romantic periods, but not without the occasional excursion into the late 19th century. The baroque repertoire likewise has its place, without being limited to arrangements for small ensembles. Last but not least, contemporary chamber music is judiciously incorporated into the GCO's programmes, care being taken to ensure that it forms a coherent whole with the other works performed on any given evening.

Teaching and cultural outreach are two further mainstays of the mission of the GCO, which is closely involved in programmes and other forms of artistic collaboration with primary, secondary and upper secondary schools, Geneva's Haute école de musique et Conservatoire populaire de musique, danse et théâtre, and the Activités culturelles service of Geneva University. The vocal arts – a Genevan tradition *par excellence* practiced by a large number of enthusiastic

amateurs – form an integral part of the GCO's activities. The Orchestra works together closely with a range of choirs, including le Motet, le Chant Sacré, la Psallete, le Cercle Jean-Sébastien Bach, and the choirs of Geneva University, CERN, and the Grand Théâtre.

Thanks to close ties with the region's most prestigious theatres and opera houses, it is not unusual for the GCO to be invited to collaborate with, for example, the Lausanne Opera, Geneva's Grand Théâtre and the Opéra de Chambre de Genève. It also takes part in the concert series de la Ville de Genève, and the Geneva international music competition, for which it is the main orchestra recording the compact discs presented to prize winners. The GCO also takes part in many festivals and other events held in the greater Geneva area and the region around Lake Geneva. Supported by the city of Geneva, the canton and republic of Geneva and numerous private partnerships, the GCO cultivates its difference by striving to be original and demanding, and to have the courage of its convictions. Since September 2013, the musical and artistic director behind the Orchestra's ambitions is the Dutch conductor Arie van Beek.

Lemanic Modern Ensemble

Founded in 2005 by Jean-Marc Daviet and Jean-Marie Paraire, the Lemanic Modern Ensemble has quickly forged an outstanding reputation for quality and musicality through its in-depth work on the modern and contemporary repertoire. Its concert series at the Scène Rhône-Alpes de Château-Rouge (Annemasse), the Archipel Festival in Geneva, the Théâtre de Vienne, the Festival des Jardins Musicaux de Cernier, the Dampfzentrale in Berne, the SIMC in Lausanne, and the ZhDK in Zurich have given it extensive experience in performing music of German, Italian, and French aesthetics.

Its musicians' commitment to educational activities has led them to organise an annual composition and performance workshop in collaboration with Lausanne High School of Music (Hemu) and the Fondation Royaumont (Paris) have welcome them in residence in 2013.

The vast repertoire of the Lemanic Modern Ensemble integrates both key works of modernity that newer or more experimental, through many commissions and the Ensemble has worked closely with composers like Ivan Fedele, Stefano Gervasoni, Ricardo Eizirik, Xavier Dayer, Bruno Mantovani, Michael Jarrell, Oscar Bianchi or Eric Gaudibert for the realization of

I n t e r p r è t e s

their works.

International tours of the Lemanic Modern Ensemble have recently take place in Paris (Royaumont Abbey 2013) St Petersburg (Music Festival 2014) Shanghai (7th New Music Week 2014) Avignon (Festival 2015) and within the Venice Biennale (October 2015).

Neue Vocalsolisten

The name says it all: the seven concert and opera soloists, ranging from coloratura soprano via countertenor to black bass, view themselves primarily as researchers and discoverers. To pave the way for new discoveries, they are involved in constant exchange with both established and young composers to research new sounds, vocal techniques and forms of vocal expression. This involves a particular emphasis on current music theatre, which incorporates the resources of electronics and video art more than ever before. Interdisciplinary work with visual art, literature and elements of early music are also part of this concept. In this context, the Neue Vocalsolisten have established the genre of vocal chamber music theatre with works by Lucia Ronchetti, Luciano Berio, Carola Bauckholt, Luca Francesconi, Claude Vivier, Georges Aperghis, Oscar Strasnoy and others. are leading specialist ensembles and radio orchestras, major international opera houses, the independent theatre scene, electronic studios, as well as numerous festival organisers and concert series for New Music all over the world. In recent years, the ensemble has attracted interest internationally with music theatre productions such as *Freizeitspektakel* by Hannes Seidl and *Daniel Kötter*, with performances in Venice, Stuttgart, Madrid, Oslo and Warsaw, and also José-Maria Sánchez-Verdú's *Aura* in Madrid, Stuttgart, Venice, Berlin and Hamburg. 2014 was particularly full of unusual stage productions: at ECLAT, the 'video concert architecture' *Mediterranean Voices* was given its premiere. The all-day project about twelve identities from the Mediterranean region was presented in Stuttgart, Madrid and Venice, and 2015 will see further performances in Ghent, Victoria and San Sebastián. At the Munich Biennale, the Neue Vocalsolisten premiered the music theatre work *Utopien* by Dieter Schnebel and *Sommertag* by Nikolaus Brass. And Simon Steen-Andersen's music theatre piece *Buenos Aires* was premiered at the Ultima Festival in Oslo before travelling to 's-Hertogenbosch, Copenhagen, Aarhus and Huddersfield. Altogether, the Neue Vocalsolisten will premiere in 2015 over 25 works by composers including

Mauro Lanza, Ramon Lazkano, Johannes Borowski, Georg Friedrich Haas, Joanna Wozny, Agata Zubel, Ondrej Adamek, Giovanni Bertelli, Cathy Milliken and Sergej Newski, as well as a music theatre work by the Belgian composer Annelies Van Parys. As in previous years, the singers will go on concert tours to numerous European countries, as well as Hong Kong and Victoria, Canada.

Chœur Spirito

choir

Spirito is a chamber choir based in Lyon, France which, under the impulse of its musical director Nicole Corti, serves the vocal repertoire with an approach that is resolutely anchored in our times. Spirito was born from the fusion of two professional ensembles: the Chœurs et Solistes de Lyon (conducted by Bernard Tétu) and the Chœur Britten (conducted by Nicole Corti). The main orientations of the artistic project are based on a renewed vision of the concert and on reaching all audiences. Thus, the choir proposes a diversified repertoire, from Bach to the composers of today, and brings together new or unknown works and recognized masterpieces. With the same intention, Nicole Corti and her singers develop projects which explore physical and vocal presence in new forms of expression. In one of their most recent projects Spirito invited international composer, filmmaker and «creator of movement» Thierry De Mey to collaborate with them.

In its full form, the choir brings together 32 singers. This ensemble can be divided into several chamber sizes - from 12 to 24 singers - but can also be extended to a symphonic choral format. The professional singers perform alongside young singers who are beginning their professional training and also join with amateur singers. The interpretation of works that bring these singers together thus acts as a catalyst for choral singing throughout the region.

Spirito focuses on the transmission of choral music through the Jeune Chœur Symphonique, a framework for exchanges and professional placement, thus accompanying young musicians in their training for careers as singers or choral conductors. It allows young singers to work with professional singers and major orchestras and conductors, leading some of them to progress towards professional choirs. In addition to its musical objective, this programme is also a reflection of the role of music, and more generally of art, in our society; the young singers gain experience in the cultural programmes developed by Spirito and include outreach in their future projects. Thanks to its openness and

I n t e r p r è t e s

its flexibility, Spirito can lead artistic and cultural outreach projects adapted to wide audiences throughout the new regional territory, but also in France and abroad. The choir is particularly open to working with children and youth, as well as with the underprivileged: a choral project for the children of Isère, workshops for artistic creation and practices for school children in underprivileged areas of the Greater Lyon, a choral conducting academy in the Pays de Savoie, a vocal academy in Auvergne, the Ouïe le Jeudi concerts, readings, master classes in the regions, in France and abroad, and interventions in prisons.

Spirito's projects include *Un Requiem imaginaire* with Jean-François Zygel, which brings together sacred repertoire masterpieces and piano improvisations with staged movements by Jean-Pierre Jourdain and lighting by Jacques-Benoît Dardant; *Valsez maintenant*, in which Thierry De Mey will inspire movement and scenography with Brahms, Chopin or Lehár, with the complicity of classical pianist Guillaume Coppola, jazz pianist Thomas Enhco and arranger Bruno Fontaine; and finally, *Regarde ici-bas*, commissioned by Spirito and the MC2 Grenoble, in which the works of Lebanese composer Zad Moultaka will confront those of Jean-Sébastien Bach in a reflection on the ties between music and politics, the wounds of humanity and the planet.

Frédéric Aurier

violin

A graduate of the Conservatoire de Lyon under Roland Daugareil, Frédéric Aurier met other musicians in this privileged environment with whom he discovered his passion for chamber music. He then formed, with three others, the Quatuor Satie, and together they won several grand prizes in international competitions: the Trondheim in Norway, FNAPEC in France, Banff in Canada. An influential encounter at the age of twelve with violinist Jean-François Vrod opened the way for him toward the traditional music of the Massif Central region of France. His passion for the violin and his incisive curiosity led him to explore such diverse directions as improvisation, contemporary music, the baroque repertoire, and the music of dance and of theatre. Since 2009, Frédéric has been a teacher of the string quartet at the Conservatoire de Lyon. Frédéric is also composer.

Arie van Beek

direction

Arie van Beek was born in Rotterdam. He studied percussion instruments and worked first as a percussionist at the Radio orchestras of the Nederlandse Omroep Stichting (NOS). He then turned to conducting. His teachers were Edo de Waart and David Porcelijn. From 1994 to 2010 Arie van Beek was chief conductor in residence of the Orchestre d'Auvergne in France. Since 2011 he is artistic and musical director of the Orchestre de Picardie, France and since 2013 artistic and musical director of the Orchestre de Chambre de Genève. He is permanent conductor of the Doelen Ensemble and conductor in residence at Codarts, the music conservatory of Rotterdam.

Arie van Beek appears regularly as a guest conductor in France with orchestras such as Orchestre d'Auvergne, Orchestre Poitou-Charentes, Orchestre de Chambre de Paris, Orchestre Philharmonique de Radio-France, Orchestre National de Lyon, Orchestre des Pays de Savoie, Orchestre National des Pays de la Loire, Orchestre Symphonique de Bretagne and in Europe with orchestras such as Rotterdam Philharmonic Orchestra, Nieuw Ensemble in Amsterdam, Sofia Philharmonic Orchestra, Iena Philharmonic Orchestra, Bohuslav Martinů Philharmonic Orchestra in Zlin, Sinfonia Varsovia, Orchestra of the Warsaw Opera, City Orchestra of Joensuu. He has a wide concert repertoire, starting from baroque time up to the XXIst century. He has a special dedication to music composed today and has premiered works by Jean-Pascal Beintus, Guillaume Connesseon, Suzanne Giraud, Hans Koolmees, Dominique Lemaitre, Kaija Saahario, Aulis Sallinen, André Serre-Milan, Klaas de Vries, Peter-Jan Wagemans, Michael Levinas, Robin de Raaff, Benjamin Ellin, among others.

Arie van Beek is Chevalier de l'Ordre des Arts et des Lettres of the French Republic. He has also been awarded the Médaille of the City of Clermont-Ferrand as well as the Elly Ameling-Prize in recognition for his contribution to the artistic accomplishment of the City of Rotterdam. In March 2014 he has been awarded Erasmus Prize of the city of Rotterdam.

William Blank

direction

Aucune biographie

Interprètes

Pierre Bleuse

direction

The French conductor Pierre Bleuse is considered an outstanding talent on concert podiums in his home country and is on the cusp of a great international career. His communication with the orchestra is characterised by an inspiring enthusiasm and a natural charming authority, which is supported by a clear and expressive conducting technique. He enjoys continued artistic relationships with the Orchestre National du Capitole de Toulouse and the Orchestre National Bordeaux-Aquitaine. This season, Pierre Bleuse will make more appearances in concert halls outside France.

He made his successful United States debut with the Utah Symphony Orchestra in July 2016, having caught the attention of Thierry Fischer, Music Director of the Utah Symphony Orchestra, with a performance at the Mozarteum Salzburg with the Philharmonic Orchestra of the Animato Stiftung. Pierre Bleuse will tour with the youth orchestra, which he has been conducting since 2014, to Berlin, Vienna, Budapest, Prague and Bratislava in November 2016.

Pierre Bleuse will return to the Opéra de Lyon in 2017 and 2019, after first assisting Kazushi Ono in two productions in 2013, and subsequently returning in 2015. The composer Michael Jarrell has also entrusted him with his opera *Cassandre*, a production of which will be presented with the actress Fanny Ardant and the Lemanic Ensemble at the Grand Théâtre de Provence in Aix-en-Provence in January 2017.

The conductor also oversees the Musika Orchestra Academy in collaboration with the Orchestre National du Capitole de Toulouse, with whom he made his debut on the rostrum in 2012 and has since made regular appearances as a guest conductor. Originally founded as an international music festival, Musika views itself as a first-rate European academy and platform for professional exchange between musicians, sound engineers and producers of different countries. It profits from support by renowned artists such as Louis Schwizgebel, Bertrand Chamayou, Jean-Frédéric Neuburger and Gautier Capuçon.

Pierre Bleuse studied conducting with Jorma Panula in Finland from 2010 and Laurent Gay at the Music Conservatory Geneva. As a violinist, he was the prizewinner of the Conservatoire National de Paris and has worked with ensembles such as the Quatuor Satie, Ensemble Court-circuit and tm+, as well as the Orchestre Philharmonique de Radio France.

Julian Boutin

alto voice

Aucune biographie

Noémie Boutin

cello

Aucune biographie

Max Bruckert

réalisation informatique musicale

Max Bruckert is a self-taught guitarist who began his musical career in jazz and industrial rock. He has explored different methods of improvisation linked to his instrument, either amplified or related to electroacoustic means (eg, sound recording, editing). He studied composition at the Conservatory of Lyon. In 1999, he co-founded Kollectif Undata who play improvised electroacoustic music forms, often connected to visual improvisation. He has also participated in Vibrations Composées, an association that supports acousmatic pieces and videos of composers linked to the association. Since 2004, he has been working at Grame, the National Centre for Musical Creativity in Lyon. Initially responsible for teaching and learning, he then took on the assistantship of composers in residence, creating mixed works, which entails the realisation of technological tools for real-time writing and sound engineering.

Anna Clementi

Comédienne

Aucune biographie

Nicole Corti

chef de chœur

Conductor, choirmaster and educator Nicole Corti was trained at the National Conservatory of Music and Dance (CNSMD) in Lyon, where she was first a student of Bernard Tétu. She succeeded him as the director of the choral conducting programme there in 2008. Her career has also been marked by decisive encounters with conductors Sergiu Celibidache and Pierre Dervaux, ethnomusicologist Yvette Grimaud and organist and composer Raffi Ourgandjian.

Nicole Corti was the director of the choirs at Notre-Dame de Paris from 1993 to 2006, where she rebuilt the different vocal ensembles and brought a new dimension to the musical activities of the cathedral in both the liturgical services and in concerts. At Notre Dame she

I n t e r p r è t e s

multiplied the number of programmes and recordings and expanded the repertoire to works of the 20th and 21st centuries while continuing to conduct works from the Romantic and oratorio repertoires (Bach, Handel, Mendelssohn, Stravinsky ...).

Nicole Corti has had the same ambition of excellence and discovery with the Chœur Britten, which she created in 1981. The ensemble quickly attained an international reputation, thanks to their numerous concerts given in Europe and in the United States. The open-mindedness of the Chœur Britten and its recognizable sound, based on natural vocal emission, have prompted many composers to write many bold and original works for the ensemble.

Nicole Corti also collaborates with major orchestras who entrust her with the preparation of their choruses: the Ensemble orchestral de Paris under the direction of John Nelson (Bach's Passions and the B Minor Mass, *L'Enfance du Christ* by Berlioz ...), the Orchestre National de Lyon under the direction of Emmanuel Krivine or Leonard Slatkin (notably as part of the recordings of the complete works of Ravel, to be published by Naxos). She has directed the great works of the repertoire for orchestra (Stravinsky, Bach, Handel ...) as well as the French repertoire, in Europe and the United States. She participates in the juries of numerous international competitions and gives master classes in France and abroad.

Nicole Corti's recordings have received numerous awards. With the Chœur Britten, she recorded *Le Mirror de Jesus* by André Caplet (Saphir Productions, 5 Diapasons from France Musique). She recorded *En l'honneur de sainte Anne* (works by Joseph-Guy Ropartz) and *le Livre d'heures* by Edith Canat de Chizy for the Hortus label. With the Maîtrise de Notre-Dame de Paris, she also recorded Duruflé's *Requiem* for Hortus (Le Monde de la Musique top critics' award), *Via Crucis* by Liszt, *Comme un reflet* by Christian Villeneuve, *Missa Deo Gratias* by Jean-Pierre Leguay along with the *Solemn Mass* by Vierne and three CDs with Olivier Latry and the Ensemble orchestral de Paris, dedicated respectively to Jean Langlais, Jean-Louis Florentz (Diapason d'Or) and Thierry Escaich (*Le Dernier Évangile*, recommended by Répertoire, awarded with 5 Diapasons and a Victoire de la Musique). She has also recorded Ohana, Procaccioli, Pascal, and Ourgandjian with the Ensemble vocal Benjamin-Britten.

The work of Nicole Corti was exceptionally awarded the Liliane-Bettencourt prize for choral

singing twice by the Academy of Fine Arts (in 2002 with the Maîtrise Notre-Dame in Paris and in 2010 with the Chœur Britten). In 2002 she was raised to the rank of Chevalier in the French National Order of Merit.

L u c D e d r e u i l

cello

Luc attended the Conservatoire de Lyon (with Patrick Gabard and Yvan Chiffolleau), obtained his first prize in 1998 and completed his third cycle (Advanced Diploma) in 2000. He was attracted very early on to contemporary music, and saw it as an opportunity to receive the instruction of living composers (he has worked with Boulez, Amy, Murail, Berio, Florentz, Escaich, Ton-that Tiet...), and to bring to life what will become the «repertoire» of tomorrow... After attending the Atelier du XXème while studying at the Conservatoire de Lyon, he joined the ensemble Les Temps Modernes with whom he received the grand prize for their recording of works of Tristan Murail in the Charles Cros album competition. Luc Dedreuil founded in 2001 the trio Novalis with whom he won 2nd prize in the international competition of chamber music in Trieste, 2nd prize in the international competition of chamber music in Lyon, and was a prize-winner of the international competition of Florence.

A r n e D e f o r c e

cello

Arne Deforce is renowned for his passionate and unparalleled performances of contemporary and experimental music. His inventive programmes explore new musical forms of expression in which the discovery of the 'Other' of the cello and the act of an uninhibited creative listening is foremost.

As a musician and researcher, he is fascinated by how, at the intersection between music, art, science and technology, new concepts and relationships in music can be developed between the instrument, musical gesture and electronics. As such, his collaboration on life-form (2012), a one-hour cycle by Richard Barrett for cello and electronics, or on the piece Foris (2012) by Raphaël Cendo, reflects the fact that a sound-world of untapped potential between the physicality of playing, technology and extended notations can further be developed in a collaborative project between composer and performer. As such he is currently working together with the Catalan composer Hèctor Parra, a great admirer of new cosmological

I n t e r p r è t e s

models of quantum physics, and sound engineer Thomas Goepfer, on a new grand cycle for cello and electronics (Ruhrtriennale 2017) inspired by the theory of 'superstrings', gravity waves and black holes as described by the French physicist Jean-Pierre Luminet.

His repertoire is focused mainly on solo and chamber music, with a special interest in works by composers such as Iannis Xenakis, John Cage, Morton Feldman, Brian Ferneyhough, Jonathan Harvey and Karlheinz Stockhausen. His fascinating, energetic and imaginative approach to music has inspired many composers including Richard Barrett, Luc Brewaeys, Kee-Yong Chong, Raphaël Cendo, Hèctor Parra, Alvin Curran and Phill Niblock, to collaborate or to write original works especially for him. In 2004, after one such collaboration, Jonathan Harvey described Arne DeForce as «one of the most exciting new cellists I have come across. Everything he plays is approached with a powerful intensity born from an engagement with the music on a deep spiritual and psychic level. He is highly imaginative and brings an originality and, above all, creativity to his interpretations which is both fiery and structured.»

His collaborative partners include musicians such as Daan Vandewalle, Mika Vaino, Richard Barrett, Peter Jacquemyn and Yutaka Oya, in addition to Champ d'Action, Ictus, MusikFabrik, the Concertgebouw Brugge (Bruges), Centre Henri Pousseur Liège, Ircam Paris, and Grame Lyon. Arne DeForce is featured regularly at leading international new music festivals (Ars Musica, Holland Festival, ManiFesta–Agora Paris, Archipel Genève, Musica Strasbourg, Mito, Fondation Royaumont, Musica Sacra Maastricht, Huddersfield Contemporary Music Festival, Amsterdam Cello Biennale).

His remarkable discography – Giacinto Scelsi, Morton Feldman, Iannis Xenakis complete works for cello+1 (aeon); Jonathan Harvey (Megadisc); Phill Niblock (Touch); Mika Vaino (Mego) – has received international acclaim (five Diapasons d'Or, Coup de coeur de l'Académie Charles Cros, and in 2012 the Prix Caecilia).

In 2012 Arne DeForce received his PhD in the arts from the University of Leiden (in collaboration with the Orpheus Institute Ghent) on the performance practice of late twentieth-century complex music, with a thesis entitled 'LABORINTH ? – Thinking as experiment: 472 Meditations on the need for creative thought and experimentation in performing complex music from 1962 to the present'.

www.arnedeforce.com

Julien Dieudegard

violin

At the age of fifteen he entered the Conservatoire de Paris, and in 1997 received first prize in violin and in chamber music. From 1998 to 2001, he worked toward his Advanced Diploma (3rd cycle), first in the United States, in Italy and finally at the Conservatoire de Lyon. He was a prize-winner at such international competitions as the Georges Prêtre in Douai, the Romanini in Brescia (2001), the Jozsef Szigeti in Budapest (2002) and from the Fondation Natexis. Since then, he has performed, as a soloist and at the heart of various chamber formations, in France (Radio-France, Salle Cortot, Musée d'Orsay, in the festivals of Reims, Sceaux, Compiègne, «Summer Nights» in Savoie); and abroad: at Teatro Real in Madrid, the Ravinia Festival in the U.S., The Como and Portogruaro Festivals in Italy, and with tours in Russia, China, Thailand, Cambodia, Mexico, Syria, and Iran. In 2004, he recorded the album *Miniatures*, on the Lyrinx label, with pianist Jonas Vitaud; in 2008 Ravel *Fauré* Hersant with the trio Cérés, with whom he received third prize in the international competition «ARD» in Munich.

Giuseppe Frigeni

stage design

Aucune biographie

Laurence Garcia

costumes

Aucune biographie

Stefano Gervasoni

professeur de composition

voir la biographie page 49

Frank Gutschmidt

piano

Frank Gutschmidt was born in the German state of Brandenburg. At the age of 8 years he took his first piano lessons at the local conservatory. From 1983-89 he learned piano at Hanns Eisler music school and then studied at the Hanns Eisler music college with Annerose Schmidt and Alan Marks. Since 1997 he has worked as a free pianist in the city of Berlin. He is regularly performing with the Kammerensemble Neue Musik Berlin. In the Stockhausen Courses Kürten 2001 he was awarded with a prize for the best interpretation by Stockhausen.

I n t e r p r è t e s

Sylvaine Héлары

flute

The diversity of sound's investigations and the artistic creation are since always center of the own approach of Sylvaine Héлары, a process tinged with the highest requirement and an insatiable curiosity. The use of four flutes and of the voice, the work of composition and improvisation are declined in singular ways within very different bands: sometimes acoustic (Spring Roll), sometimes electric (Glowing Life), occasionally staging or spatialize (Printemps), music orchestrated or on the contrary shipped under a form more raw and minimal. Sylvaine Héлары, flutist with multiple facets, belongs to those soloists who builds a natural link between contemporary music, jazz and various currents of new music. As such, she is regularly invited by French or international artists, like Marc Ducret, Alexandra Grimal, Jozef Dumoulin, Ève Risser, Matt Mitchell, Kris Davis, Nicole Mitchell, The Bridge (transatlantic exchange program), etc. Also fascinated by pedagogy, she conducts frequently workshops about her instrument and her compositions. Thereby she wishes to meet and reach all kind of audience. «My main preoccupation is defined by using a diversified musical language, faithful reflection of my career, which makes people hearing the flute in its entirety.» Clearly identified by the professional community in which she is progressing, Sylvaine Héлары was awarded 3rd Best French Artist of the year 2015 by Jazz Magazine. Nowadays, she counts on her discography around twenty recordings, including some under her name which were praised by the specialized press. For example, her last double-record Printemps/Spring Roll, release in 2015, received Choc Jazz Mag and Elu Citizen Jazz.

Michael Jarrell

professeur de composition

Born in Geneva in 1958, Michael Jarrell studied composition at the Geneva Conservatory with Eric Gaudibert and at various workshops in the United States (Tanglewood, 1979). He completed his training with Klaus Huber at the Freiburg Staatliche Hochschule für Musik im Breisgau. Starting in 1982, his works have received numerous prizes: prix Acanthes (1983), Beethovenpreis from the city of Bonn (1986), Marescotti prize (1986), Gaudeamus (1988), Henriette Renié (1988), Siemens-Förderungspreis (1990) and Musikpreis der Stadt Wien (2010). Between 1986 and 1988, he was in residence at the Cité des Arts in Paris and took part in the computer music course at

Ircam. He resided at the Villa Médicis in Rome during 1988/89, and then joined the Istituto Svizzero di Roma in 1989/90. From October 1991 to June 1993, he was composer in residence with the Lyon Orchestra. Beginning in 1993, he became professor of composition at the University in Vienna. In 1996, he was composer in residence at the Lucerne festival, and then was heralded by the Musica Nova Helsinki Festival, which dedicated the festival to him in 2000. In 2001, the Salzburg Festival commissioned a concerto for piano and orchestra entitled Abschied. The same year, he was named «Chevalier des Arts et des Lettres». In 2004, he was named professor of composition at the Geneva Conservatory.

Aya Kono

violin

[Aucune biographie](#)

Rostislav Kozhevnikov

violin

Rostislav Kozhevnikov was born in Omsk, Russia in 1981. He studied in Nowosibirsk with Marina Kuzina, in Basel with Adelina Oprean and in Berlin with Ulf Wallin. Since 2000 he is the first violinist of the Asasello-Quartett. Rostislav Kozhevnikov graduated from the Hochschule für Musik Cologne with a Master's Degree in Chamber Music (Alban Berg Quartett) and New Music (David Smeyers).

Philippe Maeder

lumière

[Aucune biographie](#)

Sam Mary

stage design

[Aucune biographie](#)

Romain Mayor

chef de chœur

Born in Switzerland in 1984, Romain Mayor works as choir master, orchestra conductor, singer and organist. He began learning music with the piano before moving on to study singing, conducting and musicology. In addition to his role as artistic director of the Motet de Genève, he conducts the Chœur J.-S. Bach from Lausanne, the Chant Sacré in Geneva and the Ensemble Post-Scriptum, which he founded. Whether leading these choirs or working with various other groups - such as the Lausanne Chamber Orchestra, the Geneva Chamber

I n t e r p r è t e s

Orchestra, the Toshima Festival Youth Orchestra (Tokyo, Japan), the Lausanne Sinfonietta, the Geneva Symphony Orchestra, the Lake Geneva Ensemble baroque and the Orchestre Philharmonique Romand – he has the opportunity to perform in and outside Switzerland with a repertoire ranging from medieval to 21st century music. Working with the Motet for the Orchestre de la Suisse Romande and the Geneva Chamber Orchestra, he also prepares the choir for their seasonal concerts.

As a conductor, he is interested in a wide classical repertoire (in particular *Elias, die erste Walpurgisnacht* by Mendelssohn, *Johannespassion* by Bach, *Stabat Mater* by Rossini, Schubert, Dvorák and Szymanowski, *Die Schöpfung* by Haydn, *Vespers* by Monteverdi, *Golgotha, In Terra Pax* by Martin, *Le Laudi* by Suter and *Requiem* by Verdi) as well as rediscovering works that seem forgotten or are seldom performed (*La Veillée* by Jaques-Dalcroze, *Requiem* by Schnittke and *The Wasps* by Vaughan Williams), and contemporary pieces (Blaise Ubaldini and Valentin Villard).

Regularly invited to lead various courses and choral workshops or to sit on the jury of choral singing competitions, since 2014 he has been a professor of conducting at the Association Vaudoise des Directeurs de Chœurs. He is also expanding his work as a singing teacher and performs in recitals and concerts as a professional choral singer as well as an oratorio soloist. Romain Mayor holds a piano certificate as well as two Master of Arts qualifications from the School of Music for conducting (ranked 'very good') and lyrical song. In 2007, he also received the Fondation Crescendo's Fritz Bach prize.

Pierre-Stéphane Meugé

saxophone

Aucune biographie

Teemu Myöhänen

cello

Teemu Myöhänen was born in Kuopio (Finland) in 1972 and studied in Helsinki with Arto Noras and Martti Rousi and in Cologne in the class of Prof. Maria Kliegel. He graduated from the Hochschule für Musik Cologne with a Master's Degree in Chamber Music (Alban Berg Quartett). Since 2014 Teemu Myöhänen is a member of the Asasello-Quartet, playing the violoncello.

David Poissonnier

ingénieur du son

Aucune biographie

Pierre Roullier

direction

Pierre Roullier entered the Paris Conservatoire where he was first named. Then he won prizes, both national (Menuhin Foundation, soloist of Radio France, Jeunes Solistes tribune) and international (Munich, Rotterdam, Martigny) before becoming principal flute of the Ensemble Orchestral de Paris at its founding. For many years he devoted himself to a solo and chamber music career, which took him to the most important venues round the world (Japan, Germany, Switzerland, Belgium, England, Italy, Taiwan, South America). Flautist with the major ensembles for new music in Paris (Music Vivante, Itinéraire, Ars Nova), he initiated a wide repertoire of pieces dedicated to him.

He then decided to devote himself to conducting. Invited by French opera houses, the Orchestra of Sofia and the Osaka Symphony Orchestra, he has also conducted the Orchestre des Pays de la Loire, the Orchestre National d'Ile-de-France and the Orchestra of Bordeaux, and performed at the Konzerthaus in Berlin, the Kunsthalle in Bremen, the Wiener Festwochen in Vienna, the Opéra-Comique and Théâtre du Châtelet (Paris), Théâtre de Rouen, Radio-France, and the Avignon Festival.

His repertoire, beside the major works, includes more than 180 premieres, and his recordings range from Johann Sebastian Bach to Toru Takemitsu and Paul Mefano, and from Beethoven to Dusapin, Strasnay and Bedrossian. They have received widespread critical acclaim as well as prestigious awards from the Académie du Disque Français, the Académie Charles Cros and the Académie du Disque Lyrique.

Pierre Roullier has been the director of the Ensemble 2e2m since 2005.

Elena Schwarz

direction

Aucune biographie

Justyna Sliwa

alto voice

Justyna Sliwa was born in Zabrze, Poland in 1980. She studied in Bytom with Tadeusz Wykurz as well as in Basel and Hannover with

I n t e r p r è t e s

Hatto Beyerle. Since the year 2000 she is the violist of the Asasello-Quartett. Justyna graduated from the Hochschule für Musik Cologne with a Master's Degree in Chamber Music (Alban Berg Quartett) and New Music (David Smeyers).

Gabriel Valtchev

percussion

Aucune biographie

Hannah Weirich

violin

Her choice of instrument was made at 6, and her choice of her future occupation was made only a few years later. The formation of a string trio at the age of twelve was not a random choice but once again shows that Hannah Weirich does not lose sight of goals that she has set herself.

She still performs with Trio Fridegk and she has indeed become a violinist. Ingolf Turban, Igor Ozim and Franco Gulli encouraged this, although it was not really necessary. She has received many international awards such as 1st avant-garde prize at the Jakob-Stainer-Violin competition 1997 and in 2000 with the trio the 1st and Beethoven prize at the International Beethoven competition in Hradec in the Czech Republik.

Hannah Weirich, who was born in 1980 in Allgäu, has remained faithful to her early passion for chamber music. It was never an option for her to consider disappearing into a tutti section of an orchestra, because of what she believes «is a loss of responsibility».

She now has a lot of responsibility in the Ensemble Musikfabrik, whose member she has been since 2005, where she says «the combination of ensemble and solo playing is ideal».

She values both the intensive discussion with her colleagues, and the possibilities to experiment and to acquire background information from composers. The extensive and numerous experiences I can gather with contemporary music are also extremely useful for my classical repertoire and vice versa. Each field is able to enhance the other.

Archipel remercie ses partenaires

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Bar

Boissons et petite restauration sont proposées au bar de l'Alhambra.

Ouverture une heure avant chaque spectacle.

Billets

Vente en ligne sur le site d'Archipel:

www.archipel.org

Vente sur place 1 heure avant le début du concert.

Équipe du festival

Marc Texier: direction générale

Kaisa Pousset: administration, production, médiation

Rémy Walter: communication, production

Christine Anthonioz-Blanc: presse, relations publiques

Angelo Bergomi: responsable technique

Jean-Baptiste Bosshard: régie son

Michel Blanc: régie scène

Joséphine Reverdin: billetterie

Marion Hugon: chargée de production académie

Marc Texier, Rémy Walter: publications

Marc Texier: conception et réalisation du site

Arnaud Marchand: bar et restauration

www.volpe.photography: photographe du festival

We Play Design: design graphique

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Alhambra

rue de la Rotisserie 10

CH-1204 Genève

Am Stram Gram

route de Frontenex 56

CH-1207 Genève

Arcoop

rue des Noirettes 32

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L'Abri

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Maison de paroisse de Saint Gervais

rue Jean-Dassier 11

CH-1201 Genève

Musée d'art et d'histoire

rue Charles-Galland 2

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passage de la radio 2

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Victoria Hall

rue du Général-Dufour 14

CH-1204 Genève

Bureau du Festival Archipel

rue de la Coulouvrenière 8

CH-1204 Genève

T. +41 22 329 42 42

Billets +41 22 320 20 26

www.archipel.org