



Tenso Days Marseille 2013 biographies of speakers

(in alphabetical order)

Eugene Birman (1987), born in Latvia, grew up in the United States, where he graduated with an M.M. degree from the Juilliard School of Music. He was awarded a Fulbright Research Full Grant for Music Composition studies with Toivo Tulev at the Estonian Academy of Music and Theatre in Tallinn, Estonia, and is currently pursuing a D.Phil in Music at University of Oxford, Christ Church, where his research advisors include Martyn Harry and Robert Saxton.

In May 2013, he won the Tenso Young Composers Award, a commission for a choral work to be performed by Tenso choirs in the 13/14 season. A quotation from the jury report "The music is highly communicative [...]. The jury is curious about the 'point at the horizon' of this young composer".

Pascal Caumont teaches traditional music at the Conservatoire Henri Duparc in Tarbes and at the Université de Toulouse Le Mirail. His research is primarily dedicated to the vocality of southern Europe, specializing in the polyphonic oral traditions of the Gascogne region of the Pyrenées, and their comparison with those of the Iberian peninsula, North Italy and Sardegna, on musical, sonorous and social aspects.

He collects repertoire and vocal techniques from Southern Europe and disseminates these results via conservatories in France and Spain. He conducts two traditional polyphonic groups, one male and one female, with which he performs regularly all over Europe.

Vladimir Ivanoff • Ensemble Sarband «Sarband» means connection. In Mid-Eastern music theory, this term signifies a link between two compositions within a musical suite. Musical director Dr. Vladimir Ivanoff, who founded Sarband in 1986, connects cultures, people and epochs, both as a scholar and a musician; uniting musicians from widely different cultures and musical backgrounds and mediating between past and present, Early Music and living traditions.

The cooperation in the ensemble is not a fashionable crossover, but conceived as a continuous dialogue on equal terms. All the artists unrestrictedly contribute their native traditions, their personal histories and their own creativity to the programs, so that Sarband also becomes a musical training ground for communication and tolerance between different cultural identities.

Geraldine Keller is a French soprano who works mostly with contemporary music, both scored and improvised. Described as "pneumofabriquière de matière sonore" (air-producer of sonorous material), she uses all possible voices, from whisper to shout, to follow the dialogue of the music wherever it goes.

On her repertoire, one finds many pieces from contemporary composers but also established works from composers like Giacinto Scelsi, Georges Aperghis, John Cage, Luca Francesconi, György Kurtag. Keller sings in groups like Cie Le Grain - Théâtre de la Voix and l'ensemble Ars Nova. Since 2006, she is member of the European ensemble JH[IATUS that works in scored and improvised music.

Frank Langlois (1958) was trained as singer. He co-founded and sang with La Chapelle Royale (1977-1982) before switching to producing radio programmes at France Musique and France Culture. He created many cultural projects for special audiences, and has an advisory function for several cultural institutions, such as the Opéra de Rouen, the Office régional culturel de Champagne-Ardenne, and Zagrebački Solisti [Les solistes de Zagreb].

As a musicologist, he has published works on Lassus, Milhaud and other topics in music and cultural policy. He held research chairs at the universities of Evry and Versailles; since 2012, he is researcher and teacher at the Conservatoire national supérieur musique et danse de Lyon. His research topics focus on primary sources (letters and writings of composers); and more in general, contemporary music (from 1945).

Latvijas Radio Koris was founded in 1942. The choir's repertoire extends from the Renaissance to contemporary music, unequivocal highlights being their performances of contemporary composers. The choir is open to creative experiments and often participates in multimedia projects and staged performances of contemporary music.

The LRK focuses on the study of the human voice's capabilities, possibilities and limits, and the investigation of new ways of performing and new forms of performance. In recent years, they participated in the *Concrescence* project, working closely with composers to develop new microtonal music.

The Latvijas Radio Koris is one of the founding members of Tenso Network Europe.

Alexandros Markeas (1965) is a French composer from Greek origin. After his studies in Athens, he enrolled at the *Conservatoire national supérieur de musique et de danse de Paris* (CNSMD), where he graduated with honours. He received several important prizes, such as the Prix de Rome (1999). He teaches improvisation at the Conservatory (CNSMD).

As a composer, Markeas belongs to the Parisian school of spectral music, music that is process and sound rather than notes, going from one state of the musical material to another. To this compositional stance, Markeas adds a distinct theatrical dimension, that allows him to escape from the restrictions of 'pure music'. He uses multimedia techniques in many of his works.

Zad Moutaka (1967) was born in Lebanon, where he began studying music at a very young age. He completed his piano studies at in Beirut in 1984, before settling in Paris where he studied at the CNSMP with, among others, Aldo Ciccolini. He launched on a successful career which brought him to concert stages all over the world. However, in 1993, Zad Moutaka deliberately terminated his career as an international soloist, in order to devote all his time to composing. There followed a long period of research, questioning and even doubts, when he became obsessed by the contradictions and impossibility of combining Western classical compositional techniques with the elements of Arab oral transmission.

Anashid, for soloist, choir, chamber orchestra and traditional instruments, commissioned by the Ba'albek Festival in 2000, marks a turning point in Zad Moutaka's writing, in the way in which Western polyphonic compositional technique is so clearly associated with the linear melodies and scales specific to oriental music. Ever since, he has led a personal search into music language, integrating the fundamental data of contemporary western music into Arab music.

Carlo Pavese (1971) is an Italian composer and conductor. After his studies at the Conservatorio Giuseppe Verdi in Torino, he was awarded a scholarship to study conducting with Gary Graden, which led to an assistant conductorship with the St Jacobs Kammerkör. He continued his studies with Eric Ericson, Tõnu Kaljuste and Frieder Bernius. Once back in Torino, he founded and led several vocal ensembles, notably the Torino Vocalensemble and the young singers group Coro G di Torino, with whom he won several prizes. He teaches conducting, interpretation and improvisation.

Pavese organized the international choir festival Voci in movimento, and in 2012, he was artistic director of the festival Europa Cantat Torino 2012. He is vice-president of the European Choral Association.

Catherine Peillon is a writer, photographer and visual artist. After studying philosophy, she founded the cd label 'l'empreinte digitale', publishing a varied catalogue from early to contemporary music, from oral to urban tradition. She contracted many then-unknown artists such as Cristina Branco, Cristina Pluhar, Zad Moulataka.

In her writings, Peillon has joined the exchange of ideas around Mediterranean culture, notably in the journal *La Pensée de midi*, for which she coordinated two special issues on Mythologies méditerranéennes (2007) and Les Chants d'Orphée, musique et poésie (2009). Since 2007, she has collaborated closely with composer Zad Moulataka.

Kaspars Putniņš has been conductor of the Latvijas Radio Koris since 1992. In 1994, he formed the Latvian Radio Chamber Singers, an ensemble of soloists formed from the members of Latvian Radio Choir. His foremost goal has always been to promote outstanding new choral music, which challenges and develops the abilities of his performers and takes their vocal sound into entirely uncharted territories. He has forged close relationships with many composers in the Baltic States and elsewhere, including Andris Dzenītis, Mārtiņš Viļums, Toivo Tulev, Lasse Thoresen and Gavin Bryars. Putniņš has also initiated several theatrical projects which involve the participation of his choir in collaboration with visual and theatre artists

In recent years, Putniņš has invested extensively in projects with young (professional) singers and conductors, such as Meesters & Gezellen, Vocaal Talent and the recently launched Tenso Europe Chamber Choir. From the 14/15 season, he will be chief conductor of the Eesti Filharmonia Kammerkoor.

Guy Reibel (1936) graduated as a science engineer at the Institut Supérieur d'Electronique de Lille, before turning to studying music at the Conservatoire de Paris with Olivier Messiaen. As a member of the Groupe de recherches musicales - together with Pierre Schaeffer, Iannis Xenakis and others - he did taught electro-acoustics, did extensive research into the perception of pitch and length, and collaborated with Schaeffer on his *Traité des Objets musicaux*.

From 1977 to 1986 he created many radio programmes for France Musique and France Culture on contemporary music, and founded the Atelier des Chœurs de Radio France. From 1986, he worked with his own ensemble Groupe vocal de France, that premiered many groundbreaking choral works of György Ligeti and others, as well as conducting the Chœur de Radio France and other vocal ensembles. Reibel is the inventor of the OMNI (Objet Musical Non-Identifié), a multi-purpose instrument that offers access to all musical genres and all music. The performer is at once maestro, instrumentalist, dancer and composer: by the simple movement of his hands, he makes the instrument vibrate with all the sounds in the world.

François Rosse (1945) is a French composer, pianist and improviser. While working as teacher of analysis at CNR in Bordeaux he started using extended techniques in his compositions, first for saxophones and then diverging to other instruments, including the most improbable and unlikely ones (fire engines...). As improviser, he has worked with artists like Beñat Achary, Jean-Marc Padovani and René Martinez. He is one of the founders of the Groupe ICAR (Interprètes et Compositeurs d'Aquitaine pour la Recherche).

In 1994, Rossé received the Prix National de SACEM, an oeuvre award. In 1991 he was appointed Chevalier de l'Ordre des Arts et des Lettres - a title he likes to juxtapose with that of 'Maître Degustateur d'Aligot' that was awarded in the same year. Combined, they go to show the colourfulness of his work and character.

Lasse Thoresen (1949) studied under Finn Mortensen at the Oslo Music Conservatory, and afterwards studied electro-acoustic music and composition at the Institute of Sonology in Utrecht. He has taught Aural Sonology at the Norwegian State Academy of Music since 1975 and from 1988 to 2000 occupied the principal chair of composition there. He is among Norway's most frequently performed and widely-known contemporary composers and has been the recipient of many prestigious awards.

In his work, Thoresen has been increasingly influenced by Norwegian folk music, but he also cites musique concrète, contemporary French musique spectrale, other microtonal systems including the intonational systems of Harry Partch, among his most important influences. With the Concrecence project his aim has been to create a vocal music where it is possible to move by means of microtones from merging spectral chords to differentiated musical intervals.

Toivo Tulev (1958) is an Estonian composer. His teachers have included Eino Tamberg and the Swedish composer Sven-David Sandström. He also studied electro-acoustic music at the Cologne Hochschule der Musik. Tulev acknowledges the strong musical influence and encouragement of people such as Tõnu Kaljuste and Erkki-Sven Tüür. The study of Gregorian Chant has been a decisive element in the formation of his own musical language, but also the experience of singing in various early music vocal ensembles such as the Estonian Philharmonic Choir and Vox Clamantis.

Tulev currently holds the position of head of the Composition Department at the Estonian Academy of Music, in Tallinn.

Nils Schweckendieck is artistic director of Tenso member Helsingin kamarikuoro (Helsinki Chamber Choir) since 2007. Born in Germany, Nils grew up in England and read Music as a Foundation Scholar at Clare College, Cambridge, winning several university and college prizes. He then studied conducting with Peter Gülke at the Hochschule für Musik in Freiburg and for shorter periods with Pierre Boulez, Neeme Järvi, Jukka-Pekka Saraste and others. In his adopted country Finland, he works as opera conductor with frequent engagements at Finnish National Opera and the Vaasa Opera.

He is also active as a composer, collaborating regularly with Shoreham-based painter Susan Haire and Cambridge-based composer Christopher Willis. He has published articles on Liszt and the Anglo-Catalan composer Roberto Gerhard.

Leo Samama is composer, writer and, since 2011, chief artistic council of Tenso Network Europe. Until 2011, he was director of Tenso member Nederlands Kamerkoor, and as such, he was one of the founders of the network.

Samama studied musicology and composition with Rudolf Escher. He taught at the Utrechts Conservatorium and the University of Utrecht, wrote music critiques for Dutch national newspaper De Volkskrant, and still publishes frequently in other journals and magazines. He is the author of several books about Dutch music, among which the recently appeared 'Diepenbrock, componist van het vocale' and 'Dutch music in the twentieth century'. Several series of his lectures on music and composers have appeared on cd, such as the lectures on Debussy, Schubert and others.

He was artistic coordinator of the Residentie Orkest and director of the Nederlands Kamerkoor. His music has been performed by ensembles and choirs in and outside the Netherlands. In October 2012, the Nederlands Kamerkoor premiered his latest work 'De Zee' during their jubileum concert weekend.

Bernat Vivancos i Farràs (Barcelona, 1973) began his musical studies with his father and later at Escolania de Montserrat. After obtaining his degree in piano and composition, he moved to Paris where he studied composition, orchestration and analysis at the city's Conservatoire with teachers Guy Reibel, Frédéric Durieux, Marc-André Dalvabie, and Alain Louvier.

After a stay in Oslo with composer Lasse Thoresen, he returned to Barcelona where he became professor of composition and orchestration at Escola Superior de Música de Catalunya (Catalonia's Higher School of Music). In 2007 he was appointed music director of Escolania de Montserrat (Montserrat Boys Choir), a post he combines with his teaching and research in the field of composition.

programme, speakers, times subject to change

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