

# MULTIMOD PERFORMER - COMPOSER FESTIVAL

PROGRAM  
NOVEMBRE 3-6, 2016



AGA KHAN TRUST FOR CULTURE

Music Initiative

Hes·SO // GENÈVE  
Haute Ecole Spécialisée  
de Suisse occidentale

hem

Haute école de musique  
Genève - Neuchâtel

**Hosted by the Geneva HEM**

(Haute école de musique de Genève)

**Festival Website**

[www.multimod-performer-composer.com](http://www.multimod-performer-composer.com)

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Dusan Bogdanovic & Xavier Bouvier

Haute école de musique de Genève

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**The Festival is sponsored by**

University of Applied Sciences Western Switzerland (HES-SO)

**In collaboration with**

Aga Khan Music Initiative, a program of the Aga Khan Trust For Culture

Swiss-Asia Music Studies Society Asaem

Fondation pour le piano Raphaël Gogniat

# FESTIVAL THEME: MULTIPLE MODERNITIES FOR COMPOSER-PERFORMERS

The first Multimod Performer-Composer Festival will take place from 3-6 November 2016 at the Geneva HEM (Haute école de musique de Genève). The festival presents and examines the activities of contemporary performer-composers in the context of a broad international and multifaceted overview of musical modernity.

Musical creativity today draws on diverse cultural and aesthetic sources and is expressed through diverse practices, including improvisation, written-out composition and multimedia. The festival comprises performances, lectures, workshops and masterclasses designed for artists, students and scholars interested in exploring musical creativity from a global perspective.

The inaugural 2016 edition of the festival features a group of internationally renowned performer-composers, four of whom appear courtesy of the Geneva-based Aga Khan Music Initiative: Chinese pipa Wu Man, Syrian saxophonist Basel Rajoub, Italian percussionist Andrea Piccioni, and Syrian qanun player Feras Charestan. As special guests we also welcome composer-performers David Rosenboom, from the California Institute of the Arts; Feliu Gasull, from l'Escola Superior de Musica de Catalunya, Barcelona; and jazz guitarist-composer Bruce Arnold, from Princeton University.

Our keynote speakers will include world-renowned anthropologist and author Ellen Dissanayake, who is affiliated with the University of Washington, and composer-author Michael Tenzer, of the University of British Columbia.

We shall also present some of our HEM artists, including a featured premiere by Iranian composer-guitarist Golfam Khayam; concerts by pianist-composer Raphaël Gogniat and double bass virtuoso Alberto Bocini; original works for early instruments by Rafael de la Vega, including a performance by the HEM guitar ensemble under the direction of Florent Mayet presenting music by Gilbert Biberian and the HEM contemporary chamber ensemble "Ensemble 21," under the direction of Elena Schwartz.

The festival will also feature an international panorama of diverse composer-performers including the British saxophone player and improviser Mike Fletcher, Brazilian classical and jazz guitarist Aleksey Vianna, Turkish composer and baglama performer Boran Mert, tanbur player Mirvahid Radfar from Iran, saxophone player and improviser Miguel Angel Crozzoli from Argentina and composer-guitarist Anthony Garcia from Australia.

In addition, we will present two interdisciplinary artists from Italy: cellist, improviser and multimedia artist Mauro Basilio and a collaborative duo Meucci-Finelli with guitarist Duilio Meucci and actor-director Massimo Finelli, as well as a half-dozen workshops which will be held by the participating artists.

## FESTIVAL VENUE

The First Multimod Festival will be held in Geneva, Switzerland, at the centre of Europe. Sitting at the southern tip of the beautiful Lac Léman, the city is surrounded by the Alps and Jura mountains, with spectacular views on Mont- Blanc. Headquarters of Europe's United Nations and the Red Cross, it's a global hub for diplomacy. French influence is widespread, from the language, culture, to gastronomy.

The conference is hosted by the Haute école de musique de Genève, one of the most comprehensive and dynamic music school in Europe, welcoming teachers and students from all around the world. The conferences and concerts will take place in the historical building of the Conservatoire de Musique, founded 1835, and situated in Place Neuve, Geneva's cultural city centre. An interesting fact is that the great pianist-composer Franz List was the first piano teacher at the Geneva Conservatory.

## ORGANIZING COMMITTEE

- Dusan Bogdanovic and Xavier Bouvier, Haute école de musique de Genève, Conference Hosts
- Nicolas Bolens, Haute école de musique de Genève
- David Rosenboom, California Institute of the Arts

## SPECIAL GUESTS

- Bruce Arnold, author, composer, educator and guitarist, New-York, USA
- Ellen Dissanayake, anthropologist of art and culture, Seattle, USA
- David Rosenboom, composer-performer, inter-disciplinary artist, author and educator, Los Angeles, USA
- Michael Tenzer, music theorist and composer, Vancouver, Canada
- Feliu Gasull, composer and guitarist, Barcelona, Spain

## PARTICIPANTS

- Alberto Bocini, bassist, Italy
- Alieksey Vianna, guitarist-improviser, Brazil
- Andrea Piccioni, frame drums, Italy
- Assumpta Mateu, singer, Spain
- Basel Rajoub, saxophone, duclar, Syria / Switzerland
- Boran Mert, baglama player and composer, Turkey
- Cédric Costantino, conductor and librettist, France
- Duilio Meucci, guitarist, Italy
- Elena Schwarz, conductor, Switzerland
- HEM Ensemble 21
- Feras Charestan, qanun, Syria / Sweden
- Florent Mayet, conductor, Switzerland
- Gilbert Biberian, guitarist-composer, GB

- Golfam Khayam, guitarist-composer, Iran
- HEM Guitar Ensemble
- Jean-Jacques Dünki, pianist-composer, Switzerland
- Massimo Finelli, actor and director, Italy
- Mauro Basilio, cellist, improviser-multimedia artist, Italy
- Miguel Angel Crozzoli, saxophonist-improviser, Argentina
- Mike Fletcher, saxophonist-improviser, GB
- Mirvahid Radfar, tanbur player, Iran
- Rafael de la Vega, guitarist-composer, Mexico
- Raphaël Gogniat, pianist-composer, Switzerland
- Wu Man, pipa, China / USA

## THURSDAY 3 NOVEMBER

<b>14.00   Parallel Sessions</b>	
<b>Festival Office, 1st Floor</b>	<b>Conference, Grande Salle</b>
14.00-18.00 Registration Festival Office, 1st Floor Coffee/tea 1st Floor Lobby	14.00-17.00 From Local Talent to Global Connections: cultural development work of the Aga Khan Music Initiative Presented by Fairouz Nishanova, Director & Theodore Levin, Senior Programme Consultant. The workshop will provide an insight into the work of performer-composers on AKMI roster and feature presentation of new works developed with participation of HEM students.
<b>18.00   Opening Ceremony (by invitation only)</b>	
18.00 Opening Ceremony - Welcome Speeches <ul style="list-style-type: none"> <li>• Philippe Dinkel, Director, HEM</li> <li>• Fairouz Nishanova, Director, Aga Khan Music Initiative</li> <li>• Theodore Levin, Senior Programme Consultant, Aga Khan Music Initiative; Arthur R. Virgin Professor of Music at Dartmouth College</li> <li>• Dusan Bogdanovic, Professor of Guitar and Composer-Performer Program, HEM</li> <li>• Xavier Bouvier, Head of Studies, HEM</li> </ul>	
<b>18.30   Reception (by invitation only)</b>	
18.30-19.30 Reception	
<b>20.00   Concert, Grande Salle</b>	
<b>Contemporary Music from the Ends of the Silk Route</b> Wu Man, pipa, Basel Rajoub, saxophones and duclar, Andrea Piccioni, frame drums, Feras Charestan, qanun. Presented in collaboration with the Aga Khan Music Initiative, a program of the Aga Khan Trust For Culture.	

## FRIDAY 4 NOVEMBER

<b>10.00   Plenary Session, Salle 20</b>
10.00-11.00 “Three polyphonic Homonyms”, Michael Tenzer
<b>11.00-11.30   Coffee, Tea</b>
<b>11.30   Plenary Session, Salle 20</b>
11.30-13.00 Roundtable with Michael Tenzer, Ellen Dissanayake, Xavier Bouvier, Dusan Bogdanovic
<b>14.00   Plenary Session, Salle 20</b>
<b>Special Guests: Perspectives</b>
14.00-14.40 Bruce Arnold, “Sonic Modernities”
15.00-15.40 Feliu Gasull, “Guitarra Flamenca as an Inspiration Source”
16.00-16.40 David Rosenboom, “Deviant Resonances: Nature’s Creative Challenge to Absolute Mappings of Biological Phenomena in Music
<b>19.00   Concert, Grande Salle</b>
<b>Performer-Composers from Geneva HEM</b>
19.00-20.00 Alberto Bocini, “Vignettes ex tempore” ; Raphaël Gogniat with Jean-Jacques Dünki « le pianiste-compositeur présente ces œuvres ».
20.10-21.00 Gilbert Biberian, “Rose Garden” with Florent Mayet conducting the HEM Guitar Ensemble; Rafael de la Vega’s “Saint Demian de Molokai” oratorio excerpt, under the direction of the librettist and conductor Cédric Costantino.
21.10 Golfam Khayam “Paintings”, with Florent Mayet conducting the HEM Guitar Ensemble; “Etude” for solo piano by Michael Tenzer performed by Yurika Takayama; Concerto “Solitude” premiere by Golfam Khayam, with Elena Schwarz conducting the HEM Resident Ensemble 21.

## SATURDAY 5 NOVEMBER

<b>10.00   Plenary Session, Salle 20</b>
<b>10.00-11.00</b> Ellen Dissanayake, “Homo Musicus”
<b>11.00-11.30   Coffee, Tea</b>
<b>11.30   Plenary Session, Salle 20</b>
11.30-13.00 Roundtable with Ellen Dissanayake, Michael Tenzer, Xavier Bouvier, Dusan Bogdanovic

14.00   Parallel Sessions	
Concert, Grande Salle	Workshop, Salle A001, Rue Petitot 8
<p><b>Multiple Modernities: Panorama</b></p> <p>14.00-14.40 Anthony Garcia “Australian Guitarscapes”</p> <p>14.50-15.30 Mirvahid Radfar</p> <p>15.40-16.20 Miguel Angel Crozzoli, “Graphic Series: Rayuela”</p> <p>16.30-17.10 Boran Mert</p> <p>17.20-18.00 Mike Fletcher “Picasso(s)”</p>	<p>14.00-16.00 “Workshop for Performer/ Composers and Improvisers” with Golfam Khayam</p>
20.00   Concert, Grande Salle	
<p><b>Special Guests: Perspectives of Modernity</b></p> <p>20.00-20.40 Feliu Gasull and Assumpta Mateu- “Flamenco Inspirations”</p> <p>20.50-21.30 David Rosenboom- “Portable Gold”, Electronic Compositions and Improvisations</p> <p>21.40-22.30 Bruce Arnold with Peter Herbert and Samuel Rohrer-Contemporary Jazz</p>	

## SUNDAY 6 NOVEMBER

10.00   Plenary Session, Salle 20
<p>10.00-10.30 Alieksey Vianna, “Unaccompanied Guitar Improvisations”</p> <p>10.45-11.15 Dusan Bogdanovic “Multiple Modernities: A Personal Vision”</p> <p>11.30 Xavier Bouvier “Negotiating Between Musical Cultures: Some Thoughts on Transactional Practices”</p>
12.30-14.00   Lunch with the participants
15.00-17.00   Concert/Performance, Grande Salle
<p><b>Discipline Crossings</b></p> <p>15.00-16.00 Mauro Basilio “La Folia”</p> <p>16.00-17.00 Meucci-Finelli “Cornets de Rilke”</p>
17.00   End of the Festival

Concert | Thursday 3 november 20h00 | Grande Salle

## CONTEMPORARY MUSIC FROM THE ENDS OF THE SILK ROUTE

The trans-Eurasian trade routes collectively known as the Silk Route served as conduits not only of commerce but of cultural exchange, which included music, musicians, and musical instruments. Ancient friezes, frescoes, and sculpture show instruments resembling lutes, flutes, and zithers that exist today in a variety of local forms across Eurasia—evidence both of their antiquity and of the broad diffusion of music and musicians along the historical Silk Route.

This rare artistic encounter both recapitulates and reimagines time-honoured musical meetings and migrations as Chinese pipa maestra **Wu Man**, and Syrian composer-saxophonist **Basel Rajoub** and his ensemble, frame drummer **Andrea Piccioni**, and qanun player **Feras Charestan**, and perform a newly-created repertoire of compositions, improvisations and contemporary arrangements inspired by tradition.

“Contemporary Music from the Ends of the Silk Route” is co-produced with the Aga Khan Music Initiative, a programme of the Geneva-based Aga Khan Trust for Culture. The Music Initiative works with talented musicians from 11 countries in Asia, Africa, and the Middle East to celebrate cultural diversity, promote dialogue among cultures and civilizations through languages of art, and help local musical communities further develop their musical heritage in contemporary forms.

**Wu Man, pipa | Basel Rajoub, saxophone & duclar | Andrea Piccioni, frame drums | Feras Charestan, qanun**

Conferences | Friday 4 & Saturday 5 November 10h00 | Salle 20

## MULTIPLE MODERNITIES AND HOMO MUSICUS

If we have presented here a multiplicity of artistic voices and paths we also thought that it was necessary to have a theoretical perspective and discussion on the subject. More often than not, theory and academia follows in the pioneering footsteps of the reality. This, however, is not the case here: both our keynote speakers **Ellen Dis-sanayke** and **Michael Tenzer** are original and visionary thinkers in their respective fields and have been an inspiration to many artists and creative persons throughout the globe.

Here is how composer/author and ethnomusicologist Michael Tenzer describes the subject of his lecture:

“Three polyphonic musical homonym-pairs—vocal duets from Croatia and Eastern Indonesia, hocketed instrumental music from Bali and Uganda, and ensemble compositions from France and Japan— are analysed in the first part of the presentation to discover features both homologous and distinct. As homonyms they each display remarkable psychoacoustic and structural similarities, but there are also many incompatibilities. Both aspects stimulate comparative thought about polyphony as a worldwide phenomenon, particularly in terms of bridging the gap between typo-



logical study and the features and meanings of specific cultures, repertoires, and performances.

The second part considers the role this gap plays in the longstanding emphasis on culture-specific ethnomusicology research, and comparison's mixed fortunes. We recognize that the act of comparison is innate to the imaginations of composers and performers, especially today. Confronted with boundless choice and powerless to suppress mental juxtapositions of all the music we ingest, we instinctively interrelate far-flung expressions originally conceived for unrelated purposes. In one sense, composers have often thought themselves explorers allied with ethnomusicologists. The latter, however, may view contemporary art music idiolects as outliers. To explore the tension in this difference the multiple modernities concept may be of help, because it gives music traditions dignity and rootedness in their many modern, and not necessarily either 'collective' or 'Westernized' contexts. But we must remain sensitive to meanings and processes, both musical and social, that modernity overwrites."

Ellen Dissanayake is an independent scholar, author, and lecturer whose writings about the arts synthesize many disciplines, including evolutionary biology, ethology, cognitive and developmental psychology, cultural and physical anthropology, neuroscience, and the history, theory, and practice of the various arts. Here is an abstract of her lecture "Aesthetic Primitives: Fundamental Biological Elements of a Naturalistic Aesthetics":

"Recent discoveries in genetics, human evolution, evolutionary psychology, paleo archaeology, and neuroscience call for new approaches to philosophical subjects, here aesthetics, that historically have been addressed with what might be called 'top down' (mentalistic, analytic, and linguistic) methods. Using these fields, as well as behavioural biology (ethology) and anthropology of the arts in premodern and prehistoric societies, I use a 'bottom up' (naturalistic) approach to the question of why humans make and respond to art.

I offer seven premises that underlie a promising new direction for understanding evolved predispositions of the brain/mind that artists of all times and places use to attract attention, sustain interest, and create, mould, and shape emotion. I call these predispositions aesthetic 'primitives,' a term borrowed from neuroscience that refers to inherent propensities and biases of perceptual (psychosensory), somatic, and behavioural modalities. I suggest that these were present in early sapiens, were co-opted by the practice of art making (now called 'artification'), and have remained to motivate and influence human art making and aesthetic response today."

**Concert | Friday 4 novembre 19h00 | Grande Salle**

## PERFORMER-COMPOSERS FROM GENEVA HEM

This is a unique opportunity to experience work in progress of the HEM artists that have all agreed to contribute to this first Multimod festival edition. The program will include the world premiere of "Solitude" Concerto for guitar and chamber ensemble written and performed by the Iranian guitarist-composer **Golfam Khayam**. The HEM resident **Ensemble 21** will be directed by conductor **Elena Schwarz**. The composer says:

"I have always been intrigued by the fact that in traditional Persian music, the performer-composer creates a whole recital based on one drone and that in consequence the whole concert is built around one tonality. However, the emergence of colours, variations of rhythmical patterns and motives dissolving into ornaments, all create most engaging performance that deeply involves the listener.

"Solitude", a quasi-Concerto for guitar and chamber orchestra is a search for the drone concept as a central element in traditional music in a large scale work which follows underneath the classical form of concerto. Nevertheless, in "Solitude" the drone is being presented in distortions, harmonic reinterpretations, modal modulations and ornamental textures where this leading central role has become a remote element which brings the music unpredictably into various contradictory regions."

The concert will also feature extemporized vignettes by the Italian double bass virtuoso **Alberto Bocini** and a kaleidoscopic presentation of solo and chamber works by pianist-composer **Raphaël Gogniat** in collaboration with **Jean-Jacques Dünki**. In composer's own words:

"The moment musical, which I offer here, I propose to attach to the figure of the pianist-composer, with personalities in mind such as A. P. F. Boëly, G. B. Cramer, J. N. Hummel, F. Ries, and others. Envisioning the salon and the concert hall as a laboratory of musical ideas, the pianist-composer surprises his public by precision, elaboration of thought, accuracy and invention of the texts, which, far from aspiring to an absolute genius, will enliven the greatest diversity of the musical biotope of its time."

The two new compositional ventures by the Mexican guitarist-composer **Rafael de la Vega** will include, on the one hand, a segment from his oratorio "Sant Demian de Molokai" and on the other, original compositions performed by his African ensemble, and on the other, a segment from his oratorio «Saint Demian de Molokai» under the direction of the librettist and conductor **Cédric Costantino**.

In 2015, composer Hidehiko Hinohara wrote the last scene of the Oratorio "Saint Demian de Molokai" with the instrumentation essentially focusing on Early Music instruments. This scene was called «Mort de Saint Damien de Molokai». Rafael de la Vega was commissioned by the same librettist - Cédric Costantino to finish the oratorio from the very beginning of the life of Saint Damien until the last recitative relating the death of this Saint full of compassion and love: "Tiens, je me suis brûlé et je n'ai rien senti? / Mon pied est insensible. / J'ai la lèpre."

Rafael's African ensemble is built on a synthesis between African and Early Music: the composer has carefully chosen the Renaissance instruments such as lute, theorbo and recorders to emulate African instruments such as kora, gnoni and Mandingo flutes. At the same time, he has combined basso continuo with Malinké ornamentation and African rhythms.

The **HEM Guitar Ensemble** conducted by **Florent Mayet** will perform two pieces inspired by Persian sources: a newly written composition for 10 guitars entitled "Paintings" by **Golfam Khayam** and "Rose Garden" for 8 guitars by the legendary British guitarist-composer **Gilbert Biberian**. To quote Biberian:

“The truly renowned and highly esteemed Persian poet Sa’di, produced, in A.D. 1258, a work that he called “Gulistan”, or “Rose Garden”, whose leaves, as he says, ‘cannot be touched by the tyranny of autumnal blasts and the delights of whose spring the vicissitudes of time will be unable to change into the inconsistency of autumn...’ The idea and tenets of that marvelous book, “Rose Garden”, had long dwelt in my heart before I put pen to paper. The image of rose garden being the metaphor for each being and that it must be cultivated with care and attention is a very inspiring one.

The music is a reverence towards this great work and in no way represents it. Only the antiphonal arrangements of the two quartets, hence embracing the principle and practice of communication across the great divide, reach out for a human and spiritual action.”

Golfam Khayam’s piece “Paintings” (“To Children of War, on Earth or in Sky”) was premiered this summer (2016) in Denmark. Here is the description of the piece:

“Paintings” (To Children of War, on Earth or in Sky) for ten guitars, is a four-movement piece based on the possibilities and variations of ten individual lines interacting to establish textures and dialogues; four plots of a journey that goes through different stages of the same theme: Unity. “Paintings” applies instrumental techniques, ornamentations and melody types derived from Persian traditional strum instruments and their related performance practices. Each movement explores a dimension rooted in Persian music, shedding light on an aspect that is hidden under the tradition itself.”

**Gilbert Biberian | Golfam Khayam | Alberto Boccini | Raphaël Gogniat | Cédric Costantino | Jean-Jacques Düнки | Raphael de la Vega | Elena Schwarz & HEM Ensemble 21 | Florent Mayet & HEM Guitar Ensemble**

**Concert | Saturday 5 novembre 14h00 | Grande salle**

## **MULTIPLE MODERNITIES: PANORAMA**

The contemporary musical scene includes many interesting and original ventures that fit into the multiple modernities concept. Our intention here is to present a variety of strong and original artists whose work is located somewhere on the tangent from contemporary classical to jazz and world music.

Music often finds inspiration in other media. The two jazz saxophone improvisers-composers at this festival find inspiration in visual arts and in the literature: **Mike Fletcher** uses Picasso’s famous Meninas series as an inspiration for his work; **Miguel Angel Crozzoli** uses novel Rayuela by the Argentinian writer Julio Cortazar as his.

In the second half of 1957, Pablo Picasso began a 6-month creative examination of a Velazquez masterpiece, which resulted in the series of 58 paintings that comprise his own Las Meninas. This collection is a seminal exploration of artistic originality, what Ortega called ‘the clash of the individual sensibility and already existing art.’

The British composer/sax player Mike Fletcher describes his involvement with the Meninas: “My work Picasso(s) uses the ‘clash’ concept to explore the thresholds between originality/imitation and composition/improvisation within my own creative practice. I have combined elements of Picasso’s Las Meninas and Coleman Hawkins’ 1948 solo recording Picasso to form my own series of 58 pieces - for solo saxophone -that allow me to explore two facets of originality; firstly, as it relates to existing art and secondly, its impact on my activity as both composer and performer/improviser of new music.”

Here is what the Italian-Argentinian composer-improviser Miguel Angel Crozzoli says about his piece:

“The work I am presenting is meant to explain and give context to the terminology and concepts used in my last composition II Graphic Series: Rayuela, which draws inspiration from the novel “Rayuela” from Argentinian writer Julio Cortázar. In this work, sound relations between instrumentalists on inter- and intrapersonal levels are treated, exploring positions referred to critical and abstract thinking. At the same time, diverse musical notation systems are created (graphical, conventional and text) aimed at integrating rhythmic, melodic and harmonic aspects. This graphic series is the search for fractal structures in perpetual motion, which express themselves when collapsed on their centres of gravity, through symmetry axes.”

While some orientations in Western art music and jazz were almost exclusively built upon folk music, those influences remained confined to certain areas of cultural interest, primarily European, Mediterranean and North/West African regions. The second half of the 20th century, however, have brought a veritable explosion of folk music from around the globe. Many voices that have never been heard before now have the opportunity to have an international focus.

A case in point will be performances of the two near-middle eastern composer-performers: baglama player **Boran Mert** from Turkey and tanbur performer **Mirvahid Radfar** from Iran both possess great virtuosity on their respective instruments and are great connoisseurs of their respective traditions. While Mirvahid Raadfar remains attached to his tradition, the baglama player Boran Mert, through his studies and exploration of western contemporary composition, incorporates these and other influences into a highly personal style that defies an easy classification. This is how he expresses himself on the subject:

“One day during a discussion with friends, we wondered if Haci Tasan (the legendary baglama virtuoso) had known Schönberg’s music, how this could have influenced his style of playing, and how he could have approached his music differently. This remark made me think about my instrument and consequently I started composed for baglama. No interpreter of baglama before me used contemporary methods of composition for the instrument or developed playing techniques appropriate to this music. So as a performer and composer, I realized that a lot of creative possibilities could come from an interaction between my knowledge of the Anatolian tradition and my skills in the composition techniques of western music of the 20th and the 21st centuries.”

From a completely different angle comes guitarist-composer **Anthony Garcia** who lives and works in Australia. The island of Australia is a flourishing multi-cultural nation and home to one of the oldest surviving musical cultures in the world. The traditional Aboriginal instruments are didgeridoo and clapping sticks (or clapsticks)

that are used by Arnhem Land people and exclusively played by men. The timeless expanse of the Australian landscape juxtaposing the contemporary mindset forms the backdrop for the musical elaborations by Anthony Garcia. Born in the United States, with time studying, living and working in Australia Southeast Asia and Mexico, Garcia's approach to performance weaves the threads of his diverse cultural experience through a tapestry of styles and techniques applied and adapted through a unique series of semi-improvised compositions for solo guitar entitled "Guitarscapes-Australia".

**Mike Fletcher, saxophonist-improviser | Anthony Garcia, guitarist | Miguel Angel Crozzli, saxophonist-improviser | Boran Mert, baglama player & composer | Mirvahid Radfar, tanbur player**

**Concert | Saturday 5 novembre 20h00 | Grande salle**

## **SPECIAL GUESTS: PERSPECTIVES OF MODERNITY**

Our three special guests have pursued their particular paths for many decades and what they have to offer is a result of consistent and fruitful work in very personal, original directions.

A singularly unique figure in contemporary jazz, composer-guitarist **Bruce Arnold** lives and works in New York. His performances reflect a remarkably balanced synthesis of contemporary classical, jazz/rock and free improvisational styles. His music is structured by the application of pitch class set theory in both composition and improvisation. Mr. Arnold also integrates processed sounds and loops through the computer program SuperCollider. This rigorous combination of structure and technology is, however, always used in the service of emotional communication.

**Feliu Gasull** who describes himself as a «de-composer and guitarist, enamored with the music and the sea» lives and works in Barcelona. Here are his comments:

“Thirty years ago I finished my studies at this very conservatoire. When I have arrived here I was very young, just at the time when my good friend Dusan Bogdanovic was leaving this city to establish himself in the United States. We met once and I remember that he gave me a score of his work for guitar « Cinque miniatures printanières», which I still cherish with great satisfaction. For four years I did my guitar studies with Professor Maria Livia Sao Marcos here, and as soon as I returned to Barcelona, I left for United States.

After many years of intense life as a composer and performer, I return to the Conservatoire de Genève, to the « Grande Salle» filled with memories and meeting my dear friends. The program, which I chose for this occasion, consists of works for guitar dating from the time I was a student at this conservatoire and some others that are composed recently. I also wanted to include some songs for voice and guitar which I shall perform with my dear friend **Assumpta Mateu.**”

A composer-performer, inter-disciplinary artist, author and educator **David Rosenboom** has explored the spontaneous evolution of musical forms, multidisciplinary composition and performance, unique languages for improvisation, cross-cultural collaborations, performance art and literature, interactive multi-media and new ins-

trument technologies, art-science research and philosophy, and extended musical interface with the human nervous system. He offers this description of his work:

“Threaded through many of my musical works, one can find various versions of a propositional music model for investigating concepts associated with resonance—in all its conceivable forms and with all its emergent phenomena— and how they might be materialized in self-organizing musical forms. Many are about the emergence of perceivable substance from reinforcements among tiny perturbations in patterns of energy flow—or maybe like pinching an elastic field of essential tension in some idea of universe to produce differentiable, interacting entities. These might range from mere wisps of ineffable quantum resonances hinting at the existence of ponderable matter to brain/body/society holograms enfolding and enabling the creation of memories and histories.”

**Feliu Gasull composer and guitarist & Assumpta Mateu, Flamenco inspiration | David Rosenboom, «Portable Gold», composer-performer, inter-disciplinary artist | Bruce Arnold, contemporary Jazz with Peter Herbert, bass & Samuel Rohrer, drums**

**Concert | Sunday 6 novembre 15h00 | Grande Salle**

## DISCIPLINE CROSSINGS

One of the more interesting periods of artistic innovation in the Western world perhaps occurred during the Fluxus movement which took place from 1965-78. An offspring of early 20th century Dada movement, Fluxus was characterized by an opposition to the institutionalized and established forms of culture and brought with it very adventurous explorations of visual, video art, music and sculpture featuring unconventional materials. Often shifting the focus from artistic product to artist herself, Fluxus was the beginning of performance art, staging “action” events or public and political speeches etc. One of the more memorable and humorous actions was Yoko Ono’s “Blood Piece”: “Use your blood to paint. Keep painting until you faint. (a)/ Keep painting until you die. (b)”.

**Mauro Basilio’s “La Folia” and Massimo Finelli and Duilio Meucci’s “Cornets of Rilke”** are both built on multimedia and cross-disciplinary technique that are connected in spirit to the Fluxus movement. Here is Basilio’s description of his performance:

“La Folia, an ancient Iberian theme that inspired creation throughout the centuries, is the core for this performance made of many different materials: improvisations, compositions, historical recordings and electronic interventions. The live employment of the Folia’s discographic repertoire, involving music from the Renaissance, Baroque and romantic periods, popular Swedish chants, Flemish carillon tunes and much more provides a great quantity of information randomly incorporated in the performance, influencing its development towards unexpected directions. Many forces- centripetal and centrifugal- originate and struggle in the midst of the will of absolute freedom, recalling the original repertoire, the constraints of styles and languages...”

Guitarist Duilio Meucci collaborates with actor and director Massimo Finelli to create

a stage version of “The Love and Death of Cornet Christopher Rilke” by R. M. Rilke. This work proposes an investigation of the fine line between improvisation and composition, modern and classical instruments, musical and dramatic interpretation. Starting with music by Frank Martin, Carmelo Bene’s studies on voice, the ideas of Jacques Lacan about connection between psychoanalysis and “Sprechgesang”, actor and playwright Massimo Finelli and guitarist Duilio Meucci have staged “Cornets” prose-poem by Rilke in which acting and music making become one instrument creating a personal vision of the work.

**Mauro Basilio, cellist, improviser-multimedia artist | Duilio Meucci, guitarist  
Massimo Finelli, actor and theatre director**

## MULTIMOD WORKSHOPS AND LECTURES

The Multimod Festival offers workshops and lectures that will elaborate on a variety of subjects and though there will be purely theoretical segments, the participants are all encouraged to be fully involved in a dialogue with the presenters. For one, the performer-composers drawn from the artist roster of the Aga Khan Music Initiative, who include Chinese pipa maestra **Wu Man**, Syrian composer-saxophonist **Basel Rajoub**, frame drummer **Andrea Piccioni**, and qanun player **Feras Charestan**, will offer a workshop focusing on technical and stylistical aspects of performance as well as composing for their respective instruments. The workshop will feature presentations of new pieces developed during individual workshops on 2 and 3 November, 2016.

The special guests will also present particular perspectives of their work. In his lecture “Guitarra Flamenca as an Inspiration Source for my Compositions” **Feliu Gasull** will offer a series of guitaristic techniques and resources, which he has discovered throughout the years of composing for the instrument. “I will focus primarily on two of my works: Sextet Mystic for six guitars written in 2001 and a more recent Quatre préludes méditatifs,” he elaborates “I will demonstrate techniques derived from guitarra flamenca as well as stylistic elements of the folk music of my country, which have influenced my work. Finally, I would also like to talk about inspiration, silence and inner force, which guide my creativity.”

This is how **David Rosenboom** describes his theme “Deviant Resonances: Nature’s Creative Challenge to Absolute Mappings of Biological Phenomena in Music “: “Nature operates with myriad forms of uncertainty at fundamental levels, and ironically, from that uncertainty emerges order, deviant resonances. Achieving absolutely predictable, quasi-deterministic mappings of biological phenomena, such as brain signals, onto multi- arts synthesis machines is bounded by fundamental limits born of these imbedded uncertainties in natural phenomena. In the arts—for this presentation especially music—, we have license to freely explore the nature of these limits and discover how valuable such uncertainties can often be in unveiling new creative directions.”

Jazz composer-guitarist **Bruce Arnold** will present his workshop “Sonic Modernities”. “Sonic Modernities”, he says, “are musical ideas that are not fixed to one place, nation or community anymore but flow through one culture to another via our modern system of communication. In my music there is a combination of Western European thought via pitch class set theory combined with jazz and blues, prima-

rily from the black culture. I actually got the idea from combining the music and thoughts of McCoy Tyner and Milton Babbitt to get to where I am today”.

While most of the participants in this festival present their work as composers, the Brazilian classical-jazz guitarist and improviser **Alieksey Vianna**'s presentation “Unaccompanied Improvisations - The Multi-Textural Nature of the Guitar” will combine lecture with recordings and live performance. Here is his description of the work:

“Improvising guitarists almost always approach the instrument mono-phonically or homo-rhythmically – they limit themselves to playing single lines and/or blocked chords. Within such confining textural variety, generating enough interesting material for whole solo performances or recordings becomes a great challenge. In this lecture-recital I will present my analysis of the pieces created by representative guitar improvisers from different schools of thought while primarily focusing on ‘how can one practice to develop the ability to improvise multi-texturally on the unaccompanied classical guitar?’”

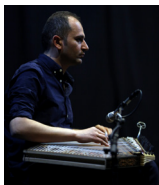
The two hosts of the Multimod festival composer-performer **Dusan Bogdanovic** and composer-theoretician Xavier Bouvier will present some of their thoughts and personal experiences relating to the subject of multiple modernities in the domain of the musical aesthetics and cultural transaction. In his text “Multiple Modernities: A Personal Vision” Dusan Bogdanovic raises the following question: “What if the true confluence of cultures means an acknowledgment of the principles of artistic creation that are complementary in their opposition? This may mean an acceptance of simultaneity of fundamental ideas and axioms: tribal visions of world going hand in hand with Western ideas of science and progress.”

**Xavier Bouvier**, on the other hand, in his text “Negotiating Between Musical Cultures: Some Thoughts on Transactional Practices” explains that “Rather than focusing on shared or equivalent features between musical cultures - thus elaborating a musical theory that would be of transcultural value - the approach proposed here concentrates on the representations of one musical culture by another, as well as on the transactions of alien elements within a target culture.”

The Iranian guitarist-composer **Golfam Khayam** will present her “Interactive Workshop for Performer-Composers and Improvisers” at the festival. The notion of this workshop is to use musical elements (drones, modes, rhythmic figures, ornamentations) towards creating an improvisational process based on a synthesis of Persian traditional music and contemporary musical possibilities. Golfam Khayam has been working on Persian instrumental techniques and integration of Persian music sources into an actual musical storyline. In this session she will be presenting an overall perspective of Persian music, followed by interactive workshop with students in order to explore the possibilities of elaborating and recreating this tradition in the guise of a personal musical language.



# CONTEMPORARY MUSIC FROM THE ENDS OF THE SILK ROUTE



## Feras Charestan

Feras Charestan is a brilliant qanun virtuoso, who comes from the city of Al-Hasakeh, in the northeast of Syria, and studied qanun at the High Institute of Music in Damascus. He performs regularly as a qanun soloist with the Qatar Philharmonic Orchestra and the Syrian National Symphony Orchestra as well as in the bands Roubai Toueis and Woujouh Kenan. He currently lives in Stockholm, Sweden.



## Wu Man

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award-nominated musician Wu Man has carved out a career as a soloist, educator and composer giving her lute-like instrument – (which has a history of over 2,000 years in China) – a new role in both traditional and contemporary music. Having been brought up in the Pudong School of pipa playing, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today's most prominent composers. Wu Man's efforts were recognized when she was named Musical America's 2013 Instrumentalist of the Year, the first time this prestigious award has been bestowed on a player of a non-Western instrument. Born in Hangzhou, China, Wu Man became the first recipient of a master's degree in pipa at the Central Conservatory of Music in Beijing. Wu man moved to the U.S. in 1990 and currently resides in California.



## Andrea Piccioni

Andrea Piccioni was born in Rome, Italy, and is considered to be one of the greatest exponents of the art of frame drumming. He has developed an extraordinary capacity to move through various musical genres and styles, a true virtuoso He has re-elaborated the language of the Tamburello and various frame drums in a truly personal, virtuosic and expressive manner. Founder of the FRAME DRUMS ITALIA association, Piccioni tours widely with numerous projects and is an experienced teacher as well as the artistic director of FRAME DRUMS ITALIA International Festival.



## Basel Rajoub

Basel Rajoub is a saxophonist and composer-improviser who creates contemporary tradition-based music inspired by Middle Eastern rhythms and melodic modes as well as jazz. Born in Aleppo, Syria, he graduated from the Damascus High Institute of Music and is a winner of Radio Monte Carlo's Moyoen-Orient Music Award. Basel is a performing artist and an educator, active in a variety of contemporary music projects that bring together musicians from different parts of the Middle East, North Africa, and West Asia, and is the founder and leader of the Basel Rajoub ensemble. Basel lives in Geneva, Switzerland.

# MULTIPLE MODERNITIES AND HOMO MUSICUS



## Ellen Dissanayake

Ellen Dissanayake is an independent scholar, author, and lecturer whose writings about the arts synthesize many disciplines, including evolutionary biology, ethology, cognitive and developmental psychology, cultural and physical anthropology, neuroscience, and the history, theory, and practice of the various arts. Since 1991, she has presented over a hundred invited lectures to audiences in Europe, Australia, Argentina, Russia, and Bangladesh, as well as the United States and Canada. She is the author of three books published by the University of Washington Press (*What Is Art For?*, *Homo Aestheticus*—translated into Chinese and Korean, and *Art and Intimacy*), as well as more than eighty scholarly and popular articles and book chapters. She currently resides in Seattle where she is an Affiliate Professor in the School of Music at the University of Washington.



## Michael Tenzer

Michael Tenzer is a professor of music at the University of British Columbia. He is the author of *Balinese Music and Gamelan Gong Kebyar: The Art of Twentieth Century Balinese Music*, which received the 34th ASCAP Deems Taylor Award and the Society for Ethnomusicology's Merriam Prize. Tenzer's compositions for chamber, solo and orchestral media have been performed in North America, Europe, and Asia. He received the Charles Ives Center award for his percussion quartet (1981), the DiLorenzo prize for the octet *Daya* (1985) for string quartet and clarinets, and the Morse Fellowship to complete his *Symphony for Strings* (1988). Tenzer's music is available on New World, Canteloupe and Bali Stereo labels.

# PERFORMER-COMPOSERS FROM GENEVA HEM



## Gilbert Biberian

"Gilbert Biberian is one of the most innovative performers and composers working in the field of the guitar today. His concerts are greeted with much acclaim for their high quality of artistry and musical energy" were words said by the late and lamented Colin Cooper. Keenly aware of the importance of creating a new body of work for the guitar, Gilbert Biberian has stimulated much original composition and along with his own works he has enriched the repertoire of the instrument for all time. In addition to his solo work, Gilbert is the founder and conductor of THE OMEGA PLAYERS, a guitar ensemble devoted to creating a contemporary repertoire for the group. He was also the founding member of The Omega Guitar Quartet.



## Alberto Bocini

Alberto Bocini was born in Italy. He received his diploma at “Conservatorio L. Cherubini” in Florence, and continued his studies under the guidance of M° F. Petracchi. After being Principal Double Bass of a number of International Orchestras, he is now Principal Double Bass in Florence, Orchestra del Maggio Musicale Fiorentino – Teatro Comunale di Firenze. As a soloist he has performed in Europe, United States, Canada, South America, Japan, and he has done recordings for Nippon/DENON, Velut Luna and NBB records. Since 2003 he is part of “The Bass Gang”, a successful double bass quartet that has performed at Tokyo Suntory Hall, with the Berlin Symphony Orchestra, among others. He is lecturer at the Scuola di Musica di Fiesole (Italy) and at the HEM in Geneva.



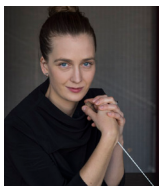
## Raphaël Gogniat

Pianist, composer and organist, Raphaël Gogniat did his theoretical and instrumental studies in the classes of Guy Bovet, Jean-Jaques Dünki, Daniel Glaus, Roland Moser, Pierre Sublet, grunts Eugen Frichknecht and Alfred Schweizer. He principally attended Hautes Ecoles de Musique and Art of Bern as well as the Music Academy of Basel which awarded him six first prizes with congratulations. His training was highlighted by a first prize in improvisation in Kassel including numerous concerts in Europe and Asia. Raphael Gogniat has been a lecturer at the HEM in Geneva since 2005. Inspired by piano literature, in 2015 he created « Fondation pour le piano » which bears his name. The purpose of the foundation is to promote keyboard music; even more so, it endeavors to reveal all its wealth and diversity through numerous activities.



## Golfam Khayam

Golfam Khayam has evolved an international career as a performer-composer-improviser accomplished through integration of her native Persian musical background within contemporary music framework. Khayam has appeared extensively as a performer-composer in prestigious music festivals (Copenhagen Guitar Festival, Basel Culturescapes Festival, Aalborg International Guitar Festival, et al.) and she has been guest lecturer at the University of Art in Tehran and a research assistant at the Haute Ecole de musique de Genève. Golfam's Khayam's newest duo recording with clarinetist Mona Matbou Riahi “Narrante” was released on ECM Records in spring of 2016.



## Elena Schwarz

Swiss and Australian conductor Elena Schwarz studied at the Geneva University of Music in the class of Laurent Gay and specialized in contemporary performance with Arturo Tamayo at the Conservatorio della Svizzera Italiana. Elena Schwarz is recipient of the 1st prize at the 2014 “Princess Astrid” Competition with the Trondheim Symphony Orchestra and the 2nd prize at the 2015 Jorma Panula Competition in Vaasa. Upcoming engagements include debuts with the Orchestre Padeloup, Lausanne Sinfonietta and Trondheim Symphony Orchestra. Elena Schwarz regularly collaborates with artists of other musical traditions, out of personal interest and in the belief that this exchange is of prime importance in today's multi-cultural world.



## Rafael De La Vega

Rafael de la Vega is a composer-performer, lutenist and Baroque basso continuo player. His fascination with the African harp has led him to an in-depth study of West African music as practiced on kora and marimba as well as many performances with African griot ensembles situated in Geneva and France. His combined work in both African and Early Music has resulted in a very personal and original practice in his performance and composition. In 2014 his piece Chak-Ek, a contemporary perception of Mexican pre-Hispanic mysticism was selected for the Angers International Film Festival. Presently, he is doing his Master's degree of Lute at the Department of Early Music at HEM Geneva.

## MULTIPLE MODERNITIES : PANORAMA



## Miguel Angel Crozzoli

Miguel Angel Crozzoli was born in 1984 in south Argentina. He is an Italian-Argentinian Saxophonist, Composer and Cultural Manager specialized in creative art. He studied music at the in 2004 (EMBA) and later made the jazz master program at Manuel de Falla Superior Conservatory. Having recorded six albums as a leader, he is also the founder and Director General of Creatividad en Movimiento, a non-profit organization focused on the sustainable development of the creative arts.



## Mike Fletcher

Multi-instrumentalist and composer Mike Fletcher performs throughout the UK and Europe. As a nominee for the ECHO Rising Stars 2014/2015 programme he has recently appeared at the Barbican Centre as part of the London Jazz Festival, Hamburg's Laiezhalle and the CBSO Centre in Birmingham. Mike works predominantly in the fields of jazz and improvised music, with his primary interest being in balancing composition with improvisation. In 2013, Mike was chosen by BBC Radio 3 to tour on lead alto with the European Jazz Orchestra under the direction of Ann-Sofi Söderqvist.



## Anthony Garcia

From the experimental music scene in New York to performing early music with the Australian Brandenburg Orchestra acclaimed guitarist/composer Anthony Garcia is a unique voice in the Australian guitar scene. Performing throughout Australia, China, Thailand, Japan, Mexico and the United States both as a soloist and in collaboration with creative artists across range of fields Garcia's ever-evolving musical landscape embraces diverse cultural connections and contemporary experimentation. In 2015 Garcia established Sounds Across Oceans, an organisation dedicated to researching and promoting intercultural collaboration, stylistic experimentation and new modes of practice in music education.



## Boran Mert

Boran Mert's talent was recognized early when, at age 18, he won the first prize at the national competition for young baglama virtuosos. Having completed studies at the music college, he continued his studies of baglama and traditional Turkish music at the Istanbul Technical University (ITU) in the class of renowned master Kurt Irfan, while at the same time attending studies at the Composition Department. Through years of studying and exploring diverse artistic horizons, he has developed a very personal style, blending structure and sonorities in composition and improvisation which defy an easy classification. Very active as a performer and soloist, he is often called to create music for theatre and film.



## Mirvahid Radfar

Mirvahid Radfar was born in 1983 in Hamedan, Iran. He started playing the tanbour and daff on a self-taught basis from the age of six. In 1999 Radfar founded the Hamedani Meftoon Tanbour Ensemble which until now has been performing mostly his own music. In 2009, he established Maktabe Tanbour Bastan. The concept of this school is to develop further the idea of the instrument's ritualistic nature to promote of a musical synthesis based on traditional musical elements Mirvahid Radfar has devised a unique new technique for the tanbour, which is fundamentally different from the Kurdish traditional style. He is also the designer and an inventor of a new instrument "Andouh"(meaning: grief)- an instrument which is complimentary to tanbour with more possibilities in terms range, dynamic, and colours. He has released two solo albums titled "Phenix" and "Gardeshe Jaam".

## SPECIAL GUESTS : PERSPECTIVES



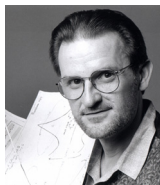
## Bruce Arnold

An author, composer, educator and guitarist residing in New York City, Bruce Arnold has numerous CDs and DVDs to his credit, ranging from standard jazz repertoire to free improvisation to reinterpretations of classical music with the ensemble Spooky Actions. He has also written more than 60 music instruction books covering Guitar Pedagogy, Ear Training and Time Studies. Bruce currently teaches at Princeton University and has taught at New England Conservatory of Music, Dartmouth College, Berklee College of Music, New School University, and City College of New York and New York University.



## Feliu Gasull

Feliu Gasull, a composer and guitarist enamored with the music and the sea, was born in Barcelona. His first music education was autodidactic. After guitar studies at the Conservatoire de musique de Genève he later studied composition at the Indiana University (USA). He has created music for various instrumental as well as choral ensembles, symphonic pieces, chamber music, theatrical works, dance and film. He is also active as a soloist performing his own works. Presently, he combines performance and composition in his teaching at the l'Escola Superior de Música de Catalunya.



## David Rosenboom

David Rosenboom: David Rosenboom is a composer-performer, inter-disciplinary artist, author and educator, who over five decades has explored the spontaneous evolution of musical forms, multidisciplinary composition and performance, unique languages for improvisation, cross-cultural collaborations, performance art and literature, interactive multi-media and new instrument technologies, art-science research and philosophy, and extended musical interface with the human nervous system. His wide-ranging work is broadly distributed and presented around the world. He holds the Richard Seaver Distinguished Chair in Music at California Institute of the Arts where he has been Dean of The Herb Alpert School of Music since 1990. Rosenboom is a Yamaha Artist.

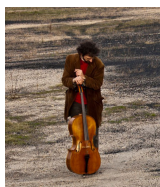
## UNACCOMPANIED GUITAR IMPROVISATIONS



## Aliéksey Vianna

First-prize winner in thirteen international competitions, Brazilian Aliéksey Vianna has been featured in prestigious venues of over thirty countries throughout the world. In chamber music and Jazz settings, he has performed with musicians as diverse as Paul McCandless, Peter Erskine, Tracy Silverman, Felix Renggli, Petri Sakari Artaria Quartet, and Pierre Boulez. Since 2005, he has released four records in labels such as Guitar Solo Publications (USA) and TCB – Montreaux Jazz Label (Switzerland). Aliéksey holds a BA degree from the San Francisco Conservatory (class of David Tanenbaum) and two MAs (classical guitar and jazz) from the Musik-Akademie Basel (with Pablo Marquez and Wolfgang Muthspiel respectively). He currently studies for a PhD in the docARTES program of the Orpheus Institute under the supervision of Dusan Bogdanovic.

## DISCIPLINE CROSSINGS



## Mauro Basilio

Mauro Basilio is a multi-instrumentalist composer and performer involved in jazz improvisation, early and contemporary and world music. Mainly a cellist, he plays also guitar, percussions, oud, beatbox, electronics and other early instruments. Of Italian origin, settled in Paris, he collaborates with many theatre, circus and dance companies (Oposito, Académie Fratellini, L'Envolée Cirque...). In 2011 he gave birth to his world-jazz project "Imaginary Africa" for electric cello, electronics and other artists. Meanwhile he plays free jazz with Healing Orchestra, the Italian singer Mara Redeghieri Ensemble Galinverna, and many others.



## Massimo Finelli

The stage actor and director Massimo Finelli obtained Master's degree in sociology at Federico II University in Naples and Master's in management and marketing of cultural events at La Sapienza University in Rome. Massimo Finelli's work involves theatrical, video, multimedia and educational projects, among which are – Il Catalogo at Teatro Stabile d'Innovazione Gallera Toledo (2014-2016), recent Pentaclavio workshops and intensive courses in vocal technique in Naples and Trieste (2015), direction of I Ciechi produced at the TACT Trieste festival in 2016 and his newest project Audiomachia di uno schizofrenico to be premiered later this year.



## Duilio Meucci

Formed under the guide of L. Matarazzo, A. Gilardino and D. Bogdanovic, Duilio Meucci performs as a soloist and in chamber formation in various musical festivals throughout Italy. In 2013 he obtained an M.A. degree in guitar performance at the HEM in Geneva. In October 2010 Guitart label produced his first solo CD "Generations", based on the works of three composer-guitarists of different generations: Angelo Gilardino, Dusan Bogdanovic, and Oscar Bellomo and in April 2016, the Brilliant Classics released his second CD presenting music by Claude Bolling, that includes his famous Concerto for Guitar and Jazz Piano Trio.

## TEAM FESTIVAL



### Xavier Bouvier

Trained as a composer, Head of the Composition and Theory Department at the Haute Ecole de musique de Genève, Professor Xavier Bouvier has been running several projects related to non-Western music, that include India and China. He presently directs a FNS project dealing with the musical borrowing of traditional Chinese musical elements in recent works by Chinese composers. Presently, Xavier

Bouvier has also been instrumental in setting up the future Ethnomusicology department and curriculum at the HEM.



### Dusan Bogdanovic

Described as “a composer of masterful craft with a genuine clarity and purity of vision” (Guitar Review, 2002), Dusan Bogdanovic has developed a personal synthesis of contemporary classical, jazz and world music. As a soloist and in collaboration with various artists, Dusan has toured extensively throughout Europe, United States and Japan. Early in his career, he gave a highly acclaimed debut recital

at Carnegie Hall in 1977. Dusan has written music for solo guitar, various types of chamber ensembles, orchestra, as well as multimedia and dance. He is presently the Professor of guitar as well as the Composer/Performer Master program for guitar at the Haute école de musique de Genève.



### Nicolas Bolens

Nicolas Bolens was born in Geneva. Having started his career as a pianist, he is presently pursuing it principally as a composer. Laureate of the Prize for young composer from Lausanne in 1993, he received several commissions, among others from Trio Grumiaux, Nouvel Ensemble Contemporain/ NEC, Orchestre de la Suisse Romande, etc. Nicolas Bolens was President of the Swiss Musicians Association

from 2004 to 2007. He is now Head of the Composition and Theory Department at the Geneva Haute école de musique, where he teaches counterpoint and XXth century composition.



## AGA KHAN MUSIC INITIATIVE - PARTNER

The Aga Khan Music Initiative is an interregional music and arts education programme with worldwide performance, outreach, mentoring, and artistic production activities. The Initiative was launched by His Highness the Aga Khan to support talented musicians and music educators working to preserve, transmit, and further develop their musical heritage in contemporary forms.

The Music Initiative began its work in Central Asia, with projects in Kazakhstan, Kyrgyzstan, Tajikistan and Afghanistan, and subsequently expanded its cultural development activities to include artistic communities and audiences in the Middle East and North Africa, South Asia, and West Africa.

The Initiative designs and implements a country-specific set of activities for each country into which it invests, and works to promote revitalization of cultural heritage both as a source of livelihood for musicians and as a means to strengthen pluralism in nations where it is challenged by social, political, and economic constraints. The Music Initiative works in three distinct but closely interlinked areas: music education and mentoring; international performance and outreach; and artistic production and dissemination.

Through its work, the Initiative strives to support exceptional artistic talent; promote the revival of historical connections among artists from Central Asia, South Asia, the Middle East and North Africa by organizing creative collaborations among artistic communities from these regions; and disseminate results of this work through a global network of partnerships with educational institutions, arts presenters, and music distributors. To this end, musicians in the Music Initiative's artist roster participate in diverse kinds of performances that range from concerts of traditional repertory to contemporary expressions of tradition-based art to interregional collaborations that feature talented artists from different countries in the Music Initiative's regions of activity.

Education is at the centre of the Music Initiative's work. The Initiative focuses on developing and testing newly created teaching and learning methodologies, setting up teacher-training mechanisms, operating talent-support centres, and presenting performance and artist-in-residence programmes that provide students an opportunity to experience the creative challenges of intercultural music-making. Residencies and workshops featuring musicians from the Music Initiative's artist roster have been presented at many academic and cultural institutions throughout North America and Europe.

The Music Initiative is a programme of the Aga Khan Trust for Culture. The Trust, in turn, serves as the cultural development agency of the Aga Khan Development Network, one of the world's largest private development networks, and the only one that prioritizes cultural development on a par with economic and social development in all of its projects and commitments.

Through an integrated multi-sector approach to cultural development, the Music Initiative mobilizes the resources of the AKDN to support vibrant interlinked artistic communities devoted to creating new music rooted in but not constrained by tradition while also building audiences for such music through arts education on a mass scale.

# THE HERB ALPERT SCHOOL OF MUSIC AT CALIFORNIA INSTITUTE OF THE ARTS - PARTNER

The Herb Alpert School of Music at CalArts offers a dynamic learning environment optimized for informed, creative music makers. Students are fully immersed at the front lines of their chosen fields, where they can recognize clearly what they need to learn—and why—in order to become effective contributors to those fields. Creative music today can draw inspiration from any and all fields of earlier musical development. This open cross-pollination of influences has given rise to a dense, lush macrocosm of original sound: a fertile terrain in which to create and re-create anew.

Our school is especially attuned to the fact that young practitioners, regardless of their individual stylistic trajectories, must now master a wide range of musical literature and theories, both traditional and new, and a very broad range of practical skills. Most importantly, they must become resourceful and self-reliant practitioners—fast learners who are able to survive on the cutting edge while surveying trends with critical acuity and working within a spectrum of speculative ideas.

Now more than ever, young artists must aim for the highest levels of versatility in order to lay the groundwork for future success: They need the ability to move among musical cultures and styles and, increasingly, instruments and media; to work in a variety of interdisciplinary situations; and to develop advanced writing, speaking, playing, teaching, technological, and creative skills. Our programs are designed expressly for such artists, helping them to cultivate a far-ranging musical acumen while at the same time providing specialized training best suited for meeting each student's specific goals. Moreover, our programs focus on the development of intellectual and critical abilities so that each artist can best contextualize his or her distinctive work within broader aesthetic and cultural settings—and effectively project that work out into the world.

# GENEVA HEM (HAUTE ÉCOLE DE MUSIQUE DE GENÈVE)

The “Haute école de musique de Genève” (HEM) covers a historical and stylistic field ranging from mediaeval music to contemporary creation, as well as non-European music. The Geneva HEM originated from the professional sections of two older institutions: the Geneva Conservatory of Music, Switzerland’s oldest Conservatory, founded in 1835, and the Jaques-Dalcroze Institute, founded in 1915. A prominent cultural institution in the region, the HEM is also an internationally renowned artistic and teaching community.

The school is attended by over 600 students from five continents; a hundred of them study at its Neuchâtel branch. They are trained by about a hundred highly qualified permanent and guest teachers, all of them running an active artistic or academic career. The school’s university-level courses are officially recognised by the Swiss government and provide excellent professional openings for its graduates.

Since 2009 the HEM has been part of the University of Applied Sciences and Arts Western Switzerland (HES-SO), a major French-language university with 19,000 students. The Geneva HEM is under the direct supervision of the Geneva branch of HES-SO. Government-owned corporation since April 1st 2014, the HES-SO Geneva formulate a development plan, synthesized in its Strategy 2025. The HEM also set up a Project of school 2015 - 2025.

## **HEM INTERNATIONAL RELATIONS**

The HEM works together with many international institutions in the field of teaching and culture. Its partners are in Europe, the Americas and Asia. It has many students from other countries, and organises exchanges of students and teachers with other music institutions.

Teaching and artistic projects are also carried out in partnership with other institutions to encourage exchanges with non-European traditional cultures.

International institutions with which the «Haute école de musique de Genève» regularly works include the Edward Said National Conservatory of Music in Jerusalem, the Fundación del Estado para el Sistema de las Orquestas Juveniles e Infantiles de Venezuela, the Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia (NEOJI-BA) in Brazil, the Kunitachi College of Music in Japan and the Shanghai Conservatory of Music.

**WWW.HEMGE.CH**

**WWW.MULTIMOD-PERFORMER-COMPOSER.COM**

**HAUTE ÉCOLE DE MUSIQUE DE GENÈVE**

**PLACE NEUVE - GENÈVE**