

## Biographies of the composers | Biographies des compositeurs

### Myriam Bleau

Myriam Bleau explore l'utilisation d'objets familiers dans des performances où elle donne vie à ses aspirations esthétiques à l'aide de ses instruments étranges conçus sur mesure, évoquant un hybride futuriste entre une platine et un disque ou encore par l'utilisation d'objets quotidiens produisant une musique d'un autre monde.

En intégrant son bagage de multiinstrumentiste – elle joue du violoncelle, de la guitare et du piano, en plus des instruments de sa propre création – à l'art audiovisuel, Bleau crée des installations sonores et des interfaces musicales s'animant à l'extérieur de l'écran, ainsi que des systèmes complexes lui permettant d'explorer la frontière délimitant la performance musicale et les arts numériques. Sa musique électronique hybride intègre des rythmes réguliers et des mélodies parfois reconnaissables à des ambiances électroacoustiques.

### Örjan Sandred

Örjan Sandred is a composer of both instrumental and computer music. His instrumental works reach from music for Symphony Orchestra to solo instruments. Several of his later compositions show an increased interest in mixed music, where acoustic instruments are combined with live electronics. He has composed music for performers in many countries, for example the Harrington/Loewen Duo (*Ice Fog* for saxophone, piano and live electronics), Sarah Jo Kirsch (*A Ghasal*, soprano and live electronics) and Oleg Pokhanovski (*Sundogs* for violin and live electronics) in Kanada, Camilla Hoitenga and Heloise Dautry (*Whirl of Leaves*, flute and harp) in Germany/France, The Pearls Before Swine Experience (*Fragments of Light*), Das Orchestra (*Flames and Blazes*, blfl, tbn, vlc) and Mårten Falk (*Cracks and Corrosion I*, guitar and live electronics) in Sweden. Among his electroacoustic compositions is *Konzert für Konzerthaus* for the Wave Field synthesis loudspeaker system at the concert hall in Detmold, Germany. He has also composed larger scale works, for example *Magma* for symphony orchestra (for the Swedish Radio Orchestra), *Labyrinths in the Wind* for Yamaha WX5 Wind Controller and symphony orchestra, and *Lament for Humanity* (both commissioned by the Winnipeg Symphony Orchestra).

Sandred is currently a Professor in Composition at the University of Manitoba in Canada, where he founded Studio FLAT - a studio for computer music research and production. Prior to his current position he was teaching composition and electro-acoustic music at the Royal College of Music in Stockholm 1998-2005. He is a frequent guest lecturer around the world. He has given seminars at Harvard University, at University of California at Berkeley and Davis, at Conservatoire National Supérieur de Musique in Paris, at the Sibelius Academy in Helsinki, at the Bartok Seminar in Szombathely (Hungary), at Universität für Musik und darstellende Kunst Wien, at the Shanghai Conservatory of Music, at McGill University in Montreal, at the Interdisciplinary Centre for Computer Music Research at the University of Plymouth and other places. During the spring 2016 he was a DAAD visiting professor at the Hochschule für Musik, Detmold in Germany.

Many of Sandred's pieces are results of his search for new methods of composition. During 1999

he worked as a Composer on Research in the Musical Representation Team at IRCAM. He has a particular interest in Rule-based Computer Assisted Composition techniques, and he has published several articles on the outcome of his ongoing research (for example in Computer Music Journal 2010 and Contemporary Music Review 2009).

### **Bertrand Dubedout**



Né à Bayonne en 1958

Études musicales supérieures:

- Université de Pau (Guy Maneveau, Marie-Françoise Lacaze)
  - Conservatoire National Supérieur de Musique de Paris (Pierre Schaeffer, Guy Reibel), Prix de composition en 1981
  - Université de Paris VIII
  - Centre d'Études Polyphoniques de Paris
- Professeur titulaire certifié de composition électroacoustique au Conservatoire à Rayonnement Régional de Toulouse  
Fondateur de l'Ensemble Pythagore.

Co-directeur artistique du collectif éOle (en résidence à Odysud Blagnac depuis 1998)) et du festival Novelum. Prix Sacem Claude Arrieu. Compositeur pensionnaire à la Villa Kujoyama, Kyôto, Japon, en 1999 (Programme Villa Kujoyama, AFAA – Ministère des Affaires Étrangères). Œuvres publiées par Gérard Billaudot Éditeur, Paris.

*Born in Bayonne (France) in 1958. High musical studies:*

- Université de Pau (Guy Maneveau, Marie-Françoise Lacaze)
- Conservatoire National Supérieur de Musique de Paris (Pierre Schaeffer, Guy Reibel), Prix de composition en 1981 / *Composition Prize in 1981*
- Université de Paris VIII
- Centre d'Études Polyphoniques de Paris

*Currently teacher of electroacoustic music at the Conservatoire à Rayonnement Régional of Toulouse. Founder of the ensemble Pythagore. Artistic co-director of éOle (studio and production center at Odysud Blagnac) and festival Novelum. Sacem Claude Arrieu Prize. Composer selected to enter the Villa Kujoyama, Kyoto, Japan, in 1999 (AFAA – French Foreign Office). Works published by Gérard Billaudot Éditeur, Paris.*

### **Gene Coleman**

Gene Coleman is a composer, musician and director. A 2014 Guggenheim Fellow and recipient of the 2013 Berlin Prize for Music, he has created over 70 works for various instrumentation and media. Innovative use of sound, image, space and time allows Coleman to create work that expands our understanding of the world. Since 2001 his work has focused on the global transformation of culture and music's relationship with other media, such as architecture, video

and dance. He studied painting, music and film making at the School of the Art Institute of Chicago, where his principle teachers included legendary experimental film artists Stan Brakhage and Ernie Gehr, as well as Robert Snyder (music) and Barbara Rossi (painting).

Coleman has an extensive record working internationally. He was composer in residence at the American Academy in Berlin (2013), the American Academy in Rome (Fall 2011), Shofuso Japanese House (Philadelphia, 2009), Foundation Kunst Raum Sylt Quelle (Germany, 2008), Westwerk (Hamburg, 2007), Taipei Artists Village (2007), University of Lubeck (Germany, Feb. 2005), The House of World Cultures (Berlin, 2003/2004), Takefu International Music Festival (Japan, 2002) Spritzen Haus (Hamburg, 1995) and ASAP (Maine, 2000/2001). In July 2005, he was a recipient of grants from Meet the Composer and the US State Department for a composer's residency in Beirut, Lebanon. In 2001, he received a fellowship from the NEA/Japan-US Friendship Commission and lived in Japan for 8 months. He has received 4 fellowships from the Illinois Arts Council and 1 from the New Jersey State Arts Council (2008), as well as grants from the NEA, Arts Midwest, American Music Center, The American Composers Forum, Meet the Composer, The Japan Foundation, Philadelphia Music Project and others. He has received commissions from Chamber Music America, The Crossing, Archer Spade, Tom Buckner, Phace Contemporary Music, Network for New Music, Nexus Gallery, Trio Accanto, Klangforum Wien, Chamber Music Now, Ensemble 01, E-Mex Ensemble and the NRW Culture Foundation, The Renaissance Society, International House Philadelphia, Chicago Cultural Center, The Takefu Festival, HKW Berlin, Konzerthaus Wien and the Ernst Von Siemens Foundation. Coleman has been a guest lecturer at many universities including Chiao-Tung University and Taipei National University of the Arts (Fall 2007) and Hong Kong University (Fall 2009). His paintings, short films and musical scores have been widely exhibited, including shows at the Art Institute of Chicago (1984) and The MCA Chicago (2000). His ongoing projects feature musicians from many parts of the globe. Recent works such as "Kyoto\_Naigai" and "Future City" explore music's relationship with video and architecture. These and other projects have brought Coleman and his work to many audiences in Europe, Asia and North America.

In the area of improvised music, he has played in concert with many important musicians, including Evan Parker, Derek Bailey, Roscoe Mitchell, William Parker, Taku Sugimoto, Kevin Drumm, Yuji Takahashi, Theo Bleckmann, the group Ossatura and many others. He has recorded with Jim O'Rourke and Mats Gustaffson for the Okka Disc label, music by Anthony Braxton and Gulliermo Gregorio for the Hat Art label and three CDs for Leo Records with John Wolf Brennan. Coleman has also recorded and performed with the experimental rock group Gastr del Sol, as well as several projects with Jim O'Rourke and the minimalist composer Tony Conrad. In 2004 the CD "Storobo Imp." was released — a collection of improvisations with guitarist Uchihashi Kazuhisa on the False Walls label. The German label GROB released "Concert in St. Louis" (with Coleman, Otomo Yoshihide, Sachiko M. and Franz Hautzinger) in October 2004. His 2006 CD with Lebanese musician Raed Yassin ("The Adventures of Nabil Fawzi") was highly praised in the influential British magazine *The Wire*. 2010 saw the release of his first recording with the Italian group Ossatura and the cellist Marina Peterson, which also received a great review in *The Wire*.

Gene Coleman is also known as a curator and artistic director of new music programs and festivals. In February 2007 he collaborated with the US State Department and the Kennedy

Center on “The Tabadol Project”, an ambitious concert and outreach project with 5 Lebanese musicians in 6 US cities. Since 2000 he has been the artistic director of Soundfield, a producing and presenting organization with operations in Philadelphia, Chicago, New York and internationally. He was artistic director and guest composer for “Transonic”, an innovative festival about globalization and new music at the Haus der Kulturen der Welt Berlin in 2003 and 2004. In 1997 he organized a festival in Chicago of music by the German composer Helmut Lachenmann in collaboration with the Goethe-Institut. With musicians from the Tokyo experimental and traditional music scenes he created the group “Ensemble N\_JP” in 2001. Gene Coleman is the artistic director of “Ensemble Noamnesia”, a new music group he founded in 1987. Under his direction, the group has worked with many well known composers, including Salvatore Sciarrino, George Crumb, Chao-Ming Tung, Luc Ferrari, Helmut Lachenmann, Vinko Globokar, Yuji Takahashi, Otomo Yoshihide, Malcolm Goldstein, Burkhard Stangl, Alvin Curran, Guillermo Gregorio, Gerhard Staebler, Kunsu Shim, Mathias Spahlinger and many others.