

Friday, November 6, 2015, 8pm

Hertz Hall

Ensemble intercontemporain Matthias Pintscher, *Music Director*

PROGRAM

Marco Stroppa (b. 1959) gla-dya. Études sur les rayonnements jumeaux
(2006–2007)

1. Languido, lascivo (langoureux, lascif)
2. Vispo (guilleret)
3. Come una tenzone (comme un combat)
4. Lunare, umido (lunaire, humide)
5. Scottante (brûlant)

Jens McManama, *horn*

Jean-Christophe Vervoitte, *horn*

Frank Bedrossian (b. 1971) We met as Sparks (2015)
United States première

Emmanuelle Ophèle, *bass flute*
Alain Billard, *contrabass clarinet*
Odile Auboin, *viola*
Éric-Maria Couturier, *cello*

Beat Furrer (b. 1954) linea dell'orizzonte (2012)

INTERMISSION

Kurt Hentschläger (b. 1960)* Cluster.X (2015)

Edmund Campion (b. 1957) *United States première*

Kurt Hentschläger, *electronic surround soundtrack and video*

Edmund Campion, *instrumental score and live processing*

Jeff Lubow, *software (CNMAT)*

* Audiovisual artist Kurt Hentschläger in collaboration with composer Edmund Campion.

Ensemble intercontemporain's U.S. tour is sponsored by the City of Paris and the French Institute.

Additional support is provided by the FACE Foundation Contemporary Music Fund.

*This performance is made possible, in part, by Patron Sponsor Ross Armstrong,
in memory of Jonas (Jay) Stern.*

Hamburg Steinway piano provided by Steinway & Sons of San Francisco.

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.

ENSEMBLE INTERCONTEMPORAIN

Emmanuelle Ophèle	<i>flute, bass flute</i>
Didier Pateau	<i>oboe</i>
Philippe Grauvogel	<i>oboe</i>
Jérôme Comte	<i>clarinet</i>
Alain Billard	<i>bass clarinet, contrabass clarinet</i>
Pascal Gallois	<i>bassoon</i>
Paul Riveaux	<i>bassoon</i>
Jens McManama	<i>horn</i>
Jean-Christophe Vervoitte	<i>horn</i>
Clément Saunier	<i>trumpet</i>
Jérôme Naulais	<i>trombone</i>
Benny Sluchin	<i>trombone</i>
Samuel Favre	<i>percussion</i>
Gilles Durot	<i>percussion</i>
Victor Hanna	<i>percussion</i>
Sébastien Vichard	<i>piano</i>
Jeanne-Marie Conquer	<i>violin</i>
Hae-Sun Kang	<i>violin</i>
Odile Auboin	<i>viola</i>
John Stulz	<i>viola</i>
Éric-Maria Couturier	<i>cello</i>

ADDITIONAL MUSICIANS

Fabio Brum	<i>trumpet</i>
Christelle Séry	<i>electric guitar</i>

Marco Stroppa
gla-dya. Études sur les rayonnements
jumeaux
for two horns

Commissioned by the Ensemble intercontemporain. Composed in 2006–2007. Première on April 5, 2007, in the Espace de projection, IRCAM, Paris, by Jens McManama and Jean-Christophe Vervoitte.

Radiance: the process by which a vibrating source sends energy through a medium.

For all objects that produce radiance, regardless of their environment, a medium of communication is required. All sound sources (instrument, speaker, etc.) have characteristics of their own. Among them, the horn is surely the most intriguing. Like all brass instruments, the horn's radiance (the projection pattern of its sound) is directional, like a fairly narrow beam of light. However, when compared to the trumpet or the trombone, the flared shape of the horn's bell results in a less-focused projection. Moreover, the bell's backward positioning means that one perceives only the indirect sound—a sound that is heard only after it is reflected off of surrounding objects.

My first area of investigation when writing this piece was to study these directional characteristics and incorporate them in the selection of musical materials: each “study” offers a different relationship between the two horns. This relationship creates a space between the instruments which is explored in the music. For example, when the bell is facing the back of the stage (in studies one and four), the instrument plays the role of an echo—a remote, almost secret, source.

The other area of research regarded the concept of “double”: why use two equal instruments in lieu of other combinations? This concept is thematically linked to 19th-century German literature (the concept of “Doppelgänger”) and the 20th-century concept of psychoanalysis, but I found the closest description of “double” in a myth of creation belonging to the Malinka culture of West Africa. In tribute to this region of

Africa, which is populated by musicians with breathtaking rhythmic finesse, the second and fifth studies freely use rhythmic elements from the Malinka repertoire.

Like the majority of my work, the music of this evening is presented in a preliminary (albeit still very advanced) stage to validate certain musical hypotheses. I would like to extend my greatest gratitude to Jens McManama and Jean-Christophe Vervoitte. These two musicians, who I first heard at Ensemble intercontemporain concerts, have inspired me to embark on this “spatial” road.

Marco Stroppa
Translated by Scott Rubin

Franck Bedrossian

We met as Sparks

for bass flute, contrabass clarinet, viola, and cello

Commissioned by the Ensemble intercontemporain. Composed in 2015. Première on October 25, 2015, at the Essen Philharmonie by the soloists of the Ensemble intercontemporain: Emmanuelle Ophèle, bass flute; Alain Billard, contrabass clarinet; Odile Auboin, viola; and Éric-Maria Couturier, cello.

The composition of a piece of music often starts by defining its instrumentation. In this work, it acts as a quartet of many facets, each among them explored and developed through the compositional process.

The musical material of this double duo, which unfolds in the middle and low registers, gives the ensemble a particular color. The material evolves at low pressure, feeding a discernible imbalance of power between the musicians, and with it, the creating the premise of the dramaturgy within the form.

From this texture, I wished to extract a range of rich, contrasting, and opposing harmonic colors—a game of continuous exchanges between the low and high registers, provoking tensions, echoes, and divergences.

To complete the visual analogy, I placed at the heart of the piece a poem by Emily Dickinson—written with the bow—to evoke

the gleaming reflections looming from the separation and the obscured (958):

We met as Sparks — Diverging Flints
 Sent various — scattered ways —
 We parted as the Central Flint
 Were cloven with an Adze —
 Subsisting on the Light We bore
 Before We felt the Dark —
 A Flint unto this Day — perhaps —
 But for that single Spark.

Franck Bedrossian
Translated by Scott Rubin

Beat Furrer
linea dell'orizzonte
for ensemble

Composed in 2012. Premiered on October 21, 2012, at the Musiktage, Donaueschingen, by Ensemble Ascolta, conducted by Johannes Kalitzke.

“What interested me was the phenomenon of doubling, but also of the distortion into a shadow and the creation of the process-related resulting from this intersecting of voices into each other,” says Beat Furrer.

In *linea dell'orizzonte*, his composition for the Ensemble Ascolta, this principle of transformation is applied to a heterogeneous group of instruments of piano, violin, cello, clarinet, trumpet, trombone, percussion, and electric guitar and realized in a rich, diversified material. Out of the intertwining of the voices emerges a study of distorted shadows.

Marie Luise Maintz

Kurt Hentschläger & Edmund Campion
Cluster.X

for 16 instruments, video with multichannel electronic sound, and real-time spatial audio processing

Commissioned by the Ensemble intercontemporain and Arcadi Île-de-France. Composed in 2015. Premiered on October 9, 2015, at the Cité de la musique-Philharmonie 2Paris, by the

Ensemble intercontemporain, conducted by Jayce Ogren.

Cluster.X is a hybrid media performance designed to be played by a group of virtual bodies and the Ensemble intercontemporain. All protagonists, both real and unreal, create the music.

Cluster.X is a collaborative work by Edmund Campion and Kurt Hentschläger based on the existing audiovisual work, *Cluster* by Mr. Hentschläger.

Emerging from a dialogue between the composers/artists, an adapted, dramaturgically re-edited version is the starting point and inspiration for Edmund Campion's score for the Ensemble intercontemporain instrumentalists.

Cluster.X consists of three music/sound components: (1) electronic soundtrack of the *Cluster* video, composed by Mr. Hentschläger; (2) ensemble instrumental score, composed by Mr. Campion; (3) spatial sound diffusion (composed by both Mr. Hentschläger and Mr. Campion, with support from the Center for New Music and Audio Technologies and Jeff Lubow.

In the weightless choreography of *Cluster.X*, human figures appear mostly as an undifferentiated particle blur and sound as a pulsing, amorphous mass, together forming a cloud of ambiguous matter made of body parts, light and drone. *Cluster.X* describes a meta-organism with a decidedly anti-individualistic character, yet still unmistakably human.

Kurt Hentschläger

The impeccable musicians of the Ensemble intercontemporain are installed and mated to the audiovisual artwork *Cluster.X*. We are intercrossing the arts, where all manner of hell might break loose. Out of all these pieces, there really is no puzzle to be solved, no better art form to be bred. There is only the hope of gaining a *moment*, one born from a deeply interwoven collaboration with artist Kurt Hentschläger. Yes, it is another mixed-media show! Yet each one, particularly

PROGRAM NOTES

this one, simultaneously dismisses and desires the *moment*, an immersion into the current-day *Mysterium* (the space of the *numen*, the place of beauty).

Edmund Campion

This performance of *Cluster.X* is made possible, in part, with technical support from the Center for New Music and Audio Technologies (CNMAT), University of California, Berkeley.

Thanks to Jeff Lubow (CNMAT) for spatial software and programming support.

Cluster production Kurt Hentschläger 2009–2015: Original coproduction: Arcadi, France. Additional production and residency support provided by EMPAC/ Rensselaer Polytechnic Institute and the Jaffe Fund for Experimental Media and Performing Arts.

Ogre/Bullet & Max MSP Programming, Rob Ramirez Ableton Live & Max for Live Programming, Ian Brill 3D Character Design, Chris Day.

Cluster.X is supported by FACE Contemporary Music Fund, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, Institut Français, the City of Paris, the Florence Gould Foundation, and the Andrew W. Mellon Foundation.

ENSEMBLE INTERCONTEMPORAIN

Sophie Cherrier	<i>flute</i>
Emmanuelle Ophèle	<i>flute</i>
Didier Pateau	<i>oboe</i>
Philippe Grauvogel	<i>oboe</i>
Jérôme Comte	<i>clarinet</i>
Alain Billard	<i>contrabass clarinet</i>
Pascal Gallois	<i>bassoon</i>
Paul Riveaux	<i>bassoon</i>
Jens McManama	<i>horn</i>
Jean-Christophe Vervoitte	<i>horn</i>
Clément Saunier	<i>trumpet</i>
Jérôme Naulais	<i>trombone</i>
Benny Sluchin	<i>trombone</i>
Samuel Favre	<i>percussion</i>
Gilles Durot	<i>percussion</i>
Victor Hanna	<i>percussion</i>
Dimitri Vassilakis	<i>piano</i>
Hidéki Nagano	<i>piano</i>
Sébastien Vichard	<i>piano</i>
Frédérique Cambreling	<i>harp</i>
Jeanne-Marie Conquer	<i>violin</i>
Hae-Sun Kang	<i>violin</i>
Diégo Tosi	<i>violin</i>
Odile Auboin	<i>viola</i>
John Stulz	<i>viola</i>
Éric-Maria Couturier	<i>cello</i>
Nicolas Crosse	<i>double bass</i>

ADDITIONAL MUSICIANS

Frank Scalisi	<i>clarinet</i>
Fabio Brum	<i>trumpet</i>
Sékolène Brutin	<i>harp</i>
Bleuenn Le Fric	<i>harp</i>
Aurélienne Brauner	<i>cello</i>

Edgard Varèse
Octandre
for eight instruments

Composed in 1923. Dedicated to Robert Schmitz. Premiered on January 13, 1924, at the Concerts of the International Composers' Guild, Vanderbilt Theater, New York, under the direction of Robert Schmitz.

Written for eight instruments (seven wind instruments and a contrabass), *Octandre* (1932) is seen as a contemporary of Stravinsky's own *Octet for Wind Instruments* (1932). Along with *Density 21.5* (1936, rev. 1946), *Octandre* is one of Varèse's only works that does not call for percussion instruments. It is also the composer's only work that is divided into sequential movements. Nevertheless, *Octandre* fully features Varèse's style and technique, which lie deliberately on the sidelines of musical tradition. Rather than using form and development as the primary parameter of composition, Varèse asserts timbre as the main structural element.

"What strikes us early on in the piece," writes Belgian composer and actor Arthur Hoérée, "is the exceptional instrumentation which is at the foundation of the work." Each movement of *Octandre* begins with an important melodic line played by a solo instrument. The first movement, marked at a slow tempo, begins with a solo oboe supported by the clarinet and contrabass. The oboe again has the last word in this movement. The second movement, marked very fast and nervous, is introduced by a solo piccolo. It is linked to the third movement (marked very slow) by a sustained note in the contrabass, over which we hear the inaugural bassoon solo. Following this, we hear a fugal passage marked "animated and jubilant," with successive imitative entrances from the oboe, the bassoon, and the clarinet.

Myriam Chimènes
Translated by Scott Rubin

Matthias Pintscher
bereshit
for large ensemble

Commissioned by the Ensemble intercontemporain and the Saint Paul Chamber Orchestra.

Composed in 2011–2013. Premiered on May 24, 2013, at the Ordway Theater in Saint Paul, Minnesota, by the Saint Paul Chamber Orchestra, under the direction of Matthias Pintscher.

"In a beginning..." refers to the biblical creation myth: *bereshit* is the first word of the Torah, of the Old Testament. This concept contains the idea of an approximation: "a" beginning, not "the beginning," a turning point. This is the starting point of Matthias Pintscher's composition *bereshit* for large ensemble. It deals with nothing less than the act of creation, the formation of the natural. "As if you woke up in the pitch darkness of night in a strange room and only realised after a few seconds where you were. In this state you attempt to make out the shapes of the space. It is a beginning of a beginning from absolute darkness and shapelessness. Quite cautiously and gradually particles free themselves, then condense and fit together in shapes." Pintscher describes this feeling as the starting point for his composition.

Imagining the creation of things is both a metaphor for the creation, the creative act, and its incomprehensibility. It ultimately also describes the process of perception, of a person's development of awareness. It is a philosophical reflection in itself. A portrayal of this can be found in music as an art of processes. "*Bereshit* emerges from an initial sound as if from an absolute nothing, from a sound which subsides into percussive noises, from which elements then disentangle themselves and condense. It is a very organic piece, the material is treated quasi chronologically, it develops slowly. The composition emerges from the idea of freeing an entire compendium of sounds, gestures, rhythms, orchestrations from an original state of sound. There is a central note, an F, which opens the piece and stretches through the piece like a horizon."

A genuine conception of processes, which Pintscher has developed in his most recent compositions—such as the violin concerto *Marèh* and the choral work *she-cholat ahava ani*, for example—becomes, as it were, the program here: "What interests me is the flowing sounds and colors, the conception of a sonority in perspective. The piece is about this great

river, about a continuum of sounds and events which is continually transformed as the piece grows. Only gradually do things solidify, and there are solo episodes. *Bereshit* continues what I have developed in sonorities in recent years. In its conception of sound and spatial effect, this piece goes far beyond the chamber music-like dimension of the ensemble forces.”

Marie Luise Maintz

Pintscher
beyond (a system of passing)

for solo flute

Commissioned by the Salzburg Foundation. Composed in 2013. Dedicated to Emmanuel Pahud. Premiered on August 24, 2013, in the Mozarteum at the Salzburger Festspiele, Salzburg, by Emmanuel Pahud.

Continuity and further development characterize Matthias Pintscher's composing. In this way, he continues concepts which he developed in his flute concerto *transir* in *beyond (a system of passing)* for flute solo, written for the Salzburg Festival: “With the flute, every note is ‘bound to the breath’—no instrument articulates as close to the stream of air itself. The instrument, vibrating in direct contact with human breath, as an extension of the stream of air, carries in it the archaic qualities of many centuries, and creates a communicative bridge to the present time.” Emanuel Pahud premiered the work, which relates to Anselm Kiefer's installation *A.E.I.O.U.*

Marie Luise Maintz

Pierre Boulez
sur Incises

for three pianos, three harps, and three percussion

Composed in 1996–1998. Dedicated to Paul Sacher, for his 90th anniversary and for the tenth birthday of the Paul Sacher Foundation in Basel. Premiered on August 30, 1998, in Edinburgh, by the Ensemble intercontemporain conducted by David Robertson.

Excerpt of a conversation between Wolfgang Fink and Pierre Boulez:

FINK: I understand from what you are saying that you have also dealt intensively with the piano over the past few years. Indeed, the piano plays an important role in *Répons*. However, it seems that the composer Pierre Boulez has not devoted much of his attention to the piano since publishing his Third Sonata for piano and the second book of *Structures* in 1961. At least *Incises*, the first piece for piano alone, is rather short, extremely brilliant, and with a sense of perpetual motion. Now, *sur Incises* originates from this piece and goes beyond the scope of pure piano sound.

BOULEZ: Yes, it is an ensemble for three pianos which in a way represent the main instruments, three harps and three percussions of certain pitch, also timpani, steel drums, glockenspiel, etc. I composed the piano piece *Incises* for the Umberto Micheli Piano Competition, which is greatly supported by Maurizio Pollini. First, I had in mind to transform this piece into a longer one for Pollini and a group of instrumentalists: a kind of piano concerto, although without reference to the traditional form. The literature in concerto form does not appeal to me anymore. Therefore I produced a piece for three pianos, assuming that there already exists enough interesting literature for two pianos and ensembles, especially in the modern age—take, for example, Bartók's *Sonata for Two Pianos and Percussion*. (In my opinion, everybody would have been reminded of this world if I had also written a piece for two pianos.) I have also considered the possibility of four pianos, since this constellation is very attractive and provides a good balance. But here Stravinsky serves as model, and I did not want to recite him through this very characteristic instrumentation. This is the reason why I ended up with three pianos—incidentally, three pianists are part of our ensemble. I then thought about adding brass players, but there already exists a piece for brass instruments, harp, and piano by Hindemith, so I rejected this idea. Another reason is that I did not want to compose a piece for all families of instruments, like in *Éclat*. So I decided in favor of three percussion, particularly as we have three percussionists in our ensemble. Only then

* “Hommage à Pierre Boulez,” program of the Alte Oper Frankfurt, compiled by Wolfgang Fink and Josef Hauser, courtesy of Universal Edition.

the idea of adding three harps occurred to me. Later, it came into my mind that this constellation could have been invented by Elliott Carter, providing the following theoretical order: three percussionists, three harps, three pianos, or piano I, harp I, percussion I, and any other conceivable correspondences. But as I have already mentioned, I realized this Carteresque dimension only afterwards.

Consequently, my starting point was three pianos, three harps, three percussionists; also three times three, which is nine. And I composed this piece for the 90th birthday of Paul Sacher, although this, you have to believe me [laughs], is pure coincidence. I did not choose nine instruments on purpose.

My original intention was to write the main part for the first piano. Having started the composition, I realized that this disposition does not make any sense in a piece for three pianos, because, wanting to be consistent, I would have had to create a part for first harp and first percussion, which was not feasible. For this reason, the three piano parts elaborate to an extent on the same level. Unexpectedly, this has led to a very long piece.

FINK: *Incises*, however, is very short, and by dint of this shortness—this very concise form—it takes the listener by complete surprise. In what respect do *sur Incises* and *Incises* differ, since their congruence is so obvious?

BOULEZ: You will remember that *Incises* begins with this very free and flexible introduction, followed by this very, very quick part (which is at times abruptly interrupted). But the character of this terrific movement is kept throughout. In *sur Incises*, I have expanded, stretched this introduction a lot in terms of its duration. And I have added various forms of multiplication to this very brilliant cadence, from simple to sixfold and multiple reflections resulting in a cadence which is no longer wild as in *Incises*, but calm and breathing regularly, due to these diverse figures appearing in simple to complex modifications. So I have composed a cadenza for everybody, which is to be played without interruption at a very rapid speed and which is very difficult to perform. And then there is another part with a transition. In this part, the principles of the cadence are mixed with the introduction, this very

free introduction, actually, in a rather complete way, so that it is very difficult to judge which elements are taken from which area. This situation changes with a recollection of the initial cadenza focusing on the three pianos in order to demonstrate on which kind of periodicity the complete action is based.

FINK: The pianos therefore obviously represent the principal instruments. But are there also transitions to be found or, let's put it differently, do the harps or percussionists at times take the role of the pianos or of one piano?

BOULEZ: The percussions and also the harps are at times completely integrated and sometimes only play a minor role, it depends. There is one section where the pianos play an elaborate ostinato passage, thus a very strict compositional structural form while the percussionists play very free figures at the same time. But you find also moments when this role play is divided up, such as that one piano and one percussionist play the free structures whereas the other pianos and percussionists have to follow the strict ostinato movement, etc. Another attractive aspect is that at times you encounter very quick changes followed by sections of constant continuous instrumental combinations. As to the harp, I have gained plenty of experience with this instrument in *Répons* and have put this knowledge into *sur Incises*. You can play the harp very fast if you do not use the pedals or only very little. So the harps' entries depend a lot on the different kinds of speed at which this instrument can be handled. I was very surprised by the powerful sound three harps can produce. By the way, I have emphasized the different sound character of the instruments by positioning them in a characteristic way. Thus, you can see what you hear. I am really very happy with the sound combinations in this piece and also with the way the rather exotic instruments are integrated. I don't use steel drums for the sake of their exotic and folkloric color but because of the fact that they exceed the usual bounds of the individual families of instruments. The question is what does that mean? Because this sound belongs to all families and to none at the same time.

Baden-Baden, September 18, 1998
Translated by Dorit Luezak

COMPOSERS

After initial studies in orchestration, and analysis at the Regional Conservatory of Paris, **Franck Bedrossian** (born 1971) studied composition closely with Allain Gaussin. He continued his studies at the Paris Conservatory (seminars with Gérard Grisey and later Marco Stroppa), where upon graduation he received unanimously the first prize for analysis, and the first prize in composition. In 2002–2003, he was in the IRCAM “cursus” for computer music and composition taught by Philippe Leroux, Brian Ferneyhough, Tristan Murail, and Philippe Manoury. He also studied with Helmut Lachenmann at Centre Acanthes in 1999 and at the Ensemble Modern Academy in 2004.

His works have been played in Europe and recently in the United States by such ensembles as l’Itinéraire, 2e2m, Ictus, Court-Circuit, Cairn, Ensemble Modern, Alternance, the Ensemble intercontemporain, the Orchestre National de Lyon, the San Francisco Contemporary Music Players, and the Danel and Diotima string quartets. His works have been performed at such festivals as Agora, Resonances, Manca, the RTE Living Music Festival, l’Itinéraire de nuit, Ars Musica, Nuova Consonanza, Le Printemps des Arts de Monte-Carlo, le Festival International d’Art Lyrique d’Aix-en-Provence, Fabbrica Europa, and Wien Modern. In 2001 he received a grant from the Meyer Foundation, and in 2004 he won the Hervé-Dugardin prize of Sacem. In 2005, the Institut de France (Académie des Beaux-Arts) awarded him the “Prix Pierre Cardin” for music composition.

Mr. Bedrossian has also received the young composer’s prize from Sacem in 2007. He was a Rome Prize Fellow at the Villa Medici from April 2006 to April 2008. Since September 2008, he has been Assistant Professor of Composition at UC Berkeley. His works are published by Éditions Billaudot.

Born in 1925, **Pierre Boulez** can look back on more than six decades of making music an essential part of the contemporary world. His

first compositions date back to the mid-1940s, when he had recently emerged from studies in Paris with Olivier Messiaen, who encouraged his technical acumen, his intensity, and also his curiosity about Asian and African, as well as European, music. At the same time, lessons with René Leibowitz, a Schoenberg and Webern scholar, introduced him to twelve-note composition, which he immediately adapted to his own purposes. His Piano Sonata No. 2 (1947–1948), a work of Beethovenian range and power, marked his creative coming of age.

The next step was a reduction, an exhaustive examination of the basic elements of music in an attempt to make rhythmic values, loudness, and nuances of touch obey serial principles: This happened in the first section of his *Structures I* for two pianos (1952). With the knowledge gained, he could return to larger issues in the later part of this work and in *Le Marteau sans maître* for contralto and mixed sextet (1953–1955), whose combination of delectableness and stringency has made it a classic of modern music. A further opening-out produced the brilliant *Pli selon pli* (1957–1962), a portrait of the poet Mallarmé in music for soprano and an orchestra rich in percussion.

Mr. Boulez began to appear more and more frequently as a conductor, using at first his brilliant mental and technical skills as a conductor of contemporary music, notably with the Domaine Musical he founded in Paris; but rapidly he began to be engaged to conduct a wider range of music, performing Wagner in Bayreuth, Guillaume de Machaut in Los Angeles, and Beethoven in London. His appointment in 1971 as Principal Conductor of the BBC Symphony Orchestra in London had far-reaching effects on the musical life of Britain and Europe, while his acceptance of the Musical Director position of the New York Philharmonic had an equally stimulating effect on American music, posts he held until 1975 and 1977, respectively.

A few important works were achieved during this period, and seemed to thrive on his

contact with the orchestra and with the art of conducting: notably *Eclat/Multiples* (1970) and *Rituel* (1974–1975). In the mid-1970s, however, he decided to reduce his conducting commitments drastically in order to concentrate on work at the Institute for Research and Coordination Acoustic/Music (IRCAM) he founded at the request of President Georges Pompidou. There, his contact with computer technicians and musicians was brought to bear in the composition of *Répons* (1981–1984), followed by another electronic project, *...explosante-fixe...* (1991–1993), for MIDI flute, two solo-flutes, ensemble, and electronics. At the end of 1991, Boulez left his position as director of IRCAM, maintaining his ties with the institute by accepting the title of Honorary Director.

Once again conducting on a regular basis, he created a close relationship with outstanding American and European orchestras. Among many others, he conducted the inaugural concert of the Cité de la musique at La Villette; a four-orchestra Boulez Festival in Tokyo; prestigious worldwide tours with the London Symphony Orchestra celebrating his 70th, 75th, and 80th birthdays; and new productions of Schoenberg's *Moses and Aron* with Peter Stein; Bartók's *Bluebeard's Castle* with Pina Bausch; a De Falla–Stravinsky–Schoenberg production staged by Klaus Michael Grüber; and returns to Bayreuth in 2004 and 2005 to conduct *Parsifal* in a staging by Christoph Schlingensiefel. The year 2007 saw his renewed and highly acclaimed collaboration with Patrice Chéreau for the staging of Janáček's opera *From the House of the Dead* in Vienna, Amsterdam, and Aix-en-Provence. After being the “grand invité” of the most prestigious Louvre Museum in November 2008, he was the composer in residence at the Mozartwoche in Salzburg. In May 2009, he performed, together with Daniel Barenboim, the complete symphonic works of Mahler in Carnegie Hall. Conducting the most prestigious orchestras, his 85th birthday year brought him to Chicago, New York, Cleveland, Paris, Vienna, and Berlin, among

others. In 2011, he recorded the Liszt piano concertos with Mr. Barenboim and Mahler's *Das klagende Lied* with the Vienna Philharmonic, and directed the Lucerne Festival Academy before conducting his prominent work *Pli selon pli* on tour. He continued his collaboration with the Lucerne Festival in 2012, 2013, and 2014. This year, among many celebrations, sees him receiving a special Grammy Award for Lifetime Achievement and being elected an honorary citizen of the town of Baden-Baden, Germany, and an honorary member of the SWR Symphony Orchestra.

After signing an exclusive contract with Deutsche Grammophon in 1992, Mr. Boulez devoted a considerable amount of his time recording important works of the 20th century. His recordings have won 27 Grammy Awards and many ECHO Klassik, Gramophone, and Deutsche Schallplatten awards.

At the same time, he continued his work as a composer, writing *Incises* (1994), *Sur incises* (1996–1998), *Anthèmes 2* (1997), *Notations VII* (1998), and *Dérive 2* (2006), as well as assuming the Composer's Chair at Carnegie Hall and the position of Conductor Emeritus of the Chicago Symphony Orchestra.

Acclaimed worldwide, Mr. Boulez has had many honorary doctorates conferred upon him. He is the recipient of numerous prizes, including the Ernst von Siemens Music Prize, Léonie Sonning Music Prize, Præmium Imperiale, Kyoto Music Prize, Polar Music Prize, Wolf Prize, Giga-Hertz Prize, Grawemeyer Award, and BBVA Foundation Frontiers of Knowledge Award.

Edmund Campion (born 1957) spent his formative years at Columbia University in New York and at IRCAM in Paris. At IRCAM, he composed *Losing Touch* for vibraphone and electronics (1995). He was eventually commissioned by IRCAM for the full-scale ballet, *Playback*; the meta-compositional environment for piano and computer, *Nat-Sel*; and a work for improvising saxophone and interactive computer system, *Corail*. In 2012, as the

Composer in Residence with the Santa Rosa Symphony, and to celebrate the opening of the Green Music Center, he composed *The Last Internal Combustion Engine*, a full-scale *concerto grosso* with electronics and the Kronos Quartet. Joshua Kosman of the *San Francisco Chronicle* called the piece “a vivid and richly imagined concerto.” In 2014, the American Composers Orchestra released a CD of his work *Practice*, for orchestra and electronics.

Renowned international ensembles have collaborated with Mr. Champion, including Les Percussions de Strasbourg, which commissioned and released *Wavelike and Diverse* on their 50th anniversary CD set. Other premières of his work include *Auditory Fiction* (2011), commissioned by Société Générale for Radio France; *Small Wonder (The Butterfly Effect)* in 2012, commissioned by the Serge Koussevitzky Foundation for the San Francisco Contemporary Music Players; and *Auditory Fiction II*, written for the Eco Ensemble for the 2014 Venice Music Biennale. In 2012, Mr. Champion was awarded the Goddard Lieberson Fellowship given by the American Academy of Arts and Letters to a “composer of exceptional gift.” His other prizes, from a long list of accolades, include the American Rome Prize and the Lili Boulanger Prize. Mr. Champion is currently Professor of Music Composition at UC Berkeley and Director at the Center for New Music and Audio Technologies.

A monograph CD of Mr. Champion’s works by the San Francisco Contemporary Music Players, with David Milnes, is available on Albany Records.

Current projects include *Cluster.X*, a co-commissioned piece written for the Ensemble intercontemporain in collaboration with audiovisual artist Kurt Hentschläger. *Cluster.X* premiered in Paris on October 9, 2015, and will tour to the United States for performances in Berkeley on November 9, 2015, and in Chapel Hill, North Carolina, on November 10, 2015.

Beat Furrer was born in Schaffhausen, Switzerland, in 1954 and received his first

musical training on piano at the Music School there. After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati at the Hochschule für Musik und Darstellende Kunst. In 1985, he founded the Klangforum Wien, which he directed until 1992, and with which he is still associated as conductor. Commissioned by the Vienna State Opera, he composed his first opera, *Die Blinden*. His second opera, *Narcissus*, was premiered in 1994 as part of the Steirischer Herbst Festival at the Graz Opera. In 1996, he was composer-in-residence at the Lucerne Festival. His music theater work *Begehren* was premiered in Graz in 2001, the opera *Invocation* in Zürich in 2003, and the sound-theater piece *FAMA* in Donaueschingen in 2005.

In 1991, Mr. Furrer became a full professor of composition at the Hochschule für Musik und Darstellende Kunst in Graz. He served as guest professor in composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt from 2006 to 2009. Together with violinist Ernst Kovacic, he founded impuls, an International Ensemble and Composers Academy for Contemporary Music. In 2004 he was awarded the Music Prize of the City of Vienna, and in 2005 he became a member of the Academy of Arts in Berlin. He was awarded the Golden Lion at the Venice Biennale in 2006 for *FAMA*. In 2010, his music-theater work *Wüstenbuch* was premiered in Basel. In 2014, he was awarded the Great Austrian State Prize. His latest opera, *La Bianca Notte*, based on texts by Dino Campana, was premiered in Hamburg in spring 2015. He is currently working on a new opera *Violetter Schnee* (“Violet Snow”), based on a Libretto by Vladimir Sorokin. Since the 1980s, Mr. Furrer has composed a wide range of works, from solo and ensemble music to orchestral and choral works and opera. He is well known for his nuanced exploration of the human voice and its relationship to instrumental sound.

Chicago-based Austrian artist **Kurt Hentschläger** (born 1960) creates audiovisual installations and performances. Between 1992 and 2003, he worked collaboratively within the artist duo Granular-Synthesis.

Mr. Hentschläger's works have characteristically been visceral and immersive, as in *ZEE* and *FEED*, with extreme perceptual effects, composed from light, sound, and fog. These works physiologically transport the viewer quite literally into another world.

His *CLUSTER* series builds on the uncanny, by portraying 3D representations of humanoid creatures that can only exist in dynamic flux, seeming to swirl and flow like the wind, apparently unhinged from the screen that they are projected on. His most recent, emerging body of work is tracing the perception of "nature" in the 21st century.

Selected presentations of his works include the Venice Biennial, the Venice Theater Biennial, Stedelijk Museum Amsterdam, PS1 New York, Creative Time, Inc., in New York, Musée d'Art Contemporain in Montreal, Museum of Applied Arts Vienna, National Art ZKM Karlsruhe, Museum of China Beijing, National Museum for Contemporary Art Seoul, ICC Tokyo, Laboratorio Arte Alameda in Mexico City, and the Museum of Old and New Art in Hobart, Tasmania.

Most recently he works on large-scale installations. In 2012 he was commissioned, as part of the Cultural Program of the 2012 London Olympics/London Festival, to create *CORE*, a large-scale, symphonic installation, and in 2015 he created *ORT*, an outdoor projection project in Le Havre, on Oscar Niemeyer's Le Volcan.

In 2010, Mr. Hentschläger won the Quartz Media Art Award in Paris. He is currently a full-time Visiting Artist at the School of the Art Institute of Chicago.

Matthias Pintscher (see bio under performers).

Composer, researcher, and teacher **Marco Stroppa** (born 1959, in Verona) studied music in Italy (obtaining diplomas in piano, choral

music and direction, composition, and electronic music) and pursued further studies at MIT's Media Laboratory (computer science, cognitive psychology, and artificial intelligence). Between 1980 and 1984, he worked at the Center for Computational Sonology in Padua, where he wrote *Traiettorie*, a work which immediately met with considerable success and which continues to be performed regularly.

In 1982, he was invited by Pierre Boulez to join IRCAM in Paris. His uninterrupted association with the institute has been crucial for his musical growth.

A highly respected educator, Mr. Stroppa founded the composition course at the Bartók Festival in Szombathely, Hungary, where he taught for 13 years, meeting great Hungarian musicians—such as Péter Eötvös, Zoltán Kocsis, and György Kurtág—and discovering the splendid work of innumerable poets.

Since 1999, Mr. Stroppa has been professor of composition in Stuttgart, where he succeeded Helmut Lachenmann.

Often assembled in the form of thematic cycles, Mr. Stroppa's works draw inspiration from a wide range of experiences: his reading of poetic and mythological texts, a thoughtful engagement in ecological and sociopolitical issues—in the tradition of Dallapiccola, Nono, and the Italian Resistance—the study of ethnomusicology and his personal contact with the performers for whom he writes, including Pierre-Laurent Aimard.

Mr. Stroppa has also created a theatrical work, *Re Orso*, based on a text by Arrigo Boito, that was premiered in May 2012 at the Opéra Comique in Paris and La Monnaie in Brussels.

Edgard Varèse (1883–1865) was born in Paris to a French mother. However, it is through the composer's relationship with his father, an Italian engineer, that Varèse tells his radical version of his upbringing: a positive, almost scientific retelling, animated by a wrenching desire for the modern present. Engineer: this is certainly the scientific model that the

composer would never deny. But in 1903, when the composer was only 20 years old, he left the Polytechnic School in Turin and returned to Paris. He immediately broke all relations with his father, as he would later radically break all links with musical tradition. In the memory of his father, Varèse kept the verve of scientific enlightenment and rejection the law. Regarding his own history, the composer kept the spirit of prophetic light and denounced patrimonial weight.

Back in Paris, he studied with Vincent d'Indy at the Schola Cantorum until 1905. Afterwards, he studied with Charles-Marie Widor at the Paris Conservatory from 1905 to 1907. In Berlin, Varèse met Ferruccio Busoni, who would later advise the young composer to "first find [his] own forms." Upon returning to Paris, he attended the première of Stravinsky's *The Rite of Spring* (1913), whose powerful obstinatos would shake and influence Varèse for years to come.

On December 29, 1915, after being discouraged by the "aesthetic cautiousness of his native land," Varèse moved to the United States. His work *Amériques* (first edition, 1918–1921), still under Stravinsky's influence, would symbolize the rupture, the entrance of the "New World" aesthetic. More than a mere geographical shift, the composer's immigration to the United States prompted him to seek out new career opportunities. In 1919, driven by a strong sense of enthusiasm, Varèse founded and conducted the New Symphony Orchestra, which introduced many modern masterpieces to the West. Varèse also created the International Composers' Guild, which allowed him to première his own works: *Offrandes* in 1922, *Hyperprism* in 1923, *Octandre* in 1924, and *Intégrales* in 1925. His passion for science, technology, and electronic instruments was still in its infancy.

Between 1928 and 1933, back in France, Varèse frequented the Parisian avant-garde

scene of poet Jean Cocteau and his friends (Picasso, among others). Through the composer's newly found place within the most well-known avant-garde circle of his country, he was introduced to the new "Ondes Martenot" (a French electronic instrument), and integrated it into his work *Amériques*. Varèse also experimented with the theremin, another electronic instrument that found its way into *Ecuatorial* (first version, 1932–1934), before substituting in the Ondes Martenot in 1961.

Varèse returned to the United States in 1934 and began a long frustrating journey. In the United States, he met Léon Theremin (though "Lev Sergeyevich Termen" abruptly retreated back to the Soviet Union in 1938), but the Russian refused the composer's request to develop the instrument. This setback is likely emblematic of this disappointing period. For the next 16 years, Varèse wrote little music. He tried out several failed experiments (particularly in the promising field of film music), and moved between many western American cities (Santa Fe, San Francisco, Los Angeles) before eventually returning to New York in 1941.

However, at the beginning of the 1950s, the advancements in electronics undoubtedly breathed new hope into the composer, and he was inspired by many pioneering achievements. His piece *Déserts*, scored for orchestra and recorded magnetic tape, was one of the first "mixed works." It was presented at the Brussels World Fair along with Varèse's famous *Poème électronique* (1958) and the work of Le Corbusier and Xenakis. This artistic combination of music and architecture appeared to be one of the first forms of "installation." Before his death in 1965, Varèse received several awards in the United States and taught at the Darmstadt Summer Courses. The world of European avant-garde, with Boulez being the first, finally recognized him during his lifetime as a major figure ahead of his time.

Frank Feriille



PERFORMERS

In 1976, Pierre Boulez founded the **Ensemble intercontemporain** with the support of Michel Guy (who was the Minister of Culture) and the collaboration and Nicholas Snowman.

The Ensemble's 31 soloists share a passion for 20th- and 21st-century music. They are employed on permanent contract, enabling them to fulfill the major aims of the Ensemble: performance, creation, and education for young musicians and the general public.

Under the artistic direction of Matthias Pintscher the musicians work in close collaboration with composers, exploring instrumental techniques and developing projects that interweave music, dance, theater, film, video and visual arts.

In collaboration with the Institut de Recherche et Coordination Acoustique/Musique, the Ensemble intercontemporain is also active in the field of synthetic sound generation. New pieces are commissioned and performed on a regular basis.

The Ensemble is renowned for its strong emphasis on music education: concerts for kids, creative workshops for students, training programs for future performers, conductors, composers, etc. Since 2004, Ensemble soloists have been tutoring young instrumentalists, conductors, and composers in the field of contemporary repertoire at the Lucerne

Festival Academy, a several-week educational project held by the Lucerne Festival.

Resident of the Philharmonie de Paris, the Ensemble performs and records in France and abroad, taking part in major festivals worldwide. The Ensemble is financed by the Ministry of Culture and Communication and receives additional support from the Paris City Council.

Matthias Berau



Matthias Pintscher is the Music Director of the Ensemble intercontemporain. Beginning in the 2016–2017 season he also takes up the post of Principal Conductor of the Lucerne Festival Academy. He continues his partnerships with

the BBC Scottish Symphony Orchestra as its Artist-in-Association, and with the Danish National Symphony Orchestra as Artist-in-Residence. Equally accomplished as conductor and composer, Mr. Pintscher has created significant works for the world's leading orchestras and regularly conducts throughout Europe, the United States, and Australia.

Highlights of his 2015–2016 season include conducting débuts with the Berlin Philharmonic, Toronto Symphony, Los Angeles Chamber Orchestra, and Prague Philharmonia; a U.S. tour with the Ensemble Intercontemporain; and the première of his new cello concerto by the Danish National Symphony and Alisa Weilerstein. Last season, Mr. Pintscher made débuts with the Los Angeles Philharmonic, the National Symphony Orchestra, and the Symphonieorchester des Bayerischen Rundfunks.

Mr. Pintscher's successful and prolific compositions is championed by some of today's finest performing artists, orchestras, and conductors. His works have been performed by such orchestras as the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Berlin Philharmonic, London Symphony, and the Orchestre de Paris. His works are published exclusively by Bärenreiter, and recordings of his compositions can be found on Kairos, EMI, Teldec, Wergo, and Winter & Winter.

Mr. Pintscher also works regularly with leading contemporary music ensembles such as the Scharoun Ensemble, Klangforum Wien, Ensemble Modern, and Avanti (Helsinki). He has curated the music segment of the Impuls Romantik Festival in Frankfurt since 2011, and in September 2014 joined the composition faculty at the Juilliard School.

Odile Auboin (*viola*) graduated from the Paris Conservatory with top honors in two fields (alto and chamber music) in 1991. As the recipient of a Lavoisier Research Fellowship from the French Ministry of Foreign Affairs and a grant from the Ministry of Culture, she studied at Yale University then went on to perfect her

training with Bruno Giuranna at the Stauffer Foundation of Cremona in Italy, and was awarded at the Bucchi International Competition in Rome. In 1995, she joined the Ensemble intercontemporain. Her interest in creation and position as soloist with the Ensemble intercontemporain gave her the opportunity to work closely with major composers of the second half of the 20th century, such as György Kurtág and Pierre Boulez, with whom she recorded *Le Marteau sans maître* for Deutsche Grammophon and created *Anthèmes* for alto at the Avignon Festival. She also works with composers from the new generation such as Ivan Fedele, Marin Matalon, Michael Jarrell and Bruno Mantovani. She is highly active in the field of chamber music and has premiered works by Bruno Mantovani, Marco Stroppa and Philippe Schœller. A penchant for transversality in the various forms of artistic expression has led her to participate in projects involving visual arts and dance. Her albums also include André Jolivet's *Églogues* as well as works by Bruno Mantovani.

Ms. Auboin is a state certified music professor and teaches regularly at international academies in Paris, Aix-en-Provence, Lucerne, and New York. She plays on a A21 viola created by Patrick Charton.

A graduate of the Music and Dance Conservatory of Lyon, **Alain Billard** (*bass clarinet, contrabass clarinets*) joined the Ensemble intercontemporain in 1995, in which he performs mainly as bass clarinetist, but also playing clarinet, basset horn, and contrabass clarinet.

An internationally acclaimed soloist, he has worked with several contemporary and 20th-century composers, including Pierre Boulez, Luciano Berio, György Ligeti, and Karlheinz Stockhausen, as well as Philippe Manoury, Michael Jarrell, Pascal Dusapin, Bruno Mantovani, and Yann Robin.

Regularly invited as guest soloist by leading national and international orchestras, Mr. Billard has premiered and recorded many works, including *Machine for Contacting the*

Dead (2001) by Lisa Lim; *Génération* (2002); a triple concerto for three clarinets by Jean-Louis Agobet; *Mit Ausdruck* (2003), a concerto for bass clarinet and orchestra by Mantovani; *Décombres* by Raphael Cendo (2007); *Art of Metal I, II, III* (2007–2008) by Yann Robin, for contrabass clarinet, chamber orchestra and, electronics; *del reflejo de la sombra* (2010) by Alberto Posadas with Quatuor Diotima; and *La Grammatica del soffio* (2011) by Matteo Franceschini.

Mr. Billard is a founding member of the Nocturne Wind Quintet, with which he won first prize for Chamber Music at the Conservatory of Lyon, second prize at the ARD of Munich, and the Chamber Music Award of Osaka. With violist Odile Auboin and pianist Hideki Nagano, he created the Trio Modulations for which Mantovani, Marco Stroppa, and Philippe Schoeller have already penned new works.

Mr. Billard is very active in the research and development of new instrumental techniques. He regularly collaborates with IRCAM and the manufacturer Selmer. His participation in the Ensemble's educational program for young people and future music professionals bear witness to his firm commitment to music transmission in all forms.

Sophie Cherrier studied at the National Conservatory of Nancy (class of Jacques Mule) and the Paris Conservatory, where she won first prizes in flute (class of Alain Marion) and chamber music (class of Christian Lardé). She joined the Ensemble intercontemporain in 1979. She has collaborated on many premières, among them *Mémoriale* by Pierre Boulez (Erato), *Esprit rude/Esprit doux* by Elliott Carter (Erato), and *Chu Ky V* by Ton-Thât Tiêt. Ms. Cherrier has recorded *Sequenza I* by Luciano Berio (Deutsche Grammophon); *...explosante fixe...* (Deutsche Grammophon) and the *Sonatine* for flute and piano by Pierre Boulez (Erato); *Imaginary Skylines* for flute and harp by Ivan Fedele (Adès); and *Jupiter* and *La Partition du ciel et de l'Enfer* by Philippe Manoury (of the collection "Composers of

Today"). She has worked with the Hallé Orchestra of Manchester, the Cleveland Orchestra, the Los Angeles Philharmonic, the London Sinfonietta, and the Berlin Philharmonic. Ms. Cherrier has been a professor at the Paris Conservatory since 1998 and has given many master classes in France and abroad.

At the age of 18, **Éric-Maria Couturier** (cello) entered the Paris Conservatory in first place in Roland Pidoux's class, where he received the highest honors in cello and a master's in chamber music in Christian Ivaldi's class.

He was awarded First Prize and the Special Prize in the Trapani Competition, Second Prize in Trieste and Third Prize of Florence along with pianist Laurent Wagschal, with whom he recorded an album devoted to French music in the early 20th century.

At 23, he joined the Paris Orchestra then became first-chair soloist with the Bordeaux National Orchestra. Since 2002, he has been a soloist with the Ensemble intercontemporain.

Mr. Couturier has played for the greatest conductors of our day, including Sir Georg Solti, Wolfgang Sawallisch, Carlo Maria Giulini, Lorin Maazel, and Pierre Boulez.

Member of Trio Talweg, he is soloist in the cello concertos of Haydn, Dvořák, Eötvös, and Kurtág. His experience with chamber music has been enriched by playing with such pianists as Maurizio Pollini, Jean-Claude Pennetier, and Shani Diluka.

In the realm of improvisation, he plays with jazz singer David Linx, DJ ErikM, singer Laika Fatien, and double-bass player Jean-Philippe Viret, with whom he recorded his latest album in quartet. Mr. Couturier has also recorded an album with the octet Les Violoncelles Français for the label Mirare. He plays on a Frank Ravatin cello.

Born in 1956 in Portland, Oregon, **Jens McManama** (horn) made his soloist début at age 13 with the Seattle Orchestra. Following his studies in Cleveland with horn player Myron Bloom, he was engaged as a soloist in

1974 at La Scala in Milan under the baton of Claudio Abbado. He joined the Ensemble intercontemporain in 1979. He has been a member of the Nielsen Wind Quintet since 1982. In Baden-Baden 1988, he premiered the horn version of *In Freundschaft* by Karlheinz Stockhausen. He has taken part in a large number of chamber music premières, such as *Bagatelles* by Jean-Baptiste Devillers (for horn and piano).

Mr. McManama has been teaching chamber music at the Conservatoire National Supérieur de Musique de Paris since 1994. He regularly leads workshops for young musicians, notably at the American Conservatory in Fontainebleau and at Saint-Céré, as well as contemporary music master classes in France and the United States. A soloist, chamber, and orchestra musician, Mr. McManama is also drawn to conducting ensembles. He has created a show in collaboration with Eugène Durif entitled *Litanies, Fatrasies, Charivari*, which was first performed at the Cité de la musique in 2004, and then reopened in 2006 with the title *Cuivres et Fantaisies*.

Emmanuelle Ophèle (*flute, bass flute*) began her musical training at the Angoulême École de Musique. From the age of 13, she studied with Patrick Gallois and Ida Ribera, then with Michel Debost at the Paris Conservatoire, where she was awarded a first prize for flute. Ms. Ophèle joined the Ensemble intercontemporain when she was 20 years old. Keenly interested in developing the repertoire and in new technology-based areas of expression, she soon began to play a part in new works using the most recent technology: *La Partition du ciel et de l'enfer* for MIDI flute and MIDI piano by Philippe Manoury (recorded by Adès) and *...explosante fixe...* for MIDI flute, two flutes, and instrumental ensemble by Pierre Boulez (recorded by Deutsche Grammophon). She was also featured on the

recording of Boulez's *Le Marteau sans maître* (Deutsche Grammophon, 2005, conducted by the composer).

Awarded the Certificate of Aptitude for Artistic Education, Ms. Ophèle teaches at the Montreuil-sous-Bois Conservatoire and is invited to many different academies, including Aix-en-Provence, Lucerne, Suc et Sentenac, and Val d'Isère. An important part of her teaching is the exploration of a broad repertoire, ranging from baroque to contemporary, jazz, and improvisation.

Born in 1970, **Jean-Christophe Vervoitte** (*horn*) studied horn with Georges Barboteu and chamber music with Maurice Bourgue at the Conservatoire National Supérieur de Musique de Paris. Parallel to his instrumental training, he studied harmony and analysis with Jean-Claude Reynaud and conducting with Jean-Sébastien Béreau. He began working as a chamber and orchestra musician with the Prague Mozart Foundation and the Orchestre National du Capitole de Toulouse. Jean-Christophe Vervoitte joined the Ensemble intercontemporain in 1993 and the following year performed at the Teatro alla Scala in Milan under the baton of Pierre Boulez in *Duo en resonance*, for two horns and ensemble, by Ivan Fedele. Since then, his interest in 20th-century music has led him to perform at renowned theaters throughout Europe, as well as in Tokyo and Los Angeles. He has taken part in numerous premières, including Bruno Mantovani's *Das erschafft der Dichter nicht* alongside Barbara Hendricks. In February 2006, he premiered a work for horn and ensemble by Marc Monnet entitled *Mouvement, autre mouvement (en forme d'études)*. Jean-Christophe Vervoitte is also passionate about teaching: he has taught at the Académie du XXe siècle located at the Cité de la musique, and has given several master classes at Carnegie Hall.