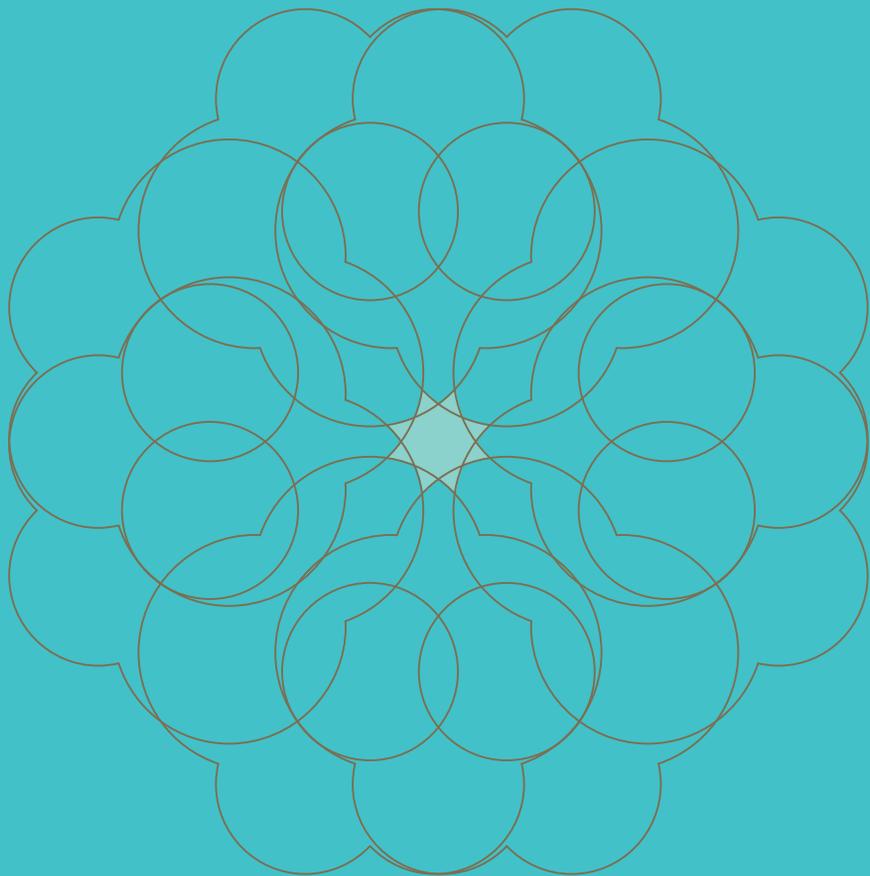


ACIMC

Contemporary Music Festival



ENSEMBLE ALTERNANCE . KNM ENSEMBLE BERLIN . SONAR TRIO

PARIS 2018
16 – 18 NOVEMBER

CITÉ INTERNATIONALE UNIVERSITAIRE DE PARIS

www.acimc.eu

ACIMC Contemporary Music Festival

Paris, November 2018

With the generous support of Ernst von Siemens Music Foundation, Fondation Francis et Mica Salabert and Cité internationale universitaire de Paris, ACIMC (Association of Iranian Contemporary Music Composers) is happy to present the first edition of ACIMC Contemporary Music Festival in November 16, 17 and 18, 2018 in Paris. The festival aims to present the works of Iranian contemporary composers along with the selected works of German, French and Italian contemporary music repertoire.

We are thrilled that three acclaimed ensembles, KNM Ensemble Berlin, Ensemble Alternance of Paris and Sonar Trio of Lecce have joined us in this festival and will present a mixed repertoire, including 11 new pieces of chamber music, commissioned by ACIMC for the occasion of this festival.

Additionally, on the second day of the festival, we will hold a round table discussion on the life of contemporary music in Iran. Musicologist, Jean-Marc Chouvel will join Alireza Farhang, Jean-Luc Hervé and Ali Gorji to share their perspective regarding the fast-growing new generation of contemporary music composers and musicians in Iran as well as the obstacles that this new generation is facing and the potentials and alternatives that they are presenting.

Finally, thanks to an international reading panel, we are so happy that at ACIMC Contemporary Music Festival we will premiere the work of 16 young composers. During the course of the festival, the selected composers will attend composition workshops and lessons directed by celebrated composer, Jean-Luc Hervé, professor of composition at Boulogne Billancourt Conservatoire and they will receive input from the musicians of Ensemble Alternance, Sonar Trio and KNM Ensemble Berlin. On the behalf of the ACIMC board of directors we welcome you to ACIMC Contemporary Music Festival and wish you a compelling experience of new music with us.

Artistic and executive board: **Arsalan Abedian, Ashakan Behzadi, Alireza Farhang, Ali Gorji, Mehdi Khayami**

Artistic consultants: **Sara Abazari, Mehdi Kazerouni, Arvin Sedaghatkish**

MAISON DE NORVÈGE

ENSEMBLE ALTERNANCE

NOVEMBER 16 – 18:00

Parviz Davoudi

*What draws us to the dim & distant future? **

for violin and cello (2017), 6:30 min.

Iradj Sahbai

*In memoriam Kiarostami ***

for violin, cello, gong and two narrators (2017), 11 min.

Helmut Lachenmann

Pression

for cello (1969-70 / rev. 2010), 9 min.

Hesamedin Darabi

*Thousand Mirrors **

for violin and cello (2017), 5 min.

Helmut Lachenmann

Toccatina

for violin (1986), 5:30 min.

Atefeh Einali

*For years which are forgotten **

for violin and cello (2017), 5 min.

* world premiere, ACIMC call for score

** world premiere, commission of ACIMC with the support of

MAISON DE NORVÈGE

SONAR TRIO

NOVEMBER 16 – 20:00

Roberto Vetrano

La città del sole *

for flute, clarinet and piano (2017), 11 min.

Olivier Messiaen

Le Merle Noir

for flute and piano (1952), 6:30 min.

Marc Wijnand

I cricri della pace **

for, clarinet/bass clarinet and piano (2018), 6 min.

Arsalan Abedian

Caen 1305 II ***

for flute, bass clarinet and piano (2018), 7 min.

Karen Keyhani

On the Wet Road

for piano (2014), 9 min.

Marcello Panni

Nocturne 2

for bass clarinet (2017), 5 min.

Ivan Fedele

Imaginary Islands

for flute, bass clarinet, piano (1992), 10 min.

* world premiere, commission of ACIMC

** world premiere, ACIMC call for score

*** world premiere, commission of ACIMC with the support of

FONDATION DEUTSCH DE LA MEURTHE

KNM ENSEMBLE BERLIN

NOVEMBER 17 – 17:30

Pascal Dusapin

Laps

for clarinet and double bass (1986-87), 9 min.

Seyed Mohammad Tonkaboni

Tears of the tree *

for viola and double bass (2017), 7 min.

Mark Andre

iv 9

for flute, oboe and clarinet (2008-10), 3 min.

Nima Atrkar Rowshan

*Se - **

for flute, oboe and clarinet (2017), 8:30 min.

Afshin Motlaghfard

Duet for Alto and Contrabass *

for viola and double bass (2017), 6 min.

Ehsan Khatibi

Stitching 1 **

for clarinet, viola and double bass (2017), 14 min.

* world premiere, ACIMC call for score

** world premiere, commission of ACIMC with the support of

FONDATION DEUTSCH DE LA MEURTHE

ROUND TABLE

NOVEMBER 17 – 19:00

Contemporary Music Scene in Iran

Jean-Marc Chauvel (Musicologist)

Alireza Farhang (Composer, Member of ACIMC Board)

Ali Gorji (Composer, Member of ACIMC Board)

Jean-Luc Hervé (Composer, Professor of Composition)

FONDATION DEUTSCH DE LA MEURTHER

ENSEMBLE ALTERNANCE

NOVEMBER 17 – 20:00

Ashkan Behzadi

Almond **

for violin, cello and piano (2017), 9 min.

Mehdi Khayami

Sorriso del dubbio **

for flute, clarinet and piano (2017), 9 min.

Mozhgan Chahian

Bote Jeqe *

for flute, clarinet and piano (2017), 8 min.

Philipp Maintz

Trawl

for flute, clarinet, violin, cello and piano (2010-13), 15 min.

Ali Moghtadaei

Delusion *

for flute, clarinet and piano (2017), 7 min.

Soheil Movaghar

Phosphenes *

for flute, clarinet and piano (2017), 7 min.

Brice Pauset

Theorie der Tränen: Schlamm

for clarinet, violin, cello and piano (2008), 20 min.

* world premiere, ACIMC call for score

** world premiere, commission of ACIMC with the support of

COLLÈGE FRANCO-BRITANNIQUE

SONAR TRIO

NOVEMBER 18 – 16:30

Jon Yu

Sunol **

for flute, clarinet and piano (2018), 6 min.

Rouzbeh Rafie

The moonshine's wat'ry beams *

for flute and clarinet (2017), 7 min.

Arash Yazdani

Stromateis: ... Lessness ... ***

for flute and clarinet (2017), 10 min.

Nastaran Yazdani

Faint Sun **

for flute, clarinet and piano (2018), 6 min.

Idin Samimi Mofakham

Siyāh Mashq II *

for clarinet and piano (2017), 10 min.

Alexandre Jamar

Forestudy **

for flute, clarinet and piano (2018), 6 min.

* world premiere, commission of ACIMC

** world premiere, ACIMC call for score

*** world premiere, commission of ACIMC with the support of

 ernst von siemens
music foundation and  FONDATION
FRANCIS ET MICA SALABERT

COLLÈGE FRANCO-BRITANNIQUE
KNM ENSEMBLE BERLIN

NOVEMBER 18 – 19:00

Amin Khoshabk

*The night sky (from Stars to Constellations) **
for flute, oboe and bass clarinet (2017), 5 min.

Mehdi Kazerouni

*Dix ***
for viola and double bass (2017), 8 min.

Jean-Luc Hervé

*#3 (...les sons tournent) ***
for clarinet, 15 MP3-player (2017), 12 min.

Rojin Monibi

*Seconds **
for viola and double bass (2017), 7 min.

Fariba Alipour

*Twilight **
for flute, oboe and bass clarinet (2017), 6 min.

Ali Gorji

*Inside Out ***
for flute, english horn, contrabass clarinet, viola and double bass (2017), 11 min.

* world premiere, ACIMC call for score

** world premiere, commission of ACIMC with the support of

BIOGRAPHIES

ENSEMBLE ALTERNANCE

The Ensemble Alternance, a modular group of soloists, goals include developing, integrating and exploiting the chock of temporal passages as well as cultural and new instrumental rotations in the vast expanse of music of our time. And then to confront these with works from the distant and near past.

Instrumental gestures are thereby renewed and new horizons opened. Consequently, priority is given to premiering works by true creators in major places such as the Berlin Konzerthaus, Geneva Victoria Hall, Zürich Tonhalle, New-York Guggenheim Museum, Moscow Tchaikowsky Music Conservatory, Paris Museum of Louvre and Orsay, Paris Ircam, Bremen Nordradio, Copenhagen Royal Library ... Such a new way of envisioning music enables us to hear or re-hear enlightened works by the likes of Boulez, Cage, Ligeti, Crumb, Scelsi, de Pablo, Huber, Lachenmann or to discover new works by striking young composers such as Philipp Maintz, Philippe Hersant, Philippe Schœller, Bruno Mantovani, Mark André, Gérard Pesson, Mauro Lanza, Raphaël Cendo... with CDs regularly internationally acclaimed.

(www.ensemble-alternance.com)

Frédéric Baldassare, Cello

The cello is idiosyncrasy. Frédéric Baldassare gives us a clear example. Never satisfied, refusing all calibration, especially any amorphous ones, this soloist and chamber musician plays modern music as well as baroque cello collaborating with the Arts Florissants, the Concert d'Astrée, and partners such as Véronique Gens, Patrick Bismuth, Karine Deshayes or Howard Crook.

Jeanne-Marie Conquer, Violin

Jeanne-Marie Conquer has developed close artistic relationships with contemporary composers and has in particular worked with György Kurtág, György, Peter Eötvös and Ivan Fedele. She has recorded different works on Deutsche Grammophon: Luciano Berio's *Sequenza VIII* for solo violin, and Schönberg's *Pierrot Lunaire* and *Ode to Napoleon*, as well as Pierre Boulez's *Anthèmes* and *Anthèmes II* for a publication by Jean-Jacques Nattiez on the composer's work. She became a member of the Ensemble Intercontemporain in 1985.

Jean-Luc Menet, Flute

To give life to music of our time and creates a repertoire of essentially fickle new works is the purpose of his chamber music and soloists activities. He internationally premieres and records side-by-side with composers such as John Cage, Ornette Coleman, Franco Donatoni, Elliott Carter, George Crumb, Klaus Huber, Philippe Hersant, Robert H.P Platz. His commitment for the today music is also evident by the Ensemble Alternance, which he leads as the co-founder and artistic director. Jean-Luc also has regular collaborations with orchestras such as the Aachen Symphonic, Belgrad Philharmonic, National Polish Radio Symphonic, Schwerin-Mecklemburg Staatskapelle.

Dimitri Vassilakis, Piano

Soloist at the Ensemble Intercontemporain, Dimitri has passion for new sounds. He has participated in many recordings and broadcastings devoted to music by living composers on major stages. He is accredited on many contemporary piano repertoire either as the first performer or as the recipient of the dedications. Dimitri performed “Incises” and recorded “Sur incises” and “Répons” by Pierre Boulez under his baton as well as the entire piano works by Boulez.

Etienne Lamaison, Clarinet

Doctor in musicology, Etienne Lamaison worked in Portugal in the most prestigious institutions of the country as interpreter, creator and teacher. Co-founder of the Ensemble Zellig, he collaborates also as a soloist with the Philharmonic Orchestra of Radio France, the National Orchestra of Ile-de-France, Orquestra Metropolitana of Lisbon. Etienne has given masterclasses in Spain, France, Portugal, United States and Brazil. Since his return to France, he has integrated to the teachers' team of the Pole of Higher Education in Rennes.

SONAR TRIO

The Sonar trio is composed of musicians established for years and played together in various contexts: Opera seasons at the Teatro Politeama in Lecce, Symphonic seasons with the “Tito Schipa” ICO Orchestra in Lecce, and in Chamber music concerts, playing tournee at the Teatro m in Bologna, in Emilia Romagna and collaborating with the composer Fabrizio Festa. All three are professors at the Conservatory. With the aim of promoting the music of today, the members of SONAR Trio has come together in this ensemble, rich in charm and tonal resources.

Marco Delisi, Flute

Born in Buenos Aires, he graduated with honours in flute at the conservatory “Santa Cecilia” in Rome with maestro Angelo Persichilli (the first flute for 40 year in the “Santa Cecilia” National Academy Orchestra). He graduates with the top grades as concert solo player at the conservatory Winterthur (CH) under the guidance of Conrad Klemm. He also attended classes with teachers as Trevor Wye and Maxance Larrieu. Marco was awarded first price at the National Flute “Giulio Briccialdi” ninth edition of Terni in 1994. From 1990 to 2006 he was the first flute of the Symphony Orchestra ICO “TitoSchipa” Lecce, recording for “Bottega Discantica”, “ECA” and “Kicco classic” and taking part in numerous television programmes. He also played in the “Santa Cecilia” National Academy Orchestra in Rome, With del Teatro Orchestra “Vincenzo Bellini” of Catania and the Orchestra Sinfonia ICO “Magna Grecia” of Taranto.

As a soloist Marco has performed with conductors such as: H. Soudant, C. Frajese, T. Kalb, J. Yaslicam, E. Batiz, V. Clemente, D. Di Palma and has played solo and chamber concerts in Italy, France, Germany, Switzerland and Greece.

Marco has devoted particular interest to the study and performance of contemporary music repertoire, working with composers such as G. Petrassi and A. Clementi, collaborating with the Laborintus ensemble and recording for the “VDM records”. Artists such A. Scurtaj, F. Festa, R. Veteran, E. Bottiglieri and C. Rolli dedicated compositions to him. He is professor of flute at the “Tito Schipa” Conservatory in Lecce.

Roberto D'Urbano, Clarinet

Graduated at the Conservatory of "Santa Cecilia" in Rome in 1987, he continued his studies with Alfred Prinz at the Salzburg Mozarteum and Antony Pay in the International Academy of Music in Biell with the diploma in 1992. In 1994 he won the ninth edition of the "single premium for Clarinet Giulio Briccialdi" of Terni. From 1990 to 2012 he serves as first clarinet soloist in 'Symphony Orchestra ICO "Tito Schipa" of Lecce, where he played as a soloist the most prominent pieces of the clarinet repertoire, under the leadership of H. Soudant, C. Frajese, A. Nanut, J. Yaslicam, M. Rota, A. Vlad, P. Maag and CD recording for "Bottega Discantica", "Pentaphon", "ECA", "Kicco Classic", "Twelve Moons" and taking part in numerous television programmes on Channel 5, Rai Uno, Rai Due, Rai Tre.

He collaborated as first clarinet with the Orchestra of the Teatro Lirico of Cagliari, the Philharmonic Orchestra of the Teatro Bellini of Catania, the Sicilian Symphony Orchestra and the Orchestra of the Gran Teatro la Fenice of Venice. He was guest of important music festivals and prestigious theatres and concert halls in Italy and abroad: Spain, Portugal, France, Germany, China and South Korea. In 2011, he co-founded the "Ensemble del sud" directed by M. Panni, the group consists of seven instruments on the basis of staff of "The History of the Soldier" by Igor Stravinsky, with whom he played at the Teatro Petruzzelli of Bari, London, Budapest, Fez (Morocco), Aquila, Rome live on Radio tre for "I concerti del Quirinale". On the occasion of the centenary of the beginning of the first World War, with the "Ensemble del sud", in 2014 in Trento he has recorded live on European radio "The History of the Soldier". For the group, they were transcribed popular songs by composers such as: M. cloths, F. Antonioni, M. Montalbetti, M. Filotei, C. Boccadoro.

From 2012 he is Professor of Clarinet the "F. Cilea" of Reggio Calabria, for winning the contest for exams and titles announced by the Ministry of Education.

Vanessa Sotgiu, Piano

Graduated with the highest marks and honor in Piano and in "Maestro Partner" at the Conservatory "Tito Schipa" in Lecce. She won first prizes in numerous national and international competitions. She studied with renowned masters such as A. Ciccolini, F. Thiollier, L. Prats. She attended the "Sommer Akademie" in Salzburg. She has collaborated for many years with T. Candeloro's "Ballet of

Puglia”, with Fredy Franzutti's Southern Ballet, with the orchestra of the ICO Foundation “Tito Schipa” in Lecce and the Soncino Percussion Academy. She has held the role of pianist collaborator in the 43rd, 44th and 45th lyric season at the Teatro Politeama Greco in Lecce. She performs in Italy and abroad as soloist and in chamber formations. She has been involved in various lyric operas at festivals held in Germany and in Italy. She performed at the Biennale of Venezia Musica 2014 as an ensemble pianist in the contemporary opera “Kater i Rades - Shipwreck” by Admir Shkurtaj's music, directed by Pasquale Corrado. She has collaborated with the Director at the Opera of Rome's ballet. As a soloist she performed with the Orchestra of the Opera Theater in Tirana, directed by M ° Ciko. She recorded on the label Nireo “Liszt Symphonic Poems” for two pianos with M ° Libetta, “Carl Czerny - Six-Hand Piano Music” and “The Hotel of Gratitude” and for the Anima Mundi label, Opera “Kater i rades”. She has been the president of “Radio Classica Pugliese”, the first web radio dedicated to baroque, classical, jazz, contemporary, new languages, winning project of the regional call “Principi Attivi 2012”. She is a principal piano teacher at the Conservatory “T. Schipa “in Lecce.

KNM ENSEMBLE BERLIN

KNM Ensemble Berlin stands for the active, current music scene in Berlin's metropolis. Along with other students of former East Berlin's Hanns Eisler School of Music, Juliane Klein and Thomas Bruns founded the ensemble in 1988. It is now made up of ten musicians from all over Germany, Great Britain, Hungary and Switzerland.

In close collaboration with international composers, authors, conductors, artists and producers, KNM has presented compositions, concert installations and projects worldwide. Programmes result from a fascination with the unknown and constant discussions about the most essential topics of our time. The ensemble has performed over a thousand concerts since its creation.

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

Concert tours have taken the ensemble to places including Carnegie Hall, New York City, Teatro Colon (Buenos Aires), Wiener Konzerthaus, National Concert Hall Taipei and Suntory Hall Tokyo.

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

Since 2013, KNM Berlin has been ensemble in residence of the Summer Academy OPUS XXI to work regularly with young musicians and composers in Germany and France.

2017 will see KNM's opening of his own concert series "The World after Tiepolo – Ensemble KNM Berlin & Friends" at the prestigious Radialsystem V in Berlin. Just recently Ensemble KNM Berlin has been founding partner of the new Berlin based platform "three D poetry" on which poets, choreographers and composers develop and present interdisciplinary projects.

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

(www.kammerensemble.de)

Rebecca Lenton, Flute

Born in England, Rebecca studied at the Guildhall School of Music and Drama, London, and at the Music Academy, Basel. She joined KNM Berlin in 2002 and formed KNM Ganesha together with Gudrun, Winfried and Robin in the same year, commissioning several new works for this unique combination. Rebecca has performed throughout Europe with the Royal Opera House Orchestra, Covent Garden, Klangforum Wien, London Philharmonic Orchestra ...

Gudrun Reschke, Oboe

Reschke has been a member of KNM Berlin since 1992. She specialises in contemporary music and particularly enjoys working with composers, developing and commissioning new compositions.

On completing her studies in Berlin at the Hans Eisler College of Music in 1992 she became principal oboist in the Staatskapelle at the National Theatre in Weimar where she played for four years. She also belongs to the internationally acclaimed wind quintet "Kammervereinigung Berlin". Gudrun has been a member of the Radio Symphony Orchestra Berlin since 2002.

Theo Nabicht, Clarinets

Theo is a performer and composer and has been a member of KNM Berlin for many years. He plays with Klangforum Wien and Ensemble Modern and also composes for theatre, dance and television productions. He has been playing Wolfgang Stryi's Selmer contrabass clarinet since 2007, kindly supported by Bruno Waltersbacher.

Kirstin Maria Pientka, Viola

Kirstin Maria studied with Prof. Kim Kashkashian and graduated in 2003. Her work as a viola player strongly integrates contemporary music and she has recorded for Deutschlandradio, MDR and several CDs. Kirstin Maria was a member of the Herbert von Karajan-Stiftung of the Berlin Philharmonic

Orchestra and was principal viola player with RIAS-Youth Orchestra. She has played with the Dresden Sinfoniker since 1998 and joined KNM Berlin in 2003.

Matthias Bauer, Contrabass

Born in Sonneberg / Thüringen 1959. Studied double bass at the Hochschule für Musik, East Berlin until 1980. Apart from work in music ensembles ranging from contemporary classical to free improvisation, Matthias is engaged with experimental music-theater, dance projects, work with live poetry and his own solo performances incorporating the voice. After lengthy residencies in Lyon (1980-88) and Cologne, he returned to Berlin in 1991 and has since been active as an improviser, performing with the likes of Shelley Hirsch, David Moss, Tony Oxley, Sven Ake Johansson, Jon Rose, Chris Cutler a.o. He has performed specially composed solo works by Georg Katzer, Lothar Voigtländer and Helmut Oehring. He is also active as a composer for improvising musicians.

Arsalan Abedian

His musical studies began by learning to play the santur with Omid Sayyareh in 1994. In 2007 he graduated from Azad University with a Bachelor's degree in composition and in 2011 from Tehran University of Art with a Master's degree in the same field. During his studies at the Hanover University of Music, Drama and Media (where he obtained a Master's degree in Electronic Music in 2014 and a Soloklasse Konzertexamen degree in composition in 2016), he was a tutor of audio programming and assistant at the electronic studio (FMSBW) of the Institut für neue Musik – Incontri. Abedian studied composition in Iran with Kiawasch Saheb Nassagh and in Germany with Oliver Schneller, Joachim Heintz, Ming Tsao and Gordon Williamson.

As a composer and organizer, Abedian has participated in numerous concerts, lectures, and other events in Iran since 2006. He established the Contemporary Music Records in 2009 in Iran. Since 2003 he has written and translated several articles about contemporary music, in Iranian music journals as well as MusikTexte (2014) and Lexikon Neue Musik (2016) in Germany.

His works have been performed internationally with different ensembles at various festivals. He is one of the co-founders of the first Electroacoustic Music Composition Competition (Reza Korourian Award) in Iran, and acts as a jury member and publisher in this event. Among others, two of his works have been published in DEGEM- (German Society for Electroacoustic Music) CDs No. 13 (Grenzen, 2015) and No. 14 (Escape, 2016).

Since June 2018 he has been the recipient of a one-year composition scholarship of the Lower Saxony Ministry of Science and Culture. He is currently pursuing a Ph.D. in musicology in Hannover.

Fariba Alipour

Fariba Alipour was born in Tehran, Iran. When she was a child, she began studying music by playing Classical Guitar in the school of Arts and Literature in Iran. She completed a Bachelor of Arts (B.A) in Music at the University of Applied Science and Technology. She studied music theory with Marina Aghabeikian while learning Piano with Amir Alavi. She started learning the violoncello under the guidance of Mohsen Touyserkani, Ankido Darash, Melani Avanesian. Moreover, she has studied composition under supervision of Hamidreza Dibazar, Kiawasch Saheb Nassagh and Amir Alavi. She is a graduate of

Master of Arts (M.A) in music composition from Tehran University of Art. She also holds a bachelor of science (B.S.) degree in Electronic Engineering from the Azad University of Tehran.

Mark Andre

Mark Andre studied composition, counterpoint, harmony, analysis, and musical research at the Conservatoire National Supérieure de Musique de Paris (CNSMP), and composition at the Hochschule für Musik in Stuttgart. His teachers included Claude Ballif, Gérard Grisey and Helmut Lachenmann. (www.edition-peters.de)

Ashkan Behzadi

Ashkan Behzadi (b.1983) is an Iranian-Canadian composer residing in New York City. He is a graduate of McGill University in composition and music theory where he studied with Chris Paul Harman, Brian Cherney and Philippe Leroux. Prior to this, he also earned a bachelor's degree in architecture from Tehran University, while at the same time he studied composition with Alireza Mashayekhi in private lessons. At Columbia University, he studied composition with Fred Lerdahl, George Lewis and Georg Friedrich Haas. Ashkan's music has been commissioned and performed by various international ensembles, including TAK Ensemble, Oerknal Ensemble, JACK Quartet, Divertimento Ensemble, Exaudi, Yarn/Wire, Ekmeles, Wet Ink, Talea Ensemble, le Nouvel Ensemble Moderne (NEM) and also featured on such festivals and concert series as Dialogue Festival 2016 at Stiftung Mozarteum Salzburg, Rondo 2017 in Milan, Manifeste 2014 at IRCAM, Paris, CIRMMT new music series at McGill University and the New Wave festival in Toronto. Moreover, his music has won numerous competitions including Graham Sommer Second Prize, the Prix de Composition at Fontainebleau and number of SOCAN Foundation awards. Ashkan is currently pursuing his doctoral studies in composition at Columbia University under the supervisions of Fred Lerdahl.

Mozhgan Chahian

Mozhgan Chahian (b.1990) has won numerous prizes in composition including the First Prize in the 24th International Composition Competition "2 Agosto" 2018 for her piece "Elegy for Peace," that was performed by Toscanini Orchestra

in Bologna, Italy. Mozhgan is also an active santur player which also earned her the First Prize at Fine Arts School of Music Festival at Tehran University. In her work, she uses elements of Iranian classic and folk music. Mozhgan Chahian was selected by ACIMC Contemporary Music Festival jury to write a new piece.

Jean-Marc Chauvel

While he was learning composition with the most important musicians of the twentieth century, Jean-Marc Chauvel developed a theoretical approach that led him to reconsider the main notions of music writing. Taking up the contribution of phenomenology and cognitive sciences, his work on temporal forms has been published in two books: *Esquisses pour une pensée musicale* and *Analyse musicale, sémiologie et cognition des formes temporelles*. He also proposed a complete theory of the harmonic phenomena allowing among other things to explore the broad universe of micro-intervals. Since his studies in Spain with Francisco Guerrero, he has written more than thirty pieces for instruments and electroacoustic. He participated in founding the instrumental ensemble *l'Instant donné* as well as the reviews *Filigrane* and *Musimediane*.

Hesamedin Darabi

Hesamedin Darabi (b.1993) is a composer, Kamancheh player and lecturer at Tehran Music School. He started learning Kamancheh from early ages and completed his B.A. in composition at Tehran University of art (2016). He is currently pursuing his masters degree in composition at the University of Tehran. As a Kamancheh player he has appeared on several stages and concerts. In 2016, he received the certificate of honour in “Permanent Peace and Justice music festival” for his composition “Five Images for Orchestra”. He is also doing research on the music of eastern Iran since 2013.

Parviz Davoudi

He was born in 1989 in Tehran. He began learning music at Sooreh Art School in 2003. Later, he studied Setar under Ata Jangouk's supervision and continued learning the Iranian Radif with the help of Hossein Mehrani. He also studied music theory and harmony with Amir Moieni. Upon entering Conservatory of Music, he met Loris Hovian and since then pursued classical music under their instructions.

In 2010, he entered Art University of Tehran and graduated presenting pieces by Ahmad Ebadi as his dissertation in 2012. After getting accepted at the master's degree of Tehran University, he expanded his classical music studies with teachers such as: Alireza Mashayekhi, Mohammadreza Tafazoli and Amin Honarmand.

3 Preludes for Piano, Minuet for orchestra, The Interrupted Chahargah for piano, A piece for Iranian ensemble, Dream for All Seasons for violin solo, Passacaglia for string quartet, Piano Trio, Moment of Passing for solo tenor, Clarinet Quintet, Death in Weimar for string quartet, The Minima for orchestra, Seven Seconds to Bampur for flute quartet, Rira (solo *leggiero* tenor) are so far some of the pieces composed by Parviz Davoudi.

Pascal Dusapin

Born in 1955 in Nancy, France, Pascal Dusapin has become one of the most important and acclaimed composers in France and beyond. In his youth, he played the organ, studied music at the Sorbonne, and was interested in jazz. As a composer, however, he is essentially self-taught, though he acknowledges the influence of Iannis Xenakis, whose seminar he attended at the Université de Paris between 1974 - 1978, and Italian composer Franco Donatoni, who was at the Sorbonne in 1976. An award from the Fondation de la Vocation in 1977 enabled the young Dusapin to devote himself to composition, followed by a residency at the Villa Medici in Rome in 1981 - 1983. He has been composing ever since, at a remarkably prolific rate.

The music of Dusapin is intensely lyrical, but in a thoroughly original style. The lines tend to be supple and elaborate, built from glissandi (sliding tones), microtones, and other coloristic techniques. His ear for texture is finely tuned, as is his architectural sensitivity to contrasts and balance of density, register, volume, and color. The melodic fluidity of his music indicates a strong attraction to the human voice, while at the same time, he has written virtually no music for piano or percussion. Dusapin's first large-scale work, *Niobé*, an oratorio for soprano, choir, and ensemble, dates from 1982. It has been followed by a succession of operatic projects, including *Roméo & Juliette* (1988), *Medeamaterial* (1990), *La Melancholia* (1991), and *To Be Sung* (1993). In 1994, he was named as composer-in-residence to the Orchestre National de Lyon, for whom he has written *Extenso* (1994) and *Apex* (1995). He has also composed concertos for

flute, trombone, and cello, and has worked closely with chamber ensembles such as Accroche Note and Ensemble 2e2m.
(www.allmusic.com)

Atefeh Einali

A composer, Santur player and music teacher, and a graduate of Art University of Tehran in master of composition, Atefeh Einali currently studies music composition at University of Manchester in master's degree. Her recent solo violin pieces have been performed by Jae-Won in Zutphen, the Netherlands in Bach festival. The pieces are based on "Segah Dastgah" in classical Persian music. Her paper "Proposing an Approach for Melody Harmonization Based on the Structure of Intervals in the Segah Dastgah" has been published by the science and research magazine the Fine Arts school of Tehran University. In her work, Atefeh attempts to make a connection between Persian modes and contemporary music. Her collaborations with Dr. Melanie Chilianis on the album, "Circle messages," based on the merging of eastern and western intervals, presents a new conception on making intervals based on quarter tones. As a santur player, Einali has performed in UK, Netherlands, Iran in many solo and ensembles concerts. Atefeh has won a number of awards such as second student of master's degree, first place in the teacher's examination of Iran's Houses of Culture and Art, sixth student in the national examination of bachelor's degree entrance exam and second place in performance competitions in Bureau of Education, district 5.

Alireza Farhang

The Iranian-French composer Alireza Farhang was introduced to music at a very young age as he grew up within a family of musicians. He took piano classes with E. Melikaslani and R. Minaskanian and studied composition with A. Machayekhi at the University of Tehran. He later pursued further studies in orchestration with M. Merlet at the École Normale de Musique de Paris and perfected his composition skills with Ivan Fedele at the CNR de Strasbourg. He was involved with the Musical Composition and Technologies program as part of a new European Course (ECMCT) jointly developed by IRCAM, and the T U, UDK and HFM Hanns Eisler in Berlin. His active participation led him to closely work with B. Pauset, T. Hosokawa, K. Saariaho, M. Jarrell, Y. Maresz, G. Pesson and T. Murail.

Co-founder of ACIMC (the Association of Iranian Composers of Contemporary Music), his works have been performed in many countries by Ensemble Alternance, Kronos Quartet, Ensemble Court-circuit, Ensemble HANATSU Miroir, Ensemble Contrechamps, Divertimento Ensemble, Arditti String Quartet, Orchestre National de Lorraine, Ensemble Nivak, Nieuw Ensemble, K/D/M, Ensemble vocal Mora Vocis, E-Mex Ensemble, Ensemble Radial, Neuver Band, Ensemble Matka, Ensemble Vertixe Sonora, Quartet New Generation.

Ivan Fedele

Ivan Fedele was born in Lecce in 1953. He studied piano with B. Canino, V. Vitale and I. Deckers, and composition under the guidance of R. Dionisi, A. Corghi and F. Donatoni. At the same time, he studied philosophy at the University of Milan. He owes to his father, a mathematician, the passion for mathematics, as becomes evident in his compositional researches, including the examination and use of the concept of “spatialisation”, and the formulation of a “library” of creative processes. A fundamental role was played by his collaborations with eminent figures from the world of music such as Luciano Berio and Pierre Boulez. In addition to a large body of chamber music, he has also written works for orchestra alone or with concertante instrument, as well as vocal-orchestral pieces.

His music is played and conducted worldwide by performers, conductors, ensembles and orchestras of international renown. His catalogue of works boasts over 160 compositions, and his discography includes around forty titles on CD and DVD. Ivan Fedele also pursues an intense academic activity, which has seen him participating in the activities of important institutions like Harvard and Berkeley Universities, the British College of Music in London, Centre Acanthes in Avignon, CNSM in Lyon and CNR in Strasbourg, the Tchaikovsky Conservatory in Moscow, Ircam in Paris, the Toho Gakuen School of Music and College of Music in Tokyo, among many others. In 2000, he was awarded the honour of “Chevalier de l'Ordre des Lettres et des Arts” by the French Ministry of Culture. In 2007 the Italian Ministry of Instruction, University and Research (MIUR) entrusted him with the Professorship of Composition at the Accademia Nazionale di Santa Cecilia. In 2007 he was awarded the « Abbiati » Prize by the

Italian Music Critics Association for his opera “Antigone”, commissioned for the inauguration of the Maggio Musicale Fiorentino. From 2009 to 2011 he was Artistic Director of the Orchestra I Pomeriggi Musicali of Milan. He has been appointed Director of the Music section of the Venice Biennale for the period 2012-2019. In 2016, the Fondation de France awarded him the Prix International “Arthur Honegger”, for his work as a whole.

Ali Gorji

Ali Gorji was born in 1978 in Tehran. His increasing interest in classical music supported by his piano teacher Farimah Ghavamsadri led him to study music theory, harmony and counterpoint under the guidance of Alireza Mashayeki. From 1996 he received lessons in composition from Mashayeki. As interpreter and composer, he was an active member of Tehran Music Group, which was established by both his teachers. Since 2001 he has been living in Germany, where he studied composition at the University of the Arts in Bremen. Trained under Younghi Pagh-Paan he graduated in 2008. He has also received lessons in electronic music and analysis from Kilian Schwoon and Andreas Dohmen respectively. In 2006 he was awarded a scholarship by Jeunesses Musicales Deutschland and ZKM. In 2012 he was a scholarship holder at Akademie der Künste in Berlin. Ali Gorji teaches composition at the institute of music of University of Applied Sciences in Osnabrueck and lives as a freelance composer in Berlin.

Jean-Luc Hervé

Jean-Luc Hervé was born in 1960. He studied composition at the conservatoire de Paris with Gérard Grisey, where he received a Premier Prix in composition. In 1997 he received the “Goffredo Petrassi” prize for his composition *Ciels* for orchestra. He was composer-in-research at IRCAM and received a fellowship from the DAAD in Berlin (2003). The profound effect of a residence at Villa Kujoyama in Kyoto, along with a doctoral thesis in aesthetics and subsequent research at IRCAM, have helped to shape Hervé’s compositional outlook. He founded the group Biotop(e) with Thierry Blondeau and Oliver Schneller in 2004. His works have been performed by ensembles such as Orchestre National de France, Orchestre Philharmonique de Radio-France, Orchestra Sinfonica dell’Emilia-Romagna “Arturo Toscanini”, Instant Donné, Court-Circuit,

Ensemble Intercontemporain, 2E2M, Contrechamps, Berliner Symphonie Orchester, KNM Berlin, Musik Fabrik, Orchestra della Toscana. He is currently a teacher of composition at the Conservatoire de Boulogne-Billancourt.

Alexandre Jamar

Alexandre Jamar was born in 1995 in Paris. After a degree in piano and music theory, he began his composition studies by following courses in orchestration and harmony at the Conservatory of Nancy. He then attended the courses of composition and orchestration given by Pierre-Alain Braye-Weppe at the Conservatory of Montereau, before joining the composition class of José Manuel López López at the Paris Regional Conservatory. He also regularly attends private lessons given by Allain Gaussin. Additionally, he studies classical singing with Didier Henry and Lionel Peintre at the Conservatoire Paul Dukas in Paris. His music has been awarded the 1st Prize of the Grieg Composition Competition in Oslo, as well as the 1st Prize of the Franz Josef Reintl-Stiftung in Vienna and the 1st Prize of the Ennio Morricone Choir Composition Competition, and has been performed in the United States, in France, Norway, Italy and Austria. He graduated in 2018 from the Paris Institute for Political Science with a master's degree focusing on the administration of cultural institutions.

Mehdi Kazerouni

Mehdi Kazerouni (1981-Shiraz) began his first studies in music theory and piano with Ali Radman and Gagig Babaiyan, after graduating from high school in Iran. Then he started to study composition and piano with Tengiz Chavlokhshvili, Tamara Dolidze and Talib Khan Shahidi. In 2009, he pursued his studies with Jörg Birkenkötter at the Musikhochschule Münster in Germany. In 2011, he went to France to participate in composition courses of Stefano Gervasoni and Edith Legat at l'École Normale de Musique de Paris, where he received his Diploma in composition. After receiving his Diploma, He pursued his studies in composition and electroacoustic with Jean-Luc Hervé and Yan Maresz at the Conservatory of Boulogne-Billancourt and graduated in 2014. He has cooperated with varies Ensembles and soloists as a composer, and held different seminars about contemporary music analysis. Mehdi Kazerouni is one of the founders of the Association of Iranian Contemporary Music Composers "ACIMC" and Ensemble neuf in Paris.

Karen Keyhani

Karen Keyhani (b.1979) belongs to the new movement of contemporary music in Iran, a movement that has its roots equally in Persian traditional music and in Western Contemporary Classical Music. As a composer and santour player he has inspired by contemporary and classical poetry as well as traditional music. His music is performed by several ensembles such as Tehran Symphonic Orchestra, Divertimento (Milan), Mise-en (NYC), Matka (Geneva), London New Wind Festival ensemble, and Tehran Chamber orchestra among others. Thus far, he released five solo and collaborative albums in Iran and United States and his scores have been published in Tehran during recent years.

Karen Keyhani was selected in 2013 by République et canton de Genève and EOFA (Embassy of Foreign Artists, Geneva) as composer in residence for a joint project with MATKA ensemble of contemporary music. Keyhani's piece "As Far As Possible" for santour and ensemble was performed in 60th Venice Biennale of Contemporary Music by Divertimento ensemble conducted by Sandro Gorli in October 2016. He is a lecturer on contemporary music and Composition in Art University of Tehran and the Music School for Girls, Tehran, since 2011. As a guest professor he has made number of seminars and master classes on Persian classical music and microtonal music in HEM (Geneva music university), Milan Conservatory (Italy), ISI (Indonesia), GMTH congress (Switzerland), and etc.

Ehsan Khatibi

Ehsan Khatibi was born in 1979 in Tehran. He received his first musical education with Naser Nazar, as well as music theory and composition studies with Alireza Mashayekhi in Tehran, where he also learned playing piano, violin and santur (an iranian instrument).

After studying composition at Tehran University of Art, in 2008 he started to study composition with Manfred Trojahn and also music theory with Frank Zabel, at Robert Schumann Hochschule in Düsseldorf. From 2014 to 2017 he completed his Master's degree in Composition at Universität der Künste Berlin with Prof. Elena Mendoza.

He has received many scholarships, including a work scholarship of the State Berlin for new music, scholarship of Kunstraum Lukas, INMM-Darmstadt and DAAD/RSH.

Ehsan Khatibi is the founder and former conductor of the Percussion Ensemble for New Music, which won the first prize in the Competition for New Music at Tehran University in 2006.

Furthermore, from 2005 to 2007 he has worked with Iranian Orchestra for New Music in Tehran as an assistant conductor of the Iranian composer and conductor Alireza Mashayekhi. He has collaborated with numerous prestigious performer such as Ensemble Laboratorium, Ensemble Mosaik, KNM Berlin, Ensemble Ascolta, Ensemble United Berlin, Ma'a lot Bläserquintett, Studio Musikfabrik, Symphonieorchester of Universität der Künste Berlin. His music has been performed on behalf of several festivals such as Dastgah Festival Hannover, MehrlichtMusik Berlin, Bläserfestival Ma'alot, OaarWurm Festival Berlin, Cairo Contemporary Music Days, ACIMC Festival Paris.

Ehsan Khatibi lives as a freelance Composer in Berlin and teaches music theory at Robert Schumann Hochschule in Düsseldorf.

Mehdi Khayami

Mehdi Khayami (b.1980, Abadan, Iran) began studying music with his grandfather at the age of 5. In 2006, he moved to Milan (Italy) where he graduated in the first and second level diploma (bachelor and master degree) of composition with the highest final grade 110/110, Cum Laude with Alessandro Solbiati at the Conservatory "G.Verdi" of Milan. In 2013 he was awarded the Diploma of Specialization in the composition course held by Ivan Fedele at the National Academy of Santa Cecilia in Rome. He has received various awards of composition including the first prize of the Hausmann award in Rome. He won the prize of E.C.O (European Contemporary Orchestra) composition competition and he has received two prizes for his music written for the theatre in Iran. "Abadan" his piece for orchestra has been selected by the jury of Liszt-Mahler Festival among the works for the Symphony Orchestra "Giuseppe Verdi" of the Milan conservatory. "Sellat II" has been selected by the jury of ACIMC 2014 Call for Scores in Paris.

Kamanche Concerto, his first portrait CD, released in 2018 by the Stradivarius label for the Times Future Series. His works have been recorded by Divertimento Ensemble of Milan, the soprano Lorna Windsor and the Kamanche soloist Saman Samimi, under the direction and production of the artistic director of Divertimento Ensemble, Sandro Gorli. His compositions have been performed in

many important festivals and concert seasons in Venice (Biennale-International Festival of Contemporary Music, Teatro la Fenice, Festival Azur, A.GI.MUS), in Buenos Aires (Ciclo de Musica Contemporanea), in Tehran (Fadjr International Music Festival, Tehran International Contemporary Music Festival, Vahdat hall, Roudaki hall), in Reggio Emilia (Festival Aperto), in Milan (Teatro dal Verme-Symphony Season, Rondò season, Listz-Mahler Festival, Sala Verdi and Sala Puccini of Conservatory, Piccolo Teatro Grassi, Auditorium San Fedele), in Rome (Parco Della Musica), in Amsterdam (Theaterschool De), in Berlin (Turkisches Theater), in Cologne (Arkadas Theater), in Lecce (summer symphonic season, Teatro Paolo Grassi, Palazzo dei Celestini), in Pavia (Opera Season and Theatre, Teatro Frascini), in Shiraz (Hafez hall, Ehsan hall), in Lodi (Auditorium of Lodi).

He was commissioned to compose music for: Fondazione Teatro la Fenice of Venice, European Contemporary Orchestra, Divertimento Ensemble, Symphony Orchestra of Lecce, I Pomeriggi Musicali Orchestra, Ex Novo Ensemble, Parsian String Orchestra, ACIMC of Paris, A.Gi.MUS Venezia, Ume Duo Ensemble, Sirius Ensemble of Buenos Aires and Nivak Ensemble of Tehran. His works are published by Edizioni Suvini Zerboni-Sugar Music S.p.a in Milan and by ARS PUBLICA edition, and has been broadcast on several radio and TV channels.

Amin Khoshsabk

Amin Khoshsabk was born in Mashhad, Iran in 1988. He started learning piano when he was fifteen years old with Flora Saraf. Afterwards, while he was a bachelor student in Physics at Ferdowsi University of Mashhad, Amin learned music theory and harmony primarily with Yaghoub Sahaf. After the graduation in bachelor studies, he almost spent one year teaching piano, studying in the field of music and performing piano in private gatherings. Meanwhile, he travelled regularly to Tehran in order to enrich his knowledge in basic music courses and to acquire preliminaries of music composition from teachers such as Dr. Kiawasch Sahebnassagh.

Khoshsabk currently studies Masters of Music Composition at Tehran University, the Faculty of Fine Arts. During the last two years working with Dr. Amin Honarmand, Mohammadreza Tafazzoli and particularly with Dr. Sara Abazari, he has become acquainted with the 20th and 21st centuries various styles of music. Amin has composed new pieces with different perspectives towards music

composition. Under the supervision of Abazari and along with working on his thesis, Amin is studying Kandinsky's theories with regard to the relation of various Arts. His main concern is organizing a theoretic basis in the field of correspondence between music and painting elements based on Kandinsky's approaches and translation of his abstract paintings into music.

Helmut Lachenmann

Helmut Friedrich Lachenmann (born 27 November 1935 in Stuttgart) is a German composer of contemporary classical music. His work has been associated with "musique concrète instrumentale".

Lachenmann was born in Stuttgart and after the end of the Second World War (when he was 11) started singing in his local church choir. Showing an early aptitude for music, he was already composing in his teens. He studied piano with Jürgen Uhde and composition and theory with Johann Nepomuk David at the Musikhochschule Stuttgart from 1955 to 1958 and was the first private student of the Italian composer Luigi Nono in Venice from 1958 to 1960. He also worked briefly at the electronic music studio at the University of Ghent in 1965, composing his only published tape piece *Szenario* during that period, but thereafter focused almost exclusively on purely instrumental music. The brutality of his music led Francisco Estévez to compare his work to the paintings of Francis Bacon.

His music is primarily derived from the most basic of sounds, which through processes of amplification serve as the basis for extended works. His scores place enormous demands on performers, due to the plethora of techniques that he has invented for wind, brass and string instruments.

He has regularly lectured at Darmstadt since 1978. From 1976 to 1981 he taught composition at the Musikhochschule Hannover, from 1981 to 1999 the Musikhochschule Stuttgart. He is also noted for his articles, essays and lectures, many of which appear in *Musik als existentielle Erfahrung* (Music as Existential Experience).

Philipp Maintz

Philipp Maintz was born in 1977 where he received his first composition lessons as a student of Michael Reudenbach from 1993 to 1997. In 1997 he started his composition studies with Robert HP Platz at the Maastricht Conservatory and

graduated in 2003 as a Master of Arts with honours. Since 2001 he has additionally taken courses at the CRFMW (Centre de Recherches et de Formations Musicales de Wallonie) of the Université de Liege. In 2003 he did a Stage de Composition et d'Informatique Musicale at IRCAM in Paris. Since the autumn of 2003 he has been studying with Karlheinz Essl at the Studio for Advanced Music Technologies of the Bruckner Conservatory, Linz (Austria). Philipp Maintz lives currently in Berlin.

In 2002 Philipp Maintz was awarded a grant by the Internationale Ferienkurse für Neue Musik, Darmstadt and an Honourable Mention at the International Gaudeamus Music Week, Amsterdam. He was Composer in Residence at the Künstlerhof Schreyahn (Germany) in 2004. In 2005 he was awarded the Ernst von Siemens Musikstiftung Grant, in January 2006 also the scholarship of the Wilfried-Steinbrenner-Foundation.

His works for solo instruments, chamber ensemble and orchestra have been performed by the Arditti Quartet, Zephyr Quartet, Ensemble InterContemporain, Kammerensemble Neue Musik Berlin, Ensemble '88, IXION Ensemble, Ensemble Intégrale and the SWR Radio Symphony Orchestra Stuttgart as well as by Bernhard Wambach, Armand Angster, Melise Mellinger and Irvine Arditti. His music has been performed at festivals such as the International Gaudeamus Music Week (Amsterdam), Rheinisches Musikfest (Cologne), tremplin (Paris), Schreyahner Herbst, Internationale Ferienkurse für Neue Musik (Darmstadt), ars nova (SWR), Salzburger Festspiele, Wittener Tage für Neue Kammermusik, Festival Agora (Paris) and Wien Modern.

Olivier Messiaen

After studying at the Paris Conservatory with Marcel Dupré, Maurice Emmanuel and Paul Dukas, he was appointed organist of the church of La Trinité in Paris (1931-1992). A cofounder of the 'Jeune France' group (1936), he taught at the École Normale de Musique, at the Schola Cantorum (1936-1939) then at the Paris Conservatory where several generations of composers, including Pierre Boulez, Karlheinz Stockhausen, Gérard Grisey, attended his classes, first of harmony in 1941, then of analysis from 1947, and finally of composition from 1966 to 1978. His output is marked by his rhythmic investigations, his modes of limited transposition, his colour chords and by a passion for birdsong. His works include *Le banquet céleste* (1928), *L'ascension* (1933), *Poèmes pour Mi* (1936),

the *Quatuor pour la fin du temps* (1941), *Vingt regards sur l'Enfant Jésus* (1944), *Cinq rechants* (1948), *Turangalila-symphonie* (1948), *Oiseaux exotiques* (1956), *Catalogue d'oiseaux* (1958), *Couleurs de la cité céleste* (1963), *Et exspecto resurrectionem mortuorum* (1964), *Des canyons aux étoiles* (1974), *Saint-François d'Assise* (1983), *Petites esquisses d'oiseaux* (1985), *Un sourire* (1989), *Éclairs sur l'au-delà* (1991). Deeply Catholic, Olivier Messiaen manifested his faith throughout the whole of his output.

Idin Samimi Mofakham

He was born in 1982 in Tehran, Iran. He has completed his B.A. and M.A. both in musicology and composition in Armenia at the class of Ashot Zohrabyan. He has also participated in Beat Furrer, Chaya Czernowin, Alvin Lucier, Philip Glass, Christian Wolff, Bernhard Lang, Peter Ablinger, Carola Bauckholt and Petr Kotik's composition master classes. He is a permanent member of Iranian Society of Composers and tutor of Superior Music schools and colleges in Tehran. He is also a founding member of Composition and Music Theory Department of University of Applied Science and Technology in Tehran, Iran, the Co-founder and Artistic manager of "Spectro Centre for New Music" (since 2013) and co-founder and Artistic adviser of "Contemporary music Circle of Tehran Modern Art Museum" since 2015. He had the honour to be invited as the Composer in Residence on different Festivals worldwide, such as 4020 Linz, IMPULS (Austria), Convergence (Georgia), LUCA – campus Lemmensinstituut (Belgium), O.D 2013 (Czech Republic), MATA and Christian Wolff's Birthday festival (USA) and others. He also has been the composer in residence in VISBY center for composers in Sweden.

His music has been performed or recorded by the famous ensembles such as Klangforum Wien, S.E.M Ensemble, Moto Perpetuo, AuditivVokal Dresden, Momenta Quartet, Ostravská banda, Stockholm Saxophone Quartet, Xelmya, and in Iran mainly by Nivak Ensemble and Nilper Orchestra. His works are based on traditional and folk music of Iran through contemporary approach as well as focused on Acoustic and Psycho-Acoustic Phenomenon.

Ali Moghtadaei

Ali Moghtadaei was born in 1985 in Shahrekord, Iran. He started studying music by playing piano. Shortly after, he started playing Flute. He also has studied music

theory, composition, and harmony since the year 2004. In 2012, he continued his academic education in masters of composition in Art University of Tehran, and attained his knowledge on advanced music theory and composition by teachers Amin Honarmand, Amir Mahyar Tafreshipour, Hamidreza Dibazar, and Mohammadreza Tafazzoli. At the same time, he participated in the concert series titled: “mutual effects of improvisation and composition”. His piece, “Rondo for clarinet, cello, and piano,” was selected by “Rood Ensemble” to be performed at the second international festival of contemporary music in Tehran. He has collaborated with the Wind Orchestra of the Art University of Tehran. He has experience of attending the master courses of the celebrated musicians such as Forough Karimi, Koushyar Shahroudi, and Ahram Babacian.

Afshin Motlaghfard

Afshin Motlaghfard (Shiraz, 1991) began his music studies with violin and under the instruction of Kaveh Keshavarz. Then he attended the theory and composition classes of Ali Radman. In 2014, Afshin graduated from Azad University with a bachelor’s degree in composition and after that pursued his studies in composition with Mehdi Kazerouni. He started his piano lessons at the age of 20 and now, he is pursuing his studies in composition by himself.

Rojin Monibi

Rojin Monibi, born in Iran in 1993, began music by playing piano at the age of eleven under the supervision of Mishane Iravani, Nima Farahmand, Mehdi Dehghani and Faraz Aghili. She Studied music theory and composition under the supervision of Amirhossein Allahdadi (2013-2016) and continued her studies in composition under the supervision of Kiawash Sahebnassagh (2016). She has a bachelor’s degree in Anthropology from University of Tehran, faculty of social sciences (2010-2014). Since 2016 she is studying master’s in music composition at University of Tehran with Sara Abazari. She has also taken lessons with Amin Honarmand and Mohammadreza Tafazzoli.

Soheil Movaghar

Born in 1983, in Tehran, Soheil Movaghar started learning keyboard when he was 15. From the very beginning, he started composing by writing little simple

melodies to play on the piano. When 18 he started playing guitar and studying music theory for two years. When 22, he started playing Tār and studying Iranian traditional music. Meanwhile, he began to acquire the basics of harmony and solfege. Being accepted to the Art University of Tehran at 25, beside studying Rādīf, some of his compositions were performed in student concerts. After finishing his B.A, he seriously considered learning the fundamentals of composition and at 33 he was accepted to Tehran University, Faculty of Fine Arts, ranked 4th among the participants at M.A entrance exam. He is now studying and experiencing contemporary music composition at Tehran University under the supervision of Sara Abazari. The ideas concerning his latest compositions are the process of concentration and he seeks to reflect this process in the free forms of his compositions.

Marcello Panni

Marcello Panni (Rome, 1940) began to study piano and composition at a very young age. He attended composition course of Goffredo Petrassi at the Accademia Santa Cecilia in Rome, thereafter joining Manuel Rosenthal's class at the Paris' Conservatoire where he had his "premier prix" in 1968. Marcello Panni wrote a large number of symphonic and chamber works, published by Ricordi, Suvini Zerboni, Peters, and RaiCom. In 1994 his first opera, *Hanjo*, based on a Nō play by Yukio Mishima and staged by Robert Wilson, was premiered at Maggio Musicale Fiorentino; recently revised for Rome Nuova Consonanza Festival, 2016, *Hanjo* is now published on DVD by EmaVinci Records. His second opera, *Il Giudizio di Paride* staged by Gian-Carlo del Monaco, was premiered in 1996 at the Bonn Opera. In June 1998, the Bremen Opera staged his third lyric work, *The Banquet*, with an english libretto by Kenneth Koch, conducted by Günter Neuhold. It was restaged for an Italian tour in 2001-2002, conducted by the composer himself, comprising Genoa, Rome, and Florence.

His fourth opera, *Garibaldi en Sicile*, libretto in french by Kenneth Koch, freely derived from Alexander Dumas narration about Garibaldi conquest of Sicily in 1860, was performed at the Teatro San Carlo, Naples, 2005. His *Missa Brevis* was premiered at the Festival de Musique Sacrée de Nice in 2001 and after that in many others Europeans Festivals (Rome, Torino, Palermo, Paris, Beja etc). In July 2009, he premiered at the Spoleto Festival a large Oratorio *Apokälypsis*, for chorus, children chorus, two narrators, wind orchestra and percussion, based on

St. John's text. The Oratorio was also performed in Monza's Cathedral, 2011, and in Milano, San Marco Church, May 2015. A revival of Apokàlypsis with an introduction of cardinal Gianfranco Ravasi is forecast at the Santa Cecilia Academy in Rome, May 2018. In 2003 was nominated Member of the National Academy of Santa Cecilia.

Brice Pauset

Brice Pauset's initial musical studies took place in Paris and Sienna and included the piano, the violin, the harpsichord, and composition. From 1994 to 1996 he studied at the IRCAM (Paris). Since then he has divided his time between his composing career, teaching, and the performance of his own works, which are often related to earlier repertoires, on harpsichord and piano.

He collaborates regularly with the world's leading musical institutions and soloists including Teodoro Anzelotti, Irvine Arditti, David Grimal, Nicolas Hodges, Salome Kammer, and Andreas Staier, as well as the Arditti String Quartet, the recherche Ensemble, the Hilliard Ensemble, the Klangforum-Wien, the Freiburger Barockorchester, and many of the German and Austrian radio orchestras. He is currently working on the composition "Strafen", an opera for soloists, choir and orchestra after texts by Franz Kafka. Other works to be performed in the near future include "Kataster" for 14 soloists and orchestra, a quartet with electronics, and a cycle for chamber music after "Das Kapital" by Karl Marx.

Pauset is also fascinated by instrument building, and is in the process of acquiring an early keyboard instrument collection that includes copies made by today's greatest builders (Christopher Clarke, Anthony Sidey), original instruments, and copies he built himself.

In 2008 Brice Pauset became professor of composition at the Musikhochschule in Freiburg-im-Breisgau, where he has lived since 2002. His courses forge links among music, philosophy, politics, economics, art, literature and architecture, and his extremely popular Hochschule seminars have been published since 2013. He also gives frequent master classes in Royaumont (France), Graz (Austria), and in Buffalo, NY.

Since October 2012 he has been the artistic director of the Contrechamps Ensemble in Geneva. Pauset's music creates an ongoing dialogue with past and present history.

Rouzbeh Rafie

Rouzbeh Rafie was born in Iran in 1981. He received formal musical training at the Tehran University of Art with Sharif Lotfi and Kiawasch SahebNassagh. Later in 2011, he moved to Rome to study with Rosario Mirigliano at Rome Conservatory (Conservatorio di musica Santa Cecilia di Roma) and from 2015 he is studying with Ivan Fedele at National academy of Santa Cecilia (Accademia nazionale di Santa Cecilia). He had also the opportunity to study with Salvatore Sciarrino (2014-2015 at Respighi Conservatory) and Tuivo Tulev (2014).

His music has been performed in different festivals like Festival Contrasti (Trento) Nuova Consonanza (Rome) and different places among them Sala Accademica (Rome Conservatory) Parco della musica (Rome) Sala Casella (Rome Philharmonic) Sala Solti (Budapest Conservatory) Roudaki Hall (Tehran) Austrian cultural forum (Rome).

He also collaborated with different ensembles, musicians and artists like Ensemble Contemporanea di Parco della musica (ECPM) conducted by Tonino Battista, Ensemble 900, Trio 3:00, Ensemble Imago Sonora, Ensemble Nivak, Paolo Ravaglia (Clarinet) Gianni Trovalusci (flute) Daniele Dian (Clarinet) Rebecca Taio (Flute) Emanuele Dalmaso (Saxophone) Corinna Lenneis (Theatre director) Éva Patkó (Theatre director) Daniele Moroni (Conductor) and Jacopo Lazzaretti (Guitar). The main theme of his musical research is the problem of language in the post language desolation era. This research brings him a particular focus on concepts such as archetypes, memory and perception of time.

Nima Atrkar Rowshan

Nima A Rowshan (b.1985) began studying music in childhood by playing the piano. By entering the Art university of Tehran in 2005, he studied with Hamed Mohajer and Sharif Lotfi, and in the same time he started composition experimentally and through studying works by prominent composers. Nima later attended master classes of Alireza Mashayekhi. He is a co-founder of Ensemble-M in 2006 to perform and introduce contemporary classical music in Iran. In 2009, he decided to pursue further studies with Michel Merlet at the École normale de musique de Paris. His works have been performed in various festivals and events. Rowshan's music has been also published in "Silence-Rest" album under Hermes Records in 2011.

Iradj Sahbai

He is a Franco-Iranian composer and conductor. Iradj Sahbai studied at the Conservatoire of Strasbourg and the Conservatoire of Paris, where he won a prize for composition in the class of Olivier Messaien. He also studied conducting and won first prize in the class of Jean Sebastian Bereau, then continued to perfect his technique with Pierre Derveau and Milan Horvat in Nice and in Salzburg. Living in the Strasbourg region, in 1986 he founded the Chamber Orchestra of Schiltigheim which he conducted regularly for eleven years, for which he programmed musical seasons in using a large repertory, and he also recorded “The Soldier’s Tale” by Stravinsky.

He has collaborated with the Lyric Workshop of the Rhine, the Biennale of Paris, IRCAM (Institute for Acoustic/Music Research and Coordination), the MANCA Festival of Nice (National Centre for Musical Creation) the “Présent Musical” of Orléans), the Festival of Beauvais, Musica of Strasbourg, the Festival of Forbach, the Festival of Dresden, the Festival of the “38th Rugissants” of Grenoble, the Festival of Cracow, the Festival of Kiev, the “Nem” Ensemble of Montreal, the National Superior Conservatoire of Lyon and the Conservatoire of Strasbourg. Most of his works have also been broadcast on France Musique and France Culture and played in Canada, England, Germany, Iran, Poland the Ukraine.

Iradj Sahbai has regularly been invited by the Symphonic Orchestra of Teheran, and he directed the orchestra for one year as Principal Conductor. He also conducted the Philharmonic Orchestra of Strasbourg (after his first prize), the Youth Orchestra of Sherbrooke, Canada, the Harmonic Orchestra of Paris for the Orpheo of Berio and the Percussions of Strasbourg for his works, the Orchestra of the Conservatoire of Boulogne-Billancourt, the Parsian Orchestra, and the Royal Philharmonic Orchestra of London.

Seyed Mohammad Tonkaboni

He was born in Tehran (1988), and started music by playing santur when he was a teenager. As he continued playing santur and other instruments as well, his interest toward music composition began to rise eventually. He obtained his bachelor’s degree in Textile Engineering from Azad Islamic University of South Tehran. After that, Tonkaboni decided to continue his academic studies in music composition, so with a great ranking he was admitted to master’s degree in

composition at Art University of Tehran. He has had the chance to study with teachers like Amin Honarmand (composition, orchestration, contemporary and atonal music analysis), Mohammadreza Taffazoli (polyphony, form and analysis, composition), Hamidreza Dibazar (orchestration), Sohrab Kashef (orchestra conducting), Sharif Lotfi (solfeggio), Vahram Babayan and Martun Israelyan (composition).

Tonkaboni has composed so far for different ensembles such as symphonic orchestra, string quartet, duet for flute and piano, duet for violin and piano, duet for clarinet and piano, choral and vocal works. Tonkaboni's compositions have been performed at Art University of Tehran, Institute of Culture, Art and Architecture, Navaye Sorna Organization, German Embassy, Austria Embassy, Red Cross organization and Iran National TV and Radio organization.

Roberto Vetrano

Following his degrees in Piano and Composition at the Conservatory of music “T. Schipa” in Lecce, he has graduated in Composition with distinction under the guidance of Ivan Fedele at the Academy of Santa Cecilia in Rome. He received “Premio Petrassi 2013” by the Head of the President of Italian Republic Giorgio Napolitano. He has followed the Masterclass of S. Sciarrino, M. Stroppa, H. Doufour, T. Murail, B. Furrer and T. Hosokawa. He has received numerous prizes and awards, being the winner of many international competitions and selections (Metz, Festival Achantes-IRCAM, Milano-Premio San Fedele-2010/2012; Venezia Biennale Musica; Barcellona, Festival Mixtur 2014; Latvia, International Workshop for young composers 2014; Torino, Estovest Festival 2013, Perugia, Festival Segnali 2014 etc.).

His work has been performed by prestigious soloists and ensembles (Quartetto Prometeo, Alda Caiello, Marcello Panni, David James-Hilliard Ensemble, Ensemble Novecento, Orchestre National de Lorraine, Orchestra I.C.O. “T. Schipa”, Mariagrazia Bellocchio etc.), during important Festivals (Roma, Parco della musica; Venezia, Biennale Musica; Osaka, Audio Art Circus; Cordoba, Istituto superiore di musica; Cipro, 4th International Contemporary Music Festival of the Pharos Arts Foundation; Metz, Festival Acanthes; Milano, Auditorium San Fedele; Roma, Camera del Parlamento italiano etc.). His music has been broadcasted on Rai Tre, Radio Rai and Euroclassical. Is a founder and artistic director of the research musical group “MOA-project”.

Marc Wijnand

Marc Wijnand is a Luxembourgian musician and composer. Marc has studied with Belgian composer Geert De Praetere. He draws inspiration from nature and spectral and stochastic processes. So far, he has mostly written for chamber ensembles. He is an electromechanical engineer and is currently performing research on musical acoustics at Ircam in Paris. Since 2000, he has studied playing piano, playing the French horn and music theory (with Belgian composer Geert De Praetere at the music school of Oudenaarde (Belgium). Currently, he is studying the organ at the Conservatoire Rameau in Paris with Jean Galard. Yet, Marc Wijnand is an active musician, mainly as horn player in symphonic repertoire (from classical music to contemporary), but also in concert bands and occasionally in chamber ensembles.

Arash Yazdani

Iranian composer and conductor, Arash Yazdani has studied at Tehran superior conservatory (University of Applied Science and Technology), The Royal College of Music in Stockholm, Hochschule für Musik Basel and Estonian Academy of Music and Theatre; and has earned degrees in piano, double bass, orchestral conducting and composition specialties.

He is currently pursuing a PhD research of composition at the Estonian Academy of Music and Theatre and was a research residency fellow at Institut für Elektronische Musik und Akustik-IEM Graz.

He is artistic director and conductor of Ensemble for New Music Tallinn. As a guest conductor he worked with several ensembles including Ensemble Intercontemporain, Ensemble Linea, International Ensemble Modern, Lucern Festival Academy Orchestra, Moscow Contemporary Music Ensemble, NeuverBand Ensemble, Ensemble Resonabilis, Namascae Lemanic Modern Ensemble, Chaotic Moebius Players.

Yazdani's music is recognised by its emphasize on the accoustical phenomena and creating unique hearing experience with the use of instruments. He has written pieces for Ensemble Phoenix Basel, Ensemble Proton Bern, Ensemble Lemniscate, Ensemble U:, KammarensembleN, Moscow Contemporary Ensemble, Green-Fairy Duo, Ensemble Resonabilis among the others. His music has featured in the Schwetzingen SWR Festspiele, MIXTUR Festival Barcelona, Kiev Contemporary Music Days, Royaumont Abbey foundation, Estonian Music

Days, ReMusik Festival St Petersburg, Fresh Sound festival, Moscow Ensemble Academy and Tallinn Music Week.

Nastaran Yazdani

Nastaran Yazdani currently studies composition (Diplôme Supérieur) with Eric Tanguy in Paris. She has had Scholarship from Ecole Normale de Musique de Paris for her Diplome (2017-2018) and Diplôme Supérieur (2018-2019). She has also studied composition with Alireza Mashayekhi and Saeed Alijani as well as piano with Rozita Shaker. She has the experience of singing as an alto singer in the German Church Choir and performing guitar in Karina Kimiai's ensemble. She also was a member of the Iranian Orchestra for New Music and collaborated with them as a percussionist and guitarist. Her solo piano (Mosammat-Mokhammas) has been played by Christine Marchais and her Trio (for flute, violoncello, piano) by Deniz Unel, Julliette Siefferet, Ayame Yshise in Salle Cortot (Paris 2018). She has also composed for a photo exhibition called "Private in Public," which was held in Farvahar Gallery.

Jon Yu

Jon Yu (b. 1988) is a Taiwanese-American composer whose works explore notions of ritual, utility, and excess. His music has been performed in France, Germany, Singapore, and throughout the United States by ensembles and soloists such as Mivos Quartet, Neue Vocalsolisten Stuttgart, Wet Ink Ensemble, Ensemble SurPlus, Ensemble Signal, Eco Ensemble, Earplay, Transient Canvas, clarinetist Matt Ingalls, and haegeum player Soo Yeon Lyuh, at festivals such as June in Buffalo (2014), Dian Red Kechil International Young Composers Residency (2015), Walden School Composers Forum (2014), SICPP (2016), Darmstadt Ferienkurse (2016), Pacific Rim Music Festival (2017), and Festival Musica (2018). He was the recipient of the 2017 Mivos/Kanter Prize and was the laureate of the Prix Alain Baltes.

Jon is currently pursuing his PhD in composition at UC Berkeley, studying with Franck Bedrossian, Ken Ueno, and Edmund Campion. He has also participated in master classes and private lessons with Steven Takasugi, Rebecca Saunders, Philippe Manoury, and Klaus Lang. For the academic year 2018-19, Jon is in residence in Paris as a fellow of the George Ladd Prix de Paris.

NOTE:

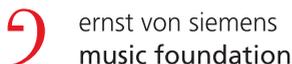
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