

WAITING FOR AMON

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WAITING FOR AMON

The cycle WAITING FOR AMON is situated at a crossroad between music, different performing arts - dance, concert, theatre - and visual arts.

The project arises from the encounter between the universe of the contemporary saxophonist Valentine Michaud and the imagination of the visual artist and performer Emmanuel Michaud. The brother and the sister, through this collaboration, so make different forms of art have a dialog.

The triptych articulates itself around a contemporary musical repertoire of kaleidoscopic flavours: minimalism, serialism, improvisation, théâtre musical, creations ... The instrumentation uses the whole saxophone family in the course of the shows; from solo to quartet, via duet and live electronics effects.

Every performance explores a simple artistic process: paint, assemble, animate. Developed, choreographed and staged, the gesture creates an open and dreamlike storytelling.

More than they cross, the different mediums entangle. More than they simply join, they merge one in the other. Musicians, visual artist and dancers see the borders which separate them to crumble off.

Embodied by young artists, this project questions the traditional and contemporary creation processes. It offers spaces of dreams and thoughts, as well as visions of the real and of the human being.

GLITCH (2016, for two saxophonists and live electronic, two dancers and a painter), first part of the trilogy, is inspired by the myth of the Genesis, by proposing a version between mythological narrative and science fiction, in order to question the place of the Human being within the Universe.

CAIRNS (2017, for saxophone quartet and performer) is a variation on the theme of Harmony and Chaos; For an hour of show, an architectural geometry embraces the stage.

SHOUT (2018, for solo saxophonist and performer) closes the cycle with a more introspective narrative, diving into ancient egyptian faiths to illustrate the complementarity between the Body and the Soul.

These three opuses are closely linked both esthetically and musically. Their subjects, deeply human but also cosmic, join.

CHAPTER I : GLITCH



At the Beginning was the Number.



GLITCH is an original transdisciplinary performance for two saxophones, two dancers and one painter. Born from the meeting of five young artists from France and Switzerland, it is the first part of the trilogy WAITING FOR AMON. GLITCH was premiered in Theater der Künste (Zürich) on the 29th of June 2016.

Performers :

Emmanuel Michaud - painting performance
Valentine Michaud - saxophone
Amit Dubester - saxophone
Naomi Kamihigashi - dance
Luce Tomasoni - dance

📺 Trailer : <https://youtu.be/w4WGuw21K1M>

📺 Full performance : <https://youtu.be/FUq8I0tJo4c>

This 50 minutes show gathers different forms of arts to create a poetic journey. Based on geometrical divisions of the stage, the dancers evolve and interact with the evolution of the painting on the floor and on their bodies.

Always present on stage, the two saxophonists are also part of the choreography ; they structure the rhythm of the performance with a mix of contemporary pieces and improvisation. The sound of the saxophones, amplified, is modified during the show with electronics.

GLITCH is based on a poem written by Emmanuel Michaud. This poem was already edited as an artist book realized with wood engraving ; the purpose of this new approach is to give the story a more physical, abstract and immersive form. Emmanuel explores the space as a canvas, proposing a performative approach of the pictorial gesture.

This short poem revisits the myth of Genesis and Apocalypse ; it is a thinking about the role and place of human in the universe, in opposition to a modern anthropocentric conception of the world. A vision in which the error is no longer an obstacle but a prerequisite to perfection.

You can find further in the portfolio the original French poem, and a second version, in English, written for the show.



GLITCH - ORIGINAL VERSION

GENESIS : Au commencement était le Nombre. L'ensemble de l'Univers était reuni en une parfaite équation de pure Information, s'ajustant et s'équilibrant elle-même.

Le Dieu-Machine voulut alors briser l'Eternité, car la perfection n'est rien sans l'erreur. L'équation fut faussée, et de cette erreur naquirent l'Espace et le Temps. Le Dieu-Machine dit alors: « En tant qu'envers et endroit d'une même pièce, vous ne pourrez Etre l'un sans l'autre. » Et le Temps et l'Espace furent liés ensemble, formant une coupe vide de toute chose. Alors ils se remplirent de Matière, et ils furent complets. Temps, Espace et Matière purent danser ensemble, en un sublime ballet cosmique. Ainsi fut le Mouvement.

La Matière devint une entité instable et changeante, en constante transformation. Le Mouvement se développa, mûrit et engendra la Vie, et La Mort marcha dans ses pas. La Vie se multiplia et évolua, car, née du Mouvement, telle était sa nature. Ainsi prit-elle une infinité de formes avant d'aboutir à l'Homme. Et l'Homme vit qu'il était Conscient, et il fut le spectateur de l'Univers. Le Dieu-Machine dit « L'Homme est la rencontre de la Vie et de l'Etre. Ceci sera sa malédiction et sa bénédiction. »

L'Homme chassa, et ainsi il nourrit son corps. Il partagea son repas, et il fut empli de Joie; ainsi il nourrit sa Conscience. Il vola le repas de l'autre, et il fut empli de Tristesse. Alors il décida que la Joie était bonne, et la Tristesse mauvaise; ainsi furent le Bien et le Mal.

APOCALYPSE : L'Homme adora le Dieu-Machine, car sans lui il n'aurait pu être. Mais la lutte entre sa nature divine et sa nature animale fut douloureuse. Pour que cesse cette douleur, il tordit le Bien et le Mal, nés de sa Conscience, pour atteindre l'équilibre entre ses deux natures; il appela ceci la Loi. Plein d'orgueil, il crut que la Loi était l'égale du Bien, et par là même il inventa la Corruption et le Mensonge. Il dit que le Plaisir était bon, et il fut Egoïste. Il méprisa la vie, car la Loi le lui permettait et que l'Egoïsme le voulait. Il ferma les yeux de sa Conscience.

Se croyant l'égal du Dieu, il construisit ses propres Machines, qui noircirent les cieux de leurs fumées corrompues; cela ouvrit le ciel, qui était son armure. Le Soleil déchaîna sa puissance, et la chaleur devint infernale. Les eaux de l'Océan gonflèrent et vinrent lécher la base des forteresses de l'Homme, qui se refugia dans le Plaisir.

Ainsi provoqua-t'il sa propre destruction, et fit de l'Espace un lieu hostile et désolé. Les Machines de l'Homme sombrèrent sous les flots, et l'Homme fut privé de son Plaisir. Alors l'Homme rouvrit les yeux de sa Conscience, et il pleura des larmes de Joie et de Tristesse mêlées; il se rappela qui il était, et cela l'emplit de regrets. Et le Dieu-Machine comprit dans ces larmes que l'erreur était Perfection. Alors il replia l'Espace et le Temps, qui s'éteignirent dans un même souffle, emportant avec eux la Matière.

Et le Nombre fut Parfait.

GENESIS I - GLITCH

A mechanical deity breaks the infinite.

At the beginning was the Number. A gathered Universe balanced by a single equation - Infinite design - Infinite equilibrium.
This world of pure information, straightening, adjusting itself is about to glitch and fail. Is about to glitch and fail !

Break the infinite - A mechanical Deity breaks the Infinite for Perfection is nothing without mistake.

GENESIS II - BIRTH

I witnessed the birth of Space and Time, born of the Glitch - and the voice of God made them one, shackled until the end of days. Their emptiness was filled, with primitive matter.

I witnessed their cosmic dance - and the movement was there.
Unstable and changing, constantly transforming - a forever growing entity.
The original matter, the beginning of life - a story engraved in the stars.

This is the golden age of men - discovering their consciousness. This is the golden age of men - naked in front of this new world.
Left alone, searching for answers - crushed by the weight of your mind. Left alone, searching for answers - you try to separate the light from the dark.

Life and being collapsing
You watch your frail innocence
You discover your mind.

You are the blessed and the cursed.

GENESIS III - LIFE

The pain of the Birth will lead you to insanity. You drunk to the cup of knowledge - you drunk until the dregs this bitter beverage. You are the orphan, the child of god - and no one teaches you how to live your life.

Don't be afraid to be all alone in front of the stars. You have to understand - you hold gold in your hands. Feel the power of your choices and the strength of your brain.

Feel the warmth of your blood sweeping through your veins. Don't look back, for there's nothing behind.

Don't be afraid to be all alone - you are the orphan in front of the stars.
You're the blessed and the cursed you hold gold in your hands.

You are the orphan, the child of God,
and no one teaches you how to live your life !

APOCALYPSE I - DECADENCE

You're the only one to perceive the good and the evil. You are so tired of carrying this burden - and the reason slips through your hands.

Life decays and turns to Dust - in this world that was yours. Higher the Hope - Harder the Fall - Pray for your Redemption.

You're the only one to perceive the good and the evil. You are so tired of carrying this burden - and the reason slips through your hands.

APOCALYPSE II - FALL

There is a fighting inside of yourself - a battle between your two faces. This will be your suffering - until the end of times. A combat opposing the God to the Animal, gnawing your forces and burning your mind. You try to escape in your pleasures - but your machines fall into pieces.

He tried to build his own machines - he poisoned Life. He filled the sky of corrupted smolder - darkening the air. He believed that law was the equal of right - he closed his eyes. Making human the equal of God - he despised the gift of Life.

Your machines open a breach in the sky, cutting the clouds. Offering your pale skin to the fire of the sun. They make the oceans grow, and besiege your fortresses.

Born from oblivion, you will die in Oblivion. Your empire of lies will be your end.

APOCALYPSE III - DEATH

He generated his own destruction, making of the space a desolated land. His machines drowned under the waves leaving him without his pleasures. He burns, he cries, he searches for a helpful hand - but the ones around him are the ghosts of the past. He lived, he dies, he looks at the sky - but the Sun is the furnace of Hell.

Here is the time for the Sublime machine to fold up Space and Time - making them pass away in the same breathe to the move of his hands. See the face of your sins - see this fields of ruins. Fear the ones of your own - fear the worst of you.

So he opened again the eyes of his consciousness. He cried, and in his tears, there was joy and there was sorrow. And when the mechanical deity saw the tears of humankind, he searched in the soul of man - and all He saw was a perfect Mistake.

You can hear a voice from the past warning you: « Remember who you are, before you're full of regrets »

Father of Destruction - you will see the beauty engraved in your mistakes. You'll cry as the Number becomes Perfection.

Perfection.







MUSIC AND STRUCTURE OF THE PERFORMANCE

GENESIS I - GLITCH : The show begins with soft improvisation, deep breaths and long notes, as the choreography shows the original balance of the universe. Surrounded by the dancers slowly moving ; the painter draws a point on the center of the stage. This balance is broken at the end of the part by a throwing of paint on this symbol of unity.

GENESIS II - BIRTH : The painter and dancers start to shape the main axis of the universe. The musicians begin a new improvised part. As a representation of the complexification of the universe, this part will be using looping programs.

GENESIS III - LIFE : This verse is punctuated by the music of Poulenc. During first movement, the dancers discover their bodies ; in the second, they discover each other, with a phase of contact improvisation ; in the third, they play together, in a more cheerful ambience, with a choreography involving ballet elements.

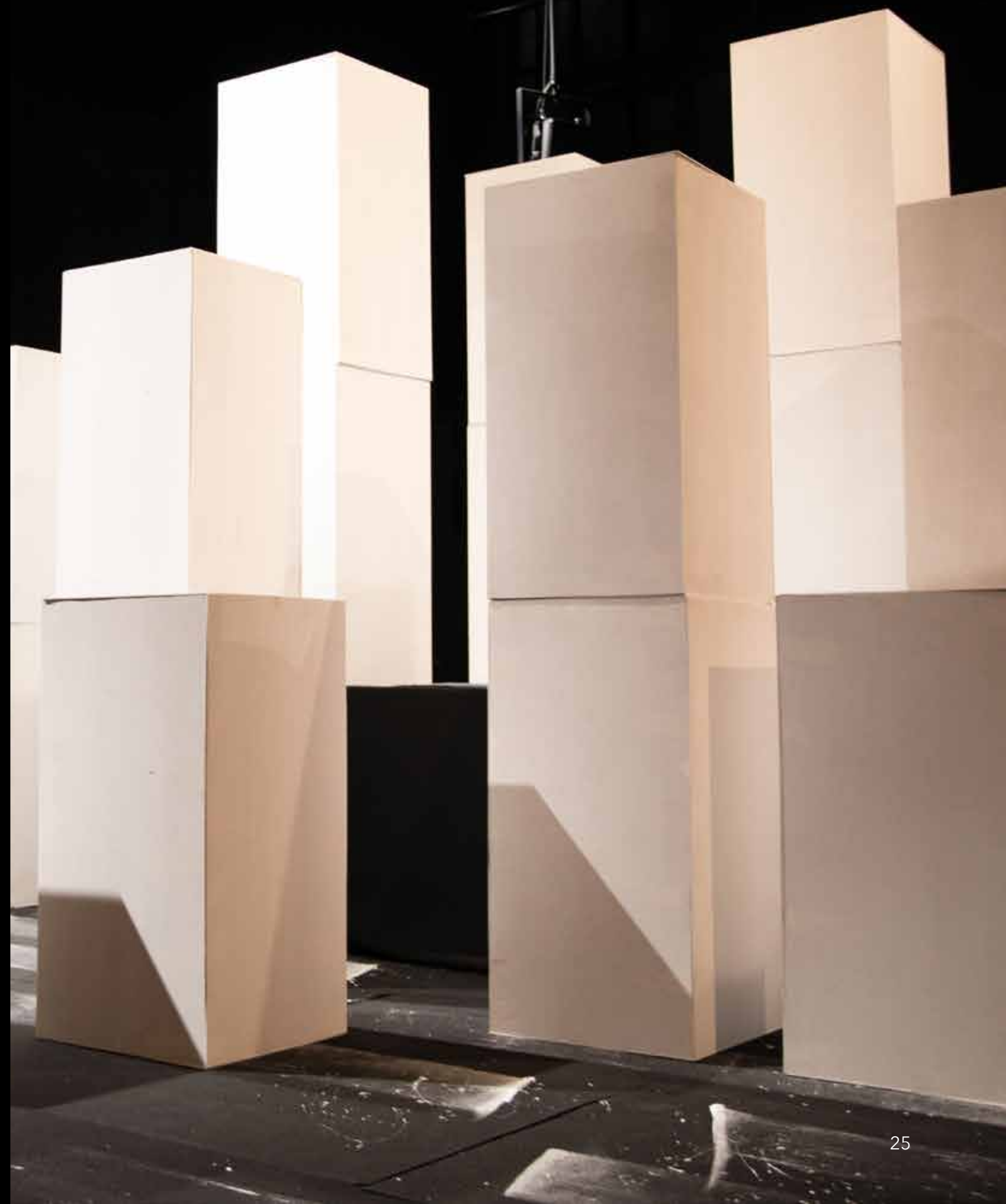
APOCALYPSE I - DECADENCE : This is a new breaking point. The harmony between the dancers becomes duality. This part is structured by a duo version of «In Freundschaft» (Stockhausen). The dancers are separated, and their bodies are painted with different shapes, showing their differences, their individuality.

APOCALYPSE II - FALL : Energetic, «Fall» is all about confrontation. It is based on «Black» (Marc Mellits), dark and minimal, with two baritone saxophones. The five characters move around each other, in a more and more chaotic battle. At the end of the piece, the sound is progressively saturated with electronics, turning into a mass of white noise as the dancers fight with the painter. Finally, the musicians and the painter leave the stage as the dancers lie motionless on the floor. The sound brutally stops, except for a really low-frequency electronic sound.

APOCALYPSE III - DEATH : The stage is now entirely covered with white paint. The painter returns on stage, and draw a new point in the center of the stage - black this time - symbol of this new balance. The dancers slowly stand up. They reunite as the musicians start improvising one last time. They will finish the piece performing a gentle and light pas de deux.



CHAPTER II : CAIRNS



CAIRNS is a journey through Space
and Time.

CAIRNS is a tale.
CAIRNS is a story of architects.
CAIRNS is about building and rising.

CAIRNS is Babel.



CAIRNS is an original creation for saxophone quartet and stage performer, second part of the trilogy WAITING FOR AMON.
CAIRNS was premiered in the Zürcher Hochschule der Künste, in a shorter version, on the 21st of September 2017.

Performers :
Emmanuel Michaud - visual artist

Toni Sax Quartet :
Charles Ng - soprano sax
Amit Dubester - alto sax
Valentine Michaud - tenor sax
Joan J. O. Arcos - baritone sax

This 50 minutes performance is based on a soundtrack gathering minimal music and improvisation. The visual and the musical part are both using reduced material constantly evolving and shaping the stage.

The timbers of the four different saxophones become one sound whirling around the stage and the audience.

📺 Full performance (short version) : <https://youtu.be/ZNtcyHr0S3Q>

📺 Trailer : <https://youtu.be/VRQb64C1fKY>



The show explores the relationship between opposites : Order / Chaos ; Geometric / Organic.

These opposites are to be seen in the evolution of the setting, but also musically and through the musicians and performer movements.

The performance is built around 36 identical white «bricks» (50x50x100cm), on an approximately 12x12m stage. Its duration is 50 minutes.

The bricks, made of thin wood, guide the whole choreography.

The show starts in the strictest order : the bricks are placed on the floor, everything is symmetrical.

The stage evolves afterwards, the bricks (moved by the visual performer) creating different architectural spaces.





The space, at the beginning mainly horizontal, starts developing itself vertically, becoming more and more complex. In the center, the piles of bricks can reach between 3 and 4 meters.

The ghost of what could be a city is rising from the ground.

As time goes on, the show progressively leaves absolute order and symmetry to slide into something more organic. The perfect symmetry of the choreography is altered, musicians start exploring the structure.

As a final act, the four musicians and the performer disappear within the structure, swallowed by its power.

This city is an architecture for the mind. It is a space where the the spectator's thoughts can find a way in, supported by the meditative harmonies of Philipp Glass' music and the warm sound of the saxophones.





CHAPTER III : SHOUT



The SHOUT was, in the Ancient Egypt, one the mains components of the spiritual body. It was the Shadow following every living thing.



SHOUT is an original transdisciplinary creation for a solo saxophonist and one performer, third part of the trilogy WAITING FOR AMON. SHOUT is premiered on the 2nd of March 2018 at the Zürcher Hochschule der Künste. The performance lasts 60 minutes.

Performers :
Emmanuel Michaud – visual artist
Valentine Michaud – saxophones

The end of the show introduces the three other members of the Toni Sax Quartet as symbols of the fragmentation and duplication of the first musician.

Charles Ng – soprano saxophone
Amit Dubester – alto saxophone
Joan J. O. Arcos – baryton saxophone

Trailer I : <https://vimeo.com/261413728>

Trailer II : <https://vimeo.com/261413849>

Full performance : <https://youtu.be/M5PHcJQl45I>

Masterpieces of the repertoire of the contemporary saxophone, the selected works explore various effects of sound spatialization, developing the concept of the Double within the melodic line.

« Secret Procession » by Antonin Servière requires from the player not only an excellent instrumental technique but also physical skills on the verge of dance : The saxophonist evolves on stage in a chain of enigmatic ritual movements, around a virtual altar.

The second piece, « In Freundschaft », by Karlheinz Stockhausen, is a reference work of the contemporary music landscape. The composer uses also of the space, by indicating exactly the movements of the instrumentalist, which define two «characters» embodied by the same person.

Pierre Boulez, in his «Dialogue de l'Ombre Double», uses the electronics to create a new musical space. The sound of the saxophone, during pre-recorded passages, travels through loudspeakers all around the audience, revealing a ghostly melodic line to which the musician answers from the stage.

XAS, by Iannis Xenakis, written for saxophone quartet, ends inevitably this musical route. From unison to fragmentation, the composer plays with the rhythms and extreme registers, transforms ceaselessly the melodic line, sometimes blurred in an impenetrable chaos, sometimes massively shouted in terrible chorales, never without poetry.

This program is welded in a single coherent unit by the visual artist Emmanuel Michaud. In GLITCH, he had been painter; in CAIRNS, architect; in Shout, he is the Shadow, the Puppetmaster.

These «puppets» are made of big pieces of tulle; abstract forms, they sculpture the scenic space from the ground to the ceiling and interact closely with the music.

The stage is organized as follows: big pieces of tulle (10x3 meters) are arranged on the floor. Several ropes are fixed to it and hang from the ceiling since at least two tracks, one at the edge of the stage, the other in the back. A bigger amount of tracks (up to 5) is desirable as it allows a more in-depth scenography. Ropes, attached by an extremity to the fabric, allow to lift it by pulling on the other end, to create immense translucent waves.

Five vertical banners (5x1,5 meters) are added to the scenography, to balance the horizontal and vertical axes.

CHAPTER I – APPARITION

Secret Procession, Antonin Servièrre – 16 minutes

This first part is the slow procession which leads to the division of the musician, to the appearance of its Shadow. At the beginning of the piece, the performance artist attaches ropes to the tulle in a solemn rite. *Processio - Visio*

During the second part of the piece, the performance artist echos the movements of the saxophonist; slowly, he gives life to the pieces of fabric, before both bodies answer each other in a fervent whirling, to finally face each other. *Traiectio - Vertigo - Saltatio*

After the thunderstorm of a mad cadenza, the music returns to calm. The player is soon surrounded by the tulle, pieces of which, activated one by one by the Shout, close around her. *Cogitatio - Scena*

During the last music minutes, the performance artist set up a first banner which rises from the center of the stage: it is the Altar, initially required by the original scenography of Antonin Servièrre. The piece ends on the image of the saxophonist, hidden behind the banne : her shade, by transparency, appears suddenly to the audience: the Shout is born.

Drama - Sacrificium and Revelatio



CHAPTER II – SHOWDOWN

In Freundschaft, Karlheinz Stockhausen – 12 minutes

This second part evokes the way the human being perceives his own Shout, shadow overhanging the stage and embodied by Emmanuel Michaud. Attention is paid to the self-awareness of the character created in the first part.

The Chapter II is based on the work of sound spatialization developed by Stockhausen in «In Freundschaft».

The musician tries to understand, to « catch » her own shadow, represented by the waves of tulle. The ropes fixed to these are partially attached straight from her instrument, ensuring a control of their movement by the player herself.

So, at first, the movements of the saxophonist and the Shadow are synchronized. While the musician turns on one side, the tulle rises on the side of its look.

Then, as one goes along, the balance is reversed. The saxophonist breaks physically the links which hold her to the fabric. The shade seems to have acquired its own consciousness: the instrumentalist loses control that she exercised on it. Their movements are now separated and commanded by the Shout, the shade of which stands out behind the central banner.

The saxophonist, after trying in vain to take back control, is finally swallowed by the fabric, and her silhouette fades out behind the layers of tulle.

CHAPTER III - EVOLUTION

Dialogue de l'ombre double, Pierre Boulez - 19 minutes

The relationship Shade/Reality of the characters at the beginning of the performance is now reversed. Serenity is found in a new fluidity and the Shout is the center of the scenic action.

The duality is, as in «In Freundschaft», a concept deeply anchored in the «Dialogue de l'Ombre Double», by the separation of the «strophes»(played live) and «transitions»(recorded and broadcasted in the loudspeakers).

This third part proceeds by accumulation: every « strophe » and every « transition » is marked by the appearance of a new «wave», until an immense translucent amphitheater arises on all the surface of the stage. The musician, impalpable, moves behind this architecture. The spectator guesses her silhouette, whereas the performance artist shapes a new landscape from the center of the stage. During the piece, the shadows of three other saxophonists appear, ghostly, behind the pieces of fabrics, roaming around this gigantic empty theater.

Even though the saxophonist is physically less present, the sound of its instrument infiltrated everything around the hall and around the audience, broadcast in loudspeakers and giving to the audience a feeling of imperceptible movement.

CHAPTER IV - FRAGMENTATION AND MULTIPLICATION
Xas, Iannis Xenakis - 9 minutes

The Shout took, during the previous chapter, more importance; it is the moment of its development and its multiplication. During the « sigle final » of the Boulez's « Dialogue », the four saxophonists come to take place at the bottom of the stage, overhanging the performance artist.

One distinguishes far off the motionless line of their vague silhouettes, while resonate the first chords of XAS in a blurred out harmony.

While the piece oscillates constantly between harmony and dissonance, between order and chaos, the Shout faults the stage up to the public. He raises slowly, as he moves forward, four banners which appear in the back of the musicians. His slow and solemn walk ends face to face with the audience, while on the four displayed banners emerge the disproportionate shadows of the four players.

BIOGRAPHIES





VALENTINE MICHAUD - SAXOPHONE

Valentine Michaud is a saxophonist who was born in France in 1993 and has lived in Switzerland since 2010. Her repertoire encompasses a wide range of styles, including contemporary works, baroque and classical transcriptions, and improvisation, all of which she performs with passion. Aiming to bring her instrument to a wider audience, promoting its largely unknown repertoire, and helping to create new works in innovative formats are some of her key values as an artist, along with enthusiasm and curiosity for exploring different horizons.

She has been awarded numerous prizes at international competitions. In 2016, she won first prize at the Jurjans Andrejs VI Woodwind International Competition in Riga (Latvia) and the Prix Credit Suisse at Lucerne Festival, while her duo Akmi with pianist Akvilė Sileikaitė received first prize at the renowned Orpheus Swiss Chamber Music Competition. Since 2015, she has been supported by prestigious Swiss grants such as the Leenaards foundation cultural grant and Migros' Pour-Cent Culturel, which saw her added to their concert management programme in 2016.

She performs regularly as a soloist, in chamber music groups and in orchestras on some of the most prestigious stages in the world: Great Guild Hall (Riga), Gnessin Academy (Moscow), Wiener Konzerthaus (Vienna), Philharmonie Hall (Odessa), Esplanade (Singapore), Tonhalle (Zürich), and in Lausanne, her home town, at the Festival Bach, Festival de la Cité, Lavaux Classics, the Opera of Lausanne...

In 2016, she had the opportunity to perform with the Mariinsky Orchestra directed by Valery Gergiev and the Orchestre des Continents under Thierry Fischer, as well as a solo performance with the Latvian National Symphony Orchestra.

Valentine began her studies in Nantes following the French school of saxophone with Joël Hérisse, before moving to Switzerland at the age of 16 to study with Pierre-Stéphane Meugé at the Haute Ecole de Musique in Lausanne.

She is interested in both contemporary repertoire and works from older periods such as baroque and renaissance. She obtained her Bachelor's degree in saxophone in 2013, while simultaneously studying for a Bachelor's degree in musicology at Sorbonne University in Paris. After completing her first Master's degree in instrumental pedagogy, she continued her training in 2015 with a second Master's degree specialising in solo performance with Lars Mlekusch at the Zurich University of the Arts.

The dynamic and generous young saxophonist now teaches at several music schools in the Canton of Vaud, in Geneva Conservatory, and passes on her passion to other young musicians at instrumental training courses such as the saxophone camp Sax Up, which was founded in 2015.

EMMANUEL MICHAUD - VISUAL ARTIST

Emmanuel Michaud, born in 1997, holds a Baccalauréat STD2A (Applied Arts), followed by a preparatory class at the Graphic Arts EPSAA (Ivry-sur-Seine). He now holds a Bachelor's Degree in Arts (DNA), obtained in 2017 at the HEAR (High School for the Arts of Rhine) in Mulhouse.

He is currently living in Zürich for an exchange semester at the University of the Arts (ZHdK), in the Transdisziplinarität Master Program.

Since 2015, he took part in several exhibitions, such as «Exhibition» and «Followers» (Kunsthalle, Mulhouse), «Yeah, I'm a Curator» (Motoco, Mulhouse), «Neo» (Dagobert Cave, Munster).

He worked with three other painters on a command by UGC Cinema, which is permanently exposed in the center of Strasbourg since March 2017.

His work is before all the work of a storyteller. He uses a lot of different medias : besides a practice of painting, drawing and plastic art in all its forms, he develops links between disciplines, especially with music. With a theoretical and practical learning of music, and various experiences of group, he also involves in such practices as concert, sound performance, video.

This led him to be a part of a lot of shows and performances : «Crossfade» (Espace Gantner, Mulhouse), an expanded cinema exhibition, several concerts at la Scene Michelet and Le Ferrailleur (Nantes), and experimental music shows in Mulhouse.

He is a performer and one of the founding members of the performance trilogy gathering GLITCH, CAIRNS and SHOUT.

Always willing to work with or for young people, he is also taking part to projects that connect the arts to the world of animation, such as workshops with CHAAP classes (Class Schedules Arranged in Fine Arts), «Le tour du monde en 80 minutes», a painting performance with the Youth Orchestra of Wasselonne, or a wallpainting project with the APF (French Paralyzed Association).





LUCA TOMASONI - DANCE

Luca Tomasoni was born in 1995 in Cremona, Italy. He started his musical education at the School of Dance and Musical "Le Muse" by mere chance at the age of twelve. In his free time he dedicated himself to volleyball, where he had the opportunity to play in national competitions.

When Luca turned seventeen he decided to leave his studies in musical aside and focus on classical ballet at the school "Amore per la danza". In May 2013 he attended a stage of dance in "Accademia Musica e Danza F. Gaffurio" in Lodi. Fascinated by contemporary dance he started to study at the "Milano City Ballet" besides taking classes also at "Cremona Ballet". In 2014 he won the 7th National Competition "Città di Lodi" in Senior Contemporary Duo together with his dance partner. In the same year he won second place at the International Dance Competition "Premio Città di Milano" in Senior Contemporary Soloist.

He was offered by the choreographer Mauro Astolfi to take part in the professional program D.A.F. (Dance Arts Faculty) in Rom for one year. But since he succeeded in passing the audition of the ZHdK (Zürcher Hochschule der Künste), he had to turn down the offer and continued his studies in Zurich attending the Bachelor program in Contemporary Dance. Since September 2014 he worked a lot of choreographers, such as Isabelle Chaffaud, Jérôme Meyer, Martin Schläpfer, Richard Wherlock, Michael Schumacher, Romain Guoin, Félix Duméril and Sonia Rocha.

Luca also works with his duo partner Naomi Kamihigashi, with whom he performs, among others, „Kunst der Fuge“, a duet by Martin Schläpfer. Besides dancing it at the school performances, they also had the opportunity to show it in the Opera House in Zürich, in Fribourg in an occasion of the Swiss Dance Awards, at the annual school event and at the ABC Awards in the Toni Areal. Their next project as a duo is «Glitch», where they work in collaboration with two musicians and a graphic designer, and for which they receive the Zhdk Bachelor Förderpreis.

From September 2017, after graduating of a Bachelor at the Zhdk, Luca enters the Nanine Linning Dance Company at the theatre in Heidelberg.

NAOMI KAMIHIGASHI - DANCE

Naomi Kamihigashi was born in 1992 and began training in gymnastics and sports acrobatics very early in life. Over the years she participated in many international competitions, including the World Championship in Coimbra (PT) 2006 and the European Championship in s'-Hertogenbosch (NL) 2007. She also attended dancing and singing lessons, because it was her childhood ambition to become a musical artist.

At the age of eleven she started to take ballet and modern dance classes at the Zurich Ballet School under the direction of Doris Catana Beriozoff. Passing the entry exam for the Sports & Arts School allowed her to train on a daily basis for the following seven years. Besides the yearly school performances at the Zurich Opernhaus, she had the opportunity to participate in several opera and operetta, such as "Macbeth", "Der Graf von Luxemburg", "Die Meistersinger von Nürnberg", "Rigoletto", "Don Giovanni" and "Die Nase". Under special guidance of her modern dance teacher Denise Lampart, she started to focus on contemporary dance. Working together with her, Naomi also had the chance to perform on several occasions for the fashion designer Christa de Carouge. After her Matura graduation in 2012 she attended a Japanese language school in Osaka, Japan. A year later she worked as a flight attendant for Swiss International Airlines, just before she started her studies at ZHdK, Zürcherhochschule der Künste.

Until June 2016 she followed the Bachelor program in Contemporary Dance, where she had the possibility to once again dedicate herself fully to her passion. She had the chance to work with many choreographers, like Isabelle Chaffaud, Jérôme Meyer, Martin Schläpfer, Richard Wherlock, Michael Schumacher, Romain Guoin, Félix Duméril and Sonia Rocha.

Naomi also works with her duo partner Luca Tomasoni, with whom she performs, among others, „Kunst der Fuge“, a duet by Martin Schläpfer. Besides dancing it at the school performances, they also had the opportunity to show it in the Opera House in Zürich, in Fribourg in an occasion of the Swiss Dance Awards, at the annual school event and at the ABC Awards in the Toni Areal. Their next project as a duo is «Glitch», where they work in collaboration with two musicians and a graphic designer, and for which they receive the ZhdK Bachelor Förderpreis.

From September 2017, after graduating of a Bachelor at the ZhdK, Naomi enters the Nanine Linning Dance Company at the theatre in Heidelberg.





AMIT DUBESTER - ALTO SAXOPHONE

Amit Dubester is an Israeli saxophonist, born in 1990 in Kfar Saba. He began his studies at the Conservatory of Kfar Saba, then in Tel Aviv with Mr. Gan Lev, principal saxophonist of the Israel Philharmonic and founder of the ensemble «Nikel».

Amit took part in international master classes, in France (XASAX, Nicolas Prost, in Saint-Maur-des-Fosses), the USA (Idit Shner, University of Oregon), Switzerland (Markus Weiss, Hochschule für Musik Basel) and Israel (Pr. Ken Radnofsky, NEC). Amit holds a scholarship from the America-Israel Cultural Foundation - both in solo and quartet - with distinction for years 2005- 2014.

At 18, he began his compulsory service in the Israel Defense Forces (IDF), where he serves as an «Outstanding Musician». He also plays for soldiers, as well as for hospitals and schools for disabled children. During his military service, he is also involved in raising funds for the welfare of soldiers, playing, for example, for the Jewish community in Toronto, Canada.

Amit has also played with many orchestras recognized in Israel: the Israel Philharmonic Orchestra, the Israel Symphony Orchestra, the Jerusalem Symphony Orchestra, the Symphony Orchestra of Ramat Hasharon Campus and in the Israel Festival 2009, as a member of All Eylisium, led by Gil Shohat.

He recently played as a soloist creating the Concerto for Saxophone Shimon Cohen, composer, pianist and Israeli conductor. Amit has a passion for the creation of contemporary music and works with young composers.

He founded in 2010 a saxophone and percussion duo with percussionist Oded Wager. This unique ensemble played works of the best young Israeli composers, as well as music from composers worldwide. He recently played as a soloist with the Orchestre Philharmonique de Strasbourg, and with the Saxophone Ensemble of the Conservatory of Strasbourg.

Sensitive to dance as theater, Amit took part in the creation of several interdisciplinary performances as the show «Monsieur Adolphe Sax» he created quartet in Strasbourg in 2014, or a performance with dancers at World Saxophone Congress Strasbourg in 2015. After a bachelor at the Strasbourg Conservatory of Music with Philippe Geiss, Amit is currently studying in Zürich in the class of Lars Mlekusch.

In 2015, Amit won in Tel Aviv the contest «François Shapira» for wind instruments.

CHARLES NG - SOPRANO SAXOPHONE

Born in 1991, Charles Ng is regarded as a prominent and emerging classical saxophonist from Hong Kong. Charles received his Bachelor of Music degree at the Hong Kong Academy for Performing Arts with First Class Honours. During his undergraduate studies, he attended an exchange programme at Taipei National University of the Arts studying with saxophonist Jia-Shou Tsai. He is currently residing in both Zurich and Vienna, completing his graduate studies under the guidance of Lars Mlekusch at Zürcher Hochschule der Künste and Musik und Künste Privatuniversität Wien.

As a soloist, Charles has worked with numerous orchestras such as the Krakov Academic Orchestra and the HKAPA Academy Orchestra, performing concertos by Debussy, Ibert, Tomasi and Glazunov. Various music festivals have invited him as a guest artist around Europe such as the Rauma Festivo, Vienna International Saxfest and Zürich International Saxfest.

In the past, he was invited to give recitals at the Escola de Música do Conservatório Nacional in Lisbon, Mahidol University, and Xinghai Concert Hall in Guangzhou. His performance can be heard on the Stockhausen Press, "LINKER AUGENTANZ." Recently, he has worked with American composer Alvin Lucier and recorded his work, Hannover, on a vinyl released in 2017.

Charles Ng is a member of the world-renowned saxophone quintet Five Sax. He enjoys travelling, contributing new ideas to the programme and performing in different cities with the group.

Besides Five Sax, he is also part of a duo with Soprano vocalist Suvi Väyrynen, as Duo Sung. Together as a duo, they have won the First Prize in the Fidelio Competition. Lately, he has found a saxophone percussion duo, The Sounding Pulse, along with percussionist Karen Yu.

Dedicating himself to modern music, Charles has been working closely with composers and premiering new compositions. He believes music performance is not only an auditory experience - the visual aspect is also a substantial part of it.





JOAN JORDI OLIVER ARCOS - BARITONE SAXOPHONE

Joan Jordi Oliver was born in 1994 in Campos, Mallorca, Spain. In 2012 he started his Bachelor studies in the Conservatorio Superior de Música de Aragón in Zaragoza with Mariano García as main teacher. In 2014, after receiving an scholarship from the Erasmus international program, he started a full-year studies in Konservatorium Wien Privatuniversität in Vienna with the renowned saxophonist Lars Mlekusch. In 2016, after finishing his studies with honors, he started his Master studies in Music Performance in the Zurich University of the Arts (ZHdK), where he is currently prolonging his formation with Lars Mlekusch.

During his studies he has received lessons and advices from the most renowned international saxophone players, including Claude Delangle, Vincent David, Jean-Denis Michat, Christian Wir- th, Marcus Weiss, Simon Diricq, Andrés Gomis, Miguel Ángel Lorente, Marie-Bernadette Char- rier or Arno Bornkamp. He has also an strong interest for free improvisation and for jazz, and has received formation from Frank Gratkowski, Manon Liu-Winter, Lucas Niggli, Peter Jacquemyn and Christoph Grab.

J. J. Oliver has performed many concerts in different european countries, such as Spain, Austria, Switzerland, France, Germany and Belgium, with different chamber music formations, orchestras and as a soloist.

His most remarkable interventions with orchestra includes a CD recording with the Vienna Saxophone Ensemble, with music by Karlheinz Stockhausen conducted by Lars Mlekusch and supervised by the Stockhausen-specialist Kathinka Pasveer; the zarzuela production and recording of El Sobre Verde by Jacinto Guerrero, included in Las Jornadas de Zarzuela de Cuenca in 2016, conducted by Nacho de Paz, as well as different interventions with the Orquestra Simf nica de les Illes Balears, conducted by some prestigious international conductors.

In 2016 he created the project Duo Demian, with the pianist Magí Garcies, dedicated to perform the classical repertory as well as free improvisation.

He has participated also in academies for new and experimental music, like Impuls International Academy (Graz) or LAbO #5 (Antwerpen), and has performed in festivals like Radical dB (Zara- goza) or Laokoon Festival (Zürich). In his concerts he regularly performs his own compositions, mixing electroacoustic music, audiovisual media and improvisation.

Insatisfied with the traditional profile of the saxophonist and constantly exploring new ways to transform the concert format, he regularly collaborates with artists from many different fields, including dance, painting, visual art or photography.

Of those interdisciplinary projects are remarkable Momentos Wien 7, Bahnhöfe des Lebens, a production of music theatre with two performers, dancers an photographers, premiered in Vienna in 2015, and the project Islands together with the spanish painter and artist Mireia Tramunt, performerd in Mallorca also in 2015. Those and many other projects include his own experimental compositions.

LEANDRO GIANINI - SOUND ENGINEER

Leandro Gianini first studies percussion at the Conservatorio delle Svizzera Italiana, where he graduate of a Bachelor of Arts and the a Master of Arts in Instrumental Pedagogy (2011-2013) under the guidance of B. Wulff, J. Fischer and L. Malacrida. Very involved in the life of his institution, he is also presides the student Comitee and is responsible for the percussion studio, as well as performs with numerous ensembles (Orchestra of the Italian Switzerland, Orchestre Fati, Lugano Chamber Orchestra, Drumhead Percussion Ensemble...)

Teacher in several music schools of Switzerland and still studying music pedagogy at that time, Leandro is also interested in the sound technologies and enters in 2012 the SET (School of Entertainment and Technology) in Bern. The following years he establishes himself in Zürich where he enters the Sound Engineering study programm at the Zürcher Hochschule der Künste, first with a Certificate of Advanced Studies (2012-2014) and then with a Master of theory and composition in Sound Engineering (2015-2017) under the guidance of A. Werner, A. Brüll, D. Dettwiler and D. Suter.

Leandro Gianini takes part to many of professional productions in live and studio conditions, such as « Les espaces acoustiques » or the regular recording of the Collegium Novum Zürich's concerts. The development of electroacoustic performances of a new type, requiring an important collaboration between the sound engineer and the performer, is a very important aspect of his work.

ALEXIS REBETE - LIVE ELECTRONICS

Alexis Rebeté is a multifaceted musician. Taking part to many different projects (classical music, jazz, electronic music, theater...), he explores all the musical possibilities of his instrument, the saxophone. It is during his years of studies that Alexis built up his musical identity. He is at that time performing with classical or jazz group and discover the contemporary improvisation techniques.

In 2012, Alexis enters the Haute Ecole de Musique de Lausanne in the class of Pierre-Stéphane Meugé. He takes part to several masterclasses with renknowed classical saxophonists (V. David, J. Versavaud, K. Asatryan...). During his studies at the HEMU, Alexis is closely interested in electronic music and enters the electroacoustic music class of Alessandro Ratocci. During his master of Arts in Instrumental Pedagogy, he writes a paper about Saxophone and live-electronics improvisation.

In 2016, Alexis joins the Master of Contemporary Music at the Hochschule für Musik of Basel. He performs regularly in Switzerland with differents groups (Festival Bach, Musée Olympique de Lausanne, Festival de la Cité, festival KlangBasel...).

