

Sunday, November 7, 2010, 3pm
Hertz Hall

Ensemble Zellig

Anne-Cécile Cunior *flutes*
Etienne Lamaison *clarinets*
Silvia Lenzi *cello*
Jonas Vitaud *piano*

PROGRAM

Philippe Hersant (b. 1948) Five Miniatures (1995)
for alto flute

Don Freund (b. 1947) Crunch Time (2010)
for bass clarinet, cello and piano
West Coast Premiere

Philippe Leroux (b. 1959) PPP (1993)
for flute and piano

Gerald Shapiro (b. 1942) Change and End (2010)
for clarinet and cello
West Coast Premiere

Philippe Hersant Six Bagatelles (2007, 2010)
new transcription for clarinet, cello and piano
West Coast Premiere

Edmund Campion (b. 1957) Auditory Fiction (2010)
for flute, clarinet, piano, cello and computer
West Coast Premiere

Commissioned by Mécénat Musical Société Générale.

This performance and premieres are funded, in part, by the French-American Fund for Contemporary Music, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, CulturesFrance, the Florence Gould Foundation, ADAMI, FCM, Mécénat Musical Société Générale and Spédidam.

This performance is also made possible, in part, by the Cultural Services of the French Consulate San Francisco.

Cal Performances' 2010–2011 season is sponsored by Wells Fargo.

Philippe Hersant (b. 1948)
Five Miniatures (1995), for alto flute

In recent years, I have been particularly attracted to the short form, the aphorism (eleven caprices for two violins, eight duets for alto and bassoon, etc.). The Five Miniatures for alto flute are part of this series of works. I have used a number of playing techniques unique to the flute (multiphonics, harmonics, breathing sounds, etc.).

The first piece is a homage to Edgard Varèse; the first measures evoke the beginning of *Amériques*. The second is a short scherzo. Harmonic sounds and staccatos alternate in the third piece, which takes its inspiration from Burundi music. The fourth, which has a rather Japanese atmosphere, evolves in a climate of instability, with quarter tones, glissando effects and multiphonics. The fifth is played in one movement with no silence, using the technique of circular breathing and with a great deal of breathing sounds: the piece is vaguely inspired by a Berber improvisation.

These Five Miniatures were written at the request of Jean-Luc Menet, and they are dedicated to him.

Philippe Hersant

Don Freund (b. 1947)
Crunch Time (2010), for bass clarinet, cello and piano

My introduction to the playing of Ensemble Zellig has been through their CDs. They are brilliant, of course, but what impressed me the most was their captivating exuberance in playing rough, primal music unapologetically. So in writing *Crunch Time* for them, I took advantage of the opportunity to write something determinedly ugly, joyfully violent, defiant, even brutal. The piece begins with raw intensity, *fortississimo* crude dissonances pounding against one another. This leads to a faster section, rugged riffs rocking with hard-hitting syncopations. And finally a tune, but not a pretty one—this is marked “insolent, punk” and refuses to go anywhere or go away.

Don Freund

Philippe Leroux (b. 1959)
PPP (1993), for flute and piano

Percussive, propulsive, playful—any number of “P’s” come to mind when hearing Leroux’s *PPP* for flute and piano. In this particular pairing of instruments, there is nothing resembling a conventional duet or even an improvisatory dialogue. Like two pistons (or often three: flute, right hand, left hand), they pound delicately, and so pervasively that when the flute breaks into its sole recognizably melodic statement, the effect is simply astonishing. Surrounding this singular moment, phrases expand and contract in a manner wholly plastic, growing and shrinking before our ears. A similar emphasis on gradual or progressive change infects both timbre and pitch as the flute moves smoothly from breathy sounds to clear ones or slides from one note to a neighboring note.

Composer Julien Copeaux considers the three “P’s” of Leroux’s title to represent three paradoxes: a strange stasis that is revealed only through transformation; a taming of potentially disruptive elements by reiterating them rather than dismantling them; and finally an understanding that repetition that holds even greater power over the listener after it has ceased than while it is ongoing. Leroux’s iterative processes are too varied to be hypnotic. Instead, a precisely coordinated, ever-changing flux—between the rapid shimmer of trills or tremolo and the carefully measured rhythmic divisions that make up most of the score—invites active, not passive hearing. As Copeaux puts it, “violence [is] substantiated by the captivating force of fascination.”

Beth E. Levy

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Gerald Shapiro (b. 1942)
Change and End (2010), for clarinet and cello

My commission requested a piece for clarinet and cello, nothing else specified. I decided on several short movements and began the first. As you will hear, it has one of those *sensa misura* passages at the end, a little cadenza-like flourish only tangentially related to what came before, which

reminded me of the endings of some of Bach’s fugue preludes. It’s an interesting structural trick, introducing new material right before the end. Usually that’s the place where you want to be most reassuring, so the most repetitive. I decided to do a set of movements exploring that and, tentatively, gave the piece its title. At the same time, I wanted to make one single sound out of the two instruments—to fuse them together as though there were only one instrument and one player. I began the second movement, a canon except for its “change and end,” with that idea in mind as well.

Then my dear 93-year-old mom started her final decline. Suddenly the idea of change and end became a personal, and very compelling, metaphor. I wrote the rest of the piece during the next two months, while my mother was dying, and just after her death. She was always on my mind, thoughts of her inextricably mixed with the musical ideas of my piece. The ensuing movements tended to be more serious, of course, although the next-to-last is as frankly joyous as anything I’ve ever written. The idea of using cannons, often associated with memorials, became ever more important to the set, playing a part in both the fourth and the last movements as well as the second. The idea of making a single sound out of the two disparate instruments also took on an added resonance for me, and played a formative role in shaping the rest of the inner movements. As the piece took shape, the “change” of *Change and End* got spread out more inside some of the movements, and dropped entirely from the fourth. The last movement is one continuous process of change, from strict adherence to 16th-century contrapuntal rules, to freely composed music in my own voice. The first four notes of its theme, B–E–A–G, are taken from my mother’s name.

Change and End is lovingly dedicated to the memory of my mother, Beatrice Gunner Shapiro.

Gerald Shapiro

Philippe Hersant
Six Bagatelles (2007)
New transcription for clarinet, cello and piano (2010)

The Six Bagatelles for viola (or cello), clarinet and piano are a cycle of short pieces, rather like *Ephémères*, the 24 pieces for piano written by Philippe Hersant in 2003. This kind of cycle is quite a frequent aspect of his work, for example the *Onze Caprices* for two violins (written in 1994 and later arranged for two cellos in 2003), the *Huit Duos* for viola and bassoon, the *Poèmes chi-nois* for choir and piano (2003). If musical miniatures appear to be freed from need to conform to the kind of discipline required in more longer works, there is in this case a tenuous thread holding together the set of pieces. Rather like the short story, and with only a handful of notes, a succession of varied musical microcosms is assembled to form a coherent form of musical expression. The composer therefore seems freer, but his freedom requires a high degree of attention on the part of both composers and their performers.

The first Bagatelle consists of two sections. Against a backdrop of solemn discords from the piano, each of these parts gives rise to a playful contrapuntal game, with the piano eventually reluctantly agreeing to join in before finally retreating into silence. The second Bagatelle combines this contrapuntal game with contrasts between the different instrumental registers. The piano provides a background of rapid arabesque-like figuration in the bass “with plenty of pedal” over which emerges a restful contrapuntal pattern of melodic lines played by the clarinet and cello. Here, too, melodic intention is short-lived. The third Bagatelle introduces a melody in popular style, a kind of lively children’s rhyming song played by the clarinet against a background of chromatic ostinati provided by the cello and piano. Perhaps it is the fourth Bagatelle which best conveys a sense of mystery and poetic dimension. Because of its concision, the inventive melodic writing for the cello and clarinet which react “at the slightest provocation” to quote André Boucourechliev, and the resonance of the piano which uses the treble register to echo the

other instruments, this Bagatelle “harks back to original innocence” in order to create “thoughts beyond words.”

However, this “realm of dreams” soon gives birth to a generous texture in the fifth Bagatelle with its rapid rhythms, its locomotive-like clattering and dissonant harmony.

Against this background, the sarcastic melody of the clarinet appears in diabolic guise: both repetitive and minimalist, it neither develops nor concludes, but rapidly leads to an empty void. In opposition to the violence of this piece, the sixth Bagatelle concludes the cycle with gently flowing harmonic sweetness. The ceaseless harmonic alternation in the piano accompaniment moves inexorably forward with pendulum-like regularity. A slow *perpetuum mobile* puts paid to all notion of temporal perception, while the cello and the clarinet hover above like bees in search of honey until their very last breath.

Jean-Marc Bardot

Edmund Campion (b. 1957)
**Auditory Fiction (2010), for flute, clarinet,
piano and cello**

Auditory Fiction, written for the Zellig Ensemble, is cinema for the ears. The piece is an imaginary narrative that involves the use of a new tool for

shaping musical time. Hitchcock movies and the music of Bernard Hermann come to mind. Hermann’s music provides the clock(s), the carrier through which the action is unfolded, augmenting and making reference to the technology of cinema. In *Auditory Fiction*, the musicians play their parts by following in-ear click-tracks which coordinate four independent, flexible, shifting sequences of time. Each instrument in *Auditory Fiction* can act independently in time or join together with the quartet in perfect sync. The image of birds flocking comes to mind. Closely layering temporal events can trick the auditory system and cause things to be heard that are not actually present. Decades ago, the composer Steve Reich pioneered the technique of phase shifting in live performance, but it is only with the new technology that full compositional control of smoothly varying tempos has become possible. This new technique presents a major challenge for both the composer and the performers—the problem of navigating a musical space that is always in temporal flux. The tempo-editing tools were developed at the Center for New Music and Audio Technologies first by Matthew Wright and currently by John MacCallum. Jeff Lubow and David Coll also assisted in the production. The piece was commissioned by Mécénat Musical Société Générale and written for Ensemble Zellig.

Edmund Campion

COMPOSERS



Kathleen Kern

Edmund J. Campion, born in Dallas, Texas in 1957, received his doctoral degree in composition at Columbia University and attended the Paris Conservatoire, where he worked with Gérard Grisey. In 1993, he created the work *Losing Touch* (Billaudot Editions, Paris) at IRCAM.

He was then commissioned by IRCAM to produce a large work for interactive electronics (*Natural Selection*) (ICMC 2002). Other projects include a Radio France commission *l’Autre*, the full-scale ballet *Playback* (commissioned by IRCAM and the *Société des Auteurs et Compositeurs Dramatiques*) and *ME*, for baritone and live electronics, commissioned by the Manca Festival in association with CIRM (Centre National de Création Musicale). A full-length interview with Dr. Campion may be found in Volume 28 of the *Computer Music Journal* (2004).

Dr. Campion is currently Professor of Music at UC Berkeley, where he also serves as Co-Director of CNMAT (the Center for New Music and Audio Technologies).

Prizes and honors Dr. Campion has received include the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award of the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. Recent projects include a Fromm Foundation commission for *Outside Music*, written for the San Francisco Contemporary Music Players, and a French Ministry of Culture *Commande d’état* for *Ondoyants et Divers* (Billaudot Editions, Paris), written for Les Percussions de Strasbourg. *Ondoyants et Divers* was premiered on WDR German Radio in the fall 2005. *Practice*, commissioned by the American Composers Orchestra, was premiered in Carnegie’s Zankel Hall in March 2006.

Recent commissions include a new work with dance in collaboration with the Drumming Ensemble of Portugal, a new work for the violin and piano duo of David Abel and Julie Stienberg,

and a commission from Radio France for a large ensemble piece premiered by Ensemble Zellig in 2009 at the Festival Présences.



Tygan Miller

Don Freund was born in Pittsburgh in 1947. He studied at Duquesne University (B.M. 1969) and earned graduate degrees at the Eastman School of Music (M.M. 1970, D.M.A. 1972). His composition teachers were Joseph Willcox Jenkins,

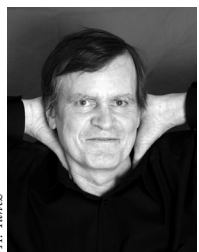
Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson and Samuel Adler. From 1972 to 1992, he was chairman of the Composition Department at Memphis State University. As founder and coordinator of Memphis State University’s Annual New Music Festival, he programmed close to 1,000 new American works. He has been conductor or pianist in the performance of some 200 new pieces, usually in collaboration with the composer.

Dr. Freund has received two grants from the National Endowment for the Arts (*Cello Concerto; Passion with Tropes*) and grants from Jacobs School of Music to compose the ballet *Madame Bovary* and *Earthdance Concerto*. He has been commissioned by the Tennessee Arts Commission with Opera Memphis (*The Bishop’s Ghost*), Tennessee Music Teachers Association (*Pastoral Symphony*), the Memphis City Schools (*Vista for Three String Orchestras*), the Memphis in May International Festival (*Springsongs*), the Verdehr Trio (*Triomusic*), the Tennessee Department of Education (*Jug Blues & Fat Pickin’* for the Governor’s School Wind Ensemble), the Pittsburgh New Music Ensemble (*Hard Cells*), the Jubal Trio (*Backyard Songs*), Memphis Ballet (*Alice in Wonderland*), the International Viola Congress (*Fanfare for Violas*), the Pastiche Ensemble (*Rough and Tumble*), Florida State University and Indiana University (*Beyond the Brass Gates*), the Rodrigo Riera International Guitar Festival (*One Singer, Two Voices*), Baldwin-Wallace Conservatory (*Primavera Doubles*), Voces Novae (*Childhood Awakening*), Robert and Sara LeBien (*Quilt Horizon*), Germantown

Symphony (*Preludes for Orchestra*), Whatcom Symphony (*Word on the Street*), Ensemble Zellig (*Crunch Time*), and the Indiana Music Teachers Association (*Autumnsongs*). His prizes include the Washington International String Quartet Composition Competition, the International Society for Contemporary Music/League of Composers International Piano Music Competition, the AGO/ECS Publishing Award in Choral Composition (*God's Grandeur*), the Rodrigo Riera International Competition for Guitar Composition (*Stirrings*), the Hanson Prize, the McCurdy Award, the Aspen Prize, 25 ASCAP Awards, and a MacGeorge Fellowship from the University of Melbourne in Australia. In 2005, Dr. Freund was awarded a Guggenheim Fellowship for *Romeo and Juliet: A Shakespearian Music-Drama*, which was given its premiere by the Bloomington Playwrights Project in 2008.

Recent performances of Dr. Freund's music include *Primavera Doubles* and *Sunscapes* by the Brevard Festival Orchestra, *Radical Light* by the Kansas City Symphony, Sinfonietta by the IU Concert Orchestra and the Interlochen World Youth Symphony Orchestra, End of Summer (orchestral winds) at the Aspen Music Festival, Departing Flights (piano trio) premiered by Composers, Inc. in San Francisco, *Hard Cells* for 14 instruments by the Cleveland Chamber Symphony and the Pittsburgh New Music Ensemble, *Feux d'artifice-Tombeau* (solo piano) and *Departing Flights* at Merkin Hall (ISCM/League series), *Soft Cells* (15 instruments) and *Quilt Horizon* by new music ensembles at Indiana University and the University of Southern California, *Life of the Party* (Concerto for Bassoon and 16 friends) at the Melbourne International Double Reed Conference, and *Sky Scrapings* (alto saxophone and piano) in Prague and Montreal. The Indiana University Ballet Theatre premiered his ballets *Madame Bovary*, *Skin Rituals* and *Earthdance Concerto*. Recent CD releases include *Madame Bovary Ballet Suite*, *Soft Cells*, *Viola Concerto*, *Dissolving Music* (Indiana University Orchestra and New Music Ensemble, IUSOM-10 distributed by Albany), *Triomusic* (Verdehr Trio on Crystal), *Jug Blues*

& *Fat Pickin'* (Cincinnati CCM Wind Ensemble on Klavier), *Pentecost and Hard Cells* (Indiana New Music Ensemble), *Radical Light* (Bowling Green Philharmonia on Albany), *Rough and Tumble* (Pastiche Ensemble on ACF-Innova) and *Backyard Songs* (Jubal Trio on CRI). Dr. Freund's piano recital repertoire has extended back from new music to several complete performances of Bach's *Well-Tempered Clavier* Book I and his own pianistic realizations of Machaut. He has performed his *Earthdance Concerto* with wind ensembles at Florida State, West Virginia and Bowling Green State universities.



A. Vance

Born in 1948 in Rome, **Philippe Hersant** studied music at the Paris Conservatory, notably in the composition class of André Jolivet, before residing at the Casa Velasquez from 1970 to 1972 and at the Villa Medici from 1978 to 1980. Since 1973, he has been a producer for radio broadcasts with France Musique.

With a varied catalogue of around 80 pieces (not counting his scores for the cinema and the theater), Mr. Hersant has achieved broad recognition on the contemporary music scene. He has received commissions from such institutions as the French Ministry of Culture, Radio France (*Le Château des Carpathes*, in 1991, *Trio*, *Violin Concerto*; not forgetting that he was the featured guest of the Festival Présences in 2004), Paris Opera (the ballet *Wuthering Heights*, in 2002), Leipzig Opera (the opera *Le Moine noir*, in 2006), the Orchestre National de Lyon (*Streams*, in 2000) and the Orchestre National de Montpellier (*Concerto for cello n°2*, in 1997). In addition, the musical world has awarded him many distinctions: Grand Prix Musical de la Ville de Paris (1990), Composers' Prize from the SACEM (1991), Grand Prix SACEM for symphonic music (1998), Grand Prix of the Del Duca Foundation (2001) and two Victoire de la Musique awards (2005, 2010). Additional information may be found at www.philippehersant.com.



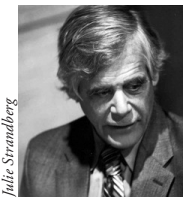
Danielle Androff

Born in 1959 in Boulogne sur Seine, France, **Philippe Leroux** graduated from the Paris Conservatoire Supérieur, where he studied with Iva Malec, Claude Ballif, Pierre Schaeffer and Guy Reibel. He has also studied with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xenakis. Composer-in-residence at the Villa Medici (1993–1995), Mr. Leroux has written some 40 pieces which encompass several genres: symphonic, electro-acoustic, electronic and chamber music.

Mr. Leroux is a regular guest at various festivals in France and abroad, including Donaueschingen, Présences (Radio France), Bath, Agora, Roma-Europa, Nuove Synchronie (Milan), Musica, Stockholm ISCM, Barcelona, Musiques en Scènes (Lyon), Manca, Bergen, Tempo (Berkeley) and with the BBC Symphony. He has been commissioned by such institutions as the French Ministry of Culture, the symphonic orchestra of Radio France, Südwestfunk Baden-Baden, INA-GRM, Les Percussions de Strasbourg, Ensemble Intercontemporain, IRCAM, Ensemble Icare, Festival Musica and BIT 20.

In 1994, Mr. Leroux was awarded the Hervé Dugardin Prize. In 1996, his piece (*d'Aller*) was nominated as "best contemporary composition of the year." In 2003, he received the SACEM Award. *Continuo(ns)* was the subject of a study published by Harmattan.

He has written numerous articles on contemporary music, given lectures and taught composition courses at Bergen Grieg Academy, Columbia University in New York, UC Berkeley, Fondation Royaumont, IRCAM, the American Conservatoire in Fontainebleau, and the Paris and Lyon conservatories, among others. Mr. Leroux teaches electronic music composition at IRCAM.



Julie Stranberg

Gerald M. Shapiro was born in Philadelphia in 1942 and attended public schools there. He received the Bachelor of Music degree with distinction from the Eastman School of Music in

1964 and continued with graduate work at Mills College (M.A. 1967), UC Davis and the Paris Conservatory, studying under a Fulbright grant. His principal teachers during this period were Darius Milhaud, Morton Subotnick, Karlheinz Stockhausen and Nadia Boulanger. In 1967, he accepted a position at Brown University, where he currently serves as Professor of Music.

Mr. Shapiro has composed more than 60 works in all genres. He is a recipient of numerous prizes and commissions, and his music is regularly performed around the world. His principal works for orchestra include *Mount Hope in Autumn* and *From the Log of the Alice* for the Rhode Island Philharmonic; *In Times Shadow* for the Toledo Symphony; (*r*)*EVOLV(e)* for the Brown University Orchestra; *Toccata* for flute, harp, piano and strings, for the Icelandic Philharmonic; and two pieces for string orchestra, both written for the Baltic Philharmonic Chamber Orchestra: *The Vinland Sagas* for narrator and string orchestra, and *Intrigue* for violin solo and string orchestra.

Mr. Shapiro's chamber music includes two piano trios, two string quartets, Dance Suite No. 3 for piano, violin and clarinet, *Mouvements Perpetuelles* for percussion quartet, and a quintet for clarinet, piano and strings. Music for saxophones is well represented in Mr. Shapiro's catalogue, including two saxophone quartets, a trio for saxophones and piano, *Four Fugues for Three Saxophones* and *Breath Etude* for saxophone solo. Piano music includes a set of twelve fugues entitled *Fugue Radio: All Fugues All the Time*, a Sonatina and many shorter pieces. Vocal music includes *Phoenix* and *Prayer for the Great Family* for vocal quartet and live electronics, a song cycle for soprano and piano, *Love Songs in Age*, and *Four Love Songs*, a choral setting of poetry from the Song of Songs.

Performances of these and other works by Mr. Shapiro have taken place on programs in the Ravinia Festival in Chicago, the New York Summer Festival at Lincoln Center, the Grand Teton Festival in Wyoming, the Montanea Festival in Switzerland, the Blue Lagoon Festival in Iceland, the Zenith Festival in The Hague, Saxophones en Fête in Paris, the World Saxophone Congress in Zagreb and the De Stem Festival in Amsterdam. Other performances have taken place at Brown, Wesleyan and Rice universities, the Eastman School of Music, the University of Michigan, UC Berkeley and the Monday Evening Concerts at the Los Angeles County Museum. Mr. Shapiro's music is published by Editions Billaudot and is available on the Naxos and Neuma record labels.

PERFORMERS

Since its inception in 1999, **Ensemble Zellig** has focused on innovation and experimentation. Like Woody Allen's film chameleon Zelig, the flexibly sized ensemble is fully at ease traveling through time and musical styles.

Founded by performers Silvia Lenzi and Etienne Lamaison and composers Thierry Pécou and Gualtiero Dazzi, Ensemble Zellig brings together well-known soloists and enthusiastic chamber musicians with a taste for musical experimentation and boundary-crossing performances.

Diverse artistic encounters with guest performers cross-fertilize Zellig's programs, primarily with the stage director Ivan Morane, but also with pianists Alexandre Tharaud and David Greilsammer, oboist François Leleux, choreographer Karine Saporta, poet Paul de Brancion and visual artist Jean-François Boclé, among others.

Zellig is devoted to promoting intercultural exchange as well, traveling the world through the imagination of the many composers on its programs. The Ensemble has played—and often premiered—works by Thierry Pécou, Philippe Leroux and Philippe Hersant (France), Edmund Campion, Don Freund and Gerald Shapiro (United States), José Manuel Lopez (Spain), Robert Rosen (Canada), Gabriela Ortiz (Mexico), and

Atsuhiko Gondaï and Akiko Murakami (Japan). The ensemble regularly appears in France's major festivals and venues, including Radio-France, Auditorium du Louvre, GMEM in Marseille and Les 38eme Rugissants in Grenoble, and has toured to Portugal, Spain, Mexico, Ecuador, Colombia and the United States.

Starting in 2009, after a long-term partnership with composer Thierry Pécou, Ensemble Zellig began an ambitious program of commissions and residencies for composers. In 2010, they premiere works by Edmund Campion, Donald Freund, Gerald Shapiro and Philippe Hersant. In 2011, Oscar Strasnoy will join the ensemble as Composer in Residence. In 2012, commissions will include a new work for ensemble and music students by Frédéric Pattar, and a composition for ensemble and speaker by Jacques Rebotier.

This concert marks Zellig's West Coast debut.

Ensemble Zellig is a registered French charity and is thankful for its core funding from the City of Paris, the Ile-de-France DRAC, the Val de Marne General Council, Spédidam and SACEM.



Christophe Alary

Anne-Cécile Cuniot (*flute*) received her training at the National Regional Conservatory of Reims and the Paris Conservatory, where she was enrolled in the advanced cycle in the classes of soloists Christian Ivaldi and Michel Moraguès. She performs a large and diverse repertoire as flute soloist of both Ensemble Zellig and the chamber orchestra Pelléas, and as piccolo and flute soloist of Orchestre Colonne, Ensemble Calliopée and Musica Nigella. In addition to appearing with such ensembles as TM+, Ensemble Intercontemporain, Court-Circuit and Musique Oblique and orchestras as the Philharmonique de Radio France, Paris Opera, Orchestre National des Pays de la Loire, the orchestras of Picardy, Lower Normandy and Brittany, and the Lorraine Philharmonic, Ms. Cuniot gives chamber music and solo recitals throughout France and abroad, including at the Ultima (Oslo), Automne en

Normandie, Présences (Radio France), de La Meije and Pablo Casals (Prades) festivals.



Christophe Alary

Etienne Lamaison (*clarinet*) graduated at the National Conservatory in Lyon, where he was the student of Jacques Di Donato, and obtained a diploma in bass clarinet at the Paris Conservatory. He completed his education during a residency at the Banff Centre for the Arts in 1991–1992, and received the Romney Memorial Prize at the Tunbridge (England) International Competition.

Subsequent to his ten-year career as solo clarinet of the Lisbon Orquestra Metropolitana, he has increasingly concentrated on improvisation (contemporary, jazz and world music), composition, theatrical shows, and on performances with visual artists in addition to his activities with Radio France, the National Orchestra of Ile-de-France, Orquestra Metropolitana de Lisboa, ensemble 2E2M and others.

He regularly appears with chamber music ensembles, above all Zellig, with whom he has been touring to Brazil, Colombia, Ecuador, Czech Republic, Japan, Thailand and South Korea. He currently serves as professor at the Academia Nacional Superior de Orquestra in Lisbon and Universidade de Évora (Portugal). Mr. Lamaison is consistently involved in child and adult education projects (e.g., for the Calouste Gulbenkian Foundation), and he has given master classes throughout Portugal, Spain, France and Brazil.



Christophe Alary

Silvia Lenzi (*cello, viola da gamba*), was born in Ferrara, Italy. Her earliest music studies were crowned by a unanimous first prize in cello at the Frescobaldi Conservatory in 1988. She undertook advanced study in training programs and residencies at the Romani Foundation in Brescia, the Salzburg Mozarteum, the Banff Centre for the Arts and in Moscow with Natalia Shakovskaya.

She regularly appears as cello and viola da gamba soloist with the National Orchestra of Ile-de-France, the ensemble 2E2M, the Modern Music Ensemble of Moscow, the Tomsk Philharmonic and in such ensembles as the Nuovo Quartetto Artis, Camerata Mozart, Orchestra of the Italian RAI, Bologna Opera Orchestra and the Toscanini Orchestra of Parma. As a result of an ongoing exploration of the potential of the viola da gamba for contemporary music programs, she has developed an innovative and deeply personal musical technique.



Jonas Vitaud (*piano*) started playing piano at age six and won his first Radio France Prize of Honor at age twelve, performing with the orchestra of the French Garde Républicaine. He went on to win a series of First Prizes at the Paris Conservatory and enrolled in higher studies at the Alfred Reinhold Foundation in Leipzig, Germany.

Mr. Vitaud has won prizes in international competitions in both solo and chamber music, such as the Beethoven Piano Competition in Vienna in 2001 (solo) and the ARD competition in Munich (chamber music). He has given concerts at the main French festivals, including Flâneries de Reims, Radio France, Roque d'Anthéron and Opera Bastille. He has appeared in prestigious halls in Germany, England, Spain, Russia, Italy, Poland, China and Japan, with such partners as Aldo Ciccolini, Augustin Dumay, Philippe Cassard, Brigitte Engerer, Alexandre Tharaud, and the Debussy and Ebène string quartets. Deeply involved in contemporary music, Mr. Vitaud has worked with such noted composers as Henri Dutilleux, György Kurtág, Thierry Escaich and Philippe Hersant. He regularly takes part in radio broadcasts for France Musique and Radio Classique, and he recently released a recording of French trios on Oehms Classics.

Mr. Vitaud is sponsored by the Natexis Banques Populaire Foundation.