

ALEXANDRINA CONTEMPORARY 1 MUSIC BIENNALE



In cooperation with Cairo Opera House
بالتعاون مع دار الأوبرا المصرية بالقاهرة

Egypt, Germany, Japan, Korea, Netherlands



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009





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Curator of Biennale

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Special thanks to:

Mr. Yahia Mansour- Head of Finance and Administration Sector



The mission of the Alexandrina Contemporary Music Biennale is consistent with the mission of the Bibliotheca to be “the window of the world on Egypt, and the window of Egypt on the world.”

This Biennale is another addition to the Arts Center unique international activities. Without doubt, the founding of the Alexandrina Contemporary Music Ensemble is a real contribution to the musical life in Egypt, as well as an attempt to connect the present with the future and at the same time connect to the past.

We hope it would prove successful and become a permanent event in our calendar.

Dr. Ismail Serageldin
Director
Bibliothca Alexandrina



It has always been a source of pleasure to be part of the support process devoted to the contemporary arts in our Arts Center. In the field of Theater, we did establish "The Creative Forum for Independent Theater Groups", to make sure that a fair chance is given to the experimental and contemporary theatrical groups. In the field of visual arts, we offer the first Biennale a unique event in the entire area; this biennale is associated with "The Artist's Book".

Because music was the only art which has not benefited, from this process, we decided to establish the Alexandrina Contemporary Music Biennale, in which its first round will be held in the last week of April 2009.

A second necessary step in this support was performing such music is demanding both on the technical level, as well as the aesthetic one. Consequently, we founded the first specialized ensemble in Egypt in New Music. We see this as a normal development after we established the BA Chamber Orchestra in March 2003.

It is our hope that by supporting such ensemble, we support the Egyptian composers who are fond of this particular style in composition; either by performing their work in live concerts, or by recording it on CDs.

Maestro Sherif Mohie Eldin

Director of the Arts Center

and President of the

First Alexandrina Contemporary Music Biennale



"I am not really fond of Avant-garde trends; yet I am truly astonished by the amount of revitalization it did bring to the Arts."

Saros (Contemporary Philosopher & Professor, Seville University)

I found in the previous quotation the best introduction to describe our passion for the first Alexandrina Contemporary Music Biennale, and the artistic aspiration that accompanies it.

The aim is not just to apply what is new and it is not even in the renewal process itself. It is rather the outcomes resulting from changing the perspective in producing musical forms and genres that would be applicable to our age. Still, these new outcomes should reflect a deep understanding of our musical heritage based on experimenting.....Therefore, this Biennale is just the beginning.

In this artistic convention we will find a very notable example of issues related to New Music and local music traditions; this is very evident in the works presenting East Asian composers, because they reflect a very high standard of dealing with the local culture in many styles and idioms.

It is worth mentioning, that the Alexandrina Biennale could be considered the first in the Middle East and the Mediterranean, especially in term of its scope. This adds to it an important function: not only in the strength of the musical communication with the neighboring countries, but also in giving a possibility to build an artistic base between our culture and the whole world.

I will stop now to give our audience and specialists a chance to go into the multi-sound colors of our event.

I sincerely thank all who participated in making this unique event successful, and I truly hope that would be our first step into towards more work that adapts to the needs and changes of our recent age.

Sherif El Razzaz

Curator of the

First Alexandrina Contemporary Music Biennale

Prologue:

Dr. Nahla Mattar

Contemporary Music is a term that refers to specific styles rather than the immediate reference of the word “contemporary” as “the present”. In these styles, western music composition has drifted away from its traditional 300- year-old path, particularly; beginning in 1945, when most of the ideology and behavior of the western society began to shift. Even though this trend began both in Europe and the States, and due to the huge development in the field of communication, non-western countries began to send music students to western establishments (especially of composition) to study the most recent trends in music. The result was a combination, of at least two musical cultures; the western and the local. This combination succeeded at times, and fail at others; yet, the common interest in all focused around the fascination with the sound as an independent entity, far from the well-ornamented melodies, or even the sensual sequences of the rhythmic cycles known in the tradition of these local cultures.

Accordingly, music is the organization of sound over time, regardless of the sound identity used; was it pitched or nonpitched, coming from an instrument or recorded from nature, or even relating to noise. Indeed, the most radical of all sound material is the one that is completely and artificially synthesized, resulting in a sonic material which does not resemble any existing sound around the ear. So, the goal is the sonic base, and how it will grow over time in ways that are different from the traditional ways of structuring music according to the gravity in the following pairs: melody and rhythm, and tonality and harmony.

The sonic base is the beginning as well as the end, and other structural elements would just contribute to the unique sonority of that base. Therefore, the composer faces many challenges in selecting the best structuring to the sonic materials. Yet, the performer has a demanding responsibility to interpret these brand new idioms. As for the audience, only sincere patient listening will make them connect to such styles.

Would I have to choose another word to parallel the term “contemporary”, would choose “risk taking”. A composer is that person who rather takes risks to reach to his/her unique voice and vision, regardless of the catchy and popular sounds. It is a journey of being so honest to oneself, and it is a need to reach new horizons of self expression!!!

Alexandrina Contemporary Music Biennale 2009



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009

Saturday, 25

Opening Concert

Alexandrina Contemporary Music Biennale

BA Contemporary Music Ensemble BACME (EGYPT)

**Composers: Gamal Abdel Rehim, Rageh Daoud,
Nahla Mattar, Mohamed Saad, Ramz Sabry**

World Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Sunday, 26

Alexandrina Contemporary Music Biennale

Ralph van Raat – Piano Recital (THE NETHERLANDS)

**Composers: Erkki-Sven Tüür, Helmut Lachenmann
Joep Franssens, Olivier Messiaen, Louis Andriessen
John Adams**

Egyptian Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Monday, 27

Alexandrina Contemporary Music Biennale

TONGYEONG INTERNATIONAL MUSIC

FESTIVAL FOUNDATION Ensemble TIMF (KOREA)

& BA Contemporary Music Ensemble BACME (EGYPT)

In collaboration with Arts Council Korea

Composers: Isang Yun, Yuji Takahashi

Nam-Kuk Kim, Younghwi Pagh-Paan

Xiaoyong Chen, Sherif Mohie Eldin

Egyptian Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Piano Master Class: Ralph van Raat (Netherlands)

Small Theater, 11:00 am, Free Entry

Portrait Isang Yun

Professor Jehi Bahk - Violin

TONGYEONG INTERNATIONAL MUSIC FESTIVAL

FOUNDATION Ensemble

(TIMF Ensemble)

Presenting Isang Yun works for Violin, 5:00 pm

Tuesday, 28

Alexandrina Contemporary Music Biennale

Tokyo Sinfonietta (JAPAN)

In Collaboration with the Japan Foundation

Composers: Oliver Messiaen, Turo Takemitsu

Egyptian Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Seminar:

By the Japanese Composer Joji Yuasa (JAPAN)

Room B, 3:00 pm, Free Entry

Alexandrina Contemporary Music Biennale 2009

Wednesday, 29

Alexandrina Contemporary Music Biennale

Tokyo Sinfonietta (JAPAN)

Composers: Akira Nisimura, Toru Takemitsu

Joji Yuasa, Amr Okba

Egyptian Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Roundtable Discussion:

By the Japanese Composer Joji Yuasa (JAPAN)

Room B, 10:00 am, Free Entry

Thursday, 30

Alexandrina Contemporary Music Biennale

Ensemble Modern Frankfurt (GERMANY)

In collaboration with Goethe Institute Cairo

Composers: Johannes Maria Staud, Conlon Nancarrow

Bernd Alois Zimmermann, Jörg Widmann, Enno Poppe

Franco Donatoni, Giacinto Scelsi

Egyptian Premiere

Small Theater, 8:00 pm, Ticket: EGP 10.-

Roundtable Discussion:

With members of the Ensemble Modern Frankfurt
(GERMANY)

Room B, 5:30 pm, Free Entry

TONGYEONG INTERNATIONAL MUSIC

FESTIVAL FOUNDATION Ensemble TIMF (KOREA)

In collaboration with Arts Council Korea

Composers: Isang Yun, Yuji Takahashi, Nam-Kuk Kim

Younghi Pagh-Paan, Xiaoyong Chen, Sherif Mohie Eldin

Egyptian Premiere

Gomhureia Theater, Cairo, 8:00 pm

1 May 2009

Tokyo Sinfonietta (JAPAN)

Composers: Akira Nishimura, Toru Takemitsu

Joji Yuasa, Toshio Hosokawa

Cairo Opera House, Main Hall, 9:00 pm

Ensemble Modern Frankfurt (GERMANY)

Composers:

Conlon Nancarrow, Bernd Alois Zimmermann

Giacinto Scelsi, Johannes Maria Staud

Arnold Schoenberg, Joerg Widmann, Enno Poppe,

Franco Donatoni

Egyptian Premiere

1 May 2009, Gomhureia Theater, 7:00 pm

Egypt

Sat. 25 April 2009

Opening Concert

BA Contemporary Music Ensemble BACME (EGYPT)

Small Theater, 8:00 pm- Ticket: EGP 10

Composers: Gamal Abdel Rehim, Rageh Daoud,

Nahla Mattar, Mohamed Saad, Ramz Sabry,

Commission Works of the Bibliotheca Alexandrina Contemporary Music Biennale

World & Egyptian Premieres

Program:

Nahla Mattar:

Eight Egyptian Miniatures (2007 -08)

A Passing Night, Farmer with Nay, Death Improvising

The Workers' Song, The Pulse of the Streets

Isadora, El-Hagallah, Nile's Sweet Romance

for prepared piano, Egyptian Premiere

Duo for violin & violoncello (1984)

El - Mutaferamegeen

for flute, clarinet, violin, viola, violoncello, percussion and piano

Gamal Abdel Rahim:

Mohamed Saad:

Ramz Sabry:

Naughty Shapes Dairies: Instrumental Opera

for flute, clarinet, violin, viola, violoncello, percussion and piano

World Premiere

Rageh Daoud:

Music Intuitions

for flute, clarinet, violin, viola, violoncello, percussion and piano

Shrief Mohi Eldin (conductor) - World Premiere



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2009



Egypt

BA Contemporary Music Ensemble

The Ensemble has been founded to accompany the first round of the Alexandrina Biennale. All performers were carefully selected, and are highly experienced in performing contemporary music.

Mina Karam Ghabrial (flute)

Born in Cairo in 1986, Mina started studying the flute at age of ten with Dr. Inas Abdel Dayem, the

Dean of Cairo Conservatoire. At the present, he holds a bachelor's degree from the Cairo Conservatoire, with distinction. Mina is currently enrolled at the post-graduate program in Cairo Conservatoire

In 1990, he won the first prize in the Supreme Council of Culture Competition as a soloist. Currently, he is performing in the Cairo Conservatoire Orchestra, and its Big Band. He has also performed as a soloist with the Bibliotheca Alexandrina Chamber Orchestra (BAO).

He has participated under the direction of Maestro Barenboim with the West-Eastern-Divan Orchestra in its tour in 2004 in Europe.

Recently, he performed in the Arab Youth Philharmonic Orchestra (AYPO), in its 2008 tour in Algeria.

He is always trying to expand his horizons in performing the flute; applying the contemporary techniques. Therefore he participated in the workshops those of prof. Raphael Leone in 2005, and of prof. Giedrius Gelgotas in 2008.



Sherif El Razzaz (clarinet)

Elrazzaz was born in Cairo, where he began his musical studies at the Cairo Conservatoire, then at the Karlsruhe Music Academy, with Wolfgang Meyer and Peter Eötvöch in 2000. He obtained the "soloist degree" from the Frankfurt Music Academy

He was awarded the 1st prize offered by the Egyptian Supreme Cultural Council and the DAAD competition. He made it to the semi-finals at the Dos Hermanes International Clarinet Competition in Spain with special prize for the interpretation of Denisow's solo sonata. In addition, he received the 1st prize with his Duo Masuda - El Razzaz at the International Competition for Chamber Music (Thessalonica), and made it to the semi finals at the International Competition, Trapani.

El Razzaz gave solo concerts with the Cairo symphony (3rd world performance of Fantasma Cantos-Turo Takemitsu), the Rias Berlin Chamber Orchestra, and North Dakota University Orchestra.

He was invited to the Paan Festival (south Korea), the Kuhmo Festival (Finland). As a performer, he gave concerts at the Lincoln Centre and the Philharmoni Berlin. He has also performed as a guest principal clarinet at the South German Chamber Orchestra and Modern Frankfurt, Music Fabrik Düsseldorf and Klang Forum Wien.

El Razzaz was invited by the Opera Stuttgart to develop works with composers Like Daniel Smutny (who won several competitions in music such as the BMW in Germany), Frank Gerhard and Hans Tomalah and represented them in the New Music Forum in Stuttgart.

He was appointed as a Guest lecturer in the Music Academy Karlsruhe, and an assistant in the Music Academy Frankfurt; And has recently become Principal Clarinet of the Bavarian Chamber Orchestra.



Khaled El Showeikh (violin)

Born in Cairo to a musical family, El Showeikh began his violin studies at the age of 5 with his father. Later, he joined the Cairo Conservatoire where he was tutored by Russian professors. He gave several performances in Egypt, Europe and the United



States. El Showeikh graduated with honors from the Conservatoire under the supervision of Igor Khachababian, a student of David Oistakh, in 1987. He traveled to Switzerland to pursue his studies at the Conservatory of Music in Geneva in 1988, where he obtained a diploma with distinction in 1990. In addition, he received the Certificat de Perfectionnement from the same conservatory under the supervision of Corrado Romano, 1992.

Between 1993 and 1998, he joined the Geneva Chamber Music Orchestra as a violinist and participated in its tours in Europe and the Americas, conducted by Thierry Fischer, Lev Markiz, Michel Corboz and Mario Venzago. He performed as a soloist in numerous chamber music concerts; in Egypt with the Cairo Opera Orchestra, and in Europe with the Opera de Massy in Paris.

In 1998 he returned to Egypt where he served as the orchestra leader in the Cairo Opera House, and taught at the Cairo Conservatoire. He was appointed Chamber Orchestra leader at the Bibliotheca Alexandrina, in 2005, where he performed several concerts as soloist and as a conductor.

Walid Abu Shanab (viola)

Born in Alexandria, he started his music studies at the age of 17. As a student at the Higher Institute of Music, Cairo Conservatoire, he studied the viola with Professor Ossama Farid.

He has performed several concerts with the Conservatory Orchestra, the BA Amateur Orchestra and the BA Chamber Orchestra.

He participated in the Ecume Festival, in 2004 and 2005, and participated in a workshop organized by the Manhattan Music School, New York.

He has been a member of the BA Chamber Orchestra since 2006.



Moahmed Salah (cello)

He began his cello studies at the age of 8, in the Cairo Conservatoire with several Egyptian and Georgian professor including Illarion Cheishvili. He gave several recitals at the Cairo Opera House and numerous cultural centers.

He has performed as a soloist with the Cairo Symphony Orchestra and the Cairo Opera Orchestra. In addition, he has participated in a workshop and a chamber music concert with the Western Divan Orchestra conducted by Daniel Barenboim; and participated in the Tchaikovsky International Competition, 2002.

Salah has performed with the Cairo Conservatoire Orchestra, the Cairo Symphony Orchestra and the Cairo Opera Quartet in several concerts in different countries such as China, France, Germany, Russia, Serbia, Spain, Syria and Turkey.



Nesma Abd El Aziz (percussion)

Born in Cairo, she began her musical studies at the age of 12 with Professors Zein El-Ashkar and Adel Shalaby (Egypt), Vladimir Afanasif (Ukraine), Sylvie Golda (France), Vladimir Doling (Germany), and Peter Michelle (USA). She obtained her Bachelor's degree in Music and received her Postgraduate diploma with honors. She was awarded a scholarship at UCLA University, USA, to study with Professor Peter Michelle.

Nesma has participated as soloist with the Cairo Opera Orchestra, the Cairo Celebration Orchestra, the Akhnaton Chamber Orchestra, Al-Hanager String Orchestra and the Academy of Arts Symphony Orchestra.

In addition, she gave several concerts in Austria, Egypt, France, Italy and Lebanon. She has also performed with the Mediterranean Youth Orchestra in France in 1995 and 1996. In 1998 she received a scholarship in Germany to study with Professor Vladimir Doling.

She represented Egypt in the Palermo Festival in Italy (where she gave several concerts) as well as at the Egyptian Academy in Rome. She also represented Egypt at the Second



Egypt

Festival for Creative Women in the Mediterranean and the Black Sea countries, Thessaloniki, Greece.

Nessma is a Member of staff at the Cairo Conservatoire and she is a soloist at the Cairo Opera Orchestra.

Mohamed Saleh (piano)

Moahmed Saleh was born in Cairo in 1968. The Soviet government granted him a scholarship from the Rimsky-Korsakov State Conservatoire, St. Petersburg, where he studied piano with V.A. Kalmikov, accompaniment with I.V. Vasilyeva and chamber music with E.V. Simishina. He graduated in 1996 and studied composition for two years with Prof. A.D. Mnatsakanian.

Mohamed Saleh obtained his MA from the St. Petersburg State Conservatoire in Piano performance. In 1996 -97 he was a teaching assistant at the University of Connecticut, US, where he studied piano with Prof. Neal Larrabee, Chamber Music with Prof. Mary Lou Rylands and performed the Khachaturian Piano Concerto with the University Orchestra there.

In 1998 he was appointed Pianist of the Cairo Symphony Orchestra. In the past seasons he has performed a substantial number of chamber music recitals with different groups of soloists from the Cairo Symphony Orchestra at the Small Hall at the Cairo Opera House. He played duos, trios, quartets and quintets by Beethoven, Brahms, Schumann, Shostakovich and other composers. In 1999, he again performed the Khachaturian Piano Concerto, this time with the Cairo Symphony Orchestra conducted by Jon Robertson (USA). In 2001, he performed the Greig Piano Concerto with the orchestra conducted by Piotr Kwiatkowski (Poland). He also performed for Russian and Egyptian Television companies and premiered a piece by D. A. Tolstoy at the Hermitage Museum in St. Petersburg.



Gamal Abdel Rahim: (Cairo, 1924 -1984)

Born in Cairo, in 1924, Gamal Abdel-Rahim is one of Egypt's most prominent composers. Born to a musical family, his father played several traditional instruments, but his talented boy began at an early age to teach himself to play the (western) piano. While he studied history at the Cairo University (early forties) he had his first opportunity to study western music (harmony and piano) with local European teachers. After graduation, a government scholarship took him to Germany where he studied composition with H. Genzmer at the Musikhochschule in Freiburg from 1951 to 1957, thus being the first Egyptian to study composition academically in Europe. After returning home, he held a teaching position at the Cairo Conservatoire and established - in the seventies - the first department in the Arab world, where composition was taught on academic lines. He continued as professor and head of that department until his retirement in 1985, where several Egyptian and Arab composers have studied with him.



On returning home he started a long search for an individual idiom that reconciles the essence of traditional Arab music, with certain contemporary western techniques. He achieved, in his numerous works, a real synthesis of Arab-Egyptian music (folk and traditional) and some techniques of twentieth century western music. The personal style that Abdel-Rahim has evolved in his music is based on Modal melodies. He is fond of polyphonic textures, even his later works in the Arabic "microtonal" modes. His rhythms show a great vitality and flexibility. His orchestral coloring has a specifically Egyptian and contemporary character, a combination achieved by his creative use of Egyptian folk percussion instruments, pitched instruments, which he was the first to introduce to Egypt especially in his ballets, full of glittering colors. His aesthetic world is poetic, contemplative, nostalgic, and at the same time full of vitality and vigor. His musical style has been described as the equivalent of Hassan Fathy's in Egyptian architecture.

The German critic H. H. Stuckenschmidt saw in it "a synthesis of Eastern spirit and Western techniques that goes a step further than that of Bartok". Abdel-Rahim has written large scale orchestral works, choral works, a corpus of chamber for various instruments and ensembles, music for children, incidental music, ballets and art songs (lieder). He was awarded several medals, honors and prizes, including the state award for composition 1973 and the Gamal Abel-Nasser Prize and Medal. His music has been performed in Europe; USA; Russia and the Middle East, and the texts of some of his choral and vocal works have been translated into German, performed and recorded aboard (Erwachen). Most of his music is recorded on LP and CDs and for radio and Television, at home and abroad. Some of his works are published in Europe (Doblinger, Vienna) Verlag Neue Music (Berlin), and International Opus (USA).

Rageh Daoud (Cairo, 1954)

He began his musical education early, when he joined the Cairo Conservatoire at the age of nine, studying piano. He later joined the class of Ettore Puglisi. While continuing his piano studies with him, he also attended the composition class which the late Gamal Abdel Rahim had founded at the Conservatoire, where he studied with him composition, theory of traditional Arab modes and contemporary composition. In 1977, Rageh Daoud obtained his BA in music composition from the Conservatoire with honors.



In 1978, he was appointed as assistant at the Composition Department of the Conservatoire. He composed several orchestral, chamber compositions and piano works. In 1981, he received a scholarship to pursue post graduate studies in composition at the Vienna Music Academy, where he studied with Prof. T. Christian David and Frances Burt. In 1987, he obtained a graduate diploma from the Vienna Academy, and later in 1988 the "Magister Artium".

Egypt

At the end of 1988, he returned to Egypt to resume his teaching career at the Cairo Conservatoire, where he is now a Professor and the Chair of the Department of Composition and Conducting.

He was awarded several prizes for film music from several festivals such as the National Festival for Feature Films in Cairo, the Alexandria Film Festival, and the Critic's Association. He founded and conducted the Hanager Center Chamber Orchestra of the Ministry of Culture, to help promote contemporary Egyptian music. In 1997 he was awarded the State Encouragement Prize in Music Composition from the Ministry of Culture for his work *Two Portraits for String Orchestra*.

In 1997, he was a member of the Jury of the "Premio F. Durante Concorso Pianistico Internazionale" in Napoli. In the same year, he was invited by the S.I.M.S. in Secilia to join the "Conferenza Musicale Mediterranea" where his work *Pasacaglia* for lute, organ and strings was performed in Palermo, Messina and Catania. He was also invited by the "Marschner Festival Hinterzarten" where some of his works were performed.

In 2001, he was appointed Chairman of the Committee for Music, Opera, and Ballet of the Supreme Council of Culture, to date.

Rageh Daoud plays an active role in the musical life of Egypt. His works have been performed in Egypt, Austria, Italy Germany, France, Czech Republic, England, Spain, Canada, Hungary and Poland.

Music Intuitions:

"This work depends on a bunch of melodies recalled intuitively by the composer's imagination; simple contentious and out- of- a moment melodies, as it is recalled from images and events related to the composer's life which has affected him so much.

This work was written as it is a journey through the human soulpicturing some moments and making them into melodies; without the necessity of complex musical writing. It is a short journey into the depth of a human soul..."

Rageh Daoud

Nahla Mattar (Cairo, 1971)

Mattar is composer, educator, and researcher currently serves as an assistant professor at Helwan University, Cairo, Egypt. Mattar got her doctorate of musical arts DMA, in composition from Arizona State University (ASU) in spring 2005. Mattar's goal is to write powerfully expressive music that blends music with visual and theatrical rituals, exploring issues of cultural pluralism and interconnectivity.

Mattar won the second prize in the "Internationaler Komponistinnenwettbewerb/Komponistinnenfestival Herbst 2008, Kulturbetriebe Unna, Germany, for her cello, bass clarinet, and piano piece: *Three*. Mattar enjoyed three months residency in Winterthur, Zurich, Switzerland in 2008, ended with producing a concert with Andreas Ramseier of mainly her works, as well as introducing the works of other young Egyptian composers.

Mattar has a great interest in the electro-acoustic/digital interactive medium. She studied technology and interdisciplinary multi-media courses at ASU's School of Music and Art, Media, and Engineering Program. Mattar's graduation work *Scars*, was premiered in Phoenix, Az. in April 2005, a major collaboration with videographer Joan Karlen of University of Wisconsin at Stevens points, and visual artist Arina Melkozernova with the director Ilana lydia. *Scars* was performed again in Berlin on September 2008 by ensemble Courage, Oliver Schneller (director).

Mattar enjoyed teaching electronic music courses to the graduate students of Cairo Conservatoire from 2005 -2008; also, she teaches music at the American University in Cairo. In addition, she serves as a member in the Egyptian Music Committee, Supreme Council of Culture; and represented it by a paper at the International Music Council conference in Beijing in October 2007.

Mohamed Saad Basha (Cairo, 1972)

Born in Cairo. Basha started his musical career at the age of 14 years when he took drum-set lessons in various musical styles like Rock, Jazz, African and fusion techniques. After 4 years



he joined the secondary stage in the Composition and Conducting Department at the Cairo Conservatoire, graduated in 1997 with honors, and continued for post graduate studies in composition. In 1999, he received his Diploma and started to work at the Computerized Music Studios/Academy of Arts as a demonstrator.

In April 2004, he obtained his Master's with distinction, after earning the High Diploma of Composition with distinction for a research about the innovative orchestral tone-colors found in Stravinsky's *The Rite of Spring* Ballet Music, and was appointed as a teaching assistant in the Composition and Conducting Department at the Academy of Arts in the same year.

Recently, he earned his Ph.D. on "Tone-colors in the Chamber Work for Soprano, Narrator and Ten Instruments by K. Penderecki".

Basha was awarded the first prize from the Egyptian Musical Youth Association in 1994 for the work *Shams El Sabah* (The Morning's Sun) for Children Choir and Piano, and from the Supreme Council for Culture in 2002 for the work *Ayoub* for narrator, rababa (Egyptian folkloric instrument consisting of 2 strings), children chorus, choir and orchestra.

Basha joined the Orient und Occident Festival in Ulm/Germany in 2003 with a Chamber Composition *Enawy* for violin, viola cello and piano, the annual Arabic Perspectives Festival in Cairo has also featured his works, and lately he participated in the Project *El-sabr Gameel* (Patience is Good) organized by the Swiss Center for Culture "Pro-Helvetia", cooperating with musicians from both Egypt and Switzerland.

He participated in a tour in Germany with the German Saxophone quartet Saxofourte in 2004 between two cities, Koeln and Fuerth; also in another tour of Egypt featuring the same group which took place in early October of the same year during the German Festival in Egypt, sponsored by the Goethe Institute of the Middle East.

Basha held a workshop on his music in the Music Academy in Basel, Switzerland during the Pro-Helvetia project "El-Sabr Gameel", and participated as one of the Egyptian composers in the project that year by his Chamber Work *El-Sabr Gameel*.

Many organizations have commissioned Basha to write compositions such as; the Bibliotheca Alexandrina, the Cairo Opera House, the Academy of Arts, the Egyptian Television, the National Theatre of Egypt, the Saxofourte Quartet in Germany, the Weber Quartet in Sweden, the Paris String Orchestra in France and the Swiss organization Pro-Helvetia. Through this cooperation, several compositions of Basha's works have been performed in various countries such as Turkey, Tunisia, France, Italy, Germany, Switzerland, Netherlands, Sweden, Russia, and the USA.

Among his innovations in applying national elements in his works, he used an original ancient Egyptian language text in his works, *Rinzi* and *St Wrt* (The Throne), and wrote for rababa with orchestra in *Ayoub* and in his string quintet *Eshideed Enawy*. He also arranged a contemporary orchestration for an old Arabic song for singer, choir and orchestra *Ana Hawait wentahait*.

Ramz Sabry Samy (Cairo, 1973)

Born in Cairo. In 1996, he received his Bachelor's in Fine Arts from Helwan University, specializing in Interior Design. He studied composition and harmony with the Egyptian composer Aziz El Shawan, and studied harmony and counterpoint with the Egyptian composer Kamel El Remali.

In 2000, he was awarded a scholarship from the Fulbright Foundation to study in the US. at the Manhattan School of Music with several professors as Dr. David Noon, Dr. Niels Vigland and Dr. Rieko Futing. In 2002, he was awarded the Egyptian State Prize for Creativity, and was sent for residence at the Egyptian Academy in Rome until May 2004, where he studied with Mauro Bortolotti and attended the composition classes of Azio Corgy at the St. Cecilia Conservatoire. In 2005, he was awarded the first prize in the Composition Competition of the Supreme Council of Culture, Egypt

His works have been performed in many countries such as Egypt, Switzerland, USA and Italy.



The Netherland

S CD DE A À Z

even Isserlis, grandiose par le Ricercar Consort et Philippe
Alain Planès. L'ultime chef-d'œuvre de Schütz par Philippe

inspiré dans *American Berserk* et *Hallelujah Junction* (en quatre mains avec Maarten van Veen), composés respectivement en 2001 et 1996. Là, il laisse libre cours à la violence de la musique, mêlant une rage désordonnée héritée de Nancarrow et un groove repris du jazz.

JÉRÉMIE SZPIRGLAS

Anastas

Mounir

né en 1963

☆☆☆

Colloque sentimental - Né du Néant - Les Cinq Sens - Les Voyages de Jules Verne - Les Routes de l'Olivier - Némésis - Sentence Funèbre, « plaidoirie musicale contre la peine de mort »

Alain Gerber (récitant), Alain Damiens (clarinette), Daniel Kientzy (sax alto), Daniel Ciampolini (percussions), Niklas Brommare (timbales), Dimitri Vassilakis, Hidéki Nagano (piano), Hae-Sun Kang, Ashot et Nicolas Miribel (violon), Pierre Strauch (violoncelle), Quatuor Xasax

1 CD Intercel - Classe INT 221.153

tamment confronté à la volonté de concilier la clarté du message et la beauté du médium.

Cette adéquation est exemplaire là où, paradoxalement, le message est le plus évident, comme dans *Sentence Funèbre*, « plaidoirie musicale contre la peine de mort ». Dans cette œuvre acousmatique, coups sourds, rafales sèches et sonneries de cloches composent un tableau terrifiant. Dans un goût plus spontané et aérien, *Les Routes de l'Olivier*, pour timbales, est superbe sous son masque de simplicité.

Parfaitement servies par les interprètes, dont la plupart sont membres de l'Ensemble Intercontemporain, ces courtes pièces se méditent longuement, bien après le choc de la première écoute. Parmi les autres pièces, qui sont davantage d'habiles exercices de style, on retiendra *Le Voyage de Jules Verne*, qui vient éclairer l'album d'un peu d'humour.

JÉRÉMIE SZPIRGLAS

de la musique, et de la clarté du message. C'est ce qui rend *Sentence Funèbre* si puissante. C'est aussi ce qui rend *Le Voyage de Jules Verne* si amusant. C'est ce qui rend *Les Routes de l'Olivier* si belle. C'est ce qui rend *Némésis* si terrible. C'est ce qui rend *Colloque sentimental* si poignant. C'est ce qui rend *Né du Néant* si étonnant. C'est ce qui rend *Les Cinq Sens* si variés. C'est ce qui rend *Voyages de Jules Verne* si imaginatifs. C'est ce qui rend *Routes de l'Olivier* si rythmiques. C'est ce qui rend *Némésis* si dramatique. C'est ce qui rend *Sentence Funèbre* si bouleversante. C'est ce qui rend *Plaidoirie musicale contre la peine de mort* si puissante.

Commence par le Concerto pour violoncelle, achevé qu'à l'auto-accordeur créé en janvier de l'année. Atterberg y clarté formelle (les instruments sont une suite de la tradition sonate), la netteté orchestrale, tant de leurs que dans l'harmonie pureté des lignes, réservées au solis peut aussi y relever maladresses de jeu. Accompagné par

Atterberg



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009

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The Netherland

Sunday, 26 April 2009

Small Theater, Ticket: EGP 10

Ralph van Raat – Piano Recital (The NETHERLAND)

Program

Erkki-Sven Tüür

Sonata (1985) (I. *Presto*; II. *Lento*; III. *Allegro con moto*)

Helmut Lachenmann

Fünf Variationen über ein Thema von Franz Schubert (1956)

Joep Franssens

Winter Child (1996)

Olivier Messiaen

from "*Vingt Regards sur l'enfant-Jésus*": X. *L'Esprit de Joie* (1944)

Intermission

Louis Andriessen

Image de Moreau (1999)

John Adams

Phrygian Gates (1977 -1978)

Ralph van Raat (piano)

After obtained the International Baccalaureate Diploma, pianist and musicologist Ralph van Raat (1978) studied piano with Prof. Ton Hartsuiker and Prof. Willem Brons at the Conservatory of Amsterdam and Musicology at the University of Amsterdam. During his piano studies, which he concluded Cum Laude (With Distinction) in 2002, Van Raat was admitted to "The Provision for Outstanding Musicians", a special training course offered alongside the regular curriculum. He also concluded his musicology studies with the mention "Cum Laude" (With Distinction) (2003). As a part of the Advanced Programme of the Conservatory of Amsterdam, Van Raat studied also with Claude Helffer in Paris; with Ursula Oppens at Chicago's Northwestern University; with Liisa Pohjola in Finland and with Pierre-Laurent Aimard at the Musikhochschule in Cologne. Van Raat also has participated in several masterclasses at home and abroad, made possible through a.o. a Prince Bernhard Cultural Trust Fellowship.

Among the prizes Van Raat has won are the Second Prize and Donemus-Prize (for Contemporary Music) of the Princess Christina Competition (1995); the Stipend-Prize Darmstadt during the "Internationale Ferienkurse für Neue Musik" in Darmstadt (Germany, 1998); First Prize of the International Gaudeamus Interpreters Competition (1999); the Philip Morris Arts Award (2003); the Elisabeth Everts Prize (2005); the International Borletti-Buitoni Fellowship (2005); VSCD Classical Music Prize (2005) and the Fortis MeesPierson Award of the Concertgebouw, Amsterdam (2006).

Van Raat appears as a recitalist in The Netherlands and abroad, in Europe, the Middle East and Asia, as well as the United States. Many of his concerts have been broadcasted by Dutch, as well as foreign radio and television networks. In 2006, Ralph was offered his own radio-series of 6 programs for the Dutch national radio (NPS Radio 4), in which he dealt with contemporary music and accessibility. In 2009, Ralph has been invited by the Concertgebouw of Amsterdam for his own concert series "The Passion of Ralph van Raat".

Van Raat performs as a soloist with ensembles and orchestras including the Nieuw Ensemble (Jurjen Hempel, cond.), the Tanglewood Festival of Contemporary Music Ensemble (Ludovic Morlot, cond.), the Radio Symphony Orchestra of Frankfurt (Lucas Vis, cond.) the Dutch Radio Symphony Orchestra (Etienne Siebens, cond.), London Sinfonietta (David Porcelijn, cond.), the Nizhny Novgorod Philharmonic Orchestra (Aleksander Skulsky, cond.), Holland Symfonia (Stephen Asbury, cond. and Otto Tausk, cond.), the Radio Chamber Orchestra (Peter Eötvös, cond. and Marc Soustrot, cond.), the Radio Philharmonic Orchestra (Roman Kofman, cond.), the BBC Symphony Orchestra in the BBC Proms series (David Robertson, cond.), the Resident Orchestra (Etienne Siebens, cond.), the ASKO/Schönberg Ensemble (Peter Eötvös, cond.) and the Rotterdam Philharmonic Orchestra (Valery Gergiev, cond.), with which he played at the opening concert of the Gergiev Festival 2008. He also



played at other important festivals such as the Holland Festival, the Time of Music festival in Viitasaari, Finland and the Tanglewood Summer Festival in the United States.

Several CD's have been and will be released on Attacca, Erasmus, Naxos, NM-Classics, 20th-Century Classics and Q-Disc. Since December 2006, Van Raat has an exclusive contract with the international record label Naxos. His first recording for Naxos with the complete piano works by John Adams received top ratings in several magazines, such as Chicago Time Out (66/ stars), Le Monde de la Musique (44/ stars) and monthly magazine Luister (10 /10 score). In Gramophone, it was one of the highlighted CD's of the month. His second CD, with Frederic Rzewski's *The People United Will Never Be Defeated*, was labelled a "Benchmark CD" in the BBC Music Magazine, and "Highly Recommended" by Gramophone. Van Raat has also recorded the complete works for piano by Louis Andriessen, Magnus Lindberg and John Tavener.

Several composers dedicated piano compositions to Van Raat. At present, a.o. British composer Gavin Bryars is writing a new piano concerto for Van Raat, scored for piano solo, choir and chamber orchestra, to be performed and recorded in February 2010. He has worked closely with many composers on the interpretation of their piano works, such as with John Adams, Louis Andriessen, György Kurtág, Helmut Lachenmann, Magnus Lindberg, Arvo Pärt, Frederic Rzewski and John Tavener.

Both at the Utrecht Conservatory and the Conservatory of Amsterdam, Van Raat teaches special classes in contemporary piano music. He regularly gives masterclasses and workshops, such as at the conservatories of Tirana, Nizhny Novgorod, Kiev, and the Ligeti Academy of the ASKO/Schönberg Ensemble.

As of 2003, Van Raat is a *Steinway Artist*.

Website: www.ralphvanraat.com



Korea

Monday, 27 April 2009

Small Theater, 7:00 pm, Ticket: EGP 10

TONGYEONG INTERNATIONAL MUSIC FESTIVAL FOUNDATION

TIMF Ensemble and ECME (Korea)

Program:

Isang Yun:

Pezzo fantasioso (1988)

Yuji Takahashi:

While I was crossing the bridge (1984), Gayageum

Nam-kuk Kim:

Wings (2007/2009/)

version for flute, violin, and Gayageum - WP(World Premiere)

Intermission

Younghi Pagh-Paan:

Aa-Ga I (1984)

Viloincello

Xiaoyong Chen:

Duett (1989), Violin & Gayageum

Sherif Mohie Eldin

What is the combination: jointly or separated or interwoven?

Flute (2), violin(2), violoncello(2), viola & clarinet and piano

(World Premiere)

Dedicated Work to the Alexandrina Contemporary Music Biennale



Thursday, 30 April 2009

Gomhureia Theater, Cairo, 7:00 pm
TONGYEONG INTERNATIONAL MUSIC FESTIVAL FOUNDATION
TIMF Ensemble and ECME (Korea)

Program:

Isang Yun:	<i>Pezzo fantasioso</i> (1988)
Yuji Takahashi:	<i>While I was crossing the bridge</i> (1984), Gayageum
Nam-kuk Kim:	<i>Wings</i> (2007/2009/)
	version for flute, violin, and Gayageum - WP(World Premiere)

Intermission

Younghi Pagh-Paan:	<i>Aa-Ga I</i> (1984)
Viloincello	
Xiaoyong Chen:	<i>Duett</i> (1989), Violin & Gayageum
Sherif Mohie Eldin	<i>What is the combination: jointly or separated or interwoven</i>
	Flute (2), violin(2), violoncello(2), viola & clarinet and piano
	(World Premiere)
	Dedicated Work to the Alexandrina Contemporary Music Biennale



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009

Korea

Ensemble TIMF

Ensemble TIMF was founded in 2001 as an ambassador of publicity for Tongyeong International Music Festival with the intention to establish a professional performing group. Since its foundation, the Ensemble has shown performing skills of high quality and extended its stage abroad since 2003. Its diverse repertoire ranges from classical to contemporary music, and the Ensemble has been marked for its contribution to increasing contemporary music listeners and enthusiasts.

Ensemble TIMF consists of Artistic Director Uzong Choe and some other young performers who actively perform both nationally and internationally. Ensemble TIMF has participated in Tongyeong International Music Festival since 2002 and appeared at the concert with Ensemble Modern and Heinz Holliger, the Ligeti Project and composer Steve Reich.

The Ensemble extends its stages to Asia and more, bridging Tongyeong and the rest of the world as a musical diplomat. Since 2003, Ensemble TIMF has been invited to several contemporary music festivals that hold significant meaning and position in New Music. After the successful first concert in international stage as an invited guest orchestra at the Opening of Romania's Bacau Contemporary Music Days, Ensemble has been invited to the prestigious contemporary music festival, Darmstadt International Music Festival, the 48th Warsaw Autumn 2005, the 25th ACL World New Music Conference and Festival held by Asian Composers League, ARCO Arts Fair in Madrid, Venice Biennale in 2007, Aspekte Salzburg and Musicarama Hong Kong in 2008.

Yûji Takahashi (1938-)

A Japanese composer, performer, pianist and author, studied under Roh Ogura and Minao Shibata. In 1960, he made his debut as a pianist by performing Bo Nilsson's *Quantitäten*. He lived in Europe from 1963 to 1966, where he worked with Iannis Xenakis. He gave the first performance of Xenakis' *Herma* and *Eonta*. During 1974-1976, he edited quarterly <*tranSonic*>, and in 1976 he produced several narrative works with slides and music in collaboration with the painter Tomiyama Taeko. During 1978-1985, he worked with the Suigyû Band (Water Buffalo Band) for Asian protest songs and published monthly <Suigyû Tsûshin>. Since 1990, he has composed for voices and for Japanese traditional instrument. In 2006, he was awarded a grant from the Foundation for Contemporary Arts Grants to Artists Award.

Nam-Kuk Kim (1971- ,Seoul, South Korea)

Graduated in composition from Kyung Hee University. He obtained his Master Degree in composition under Prof. Hans Zender as a major advisor from Hochschule für Musik und Darstellende Kunst, Frankfurt am Main in Germany, March 2006. He received Krothe Stiftung Scholarships in Krothe, Germany, 2000.

Nam-Kuk Kim trained Korean traditional string instrument, Ajeng by the master Yun-Suk Yun since 1988; and he has introduced the instrument to Western music. His works "In Deaths until the Births: improvisation" was premiered by Ensemble Modern in Frankfurt, 2000, a quintet for Ajeng, two percussions, clarinet and cello, "Fwa-du: a question of Buddhist meditation" was awarded as Kranichsteiner Musikpreis Award and performed at the 41st International Summer Course for New Music in Darmstadt, Germany, 2002. He was invited for the opening concert for Klangriffe at Festival for New Music in 2003. Also "A Monk Drowns of During Zen Meditation" was premiered by Ensemble Modern in Frankfurt 2003, his octet "Mah-Dschung: Salutation" was commissioned and premiered by the 42nd International Summer Course for New Music in Darmstadt, Germany, 2004. "Mah-Dschung: Salutation" was also performed by Kaya Han and Isao Nakamura et al.6 at Frankfurt Book Expo in Frankfurt, 2005. He is renowned for his Ajeng solo at opera "Chief Joseph" composed by Hans Zender with Berlin Staatsoper Unter den Linden, in Berlin, 2005.

"Tschon-Chi-In: *The Heavens, the Earth, and Human Beings*" which was dedicated to Isao Nakamura, was premiered at the 43rd International Summer Course for New Music in Darmstadt, Germany, 2006. He also composed "Soddening Sound in Yeo Hae's Demitasse" for Gayageum, Korean traditional instrument and Percussion in 2006.

Younghi Pagh-Paan (1945-,Cheongju, South Korea)

Studied music theory and composition at the Seoul National University. Then, she continued her studies (1974) at the Academy of Music Freiburg (Germany) with a DAAD

scholarship: composition with Klaus Huber, analysis with Brian Ferneyhough, music theory with Peter Förtig, piano with Edith Picht-Axenfeld.

Among important achievements are 1978 Jury Prize at the 5th International Composer's Seminar in Boswil for (MAN-NAM), 1979 first Prize in the international Rostrum of Composers (UNESCO, Paris) in 1979 and the Nan-Pa Music Prize in Korea, and first Prize of the city of Stuttgart.

Her works have been performed at the Donaueschinger Musiktage in 1980, 1987 and 1998, including the premiere of the work for orchestra «SORI» in 1980, and at numerous festivals for modern music, at the Weltmusiktage of the IGNM and in broadcast concerts. She won the scholarship from the Heinrich-Strobel-Stiftung des Südwestfunks (1980/ 81) and from the Art Endowment Baden-Württemberg (1985).

In 1991, she was a Guest Professor for Composition at the Academy of Music Graz; and since October 1992, Guest Professor for composition and analysis at the Academy of Music in Karlsruhe. Since 1994, she has been a Professor for composition at the Hochschule für Künste, Bremen, where she founded the «Atelier Neue Musik».

Xiaoyong Chen (1955-, Beijing, China)

Studied violin and then composition, 1980/1985-, at the Central Conservatory. He completed studies with Gyorgy Ligeti, in 1989, at the Academy of Music and Theatre in Hamburg.

Chen celebrated his European debut as a composer in 1987, at the Donaueschinger Music Days with the premiere performance of his FIRST STRING. In 1992, the orchestral work DYE... was premiered as a commissioned work of the Southwest German Radio in Baden-Baden. During the same year, Chen was awarded the composition prize of West German Radio's Young Composers' Forum for his composition "YUN" for soprano and 11 instrumentalists. His WARP for chamber ensemble and the FIRST STRING QUARTET were performed during the course of a tour of the Deutsche Kammerphilharmonie Bremen in Amsterdam and Vienna. Since then there has been an intensive collaboration with this orchestra out of which three composition commissions have arisen: WARP (1994), EVAPORA (1996) and INVISIBLE LANDSCAPES (1998). The composition FUSION for ensemble was written during 2000 to a commission from the cellist Yo-Yo Ma for his Silk Road Project.

Xiaoyong Chen belongs to a small group of Chinese composers who have recently gained great attention on an international scale. Xiaoyong Chen received the Christoph and Stephan Kaske Prize in Munich during 1993, and the Bach Prize Stipend of the Hansestadt Hamburg in 1995. Guest professorships have constantly taken him to Taiwan, Hong Kong and China since 1997. Chen has been an instructor at the Asia-Africa Institute of the University of Hamburg since 1987, and resides as a freelance composer in Hamburg.

Sherif Mohie Eldin (1964, Cairo)

He started his musical education at the age of 14, as a student at the Cairo Conservatoire in both Horn and Composition, the latter with the late (Prof.) Gamal Abd El Rahim, Egypt's leading contemporary composer. In 1984, he was guest student of the Würzburg Music Hochschule for two semesters, where he studied composition with Prof. Bertold Hummel, and Horn with Prof. Langestien. From 1984 to 1986, he joined the Cairo Symphony Orchestra as third horn player. In October 1987, he graduated from the Cairo Conservatoire Academy of Arts, Composition and Wind Departments, and was appointed Instructor at the same Institute. In 1988, he was commissioned to compose the very first piece of music "Fanfare" to be performed at the Inauguration of the New Cairo Opera House. From 1989 to 2001, he held the position of Artistic Director of the "Citadel Festival of Music and Song" taking place at the Salah El Din Citadel every summer; during those 11 years, he organized five daily open-air concerts, which included all types of music. In 1991 and 1992, he was invited to conduct his own compositions at the International "Coups de Vents" Festival in Le Havre, France.

In 1992, he founded the "Akhnaton Chamber Orchestra", the First Egyptian privately-funded orchestra, which he managed; since then, the Orchestra has become one of Egypt's leading orchestras performing in many cities in Egypt and abroad.

Korea

In 1995, he was appointed Artistic Director and Principal Conductor of the first Chamber Orchestra in Alexandria to be formed and financed by the Mass Cultural Sector, Ministry of Culture. In May 1995, he was invited to attend the "Tage der neuen Musik" in Wuerzburg, Germany, representing Egypt at the festival as a composer. In November 1995, he founded the Cairo Chamber Orchestra, also financed by the Mass Cultural Sector, Ministry of Culture to introduce Classical Music through Lecture Concerts in different Cultural Palaces in Ismailia, Suez, Port Said, and other Egyptian cities. In September 1995, he became Managing Director of the then one-year-old Cairo Opera Orchestra. One of his main goals was to recruit young Egyptian musicians and to integrate them as members of the Orchestra, by organizing auditions that led to the increase of the number of musicians from 50 to 103. In September 1996, he started his conducting studies of at the "Ecole Normale" in Paris with Prof. Dominique Rouites, a prominent conductor and director of the "Opera de Massy" in Paris. In 1996/97- he enrolled in the classes of Prof. Karl Heinz Blomeke (conducting) and Prof. Redel (composition) at the Staatliche Hochschule Fur Musik, Detmold, Germany, where he obtained certificates in both disciplines.

In 1997, he initiated a series of Concerts, "Music for All", to be performed in the afternoon of every last Friday of each month during the Opera Season (matinee performances at reduced ticket prices). Targeting young audiences, as an educative and introductory program, in an effort to boost music lover audiences and to help introduce them to the field of classical music.

In May 1997, he obtained his Master's in Musicology from the Cairo Conservatoire, Academy of Arts. In January 1998, he was Guest Conductor at the "Opera de Massy" Paris, in an all Mozart program; and in 2000, he conducted a program including the premiere of his own "Violin Concerto" at the same Opera.

In January 1999, he conducted a tour of the Cairo Ballet Orchestra, accompanied by the Cairo Opera Orchestra in Austria, performing two Egyptian ballets. In March 1999, he conducted the Cairo Opera Orchestra during a tour of Upper Egypt, performing his own composition, the Chamber Opera "Three Operas in one Hour" for the first time outside Cairo. In September 1999, he conducted a tour of the Cairo Opera Orchestra, in both Germany and France. In September 2001, he resigned from the Cairo Opera House and was appointed Director of Cultural Activities (The Arts Center), at the Bibliotheca Alexandrina; a department that encompasses theater, music, art exhibitions and cinema activities.

Maestro Mohie-Eldin is a member of several International Juries, such as the Cairo International Song Competition, Fullbright Panel (2001). He is a staff member at the Cairo Conservatoire, Academy of Arts, a prominent composer and conductor, and is a frequent guest on Radio and Television. Maestro Sherif Mohie Eldin celebrated the 20th anniversary of his musical career by releasing a set of 6 CDs containing all his compositions including various genres, solo instruments, electronic music, orchestra, vocal music and opera (2004).

In January 2004, he was granted a Fullbright Scholarship for Arts Management, at the American University in Washington, DC, USA. He is an appointed member of the Music, Opera and Ballet Advisory Committee for the Supreme Council for Culture (2005).

Presented with great success his second opera in Alexandria and Cairo on the third anniversary of the Bibliotheca Alexandrina; an operatic adaptation of the Naguib Mahfouz novel *Miramar* (2005). He was appointed Director of the Damanhour Opera, parallel to his assignment as Director of the Bibliotheca Alexandrina Arts Center (2006), where he did form and conduct the BA Orchestra, and founded various kinds of musical festivals.

What is the combination: jointly or separated or interwoven?

Mohie El Din dedicated this work for the Biennale has combined the instruments in three pairs with a continuous heterophonic passage by the piano quoting a "bashraf" (one of the genres of traditional Egyptian music). All pairs collaborate at the same time and in different tempi to perform quotations from famous works of Mohie Eldin and baroque famous composers : J.S. Bach, Antonio Vivaldi and Domenico Cimarosa. The title of the work is driven from Arabic music terminology, which is a reference of how maqāmat are formed.

Vn Jehi Bahk

Born 1971, in Vienna to Korean parents; Jehi Bahk began his musical education at the age of four. He received his first lessons in piano and composition by his father Junsang Bahk, a renowned composer; and his first violin lessons by Franz Istvaniti. Already at the age of five he was admitted, as one of youngest students ever in the history of the University

of Music and Performing Arts in Vienna, into the pre-college piano class of Renate Kramer-Preisenhammer.

At the Conservatory he studied violin with Walter Barylli, former concertmaster of the Vienna Philharmonic, 1979/1982-. He continued his studies with Michael Frischenschlager and Dora Schwarzberg at the University of Music and Performing Arts in Vienna, where he graduated with distinction and with a Master obtained in the Arts.

As a young student Jehi Bahk won first prize and the special prize of the Vienna Philharmonics in a contest for young musicians (Jugend musiziert) and also won the "Stephanie Hohl" violin competition held at the University of Music and Performing Arts in Vienna.

During his studies he founded the Hugo Wolf Quartet (1993). This ensemble won the first prize at the 5th International Competition for String Quartets in Cremona; and the prize for "best string quartet" at the 45th International G.B. Viotti-Wettbewerb for Chamber Music in Vercelli. In 1999, the quartet was awarded the European Culture Award in Paris.

As a soloist, and most of all as a chamber musician, he performed in many of the world's well-known concert halls, including Carnegie Hall (New York), Concertgebouw (Amsterdam), Wigmore Hall (London), Suntory Hall (Tokyo), Hoam Art Hall und Sejong Arts Center (Seoul), Berlin Philharmonie, Herkulessaal (Munich), Tonhalle (Zurich), Vienna's Musikverein & Konzerthaus, Mozarteum (Salzburg), Philharmonie (St. Petersburg), and Rachmaninoff Hall at the Moscow Conservatory. He has participated in numerous festivals, such as Colmar, Dortmund, Edinburgh, Prague, Schwetzingen, Salzburg as well as Mondsee Tage, Schubertiade, and Styriarte. With the Hugo Wolf Quartet he toured North, and South America, Mexico, Great Britain, Ireland, South Korea and Japan.

Jehi Bahk performed together with musicians such as Paul Gulda, Paul Meyer, Ernst Ottensamer, Xavier Philips, Alois Posch, Peter Schmidl, Mihaela Ursuleasa.

On the occasion of the 100th anniversary of Hugo Wolf's death, Jehi Bahk arranged selected songs from Wolf's "Italian Songbook" for voice and string quartet (2003) which was premiered by soprano Ildiko Raimondi and the Hugo Wolf Quartet at the Vienna Musikverein.

From 1997 and 2003, the ensemble premiered works by Zbigniew Bargielski (String quartet No.4 "Le Temps ardent" und String quartet No.5 "Le Temps qui n'est plus"), Egon Wellesz (String quartet No.3 d minor, op.25), Johannes Maria Staud ("Dichotomie" for String quartet), Dirk D'Ase (String quartet No.2), Friedrich Cerha (String quartet No.4), Erich Urbanner (String quartet No.5) und Junsang Bahk (String quartet No.1).

He has recorded numerous CDs with the Hugo Wolf Quartet, released by the Atlantis Art, Extraplatte und Gramola labels. The latter received the ORF Pasticcio Award. The ensemble also participated in TV, radio, and video productions for ORF, the BBC, Deutschland Radio Berlin, SWR, Radio France, Minnesota Public Radio, Unitel, RTE Ireland, and KBS.

In 2005, Jehi Bahk became associate concertmaster of the "Seoul Philharmonic Orchestra" and performed as acting concertmaster under the baton of Stephen Asbury, Andrey Boreyko, Myung-Whun Chung, Mikko Frank, James Judd, Rossen Milanov, Ludovich Morlot, Arild Remmereit, Francois Xavier Roth, Bundit Ungrangsee; and with soloists such as Nicholas Angelich, Martha Argerich, Colin Currie, Nelson Freire, Ilya Gringolts, Hakan Hardenberger, Leonidas Kavakos, Alexei Lubimov, Nicolai Lugansky, Alexander Melnikov, Paul Meyer, Jian Wang.

For many years now Jehi Bahk has been active as a pedagogue and taught at the "Vienna-" and "Franz-Schubert-Konservatorium" in Vienna. He became professor at the "German School of Music Weimar" (a co-operation between the College for Music Franz Liszt in Weimar and the Kangnam University in Korea) where he started a violin class from 2005 until 2008.

Japan



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009



Japan

28 and 29 April 2009

Small Theater, Ticket: EGP 10.-

Tokyo Sinfonietta (JAPAN)

28 April- Program

O. Messiaen :	<i>Quatuor pour la fin du temps</i> (1940- 1941) for clarinet, violin, violoncello and piano
Turo Takemitsu :	<i>Quatrain II</i> (1977) for clarinet, violin, violoncello and piano

29 April - Program

Amr Okba	<i>Message</i> for two violins, violoncello, trumpet and hidden Piano
Rika Narimoto:	<i>Trace</i>
Akira Nisimura:	<i>Rainbow Body</i> (2008)
Toru Takemitsu:	<i>Rain Coming</i> (1982)
Joji Yuasa:	<i>Nine Levels by Ze-Ami</i>

1 May 2009, (Cairo Opera House)

Mail Hall, 9:00 pm

Program

Joji Yuasa	<i>JO HA KYU</i> (12 min.) for five players
Toshio Hosokawa	<i>Vertical Time Study II</i> (, 13 min.) for tenor saxophone, piano and percussion
Akira Nishimura	<i>River of Karunall</i> (15 min.) for clarinet

Intermission

Toru Takemitsu	<i>Rain Spell</i> (1982) (, 10 min.) for flute, clarinet, harp, piano and vibraphone
	<i>Rain Coming</i> (1982) (10 min.) for chamber orchestra

Tokyo Sinfonietta

Tokyo Sinfonietta was founded in 1994 for the purpose of performing post-war music and of being actively involved in the creation of contemporary works. It has since organized subscription concerts in Tokyo, participated in a number of music festivals and toured France in 1996, Germany in 1996 and 2004, Spain in 2001 as well as Venezuela in 2005.

Through these activities, it has performed works by more than 40 composers from both Japan and abroad, including the Japanese premieres of Ligeti's "Hamburger Concerto", Carter's "Asko Concerto", Xenakis's "Jalons", Benjamin's "At First Light", Lindberg's "UR", Murail's "Disintegrations", and Ades's "Living Toys".

Tokyo Sinfonietta has given world premieres of works by Jo Kondo, Ichiro Nodaira, Jose Manuel Lopez Lopez, among others.

This is an ensemble specially formed to meet the demanding requirements made by contemporary composers, and its feature is the deep understanding of music created and performed today. The members are select soloists who are blessed with outstanding skills and insight. They give Tokyo Sinfonietta the kind of versatility needed to cover a wide range of music from the works written for a small ensemble to a larger chamber orchestra.

Joji Yuasa (composer)

OJI YUASA, born in 1929, is a self-taught composer. He first became interested in music while a premedical student at Keio University, and in 1952 turned to music full-time when he joined in Jikken-Kobo' (Experimental Workshop). Since then, Yuasa has been actively engaged in a wide range of musical composition, including orchestral, choral and chamber music, film music, music for theatre, and intermedia, electronic and computer music.

He has won numerous commissions from such institutions as the Koussevitzky Music Foundation, Saarland Radio Symphony Orchestra, Helsinki Philharmony Orchestra, Japan Philharmonic Orchestra, NHK Symphony Orchestra, Canada Council, IRCAM, National Endowment for the Arts of the USA, Suntory Music Foundation and Suntory Hall, etc.

Since 1981 through 1994 Yuasa had been a professor of the UCSD, San Diego. Also he had been a composer in residence of the Orchestra Ensemble Kanazawa from 1993 to 95. His music has been widely performed throughout the world such festivals as the ISCM World Music Days, Warsaw Autumn, ULTIMA Oslo Contemporary Music Festival.

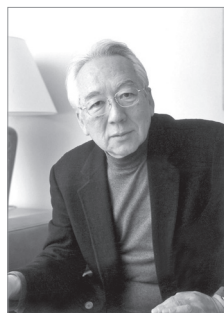
Among prizes he won are: the 2nd Otaka Award and the Grand Prize of the Japan Arts Festival for his Chronoplastic for orchestra (1973), the Grand Prize of the Japan Arts Festival for A Perspective for Orchestra(1983), the 36th Otaka Award for Revealed Time for viola and orchestra (1988), Hida Furukawa Music Award Grand Prix and Kyoto Music Award Grand Prix for Piano Concertino and Symphonic Suite, The Narrow Road into the Deep North: Basho (1995), the 45th Otaka Award for Violin Concerto in memory of Toru Takemitsu (1996), The Suntory Music Award and Art Encouragement Prize of Japan for his musical achievement in 1996 including :Violin Concerto in memorial of Toru Takemitsu, Jo-Ha-Kyu for 5 players, and Projection No.2 for string quartet(1996), the 51st Otaka Award for Haptic Cosmos V for orchestra (2003)

Jo Ha Kyu for 5 players

"In 1996, I named the work commissioned for the opening of the Saitama Geijutsu Gekijo "*Joshō* – introduction -- for five players" and this new work is titled "Jo Ha Kyu". "*Jo*" means introduction, "*ha*" caprice and "*kyu*" presto.

"*Jo Ha Kyu*" is a structural concept in Japanese aesthetics and familiar to the Japanese, and I am using it for the first time.My aim has been to make the work as abstract as possible in all its facets including the kinetics and statics of sound, it has special its relationships with time and space.

The section called "*Jo*" has developed from the premiered work by correcting some parts of it, and my purpose was to bring out a world which adds something to my chamber pieces of the past and yet strongly remains my own. All this stems from my very expectation of



Japan

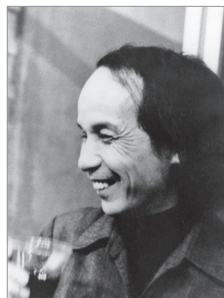
what the outstanding six musicians will create through their ensemble playing in terms of time, space and sound. “

Joji Yuasa

TORU TAKEMITSU (composer)

Born in Tokyo in 1930. Entirely self-taught, he composed a wide-range of music for the concert hall and the screen, as well as electronic and pop music. Unquestionably Japan's foremost composer with a huge international following, the harmonic landscape of his music is sometimes referred to as the “Takemitsu Tone”. He was also well known as an essayist, as in his seminal book *Confronting Silence* (Publisher: Fallen Leaf Press) He died at the age of 65 in 1996.

Among his orchestral composition: *Tree Line* for chamber orchestra (1988), *Visions* for orchestra (1990), *How slow the Wind* for orchestra (1991), *Gêmeaux* for oboe solo, trombone solo, two orchestras and two conductors (1971-1986), *Far calls. Coming, far!* for violin and orchestra (1980), and *from me flows what you call Time* for five percussionists and orchestra (1990). He has written *Three Film Scores* arrangements for string orchestra on music originally composed for 3 films (1994/1995).



Rain Coming (string orchestra)

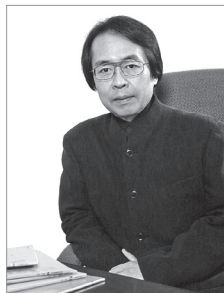
Rain Coming belongs to a series of chamber pieces inspired by the topic of the rain. The complete work, called *Waterscape*, also includes pieces as *Rain Spell* (1982), *Garden Rain* (1974), *Rain Tree*, etc. It was definitely the intention of the composer to create a series of chamber pieces which would pass by numerous transformations, to attain some flow to the tonality, as the water which runs into the world.

Rain Coming is a variation of color of a simple topic, played in most cases the alto flute. The work was written for the London Sinfonietta.

Akira Nishimura (composer)

Akira Nishimura was born in Osaka 1953. He studied composition and musical theory to post graduate level at Tokyo National University of Fine Arts and Music. In 1977 he won the first of his numerous later prize winnings at the Queen Elizabeth International Music Composition Competition with heterophony for string quartet (1975) and the Luigi Dallapiccola Composition Award with *mutazioni* (1977). In 1980, *kecak* (1979) was selected as the best work at the International Rostrum of Composers, and he won awards at the ISCM World Music Days with *ODE* for *EKSTASIS* (1981) in 1982, then in 1984, 1988 and 1990. The Otaka Prizes were awarded to him in 1988 for heterophony for two pianos and orchestra (1987), in 1992 for *A ring of lights*, double concerto for violin, piano and orchestra, in 1993 for *Into the lights of the eternal CHAOS* and in 2007 for *vision and mantra*. In 2001, he was awarded the ExxonMobil Music Prize, the Suntory Music Award in 2004 and the Mainichi Art Prize in 2005. He was composer-in-residence of the Orchestra Ensemble Kanazawa (1993-94-) and of the Tokyo Symphony Orchestra (1994-97-). In 2007, he was the featured composer of the contemporary music festival “Composium 2007”, held by the Tokyo Opera City Cultural Foundation and judge of the Toru Takemitsu Composition Award.

Nishimura principally employs heterophony, a characteristic device of Asian traditional music, thereby subtly transforming the intervals, rhythm and melody of his dense multi-layered textures. Though similar to ‘micropolyphony’ of Ligeti, an Asian perspective informs his technique. Some works are heterophonic melodically, such as heterophony (1975), and some rhythmically, as in *kecak*; the superimposition of trills, tremolos and harmonics contributes to the more complex textures of his later works.



He has been commissioned from many overseas music festivals and ensembles such as ULTIMA Contemporary Music Festival Oslo, Octobre en Normandie, Arditti Quartet, Kronos Quartet, ELISION Ensemble, Hannover Society of Contemporary Music, Wien Modern, Warsaw Autumn, Musica (Strasbourg), Brisbane Music Festival and so on.

He is currently a Professor at the Tokyo College of Music and the Musical Director of the Izumi Sinfonietta Osaka.

Corps d'arc-en-ciel (Rainbow Body) (2008)

The title derives from Tibetan Buddhism. It is said that at the time of death of a Buddhist Master who has attained complete realization through practice, his soul assimilates with eternal light of peace separating from his body and the body disappears in the air radiating the colours of the rainbow. The state is called "the Rainbow Body". This piece is a meditative fantasy expressing a longing for the soul and body which obtain release from transmigration in such a beautiful way. The work consists of an introduction and seven parts. The number of seven symbolizes the rainbow colours and the seven parts represent seven levels of transformation and dissolution of the body.

The instruments are flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, harp, 2 percussions, and strings (2 violins, viola, cello and contrabass). It is possible to increase the number of strings. Commissioned by Radio France, the work was composed for from late autumn 2007 to spring 2008 for the performance of Tokyo Sinfonietta in Paris in May 2008.

Hosokawa (composer)

"I am searching for a new form of Japanese spiritual culture and music, one through which I can remain true to myself as well as to my origins. We need to examine the Western world again, more carefully, in order to become objective and truly get to know our own selves."

Toshio Hosokawa, Japan's best known living composer, explores the boundaries between cultures. His music draws on affinities and contrasts between western avant-garde and traditional Japanese culture. It is influenced in particular by the static structures in Gagaku music of the Japanese court, as well as by the transience of Nature with its ever-changing sounds and creations.

Born in Hiroshima in 1955, he arrived in Berlin in 1976 to study composition with Isang Yun. He continued his studies with Klaus Huber and Brian Ferneyhough. His oeuvre includes orchestral works and solo concertos, chamber music and music for traditional Japanese instruments. After an initial tendency towards the western avant-garde, a turning point occurred in 1988 with his highly praised first opera *Vision of Lear*, where he began to create a new musical world between the East and the West.

As Hosokawa began to turn his attention towards the Japanese culture, he became increasingly interested in the phenomenon of Nature as experienced in his homeland. With *Voice from the Ocean* (2001); he commenced a series of symphonic works about the ocean. The main focus of these compositions is the relationship between Man and Nature. *Circulating Ocean* (Salzburg Festival 2005, Vienna Philharmonic under V. Gergiev) and *Skyscape* (Tokyo Symphony Orchestra, 2007) are the most recent works in this series, both of which were last performed in 2007 by DSO Berlin with resounding success.

Concertos such as *Lotus under the moonlight* for piano and orchestra (NDR Symphony Orchestra with Jun Märkl and Momo Kodama, 2006) and his *Voyages* have also been extremely well-received. The most recent additions to this series, which he began in 2003, have been *Voyage VII* for trumpet and string orchestra and *Voyage VIII* for Tuba and Ensemble. The 10th work in this sequence is his guitar concerto, which was premiered at the Warsaw Autumn 2007.

Toshio Hosokawa has received numerous awards and prizes and is a regular guest at the most prominent contemporary music festivals. He was Composer in Residence at the Lucerne Festival in 2000 and Musical Director of the Takefu International Music Festival in 2001. Since 2006 he has enjoyed a close collaboration with the WDR-Radio Choir. He has



Japan

been a member of the Akademie der Künste Berlin since 2001 and, since 2006, a Fellow of the Berliner Wissenschaftskolleg as well as Composer in Residence with Deutsches Symphonie-Orchester (200607/).

2008 promises to be as fruitful as the previous year. Already scheduled are a Shō Concerto, a work for choir, and a quartet. In addition to this, he will be working on two new operas based on pieces by Zeami (14th Century) and the

Vertical Time Study II for tenor saxophone, piano and percussion

"This work was commissioned by Das Ministerium für Wissenschaft und Kunst BadenWürttemberg and written in late 1993 and early 1994. It is dedicated to its first performers, Trio Accanto.

The saxophone is the heart of the piece, while the piano and percussion function as the background. The saxophone represents a human being's voice, the piano and percussion in the background the natural universe that wraps itself around and opposes that human being.

Each note of the saxophone can be heard as the stroke of an oriental writing brush traced on the white canvas called "space." The depth of each individual note becomes the issue. Out of the deep background each note is individually born and recedes into it again.

I direct my attention to the vertical landscape of sound which each individual note produces, and which in turn evokes the next landscape of sound, just as when one walks through a Japanese garden, each step one takes keeps creating new scenes although we cannot see the landscape as a whole."

Toshio Hosokawa

Rica Narimoto (composer)

Born in Wakayama City, Japan, in 1969. After graduating from the Composition Course of the Aichi Prefectural University of Fine Arts at the top of her class, she completed the graduate studies at the said institution. When graduating from the University, she received the Kuwabara Award given by the Prefectural Governor. Her compositions have won a number of contemporary music awards. In 2008, she won the 29th Irino Award. As a member of the Ensemble Today specializing in the performance of contemporary music, from 1997 until its disbanding, she contributed many pieces for the group, as well as giving lectures and planning music projects as the representative of the "ing – Project".

Her works are recorded and released as CD's from ALM Records and CAFUA Records, and ARS PUBLICA in Italy has published her scores.

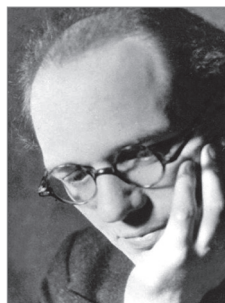
She studied composition under Takayuki Morikawa, Akihiko Matsui, the late Satoshi Kaneda, Keiki Okazaka, and Philip Maneuri, and electronic music and counterpoint under Naoyuki Terai. Recently, in addition to composing, she is writing a monogram on the works of her teacher, Satoshi Kaneda. She is now a lecturer at the Human Science Division of Kinjo Gakuin University.



Oliver Messiaen (composer)

The French composer Messiaen was born in Avignon on 10 December 1908 and died in Paris on 27 April 1992. The leading French composer of the generation after Debussy and Ravel, Messiaen quickly developed a very distinctive musical style based on his 'modes of limited transposition', on a speculative interest in rhythm, and on his desire to expound in music the truths of the Catholic faith. Though these concerns were not widely shared, he had a determining influence on the avant-garde as the teacher of Boulez, Stockhausen, and others.

He studied at the Paris Conservatoire (1919–30), where his teachers included Jean and Noël Gallon (harmony, counterpoint, and fugue), Dukas (composition), Maurice Emmanuel (musical



history), and Marcel Dupré (organ). From the Gallon brothers Messiaen learnt a strong, flexible musical technique, while the solid brilliance of Dukas's orchestration in his opera *Ariane et Barbe-bleue* (1907) was discernible in Messiaen's orchestral works throughout his life. Emmanuel passed on his enthusiasm for Greek and Hindu modes and Dupré encouraged Messiaen in his penchant for improvisation, which formed a large part of the Conservatoire organ syllabus and of which Messiaen became an uncontested master. One gift he did not owe to the Conservatoire, nor indeed to his parents, was his Roman Catholic faith. In his own words, 'I was born a believer'.

In 1931 he was appointed organist of La Trinité in Paris, having assured the curé that he would not 'disturb the piety of the faithful with overly anarchic chords', and in 1936 he began teaching at the École Normale de Musique and the Schola Cantorum.

Messiaen joined the French army on the outbreak of war, though his poor eyesight prevented him from front-line action. In 1940 he was taken prisoner of war, and during his captivity he composed the *Quatuor pour la fin du temps* (1941) for violin, clarinet, cello, and piano. It was given its first performance out of doors in January in the Silesian prison camp before an enthusiastic audience of 5000 prisoners. Here again, the two extremely slow movements for violin and for cello, with piano accompaniment, seem to speak of a time beyond the everyday. On his release in 1941, he was appointed professor of harmony at the Paris Conservatoire, and in 1944 he published his *Technique de mon langage musical*, which resumes and explains the rhythmic and harmonic principles of his music.

In 1966, Messiaen was finally appointed professor of composition at the Paris Conservatoire, and the following year he was elected a member of the Institut. For the next 25 years, he continued to devote his time to teaching (pupils from this period included Tristan Murail, Michaël Lévinas, Gérard Grisey, Jean-Louis Florentz, and George Benjamin), to his church duties, to composing, and to travelling, both to hear performances of his music and to track down and record exotic birds. In his last completed work, the hour-long, 11-movement *Éclairs sur l'Au-delà ...* (1988–91) deal with the hereafter and may be said to crown a composing career during which, for all his concerns with birdsong, rhythmic complexity, orchestral colour and virtuosity, Messiaen never lost sight of the essentially simple truths of the Roman Catholic faith.

Paul Griffiths/Roger Nichols

Amr Okba (composer)

Okba, Amr (b. 1972, Algiers). Algerian-born Egyptian composer of mostly orchestral, chamber and piano works that have been performed in Europe and the Middle East.

Okba studied piano as a child and music theory at Helwan University in Cairo from 1989–93, where he also studied business administration and economics. He studied composition with Mohamed Abdel-Wahad Abdel-Fatah and Rageh Daoud, and music theory with Awatif Abdel-Karim and Ahmed El-Saedi at the Conservatory of Music in Cairo from 1994–98. He then graduated with distinction. He also studied composition privately with Mauro Bortolotti in Rome in 1999–2000. He studied composition with Reinhard Febel and music theory with Franz Zaunschirm at the Salzburg Mozarteum in 2002–03, and has studied composition with Detlev Müller-Siemens at the Universität für Musik und darstellende Kunst in Vienna since 2002, on a scholarship from the ÖAD-Stiftung.

Among his honors are a prize in the competition of the Ministry of Culture in Cairo (1999, for Suite for String Orchestra), the Egyptian Rome Prize (1999–2000, for Pictures of the Nuba) and a commission from the organization Musik der Jahrhunderte (2006, for The Book of Going forth by Day). His music has been performed in Austria, Egypt, Germany, and Italy, including a premiere at the ISCM World New Music Festival (2006, Stuttgart).

He is also active in other positions. He directed the ISCM Global Interplay seminars in Cairo in 2005–06 and organized its music symposium in Cairo in 2006.

He has lectured on music theory at the Conservatory of Music in Cairo since 2000.



Japan

Japanese Composers after the World War II

During the latter half of the 1940s, right after World War II, most of the new compositions were lied or chamber music. Just as in the 1930s, many groups of composers were formed aiming at the presentation of their new works. In the 1950s, more groups of composers of the post-war generation with new objectives came into existence: the Jikken Kobo (Experimental Workshop, 1951) consisted not only of composers such as Toru Takemitsu (1930-), Joji Yuasa (1929), Kazuo Fukushima (1930-), but also of artists, writers, and photographers; the Sannin no Kai (Tree Men's Club) of Ikuma Dan (1924-2001-), Yasushi Akutagawa (1925-89), and Toshiro Mayuzumi (1929-97) was formed in 1953 with the purpose of presenting their orchestral works; the Yagi no Kai (Group of Goats, 1953) of Michio Mamiya (1929), Hikaru Hayashi (1931), and Yuzo Toyama (1931) advanced the national independence and connection of music with society; the Shinshin Kai (Group of the Deep and New), founded in 1935 by disciples of Tomojiro Ikenouchi (1906-91-), aimed at inheriting the tradition of the Paris Coservatoire; and the Group 20.5, consisting of students of Yoritsune Matsudaira (1907-2001), set forth spiritual resistance and reformation. Those groups got involved in artistic movements and demonstrated various oppositions in their views of music and style, such as aestheticism against socialistic realism, and avant-garde against nationalism.

In 1951, Yoshiro Irino composed the first twelve-tone music. In 1953, the first attempt at musique concrete was made by Mayuzumi. And in 1955, he and Makoto Moroi (1930) composed their first electronic music. The Jikken Kobo held auditions for both musique concrete and electronic music.

This enabled young composers to learn avant-garde music Europe and the United States more systematically without delay. However, there were non-dodecaphonic pieces composed during this period, of course: Fumio Hayasaka (1914-55) gave up the Western standard and advocated pan-Orientalism in his Symphonic suite Yukara (1955), and had an aesthetical impact on Mayuzumi and Takemitsu. Mayuzumi made an electroacoustical analysis of the sound of a Buddhist temple bell, transplanted it to orchestral instruments, and combined it with the choir reciting Zen sutra in Nivana Symphony (1958). Takemitsu's Requiem for Strings (1957), dedication to the memory of Hayasaka, brought him recognition as a composer.

In 1961, Toshi Ichinyanagi (1933), who had just come back from the United States, performed indeterminate pieces of himself and of other American composers like Jon Cage. Cage himself also visited in Japan in 1962 and 1963, and his speech and action became the talk of Japanese audiences. Among the pieces that were influenced by Cage are Ichinyanagi's Piano Music series (1959-61), and Sapporo (1962); Takemitsu's Ring (1961) and Corona (1962).

In the 1960s, many Japanese composers including made their debut in contemporary music festival in the West. Most people would agree, however, that Takemitsu has been the most successful composer of all of them who have acquired international recognition.

The era of avant-gard music in Japan reached its climax in the Japan World Exposition '70 in Osaka, whose general theme was "Progression and Harmony of Mankind." In the period after Expo '70, composers began to search for original Japanese musical sources for their compositions, rather than to eagerly assimilate new techniques from Europe and the United States. Gagaku, though it was the music of an international character mixed with various elements from East Asian countries, has been one of such original sources of Japanese music. In response to the commission of the National Theatre of Japan, Mayuzumi wrote Showa Tenpyou-raku (1970) and Takemitsu composed In an Autumn Garden (1973), both for gagaku ensemble. Shibata tried to incorporate folk entertainment into his music: after Oiwake-bushi ko (1973), he composed many "theater pieces" (Shibata) for choir based on it as a kind of meta-music. And also, many composers combined the idiom of Western contemporary music with Japanese traditional music and its instruments in the manner of concerto. Maki Ishii (1936) formation of the West and East in his Encounter for orchestra and Gaga (1970) and Mono-prism for Japanese drum and orchestra (1976).

The influence from the West did not die away, however, and it was apparent not so much in technical as in ideological aspects such as postmodernism and minimalism. In the 1980s, the number of orchestral works premiered in a year topped fifty, which almost doubles the number in the 1960s and 1970s.



Takenitsu's *Far Calls. Coming Far!* (1980), Yuasa's *Scens from Basho* (1980), Takashi Yoshimatu's (1953) *Elegy for a Japanese Crested Ibis* (1980), Akira Miyoshi's (1933) *Kyomon* (1984), Ichiyanagi's *Berlin Renshi* (1988), Akira Nishimura's (1953) *Navel of the sun for hichiriki and orchestra* (1989) and Toshio Hosokawa's (1955) *Hiroshima Requiem* (1989- 92), drew great interest from audiences.

Many of the composers of this period claiming to be neoromanticist were Asian-oriented. Sato has pursued mystic beauty through the Japanese time-honored belief in the *oto-dama* (Spirir of Sound); Nishimura has exploited the possibility of heterophony, which characterizes much of Asian folk music.

Following the rush to build concert halls in the late-1980s, opera houses were built in Tokyo, Nagoya, Ooka, and Shiga in the 1990s, which gave a boost to the National interest in opera and subsequently the composition of new operas such as Matsumura's *Silence* (1993), Dan's *Takeru* (1997), Mayuzumi's *Kojiki* (1996), Hayashi's *I Am a Cut* (1998; after Soseki Natsume), Minoru Miki's (1930) *Tale of Genji* (1999), and Miyoshi's *Toi ho* [Hasekura Tsunenaga "Toiho"] (1999). Their subject matter ranges from historical stories through literary masterworks of all ages and countries to issues in the modern society.

On the other hand, some younger composers have returned to more avant-garde and experimental ideas, moving away from postmodernistic styles; Ishiro Nodaira (1953), Masahiro Miwa (1958), Toshio Saruya (1960), Karen Tanaka (1961), Atsuhiko Gondai (1965), Keiko Harada (1968), and Motoharu Kawashima (1972). This stylistic diversity makes the compositional activities in Japan even more varied, and we hope that it will continue to develop in the 21st century.

Kazushi Ishida (Musicologist)

Germany

Thursday, 30 April 2009

Small Theater, 8:00 pm, Ticket: EGP 10

Ensemble Modern Frankfurt (GERMANY)

Program:

Conlon Nancarrow:

Trio No. 1 (1942) (7')

for clarinet, bassoon and piano (Smith Publications, Kaufmaterial)

Bernd Alois Zimmermann:

Tempus loquendi - Pezzi ellitici (1963) (12')

for flute, alto flute and bass flute (1 performer) (Schott Kaufm)

Giacinto Scelsi:

Ko-Lho (1966) (6')

for flute & clarinet (Salabert, Kaufmaterial)

Johannes Maria Staud:

Black Moon (1998) (11'), for bass clarinet

Intermission

Arnold Schönberg:

Drei Klavierstücke op. 11 (1909) (12'30)

Jörg Widmann:

Fünf Bruchstücke (1987) (8')

for clarinet & piano (Schott, Kaufmaterial)

Enno Poppe:

Holz (2005) (8'), for bassoon (Manuskript)

Franco Donatoni:

Het (1990) (14')

for flute, bass clarinet and piano (Ricordi)



Saturday, 1 May 2009

Gomhureia Theater, 7:00 pm, Ticket: EGP 10

Ensemble Modern Frankfurt (GERMANY)

Program:

Conlon Nancarrow:

Trio No. 1 (1942) (7')

for clarinet, bassoon and piano (Smith Publications, Kaufmaterial)

Bernd Alois Zimmermann:

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for flute, bass clarinet and piano (Ricordi)



ALEXANDRINA
CONTEMPORARY
MUSIC BIENNALE
2009

Germany

Ensemble Modern

Founded in 1980, and situated in Frankfurt am Main since 1985, the Ensemble Modern (EM) is one of the world's leading ensembles of New Music. Currently, the EM comprises 18 soloists from Argentina, Bulgaria, Germany, India, Israel, Japan, Poland, and Switzerland, all of whom provide the ensemble with its rich cultural background.

The Ensemble Modern is famous for its special working and organizational form, which is unique. All the members are responsible for jointly selecting and dealing with projects, co-productions and financial matters. Its exceptional and distinctive program consists of music theater, dance and video projects, chamber music, ensemble and orchestral concerts.

In past years, the Ensemble Modern has toured Russia, South America, Japan, Australia, India, Korea, Taiwan, and the United States. It regularly performs at renowned festivals and outstanding venues, such as the Lincoln Center Festival in New York, Festival d'Automne à Paris, Holland Festival in Amsterdam, Lucerne Festival, Klangspuren in Schwaz, Salzburg Festival, Alte Oper Frankfurt, Oper Frankfurt, Kölner Philharmonie, Konzerthaus Berlin and MaerzMusik Berliner Festspiele, Philharmonie Essen and the Festspielhaus Baden-Baden.

The Ensemble Modern performs approximately 100 concerts each year. The Ensemble strives to achieve the highest degree of authenticity by working closely with the composers personally. The musicians rehearse an average of 70 new works every year, 20 of which are world premieres.

In 2003, the German Federal Cultural Foundation nominated the Ensemble Modern as one of Germany's "beacons" of contemporary culture. With this honor, the Ensemble Modern received a five-year funding package from the German Federal Cultural Foundation in 2004, to support three important pillars of the Ensemble Modern – the Ensemble Modern Orchestra, the International Ensemble Modern Academy and eminent projects of Ensemble Modern.

The Ensemble Modern is funded by the German Federal Cultural Foundation, the City of Frankfurt, the German Ensemble Academy Assoc., the State of Hesse, the GEMA Foundation and the GVL.

hr2-kultur – cultural affairs partner of the Ensemble Modern.

www.ensemble-modern.com

Dietmar Wiesner

(D)ietmar Wiesner lives and works in Frankfurt. He is a founding member of Ensemble Modern and works regularly as composer for installations and music theater productions. In 1994, together with (H)ermann Kretschmar and (C)athy Milliken, he founded the composer formation HCD-Productions, which has, for example, issued a CD with chamber music by the American writer and composer Paul Bowles, was awarded the Prix Italia for its HR radio production "Denotation Babel" based on a text by Helmut Krausser, and for the best direction of "Cosmic Memos", the Prize of the Expert Jury of the Literature Bureau North-Rhine Westphalia. Together with the musician and composer Rainer Römer, and the visual artist Ottmar Hörl, he was also awarded the Prize of Intermedium II for the HR production "Staubmarsch".

In November 2007, the premiere of the chamber opera "Haus der Stimmen" based on a libretto by Silke Scheuermann and joint composition and production work with the composer Cathy Milliken at the ARD Radio Days in Karlsruhe.

Ueli Wiget

Born in Winterthur, in 1957, he received first piano lessons from Klaus Wolters at the age of 10. From 1978 to 1983, he studied piano and harp at the "Staatliche Hochschule für Musik und Theater Hannover" under Hans Leygraf and Ruth Konhäuser, concluding with the concert exam for both instruments.

From 1983 to 1986, he gained further experience at the Budapest Liszt Academy under György Kurtág and Zoltán Kocsis.

He won the first Swiss Young Musicians Contest, as well as the contest of the State Music High Schools in Germany, and received several international prizes (contests in Sydney, Monza, Leipzig).



Since 1986 he is a pianist for the Ensemble Modern, coming in contact with a variety of different tasks and styles; as a soloist he performed major European Festivals (Berlin, Vienna, Salzburg, Venice, Rome, London, Huddersfield, Paris) and collaborated with a large number of orchestras (WDR Cologne, SWR Stuttgart, DSO Berlin, Munich Philharmonic, Bundesjugendorchester, NDR Hannover, BBC London, Philharmonique de Radio France in Paris, Gulbenkian Lisbon, National philharmonie Budapest, Netherlands Radio Philharmony, Junge Deutsche Philharmonie).

As a chamber musician, he performs in many varying formations and on a regular basis with the Vermeer and the Carmina Quartet.

Johannes Schwarz

Born in 1970, the bassoonist Johannes Schwarz has worked across a diverse range of musical genres since 1990. He has made guest appearances with a host of distinguished symphony orchestras (WDR Sinfonieorchester, hr-Sinfonieorchester, Beethoven Orchester Bonn, Gürzenich-Orchester Cologne, the Essen, Dortmund and Bremer Philharmonic Orchestras); period-instrument Baroque ensembles, improvisation ensembles and has collaborated in various major band productions (WDR, hr). Schwarz has founded several chamber music formations, such as the Trio d'anches Köln, the Kölner Bläseroktett, Tre Venti, Trio MODI and has also been a member of various New Music ensembles. As a soloist, he has also performed solo concerts in collaboration with orchestras and ensembles specializing in New Music.

Johannes Schwarz is featured in a series of CD productions, among them premieres of solo works for bassoon, traversing the whole spectrum of music genres: electronic music, the Classical and Baroque repertoire, Tango arrangements, Pop and Heavy Metal.

As a music teacher, he has founded and conducted several school orchestras and has taken up teaching posts for chamber music and bassoon at the Cologne and Essen music academies. He held courses for bassoon, reed-making and chamber music both in Cologne and Berlin; and as far a field as Montevideo, São Paulo, Buenos Aires, Taipei, Tokyo, South Korea, Paxos and Athens. Since 2003, Johannes Schwarz has been engaged as lecturer for bassoon at the International Ensemble Modern Academy (IEMA), in cooperation with the College for Music and the Performing Arts in Frankfurt am Main. He was actively involved in two program aimed at encouraging school pupils to take an interest in classical music, namely a project launched by the Philharmonie Köln, 1995/1998-; and the Response Projects, which were staged in 2004/ 2005 and sponsored by the State of Hessen. Since 2003, Johannes Schwarz has been an associate partner of the Ensemble Modern. In addition to his musical activities with the Ensemble Modern, he is also compiling a comprehensive audio archive for the bassoon, in which the entire gamut of the instrument's sounds are being recorded and analyzed within a database, which will be made accessible to composers and bassoonists alike.

Nina Janssen

Nina Janssen was born in Cologne in 1972, and has become one of the leading clarinetists of her generation. She studied at the prestigious Hans Deinzer School in Hannover and concluded her studies with the concert examination.

The young, sensitive, and highly-acclaimed musician has performed solo and chamber music concerts at venues around the world. She has received first prizes at the "Jugend musiziert" competition, the German Music Competition, and the International Chamber Music Competition in Osaka, Japan. Nina Janssen has received scholarships and grants from the German National Merit Foundation, the Mark Brandenburg Cultural Conference, the Marie Luise Imbusch Foundation, the Schumannhaus Bonn and the International Association of Wagner Societies.

In addition to her classical-romantic repertoire, the clarinetist is strongly devoted to contemporary music and has been a member of the Ensemble Modern since 2006. Janssen also specializes in performing the classical repertoire with historical clarinets.

Nina Janssen's performances have been recorded practically by all the major German radio and TV stations and several foreign broadcasters. Her works are available on CD, including pieces she has performed with the Ensemble Modern and the Delos Quintet on ars musici.

Germany

She is currently a lecturer at the International Ensemble Modern Academy and the College of Music in Frankfurt. She has also been guest-lectured at the University of the Philippines in Manila, the Azerbaijan State Conservatory in Baku, the Sangat Festival in Bombay, India, the International Clarinet Course in Prades, Spain, and has given lectures on behalf of the Goethe-Institut at music colleges in Cordoba, Argentina, La Paz, Bolivia, and Curitiba, Brazil.

Nina Janssen lives together with her husband Hans Deinzer for part of the year in a small mountain village between Milan and Genoa, and the rest of the year in Hannover.