

SHOUT



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



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

Performers :
Emmanuel Michaud - visual artist
Valentine Michaud - saxophones

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

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

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

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

👉 Full performance : <https://youtu.be/M5PHcJQI45I>

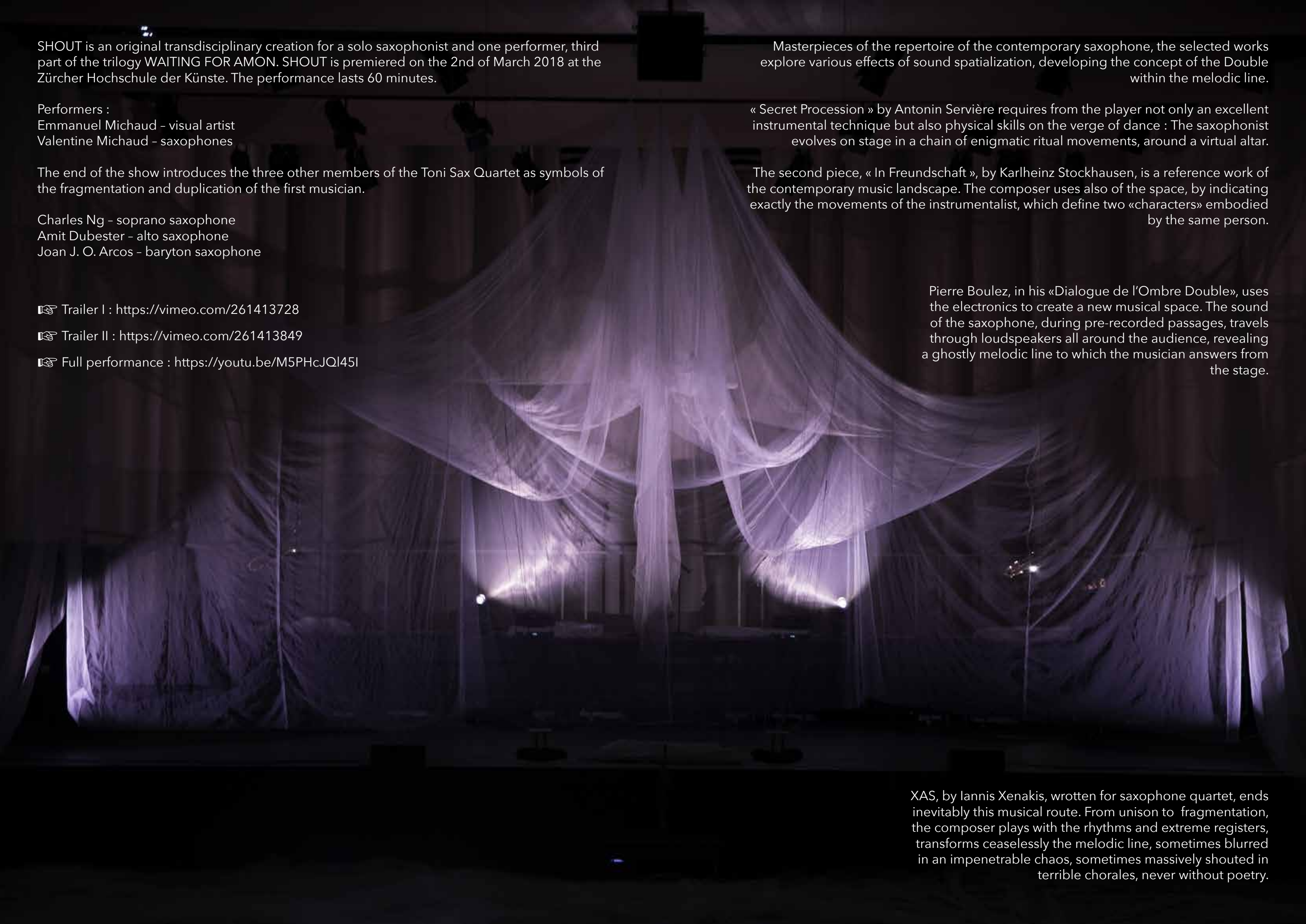
Masterpieces of the repertoire of the contemporary saxophone, the selected works explore various effects of sound spatialization, developing the concept of the Double within the melodic line.

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

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

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

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



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

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

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

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



CHAPTER I - APPARITION

Secret Procession, Antonin Servièrre - 16 minutes

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

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

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

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





CHAPTER II - SHOWDOWN

In Freundschaft, Karlheinz Stockhausen - 12 minutes

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

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

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

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

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

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

CHAPTER III - EVOLUTION

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

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

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

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

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

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

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

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

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





VALENTINE MICHAUD - SAXOPHONE

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

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

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

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

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

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

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

EMMANUEL MICHAUD - VISUAL ARTIST

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

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

Since 2015, he took part in several exhibitions, such as «Exhibition» and «Followers» (Kunsthalle, Mulhouse), «Yeah, I'm a Curator» (Motoco, Mulhouse), «Neo» (Dagobert Cave, Munster). He worked with three other painters on a command by UGC Cinema, which is permanently exposed in the center of Strasbourg since March 2017.

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

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

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

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





CHARLES NG - SOPRANO SAXOPHONE

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

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

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

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

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

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

AMIT DUBESTER - ALTO SAXOPHONE

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

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

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

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

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

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

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

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





JOAN JORDI OLIVER ARCOS - BARITONE SAXOPHONE

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

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

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

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

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

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

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

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

LEANDRO GIANINI - SOUND ENGINEER

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

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

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