

ONCEIM

Orchestra of New Musical Creation, Experimentation and Improvisation

Paris



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Founded in 2011 at the instigation of Frédéric Blondy, ONCEIM is an orchestra of 33 musicians and a collective which assembles their various projects.

ONCEIM is dedicated to contemporary creation in an approach to sound as a plastic art form, by experimenting a number of different modes of musical elaboration, transmission and composition. In this work process, each musician has a major creative role, constructing the music through their singular virtuosity and the musical vocabulary they devise through their instrument.

ONCEIM brings together very high-level instrumentalists who develop their own completely personal instrumental practices and music styles. They are performers and/or improvisers and/or composers, and often all three at once, which allows them to fully grasp the complexities and subtleties of the music of today.

ONCEIM has been in residency since 2011 at the Saint Merry Church (Paris) and is supported by the National Centre for Musical Creation – La Muse en Circuit, the City of Paris, the French Institute, the ONDA (French office for contemporary performing arts circulation), the SACEM (Society of Authors, Composers and Publishers of Music), the FCM (Musical Creation Fund), the SPEDIDAM (Society for the Collection and Distribution of Royalties for Performing Artists) and the Regional Office of Cultural Affairs of Ile de France – Ministry of Culture and Communication.

Thanks to this support, the orchestra has played in Europe in Xavier Veilhan's Studio Venezia at the Venice Biennale, at Le Guess Who? Festival in Utrecht, at the Sacrum Profanum festival in Krakow, the Edition Festival in Stockholm, Mózg in Bydgoszcz, VinterJazz in Copenhagen, the Insub festival in Geneva, as well as at festivals in France such as Météo, Densités, Extension, and at French institutions such as the Théâtre d'Orléans, the Macval and the Fondation Cartier.

ONCEIM is directed by an artistic committee composed of Frédéric Blondy and of 6 musicians (elected every two years): Félicie Bazelaire, Jean Dousteyssier, Benjamin Duboc, Jean-Sébastien Mariage, Frédéric Marty and Julia Robert. It is administrated by Eglantine de Boissieu via the Babbel association (babbelproductions.com).

ONCEIM's activities are focussed around 4 areas:

1. Creation of collective pieces, based on the orchestra's continual work in contemporary improvised music or EAI (ElectroAcoustic Improvisation). Through an analytical process and an in-depth study of the aesthetic issues at stake, musical practice is considered in a critical fashion.

2. Commissions of new pieces involving different processes of transmission (writing, orality, imitation...) and based on a close collaboration between the composer and the musicians. Since the first concerts in 2012, pieces by Stephen O'Malley, Eliane Radigue, Sébastien Beliah, Bertrand Denzler, Jérôme Noetinger, Frédéric Blondy, John Tilbury, Pierre-Antoine Badaroux, Jean-Sébastien Mariage and Arnaud Rivière have been thus created with the orchestra. These created pieces allow the implementation of different artistic processes, whether it be through diverse forms of writing, through oral transmission or through techniques of imitating abstract sounds, which all give shape to entirely original music forms.

3. Development and support of other projects by the ONCEIM musicians, whether their needs be artistic, administrative or to do with distribution

4. Transmission and knowledge sharing through cultural and educational actions and artistic collaborations, such as:

- Weekly musical improvisation, experimentation and creation workshops for amateur and professional musicians, at the Saint Merry Church in partnership with Les Rendez-Vous Contemporains de Saint Merry.
- Creating participative orchestras bringing together inhabitants from the Paris region (children and adults, amateur musicians or future professionals) and the musicians of the orchestra around a common artistic project in order to share a veritable musical creation experience. The first participative orchestra was established in Gonesse in 2015.
- Educational interventions: while many of the musicians of ONCEIM teach in music conservatories, some of them are also regular collaborators of the education department of the Paris Philharmonie (most notably for "sound and composition" workshops). ONCEIM also offers masterclasses on improvisation and sound creation (conservatories, music schools, festivals). Since 2017, in partnership with the Institut Français of Russia, some masterclasses have been run with the St. Petersburg Improvisers Orchestra directed by Dmitry Shubin.

Team

Co-direction

Frédéric Blondy - frederic@babbelproductions.com

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Communication

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Strings

Violin : Patricia Bosshard

Altos : Cyprien Busolini, Elodie Gaudet, Julia Robert

Cellos : Félicie Bazelaire, Anaïs Moreau, Deborah Walker

Bass : Sébastien Beliah, Benjamin Duboc, Frédéric Marty

Clarinettes

Altos : Xavier Charles, Jean Dousteysier, Joris Rühl

Bass : Antonin-Tri Hoang, Jean-Brice Godet

Saxophons

Soprano : Stéphane Rives

Altos : Pierre-Antoine Badaroux, Yoann Durant, Carmen Lefrançois

Tenor : Bertrand Denzler

Baryton and bass : Benjamin Dousteysier

Horns

Trumpet : Louis Laurain

Euphonium : Jean Daufresne, Vianney Desplantes

Piano

Alvise Sinivia

Accordeon

Pierre Cussac

Guitares : Jean-Sebastien Mariage, Giani Caserotto

Percussions et drums

Batteries : Antonin Gerbal, Julien Loutelier

Percussions : Rémi Durupt

Electronic

No-imput mix table et turntable : Arnaud Rivière,

Computer : Diemo Schwarz

Repertoire

Encore - Arnaud Rivière

Title: Encore

Composer: Arnaud Rivière

Premiere: 27/06/2014, RDV Contemporains de Saint Merry (Paris)

Duration: 14 minutes, 18 seconds

Number of musicians: 25 to 33

Encore is a short piece of precisely 14 minutes and 18 seconds, proposed in the form of a graphical score. Divided into two groups, the musicians are given indications of pitch, dynamics and when to start/stop. The form is voluntarily abrupt, and the shifts brutal. The noisy intensity produced by the piece allows little respite for the musicians as well as for the audience.

Garden of sounds (contemplate Ryoanji) - Sébastien Bélich

Title: Garden of Sounds (contemplate Ryoanji)

Composer: Sébastien Bélich

Premiere: 28/06/2013, RDV Contemporains de Saint Merry (Paris)

Duration: approx. 30 minutes

Number of musicians: 25 to 33

*There is no such thing as an empty space or an empty time
There is always something to see, something to hear
In fact, try as we may to make a silence, we cannot*

John Cage

"When John Cage visited the Ryōan-ji temple in 1962, he was fascinated by the arrangement of 15 stones in the monastery garden. Convinced that their disposition was determined by chance, he began using this model to create drawings and then to write music. I have never been to the Ryōan-ji temple, but I have listened to the music of John Cage, and heard that he was trying to convey to us the sensations he felt when entering into the temple's garden. I have thus attempted, through the composition *Garden of Sounds*, to use my knowledge of this music, and develop the ideas that came to me while listening to the piece entitled *Ryoanji*.

In *Garden of Sounds* I employ a method that lets the musicians choose their actions, but within a very constrained scope of possibilities. Thus their minds are focussed on very precise parameters, leaving the composition to decide the rest, creating canons (*tuilages*), incessant movements, more like sonic events in nature than musical events as such. The musicians play in a completely independent manner, so as to let themselves be surprised by the encounter of their sound with that of the ensemble. This indeterminist situation allows the piece to be constantly reinvented, each element able to be listened to independently and as part of a whole. I like to think that the heard result resembles a still photograph of mobile circumstances, as John Cage described his own piece *Ryoanji*"

Sébastien Bélich

Audio : <http://onceim.fr/ecouter/voir.php#garden>

Gruidés - Stephen O'Malley

Title: Gruidés

Composer: Stephen O'Malley

Premiere: 26/09/2014, Crak festival (Paris)

Other performances: FOCUS by the Institut Français (Paris), MacVal (Vitry-sur-Seine), Sacrum Profanum festival (Krakow, Poland)

Duration: approx. 40 minutes

Number of musicians: 26 to 33

A major player in the drone doom, death doom and experimental music scenes, Stephen O'Malley is the founder of Sunn O))), member of KTL with Peter Rehberg and an ex-member of Khanate. His performances are often described as moments of upheaval, where the extremely slow narration and the high volume involve your whole body in the listening experience. In 2014, he embarked on a completely new venture: making his musical world collide with that of ONCEIM.

Recording: the *Gruidés* LP is available on the DDS record label.

La haine de la musique - Jean-Sébastien Mariage

Title: La haine de la musique

Composer: Jean-Sébastien Mariage

Premiere: 27/09/2013, CRAK festival (Paris)

Duration: approx. 40 minutes

La haine de la musique (*The Hatred of Music*) is inspired by Pascal Quignard's book of the same title. Divided into three parts, the piece respects the structure of the book. The idea is to put into music the author's considerations on the foundations of music and its social and philosophical implications.

Terror: brutality that jolts the orchestra and the audience. The music is powerful, too much so. Enchantment: seduction leads us to the worst of sacrifices. A captivating start that leads to chaos. Silence as solution: listening allows us to pull through. Very minimalist, this last section lets us take a necessary step back.

Laminaire - création collective

Title: Laminaire

Composer: collective creation

Premiere: 17/04/2015, RDV Contemporains de Saint Merry (Paris)

Other performances: Festival Densités (Fresne-en-Woëvre), Météo festival (Mulhouse), Conservatory of Clamart, Le Classique C'est Pour Les Vieux festival (Paris), Extension festival (Paris), Insub Festival : Orchestres (Geneva, Switzerland), Mózg festival (Bydgoszcz, Poland)

Duration: approx. 45 minutes

Number of musicians: 18 to 34

Since its foundation, ONCEIM has worked extensively on contemporary improvised music or EAI (ElectroAcoustic Improvisation), an extremely creative field of music that has been especially influential since the emergence in the 1990s of singular and innovative artistic projects in the field. Through regular work sessions, the orchestra dedicates itself to this process of musical elaboration – which is especially complex when performed in a large group – and to the aesthetic issues it raises. A collective and analytical work, it

seeks to find a balance between the richness of each individual player's skills and the common artistic object at hand. Numerous strategies (listening, balance, placement,...) have been developed and explored, and the orchestra has been able to construct over time an identifiable group sound. Concerts give rise to collective compositions entitled *Laminaires*, which retain great complexity and quality of writing, while keeping the power and intensity characteristic of improvisation.

Video : <https://youtu.be/GB7T96va7as>

Les machines orphelines - Jérôme Noetinger

Title: Les machines orphelines

Composer: Jérôme Noetinger

Premiere: 23/09/2016, Crak festival (Paris)

Duration: approx. 45 minutes

Number of musicians: 24 to 33

Les machines orphelines (*The orphaned machines*) by Jérôme Noetinger is based mostly on acoustic instruments imitating electronic sounds and effects (predominately created from a Revox). This concept has rendered possible new processes of transposition and orchestration.

This instrumental *musique concrète* is the first commissioned work that makes use of the orchestra's approach to sound as a plastic art form, developed through the collective creations. Here, all the unique sonic knowledge developed by each instrumentalist is put into practice, and gives rise to a rich orchestration.

Videos: <https://youtu.be/Oog2e1LawNM> ; <https://youtu.be/oV4bNKoUFG0>

Morph - Bertrand Denzler

Title: Morph

Composer: Bertrand Denzler

Premiere: 27/06/2014, RDV Contemporains de Saint Merry (Paris)

Duration: approx. 30 minutes

Number of musicians: 23 to 33

"Morph is what I call a 'pseudo-drone'. The aim is twofold. In this piece, which originated from a series of descriptive compositions functioning upon the same principle, I am interested in exploring on the one hand the beats and frictions produces by sounds which are kept close to one another, and on the other the unpredictable structures generated both by the decisions that the performers have to take in order to keep the sound of the orchestra alive in a constrained musical space and by the physical limits of the instrumentalists." *Bertrand Denzler*.

Recording: Morph is available on CD from Confront Recordings.

Occam Océan - Eliane Radigue

Title: Occam Océan

Composer: Eliane Radigue

Premiere: 26/09/2015, CRAK festival (Paris)

Other performances: Fondation Cartier (Paris), Théâtre National d'Orléans, Edition Festival (Stockholm, Sweden), VinterJazz Festival (Copenhagen, Denmark), Sacrum Profanum festival (Krakow, Poland), Studio Venetia – French pavilion at the Venice Biennale (Italy)

Duration: 60 minutes

Number of musicians: 28

Occam Océan is a unique project, the result of two years of collaboration between Eliane Radigue, an emblematic and historical figure of French contemporary music, and the musicians of ONCEIM. Occam is the generic title for a cycle of instrumental pieces initiated by Eliane Radigue in 2011, cycle composed of a work which is, as she says "unfinished by nature, because unfinishable". Occam Océan initiated a new series of pieces written for a large ensemble, ONCEIM, for the first time. The choice and exclusive use of continual sounds, or drones, situate Eliane Radigue's particular aesthetic at the crossroads of the minimalist, electronic and spectral music worlds. The spiritual dimension of her pieces give her music a meditative quality.

Video: <https://youtu.be/DAWBuyzPwvg>

Sans - John Tilbury

Title: Sans

Composer: John Tilbury

Premiere: 26/08/2017, Météo festival (Mulhouse)

Other performances: CRAK festival (Paris)

Duration: approx. 55 minutes

A pioneer in the fields of minimalist music and electroacoustic improvisation, John Tilbury established himself as the benchmark performer of piano works by Morton Feldman, John Cage and Cornelius Cardew. An emblematic figure both of the English experimental scene, of which he has been an active part since the 1950s, and of contemporary music more generally (he was amongst other things the first performer of pieces by John Cage and Morton Feldman), John Tilbury develops both improvisational and compositional practices.

« I have chosen a short text by Samuel Beckett, *Sans* (in the original French), because I think Beckett's intellectual and moral toughness will serve us well. The text itself promotes a sharing experience by virtue of the fact that each paragraph shares words and phrases with other paragraphs. You will have noticed that Beckett chooses each word, each phrase, with the utmost care and precision ; I would like us to adopt the same approach with our choice of tones. »

John Tilbury

Sillage de reflets - Frédéric Blondy

Title: Sillage de reflets

Composer: Frédéric Blondy

Premiere: 22/06/2012, RDV Contemporains de Saint Merry (Paris)

Other performances: CRAK festival, Maison de la Radio (France Musique, A l'improviste radio show), Théâtre de l'Etoile du Nord

Duration: approx. 45 minutes

Number of musicians: 25 to 33

Inspired by his years of frequenting the improvised and experimental music scenes, Frederic Blondy's current works explore the concrete aspect of instruments. The instrument is treated in its totalized configuration, that is to say the instrument is seen as being simply a generator of sounds, without taking into account cultural or historical *a priori* notions as to the way that it should be played. It thus becomes a utensil which invites renewal of gestures and sounds.

Sillages de reflets (The Reflections' Wakes) explores three main themes:

- the generation of beat frequencies through the overlapping of held notes and micro-modulations;
- the more "concrete" exploration around notions of breathing, wood, water and electricity;
- the establishment of different rhythms from alternating orchestral loops.

Audio online: <http://onceim.fr/ecouter/voir.php#sillages>



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Pieces commissions

2018

Patricia BOSSHARD (CHE)

Frederick GALIAY (FR)

2019

Martin TETREAU (CAN)

2020

ALVA NOTO (GER)

Biographies

Frédéric Blondy, 44, Artistic director – Began in the fields of mathematics and physics before entering the Conservatory, where he studied harmony, contrast, analysis and composition ; explored contemporary and experimental music with the same curiosity as improvised music and jazz, electronica and electro-acoustic ; collaborated with numerous artists such as Joëlle Léandre, John Butcher, Otomo Yoshihide, Rhodri Davies, Lê Quan Ninh, Michel Doneda, Urs Leimgruber, Thomas Lehn, Daunik Lazro, Radu Malfatti, John Tilbury, Peter Evans, etc. ; developed extensive work in ensembles, with groups such as Hubbub or Ethos ; as a composer, created pieces from solos to full orchestra, all products of a very open approach to instruments, techniques and composition ; fellow in 2017 at the Villa Kujoyama.

Pierre-Antoine Badaroux, 31, alto saxophone – First prize in saxophone from the Paris Conservatory, teaches jazz composition and arrangement at the Lille Conservatory ; solo improviser, main interpreter of Hodos ensemble, composer of his own sextet, producer of the label Umlaut Records, founder and director of Umlaut Big Band ; anchors his work around the exploration of the connections between composition forms, composition, the pre-defined, the undefined and the improvised.

Félicie Bazelaire, 31, cello – Graduated from the Reims Conservatory in cello, master in the double bass at the Paris Conservatory, teaches double bass at the Vallée de Chevreuse Conservatory ; cellist with ensemble Hodos, collaborated with the Ensemble Intecontemporain, has been working on a program for double bass solo derived from contemporary repertoire since 2012 (Cage, Feldman, Scelsi...), and young composers (Badaroux, Beliah, Haddad, Lingsens...).

Sébastien Bélich, 38, double bass – A graduate of the Paris Conservatory, teaches double bass, jazz and improvisation at the Reims Conservatory ; artistic director of Hodos ensemble, producer of the label Umlaut Records, he has been developing for many years new compositions that have led him to write pieces for the Hodos, WARK and ONCEIM.

Patricia Bosshard, 52, violin – Trained in Montreal, Geneva and Lausanne ; her musical background and journey is as much jazz as it is electronic ; aside from numerous productions on the free improvisation stage, works on a project based on MRI sounds with sound artist Simon Grab ; together with video maker Nicolas Wintsch, founded the Compagnie Dynamo (video, aerobatics and sound).

Cyprien Busolini, 39, viola – After training in classical viola, plays with ensembles Dedalus, Diagonal and Fratres ; dedicated to music using ancient instruments ; at the same time is active in the music improvisation scene, where he finds a larger outlet for experimentation and expression ; has two particular approaches: the production of "multiple sounds," combinations of pitches and noises, and experimentation in the frontiers between silence and extremely soft/low sounds.

Giani Caserotto, 36, guitar – Winner of 5 first prizes at the Paris Conservatory in guitar, generative improvisation, harmony, counterpoint, and 20th century composition, also studied orchestration and Indian music. An improviser and composer, now works on the connections between composition and improvisation, theoretical and popular music; composes as guitarist, as a soloist or in several groups, both in contemporary or improvisation music, and even rock ; teaches guitar at the Paris Conservatory.

Xavier Charles, 54, clarinet – Mostly practices improvisation ; developed techniques for instruments inspired by materials, everyday sounds, and contemporary music language ; at the frontiers of traditional music, electroacoustic, jazz, improvisation music, noisy rock, his research also led him to develop a system of vibrating speakers.

Pierre Cussac, 27, accordion – First prize in accordion and improvisation at the Paris Conservatory; very active in the development of new repertoire for his instrument, works in close collaboration with composers and also with ensembles (Aleph, Le Balcon, 2°2m) and orchestras (Strasbourg Philharmonic, National d'Ile-de-France, Reims Opera), and even musical theatre companies.

Jean Daufresne, 27, euphonium – First prize in saxhorn from the Paris Conservatory, leans more towards contemporary and improvised music ; member of WARN!NG as well as the quartet Opus 333, created works of Alexandros Markeas, Benjamin Attahir and Claude Barthélémy ; also works in musical theater with Frédéric Stochl and danse with Didier Silhol.

Bertrand Denzler, 54, tenor saxophone – French-Swiss musician, great improviser, played with hundreds of musicians and artists of different disciplines all over Europe, in North America, in Latin America, in the Middle East and in East Asia ; notably a member of Zoor, of the Trio Sowari and Hubbub, released more than 30 CDs under labels like Potlatch, Matchless, For4Ears, Creative Sources, Leo or Ambiances Magnétiques; is also a composer.

Vianney Desplantes, 28, euphonium—Graduate of saxhorn and euphonium from the, also took classes in ethnomusicology at the Paris Conservatory and at the Sorbonne; Alboka player, is also a musician in several traditional music groups ; his literary training and his love of the stage lead him to regularly collaborate with artists and dancers of all backgrounds.

Benjamin Dousteysier, 30, baritone saxophone – Graduate of the Paris Conservatory with a major in saxophone, awarded at the National Jazz Competition of La Defense in 2007, 4th place in the solo category at the Fribourg international competition in 2008, and also awarded 1st prize in group and composition at the Keep an eye Jazz award competition together with the group Actuum in 2010 ; teaches saxophone at the Blanc-Mesnil Conservatory ; composes for various groups, from trios to symphonies.

Jean Dousteysier, 27, clarinet – A graduate of the Paris Conservatory, brings attention to the increasing different approaches of his instrument and diversifying his composition practices. He is a member of Watt, pAng, Post KMico Nissim, The Coquettes ; joined the National Jazz Orchestra under Oliver Benoît in 2013.

Benjamin Duboc, 48, double bass – Improviser and composer of electroacoustic music, teaches musical improvisation at Sciences-Po Paris; continually adds to his playing field (music, dance, theater, visuals), with a distinctive taste for literature, especially poetry, his works revolve around notions of the present, of limits, of fluidity and dilution, of complexity and simplicity, all the while developing a game of such remarkably excessive intensity.

Yoann Durant, 34, alto saxophone – A graduate of the Paris Conservatory with a major in saxophone, based in both Paris and Stockholm ; develops a unique language based on a certain shortage of air circulation in instruments and in space ; practices a double reading of sounds, considering them first in themselves, individually, and then in the articulation amongst them of space, body and breath.

Rémi Durupt, 34, percussions – Awarded 1st prize in percussions from the Paris Conservatory, winner of several international competitions including that of Geneva in 2009 ; plays solo and in different groups both in France and abroad ; a "scrutinizer" of sounds, in perpetual research of how to make his instrument evolve, both in his playing and his repertoire, contributes in the creation of numerous contemporary works (F. Bedrossian, A. Corrales, P. Jodlowsky, V. Cordero, J. Tejera, etc.).

Elodie Gaudet, 35, viola—Trained in the Haute Ecole de Musique of Geneva by Noboku Imai, then under Miguel da Silva and Garth Knox ; collaborated with Ensemble Intercontemporain under the baton of P. Boulez and A. Altinoglu and now teaches at the Clamart Conservatory ; participated in early music academies, is a member of ensembles Links and Hodos, and created the quartet Europa in 2012, which plays mostly 21st century music.

Antonin Gerbal, 31, drums – A graduate of the Paris Conservatory major in drums, now teaches jazz at the Rueil-Malmaison Conservatory ; both composed and improvised, finds himself easily adaptable to different

musical styles and categories ; plays notably with Peeping Tom, Zoor, R. Mutt and Megaton ; also organizes artistic events in Paris with the collective Umlaut.

Jean-Brice Godet, 38 ans, Clarinet - Majored in mathematic and music with a Master ATIAM (IRCAM, UPMC) and a DEM frotte Gennevilliers Conservatory ; works in the field of ceative, improvised and experimental music. ; head of trio Lignes de Crêtes and quartet Mujô, codirects WATT, Tripes et Cuir, plays in Joëlle Léandre's Tentet, AUM Grand Ensemble, Atomic Sputnik and Harvest ; has also developped a set with dictaphones and radios in which he explores a language closes to concrete music.

Louis Laurain, 33, trumpet – Graduated from the Paris Conservatory majoring in trumpet ; primarily interested in different forms of improvised music ; plays solo (Unique Horns) or in groups from duets to bigger ensembles (Die Hochstapler, Actuum, HiFi Lo-Noise, Umlaut Big Band, etc.); develops an intuitive and spontaneous approach to music, all the while inventing his own personal and original language.

Carmen Lefrançois, 31, baritone saxophone – 1st prize saxophone from the Paris Conservatory, winner of several international competitions, plays as a soloist and with several groups such as the Rouen Opera, Ensemble Intercontemporain and L'itinéraire; co-artistic director of collective WARNING ; collaborates with various composers (Alvarado, Bedrossian, Durupt, Leroux, Mantovani, Pesson, Singier, etc.).

Julien Loutelier, 30, drums & percussions – 1st prize in drums, jazz and generative improvisation from the Paris Conservatory, embraces all genres and aesthetics without favoritism ; his projects and compositions are interpreted just as well on the improvisation scene as in that of jazz (Actuum, Coax, Jukebox) or present and contemporary music (Cabaret Contemporain, Luna Maze).

Jean-Sébastien Mariage, 44, guitar – Trained in improvisation by Patricio Villaroel, developed new techniques and material that allows his instrument to develop, to transcend, to open up to unexpected sounds and unsuspecting music ; plays solo or with different and diverse groups specializing in free improvisation, free rock, free jazz or noise, such as Hubbub, Chamaeleo Vulgaris, Baise en Ville, Wiwili, X_Brane, Zoor, or Oort.

Frédéric Marty, 47, double base – 1st prize in double base from the La Roche-sur-Yon Conservatory ; devoted himself to improvisation; develops a personal language, based primarily on listening : works with his instrument in its physical global nature ; plays solo or with diverse duos and trios, or with contemporary or buto dancers.

Anaïs Moreau, 40 ans, cello – Graduated from the Royal College of Music in London ; plays with Nomos, Laborintus, IMPACT, WARNING ; works with various composers such as Tomas Bordalejo, Stefano Bonilauri, François Rossé etc ; teaches cello at the Pantin conservatory.

Stéphane Rives, 48, soprano saxophone – Graduated fom the Ecole Normale de Musique in Paris, now devotes himself to the saxophone and experimental practices ; works with an electronic instrument based on the diffusion of his discographic recordings, sounds captured from the environment or feedback ; is also a dance performer and composer ; as a sound engineer, worked at the INA as a restorer of sound archives and a sound recorder for film and documentaries ; lived in Lebanon for 10 years where he was involved with the regional experimental artistic scene as a musician and technician, before returning to Paris in 2013.

Arnaud Rivière, 43, electronics – Self-taught, practices free improvisation as a solo artist, and also plays in groups formed after acquaintances made at the end of the 90's. He primarily uses a rudimentary electro-acoustic instrument constructed out of a record player, a mixing table equipped with a few microphones / sensors: a primitive electronic devise for which the movements are of utmost importance ; has played with almost all of the musicians in the experimental scene; is also the founder of festival Sonic Protest.

Julia Robert, 33 ans, alto – Graduated from the Lyon and the Paris Conservatories ; plays alto and viola d'amore ; member of WARNING, soundinitiative ; founder of quatuor IMPACT.

Joris Rühl, 35, clarinet – Graduated from the Lyon Conservatory majoring in clarinet, works essentially in the field of contemporary music, both composed and improvised, with ensembles Instant Donné and Hiatus, or in

company of improvisers like Michel Doneda, Ever Risser, Antez, etc. ; is especially interested in sonar research, meticulously exploring the sonar possibilities of his instrument ; is also a video maker.

Diemo Schwartz, 48, electronics – Composer and performer of electronic music, as well as a confirmed improviser, is a researcher and developer in live musical interactions at the IRCAM (Institute for Research and Coordination of Acoustic Music); equally devotes his time to composition and live diffusion of acousmatic works and improvisation, either in duos or small groups; composes for dance and sonar & art installations as well.

Alvise Sinivia, 30, piano – Graduated as a piano major from the Paris Conservatory, teaches at the Conservatory of the 7th arrondissement ; regularly plays as a soloist and in chamber music ensembles, while at the same time participating in several improvisation projects, with an inclination for the multidisciplinary ; co-founder of the collective WARNING, also composed music for several films, documentaries and live shows ; fellow in 2017 at the Villa Médicis.

Deborah Walker, 36, cello—Graduated from the Reggio Emilia Conservatory (Italy), active in the field of contemporary and experimental music, composes and improvises ; has collaborated with musicians in the likes of Joëlle Léandre, Markus Stockhausen, Yannick Guédon, Philip Corner, Frantz Lorient, Tom Johnson, or Wilfried Wendling ; member of the ensemble Dedalus since 2007.