

MUSIC

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2012 ARTISTS-IN-RESIDENCE

Harald Austbø, Netherlands

Harald Austbø started with classical cello lessons at the age of 9. He started improvisation lessons with Ernst Reijseger at the age of 12. After graduating at acting school in Belgium he graduated at the Conservatory of Amsterdam in the direction cello-jazz (first cello-jazz graduate in history of the school) in summer 2011. He combined his second study with playing and organizing free improvisation concerts and playing in different experimental music theatre productions. During the years of organising a band was formed: The Ambush Party. With this band he played on 12 points festival Dublin, Moers festival, Germany, North Sea Jazz festival, Rotterdam and Buenos Aires Jazz Festival. Besides that he was touring through The Netherlands, Belgium and France with different music theatre productions of the Amsterdam based group Orkater and the Belgium based group Skagen. In these productions he was composing, playing cello, and developing new instruments. He plays: cello, 5-string cello (low F), electric cello (tuned like viola), daxophone, human beat box and other sounds with his voice.

Negar Bouban, Iran

Negar Bouban is an Iranian musician and Oud player, Born in Tehran, Iran, 1973. At the Faculty of Fine Arts, University of Tehran, getting an MA degree in Architecture, with the design of Tehran future Conservatory, focusing on acoustic design for Persian music rehearsal venues, she studied music and musical acoustics at the same time which finally ended in a PhD in Art Studies focusing on Persian Music Theory and a comparative study of rhythm in Language and Music. Along with recordings and concerts with Persian music ensembles for over 17 years, Negar Bouban is deeply involved with the art of improvisation, both in traditional way of Dastgah concept and in free improvisation on themes of various origins and modes. A manifestation of this is made in her two solo albums: "Payaapey" (continuous) and "In Turn."

www.negarbouban.com

Cy Ryder Cooley, U.S.

As an inter-disciplinary musician and artist, C. Ryder Cooley (USA) combines music, performance, movement and image. She began making lyrical performances as a student at RISD in the early 90's. From 1993-2004 she was a core member of the San Francisco music and performance scenes, where she recorded several albums on Out Of Round Records. Over the years, she's performed in numerous bands including Fall Harbor, The Darklings and Jug Stompers. From 2006-2008 she studied with Pauline Oliveros at Rensselaer Polytechnic, and in 2008 she received an MFA in Integrated Electronic Arts from RPI. She's currently living in Hudson, NY. She's participated in a wide range of international shows and projects. Her work has been presented through venues such as: Robert Wilson's Watermill Center; Electronic Music Foundation; White Box and Exit Art Galleries in NYC; EMPAC and Proctors in the Albany area; the Opera House, Club Helsinki, Basilica and Wave Farm in the Hudson area; Yerba Buena and Theater Artaud in San Francisco; El Visio in Mexico, and public projects in Indonesia, El Salvador, France and Czech Republic.

Katelyn Clark, Canada

Canadian harpsichordist Katelyn Clark specializes in the performance of historical repertoire and experimental music on early keyboard instruments. As a soloist and ensemble musician, she has performed across Europe, the USA, and Canada, and has appeared at such diverse festivals as the Vancouver New Music Festival and the Festival Medieval d'Elx. Katelyn is a founding member of both the Montréal-based Contemporary Keyboard Society, and of the period ensemble Les Amusements de la Chambre, which specializes

in 18th- and 19th century repertoire for keyboard and strings. Dedicated to the performance and creation of new works for early keyboard instruments, Katelyn frequently collaborates with composers from Canada and abroad. Originally from Victoria, British Columbia, Katelyn studied with Bob van Asperen at the Amsterdam Conservatory and holds a doctorate in performance studies from McGill University. Her artistic practice has been generously supported by Le Conseil des arts et des lettres du Québec, The Banff Centre, the Early Music Society of the Islands, and the Canada Council for the Arts.

Nihan Devecioglu, Turkey/Austria

Nihan Devecioglu studied classical singing at the University of Mozarteum in Salzburg, Austria. This for her was the beginning of a journey of immense discovery within a vast space of sound. Since then she has been exploring different techniques of vocal improvisation, and searching for a common ground where different sorts of influences might interweave and merge. Freely exploring the vast boundaries of musical expression on these premises, Nihan seeks for inspiration in sources of distinct natures: the opera, the avant-garde, early music, world music, Turkish sufi and folk, and contemporary art of various forms. Nihan feels free to experiment with her voice to the degree that she has participated in such diverse and prestigious projects as collaboration with Bobby McFerrin in Instant Opera! at Carnegie Hall New York, performances and solo recitals at Brooklyn Academy of Music in New York, Stuttgart Music Festival, International JazzHerbst Festival Salzburg, Die Glocke Bremen and Taschenopera Contemporary Musical Theater Festival. Nihan developed a vocal practice grounded in searching for understanding across cultural boundaries.

www.nihandevecioglu.com

Lisa Dowling, Australia, U.S.

Lisa is a Bassist and improviser living in New York. Her playing has been described as 'energetic and precise' by the New York Times and 'sublime and lovely' by Bruce Gallanter of the Downtown Music Gallery. Celebrated for her energetic and refreshing approach to contemporary music, she has commissioned and premiered over 12 works for double bass, enjoying premiere performances at Symphony Space and Miller Theatre in New York. She has appeared on stage with the Emerson Quartet, Colin Carr, Carolyn Sampson, Bang on A Can, and has appeared as a soloist with TACTUS, The New York Chamber Players, the Neauveau Classical Project and has recently enjoyed residency at the Gershwin Hotel's 'Contagious Sounds Series'. Lisa has participated in the Juene Atlantique festival (France) working with conductor Philippe Herreweghe and the Tafelmusik Baroque Institute in Toronto. In 2007 she was a sponsored artist at the Boston Early Music Festival performing on Viola da Gamba and Double bass. In 2010 she was a fellow at the Bang on a Can summer institute at MassMOCA.

David Sánchez García, Mexico

David began his studies in double bass in 1998 at the National School of Music at UNAM in Mexico City under Nikola Popov. He has improved his instrumental technique with teachers such as: Klaus Stoll, Eddie Gómez, Joële Léandre and Stefano Scodanibbio. He has organized and developed musical projects of chamber music and jazz. He has participated with the Big Band of Joe D'Etienne. He is also the invited double bass player for various groups of popular music, fusion style and symphonic music. He formerly played at the Cárlos Chavez Symphonic Orchestra and been a member of the contemporary music project Ensemble Permutaciones. He graduated with honors on double bass. He is also a member of the Symphonic Concert Band of the Federal Police in Mexico. Recently, he has recorded and coproduced the album "Chimeco" by FAS TRÍO with Remi Álvarez on saxophone and Jorge Fernández on drums. He has also participated in four International tours with his Anahuac String Quintet.

Chih-Fang (Jeff) Huang, Taiwan

Chih-Fang is the chairman of TCMA (Taiwan Computer Music Association), Assistant Professor at Kainan University, and the conductor of the Taoyuan Philharmonic Orchestra, acquired both a PhD in engineering and a master's degree in music composition from National Chiao Tung University, Taiwan. He studied composition and computer music under Prof. Wu, Ting-Lien, and Prof. Phil Winsor. His electroacoustic, multimedia, and interactive music have been performed in Asia, South America, Europe, and the USA, such as "Songs of

the Wanderers” (as the composer and violin player) selected in the Asian Composers League (ACL) Festival, Israel, the electroacoustic piece “Microcosmos” selected in International Computer Music Conference (ICMC) 2006, and several pieces selected in Musicacoustica Beijing 2008 and 2011, Shanghai International Electro-Acoustic Music Festival 2011, and pieces performed in CEMI (Center for Experiment Music and Intermedia), University of North Texas 2010, Randspiele Zepernick Festival 2011 (Berlin), “Neue Wege Neue Klänge” Festival (Cologne) in 2011. His research includes algorithmic composition and intermedia integration, published in ICMC and international Journals.

Deepti Navaratna, India, U.S.

Initiated into Carnatic music by Guru Shanta Subbarao, Deepti Navaratna continues to receive advanced musical instruction from Guru Rohini Manjunath, India. An empanelled artiste of All India Radio (AIR) since 2000, she topped the AIR’s National Music competition in Carnatic and devotional classical music. Blessed with a deeply expressive voice, her vocal artistry is a compelling synthesis of classical wisdom, emotive appeal and virtuosity. Some of her notable performances were featured at Asia Society, Museum of Fine Arts, Harvard Arts Museum & Peabody Essex Museum among others. Deepti is recognized for charting exciting possibilities for the Carnatic voice in inter- cultural collaborations. She was featured as a ‘Karnatic Soprano’ in a multi-chamber opera produced by composer Shirish Korde with Boston Musica Viva. She is the recipient of many distinctions such as the Cambridge Arts Council Fellowship (2012), St. Botolph Emerging Artist Award (2011), Utah Arts Council Traditional Arts Grant (2008) & the Feminist Research Institute Research Grant (2006). As part of the Contemporary Improvisation program at the New England Conservatory of Music, she maintains an active presence as an improviser-soloist in several contemporary/world music ensembles.

Matt Scott, U.K.

Matt Scott has been playing, improvising, and composing music since he was tall enough to reach the keys on the piano, which throughout his childhood was always kept in the kitchen. This situation gave him an early sensitivity to audience, and the skills acquired providing underscores to coffee conversations, family gatherings, and even quarrels proved useful later when he was asked to make music for dance, films, and later, plays, at the Royal National Theatre, and a weekly solo piano residency at London’s Vortex Jazz Club. He’s twice toured Italy solo performing on instruments built with recycled materials, in one case a disused electroshock therapy machine, and last year sang strange songs under pseudonyms in Sardinia in a violin and accordion duo, explaining their lyrics with the aid of Google Translate. A longstanding collaboration with Chinese poet, writer, and film director Xiaolu Guo recently found them performing poetry and music in Oslo, Lausanne, Hay, on BBC Radio, and at the Festival Hall in London, and presenting their films at festivals in Europe, South America, and the U.S.

Fausto Sierakowski, Italy

Fausto is a saxophonist and composer born in Paris in 1988 and raised in Italy. After graduating in 2007 from Conservatory Santa Cecilia in Rome, moves to Berlin where he studies with Axel Dorner, Bertrand Denzler, Tobias Delius and Chris Dahlgren. From 2005 he has been involved in the Klezmer and Balkan music scene and has played with Frank London, Matt Darriau, Slavic Soul Party at the Cracow Jewish Festival, Barbès, and the Yiddish Summer Weimar. In 2010 he enrolled in a Master’s degree program in contemporary improvisation at the New England Conservatory in Boston, studying with Anthony Coleman, Joe Morris and Ted Reichman. He also studies theater at the Michael Chekhov Actors Studio in Boston. As an improviser he has been working on the creation of his own vocabulary, influenced by sources ranging from the AACM and the water drumming of Cameroon to Xenakis and Monk; he also explores the various possibilities of integrating composition and improvisation, writing for Anthony Coleman’s Survivors Breakfast ensemble, for his own quartet with Moses Eder, Evan Allen and Jesse Heasley and for several guitar/sax duos. He has played solo and with Anthony Coleman, Ikue Mori, Hayden Chisholm, Jorrit Dijkstra and Luca Venitucci in improv venues such as the Stone, the Issue Project Room in NYC and Wendel, Miss Hecker and Sowieso in Berlin.

Jakub Tengler, Czech Republic

Born in 1987, Jakub studied percussion with Vaclav Fildan at the Janacek Conservatory in Ostrava. During studies of classical music he also developed experience in jazz and afro-cuban music. He became interested

in traditional Irish music too. Since 2007, he has studied drums at the Janacek Academy of Performing Arts in Brno with Kamil Slezak, Martin Oprsal, Radek Tomasek and Dan Dlouhy, with which he work on own compositions. He has gained much experience from working with several ensembles – percussion work with DAMA DAMA, guest appearing in the percussion section of the Janacek Philharmonic Orchestra, Brno Philharmonic Orchestra, Moravian Philharmonic Olomouc and other ensembles. In 2009, he spent one semester in the class of Prof. Friedrich Ozmec at the University of Music and Performing Arts Vienna (Department of Popular Music). His newest interest is playing drums for projects of electronic dance music and R&B.

Javier Areal Vélez, Argentina

Javier is a composer and improviser born in Buenos Aires, Argentina in 1985 and has been playing guitar since he was 13. After getting a degree in Acoustic and Electroacoustic Composition (University of Quilmes) in 2009, he formed COSO with Leandro Barzabal, an experimental trio with a basic lineup of guitar, bass and drums where he write short pieces that they rearranged for each performance, incorporating found objects and their own inventions (an electric guitar hacked to be a percussion instrument, circuit-bent toy radios, a giant factory boiler used as drums). The construction of new instruments became a very important part of his work ever since. His interest in different ways of making music led him to free improvisation and he attended workshops by Leonel Kaplan, Chefa Alonso and Willem Schulz, and expanded his guitar's sounds using preparations. He experienced conducted improvisation as a member of Buenos Aires Improviser's Orchestra and in Leandro Barzabal's Enjambre de Guitarras he plays with Jorge Espinal in Calato, a quartet that focuses on loud and dynamic improvisation, drawing from free jazz and abstract noise. Besides from these projects, he's done sessions and performances ad hoc with diverse musicians from South America, USA and Europe. Lately he's been playing drums and percussion as well, adding pieces of metal and unusual things to an ugly old set.

www.javierarealvelez.com.ar

2012 ALUMNA-IN-RESIDENCE

Cécile Broché, Belgium

Cécile Broché is a violinist trained in classical, jazz, electronics, composition; first prize in a Conservatory of Belgium, graduated from Didier Lockwood's jazz school, Paris. These years, she has been very active playing acoustic and electric violin in the jazz and contemporary music fields. It led her to develop her musical activities worldwide. It includes collaborations with Barre Philips, Garrett List, Paolo Fresu, Frederic Rzewski... As a composer, she works for theatre, dance as well as touring with her own musical productions which combine everyday life sounds with live performance: festival Ars Musica (Brussels), festival Bauhaus (Berlin), festival Solaris (Mexico), Roulette (NewYork), festival New Music (Sydney). She is now working on a new project combining sounds of Russia, electric violin, and voices.