

Teachers of Exploratory

Nicholas Isherwood

After making his debut in the role of “Lucifer” in Stockhausen’s *Donnerstag aus Licht* at the Royal Opera House at the age of 25, Nicholas Isherwood went on to have a career that has taken him to the world’s leading venues. He has worked closely with composers such as Sylvano Bussotti, Elliott Carter, George Crumb, Hans Werner Henze, Mauricio Kagel, György Kurtág, Olivier Messiaen, Giacinto Scelsi, Karlheinz Stockhausen and Iannis Xenakis, improvised with Steve Lacy, Joëlle Léandre, David Moss and Sainkho Namtchilak and sung a vast repertory including medieval and renaissance music with Joel Cohen, French baroque music with William Christie, Händel with Nicholas McGegan and romantic music with Zubin Mehta. He is the bass and artistic director of a vocal ensemble for new music and its sources, Voxnova Italia. Isherwood has taught master classes and lectured in five languages at schools such as the Paris Conservatoire (Messiaen), Conservatorio Giuseppe Verdi in Milan (contemporary), USC (French Art Songs), the Stockhausen Kurse, Harvard, Penn, Berkeley, the Freie Universität Berlin, the Salzburg Mozarteum and IRCAM. He is professor of singing at the Conservatoire de Montbéliard and of contemporary vocal techniques at the UdK in Berlin. Isherwood is also active as a composer, stage director and scholar. He has published articles for *The Journal of Singing*, *Vox Humana* and *LIM* and a book, *The Techniques of Singing*, for Bärenreiter Verlag. He has recorded 70 CDs for labels such as Harmonia Mundi, Naxos, Erato and Stockhausen Verlag and made several films and DVDs. He is professor of singing at the Montbéliard Conservatory. www.nicholasisherwood.com



Séverine Ballon



Cellist and composer, Deeply engaged in the development of her repertoire, Séverine Ballon's practice draws as much on key works from the repertoire as on her numerous collaborations with composers, working in the intimacy of the fabric of sound. She has premiered many solo works, including those by Rebecca Saunders, Chaya Czernowin, Mauro Lanza, Francesca Verunelli, Marianthi Papalexandri-Alexandri, Philippe Leroux. She studied the cello at the Hochschule für Musik in Berlin and in Lübeck with Joseph Schwab and Troels Svane, and composition at the Musikhochschule Freiburg with Johannes Schöllhorn. In 2004-2005 she was 'academist' at the Ensemble Modern (Internationale Ensemble Modern Akademie). She perfected her contemporary cello technique with cellists Siegfried Palm, Pierre Strauch and Rohan de Saram.

In 2005-2006 she was solo cellist of the Toulouse Chamber Orchestra, but subsequently decided to concentrate on contemporary music and on the premiere of new works. In 2008-

2009 she was resident artist at the Akademie Schloss Solitude in Stuttgart.

Thanks to the Harvard French Scholarship Fund and an Arthur Sachs grant she was a fellow at Harvard University in 2014/15, and in 2016-2017 she was a Visiting Artist at CCRMA/Stanford University.

Laureate of the 'concours Luc Ferrari' in 2019, she composed in 2021 the 1 hour piece *je suis honorée d'être née dans ta tête* for a speaker and 3 musicians, on texts from Babouillec, a project produced by La Muse en Circuit. She composed and performed the original score for the feature-length film 'The Ornithologist' (2016) by João Pedro Rodrigues.

Her solo CD, 'Solitude', was released on label Aeon/Outhere in 2015 and her debut-CD as a composer 'Inconnaissance' was released on the label All That Dust'.

Abbie Conant

Juilliard trained trombonist and performance artist, Abbie Conant, was principal trombone of the Royal Opera House in Turin, Italy from 1979-80 and solo trombone in the Munich Philharmonic 1980 to 1993. The International Trombone Association Journal has featured her in a cover article and described her as "in the first rank of world class trombonists". She has recorded a highly acclaimed CD of trombone and organ music, has performed as a soloist, and given masterclasses in over 200 cities in Europe and



America. She is Professor of Trombone at the Staatliche Hochschule für Musik in Trossingen, Germany – the first and only woman professor of trombone in Germany. She has been a jury member of the Geneva Competition, the Porcia Competition, and the Rimsky-Korsakov Competition in St. Petersburg, Russia and will judge the Munich ARD Competition in 2022. In 1996 she was voted President-elect of the International Trombone Association. Her experiences as a woman trombonist comprise the final chapter of Malcom Gladwell's popular book *Blink*, which was on the NYT Bestseller list for 18 weeks. She and composer William Osborne have collaborated for over 40 years to create a new genre of chamber music theater where the trombone essentially becomes a fully integrated character central to the dramatic expression of the whole.

Website: www.osborne-conant.org

Roberto Fabbriciani



Roberto Fabbriciani, flutist and composer, was born in Arezzo. Original interpreter and versatile artist, Roberto Fabbriciani has innovated flute technique, multiplying through personal research the instrument's sonorous possibilities. He has collaborated with some of the major composers of our time: Luciano Berio, Pierre Boulez, John Cage, Elliot Carter, Luis De Pablo, Franco Donatoni, Brian Ferneyhough, Jean Françaix, Ernest Krenek, György Kurtág, György Ligeti, Bruno Maderna, Olivier Messiaen, Ennio Morricone, Luigi Nono, Goffredo Petrassi, Henri Pousseur, Wolfgang Rihm, Nino Rota, Giacinto Scelsi, Salvatore Sciarrino, Karlheinz Stockhausen, Toru Takemitsu, many of whom have dedicated numerous and important works that he performed at their premiers. Fabbriciani has played

as soloist with the conductors Claudio Abbado, Riccardo Chailly, Peter Eötvös, Gianandrea Gavazzeni, Michael Gielen, Cristóbal Halffter, Vladimir Jurowsky, Peter Maag, Bruno Maderna, Riccardo Muti, Zoltán Peskó, Giuseppe Sinopoli, Lothar Zagrosek, and with orchestras including Orchestra della Scala di Milano, Orchestra dell'Accademia Nazionale di Santa Cecilia, RAI, London Symphony Orchestra, Münchener and Berliner Philharmoniker. He performed concerts at prestigious theaters and musical institutions: Scala in Milan, Berlin Philharmonic, Royal Festival Hall in London, Suntory Hall in Tokyo, Cajkowskij Hall in Moscow, Carnegie Hall in New York and Teatro Colón in Buenos Aires and has participated several times at festivals such as the Venice Biennale, Maggio Musicale Fiorentino, Ravenna, London, Edinburgh, Paris, Brussels, Granada, Luzern, Warsaw, Salzburg, Wien, Lockenhaus, Donaueschingen, Köln, München, Berlin, St. Petersburg, Tokyo, Cervantino, Wellington. He is the author of musical works and didactic texts adopted in the paths of international musical didactics, published by Ricordi and Suvini Zerboni. Among his recent compositions *Glacier in Extinction*; *Alchemies*; *Cantus*; *Suoni per Gigi*; *Quando sorge il sole*; *Zeus joueur de flûtes*; *Figaro il Barbiere* (freely from Rossini); *Grande, grande amore* (Oratorio); *Conversazione su Tiresia* (Andrea Camilleri); *Per lo gran mar de l'essere* (Visioni di Dante).

www.robortofabbriciani.it

Olga Neuwirth

Olga Neuwirth was born in 1968 in Graz, Austria and studied at the Vienna Academy of Music and San Francisco Conservatory of Music, also studying painting and film at San Francisco Art College. Her composition teachers included Adriana Hölszky, Tristan Murail and Luigi Nono. She sprang to international prominence in 1991, at the age of 22, when two of her mini operas with texts by Nobel prize-winner Elfriede Jelinek were performed at the Vienna Festwochen. Since then her works have been presented worldwide.

Highlights include two portrait concerts at the Salzburg Festival (1998); her multimedia opera *Baa-Lambs Fest* (1993/1998) after Leonora Carrington; *Clinamen/Nodus* for Pierre Boulez and the London Symphony Orchestra (2000); composer-in-residence at the Lucerne Festival in 2002 and in 2016; world première of her music-theatre work *Lost Highway* (2003), after David Lynch which won a *South Bank Show* Award (ENO at the Young Vic, 2008); and two new operas while living in New York (2010/11) – *The Outcast-Homage to Herman Melville* and *American Lulu*, based on Alban Berg's 'Lulu'.



For over 30 years Olga Neuwirth's works have explored a wide range of forms and genres: operas, radio-plays, sound-installations, art-works, photography and film-music. In many works she fuses live-musicians, electronics and video into audio-visual experiences. Among numerous prizes, she was the first-ever woman to receive the Grand Austrian State Prize in the category of music (2010).

Le Encantadas from 2014 is an immersive electronics/space/ensemble work receiving multiple performances throughout Europe.

Masaot/Clocks without Hands, for the Vienna Philharmonic under Daniel Harding was premièred in 2015 and in New York at Carnegie Hall as co-commissioner, conducted by Valery Gergiev; the Cleveland Orchestra under Franz Welser Möst performed the work in Autumn 2019.

The BBC Proms programmed *Aello-ballet mecanomorphe* in August 2018 for Claire Chase and the Swedish Chamber Orchestra. Most recently her new opera *Orlando* after Virginia Woolf was premiered at the Vienna State Opera in December 2019, the first woman commissioned in the 150 year history of the house and was named 'World Premiere of the Year' by the magazine *Opernwelt*. A new work for orchestra, countertenor and children's chorus 'Keyframes for a Hippogriff – in memoriam Hester Diamond' was commissioned for world premiere by the New York Philharmonic in May 2020, sadly that performance was postponed due to the outbreak of Covid-19. It was given

its first performance in September 2021 by co-commissioner Berlin Philharmonic Orchestra with
Jakub Hrůša. (ph. Priska Kettner)