

## Phalacrocorax

with Elise Dabrowski, double-bass and voice  
Sébastien Béranger, electronics

**The Lemon Tree, Aberdeen**

Saturday 23<sup>rd</sup> October 5.30pm

### Programme notes

*Phalacrocorax* is the result of a composition for the four hands of two artists. The mixture of different music genres creates a rapprochement between instrumental gesture, vocal virtuosity and an immense palette of electro-acoustic techniques.

The double-bass player and lyric singer Elise Dabrowski expresses her talents in different musical universes. From opera to jazz, from contemporary creation to the most untamed improvisation, Elise imposes her singularity in venues across Europe. For a little while, she abandons performing as a soloist and entrusts her voice and her double bass to the electronic abilities of Sébastien Béranger, a versatile composer who continually extends his musical approaches.

This « Trio à deux » develops a dreamworld of sound between the squealing and screeching of the strings and the masterly performance of voice, the virtuosity of the electronics and warm layers of sound. Elise Dabrowski and Sébastien Béranger present a journey of sound through the winding paths of their manyfold inspirations.

*« The way we create our music resembles a great journey: a journey of ideas, a succession of sound landscapes, reliefs, spaces, horizons... fragments of perceived but forgotten voices. »*

### Biographies

**Elise Dabrowski** started out with the Maîtrise de Radio France, singing in Olivier Messiaen's *Trois Petites Liturgies de la Présence Divine* and in Mahler's third symphony with the Boston Symphony Orchestra, directed by Seiji Ozawa. She has participated in various creations by Thierry Pécou, Édith Lejet, Gérard Condé and

Claude Ballif. She was selected by the Centre d'Art Lyrique de la Méditerranée, where she perfected her voice. She sang Malher's *Knaben Wunderhorn* at the Festival of Young Artists in Bayreuth, having a particular fondness for the German repertoire.

Her work is focussed on contemporary scenic creation: *La Rhésérection* by Jonathan Pontier, *Chant d'Hiver* by Samuel Sighicelli, *La Métamorphose* by Michaël Lévinas with the Balcon ensemble, directed by Maxime Pascal, *Avenida de los Incas* by Fernando Fiszbein at Lille opera house with Le Balcon, *Bureau 470* by Bordalejo, *Crumbling Land* co-produced by Opéra de Lille 2016-2017 (associated composer and singer), *Voyage d'Hiver* by Jelinek and Sébastien Gaxie and *Jacob Lenz* by Wolfgang Rihm at the Athénée-Louis-Jouvet theatre.

She combines the instrumental and vocal aspects of her career (double bass player and singer) into original projects. She composes and has acted on stage in *Quelque Part au Coeur de la Forêt* (directed by Claude Buchvald, Parcours Jeunesse Théâtre de la Ville). She is also very active on the jazz and improvised music scene, working with artists such as Médéric Collignon, Louis Sclavis, Bruno Chevillon and Joëlle Léandre. In 2018, she was the artistic director of TREPAP, presenting her poetic opera, *Comment s'en Sortir sans Sortir*, at Vanves theatre, L'Echangeur theatre in Bagnolet and the Hexagone in Meylan. *Pain Maudit*, her next project, will be created on 13 December 2019, at Vanves theatre.

**Sébastien Béranger** was born in Reims in 1977. He studied at the Reims and Lille Conservatoires. Then he joined the composition class at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) with Emmanuel Nunes, Michaël Lévinas, Yann Geslin, Luis Naón and Michelle Réverdy, where he studied music analysis, composition and composition with new technologies. At the same time, he obtained a DEA in aesthetic and sciences of art at the University of Lille III on "The spectrum and the acoustic reality productive of curved scales in 20th century music" and obtained a doctorate in musicology at the University of Nice (UNSA) with a thesis on "The parametric spaces in the instrumental music since 1950".

The first laureate of the International Foundation Lili and Nadia Boulanger for 2001-2002, he won the Opera Prima Europa in Rome in 2001. Sébastien Béranger was also a finalist of the Ton Bruynel prize in 2003 (The Netherlands) and of the II Concurso Internacional de Miniaturas Electroacústicas (Spain). He won an honorific mention at MÚSICA VIVA 2003 4th Electro-acoustic Composition Competition (Portugal) and a 2nd price at ZKM's International Competition for Electroacoustic Music 2006 (Germany). He also took part in the Forum de la Jeune Création Musicale of the International Society for Contemporary Music (ISCM) and in the 3rd International Forum for Young Composers of the ensemble Aleph. In 2006, Sébastien Béranger obtained a musical composition grant from the French Académie des Beaux-Arts (Institut de France).

He synthesizes, confronts, and fuses the idioms of spectral music, post serialism, and post modal tendencies. Like a sculptor, he works within space to create a

metaphorical representation of different musical elements (pitch, duration, dynamics).

His music has been played by Christophe Desjardins, Sophie Deshayes, by the ensembles 2e2m, Accroche Note, Alter Ego, Aleph, Assonance, by the Ensemble Intercontemporain, by the saxophones quartet Axone and has been scheduled in the festivals Musica, Nuits Bleues, Nicephore Days and Gaudeamus Music Week.

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