

BROCHURE

LIVE ACT

FRANCO-GERMAN-POLISH CONTEMPORARY MUSIC ACADEMY



Ensemble Écoute (FR)
Tristan Murail (FR)
Helen Bledsoe (DE)
Grażyna Pstrokońska-Nawratil (PL)

Meetingpoint Memory
Messiaen e.V. (Germany)



The **Live Act** Contemporary Music Academy is an advanced training program aimed at young musicians and composers. It will take place at the German-Polish border (Görlitz-Zgorzelec) in August 2025. The academy is organized in collaboration between **Ensemble Écoute** and the association **Meetingpoint Memory Messiaen e.V.**, which manages the STALAG VIIIA memorial center, the former prison camp where Olivier Messiaen was held captive.

Throughout this academy, cultural ties between the three nations -France, Germany, and Poland- will be highlighted through music, history, and literature from the 20th and 21st centuries. The artistic and cultural legacy of Olivier Messiaen will serve as the meeting point for these diverse cultures and artistic expressions.

This academy is designed for approximately 20 young instrumentalists and three composers (students and recent graduates) residing in the three aforementioned countries. They will be mentored by world-renowned musicians specialised in contemporary repertoire: composer **Tristan Murail**, composer **Grażyna Pstrokońska**, **Helen Bledsoe** from **Ensemble Musikfabrik**, as well as members of Ensemble Écoute.

SCHEDULED ACTIVITIES

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During the academy, participants will form an ensemble made up of students and musicians from Ensemble Écoute to prepare pieces for several concerts in various formations (from duos to large ensembles).

Two concerts for large ensemble are planned at the **Narodowe Forum Muzyki in Wrocław** and at the **Kulturforum Görlitzer Synagoge** in Görlitz, as well as two chamber music concerts at **European Center, Memory, Education, Culture - STALAG VIII A** in Zgorzelec, Poland.

The concert programs will feature works by composers from the three countries, including former students of Messiaen such as Tristan Murail, Karlheinz Stockhausen, and Grażyna Pstrokońska-Nawratil, among others.

In addition to rehearsals and concerts, the students will attend **instrumental masterclasses** and participate in various **workshops** focused on creating **projects in Europe and professional development**. The invited composers will give lectures on their music and their work with Olivier Messiaen.

YOUNG COMPOSERS

Three composers -one from each country- will be selected through an **open call** at the Conservatoire National de Musique et de Danse de Paris, the Hochschule für Musik Carl Maria von Weber Dresden, and the Akademii Muzycznej im. Karola Lipińskiego of Wrocław.

The selected composers will compose a new piece for soprano and ensemble, inspired by the poems recited during the premiere of the Quatuor pour la fin du temps at STALAG VIIIA.

Before and during the academy, they will receive guidance from the invited composers: the presence of Tristan Murail and Grażyna Pstrokońska-Nawratil at the Academy is a unique opportunity for the participants. These composers, whose work has been deeply influenced by their encounter with Olivier Messiaen, bring invaluable expertise. Their experience and insight into the challenges of contemporary music will greatly enrich the participants **through a series of individual masterclasses**. These sessions will offer a true opportunity for intergenerational transmission, allowing young musicians and composers to benefit from invaluable guidance and a unique artistic perspective.

Additionally, participants will take part in composition workshops led by Ensemble Écoute to develop their composing techniques for each instrument.

This project stands out from other events due to its intriguing thematic connection. The figure of Olivier Messiaen as a prisoner allows for a combination of musical education while simultaneously raising awareness of civic and democratic education, using a masterpiece created in extreme conditions: the *Quatuor pour la Fin du Temps*. The central theme is "Art as a means of survival" a topic related to prison camps, captivity, and also to contemporary crises and wars.

The academy aims to improve artistic skills in contemporary repertoire and provide participants with performance experience. The aim is to enhance artistic skills in the contemporary repertoire and provide participants with the opportunity to deepen their understanding and interpretation of key works, including those by Tristan Murail, George Benjamin, Karlheinz Stockhausen, among others. Accessing and working on these important contemporary works can often be challenging, which is why the academy offers a unique opportunity for participants to immerse themselves in these complex compositions and fully appreciate their artistic and musical nuances. **For composers**, it will be an opportunity to deepen their knowledge through interactions with the invited composers and to develop their work alongside musicians. Furthermore, participants will attend lectures on cultural management, the organisation of their own projects and concerts, and more.

We also believe it is crucial to bring young musicians from the three countries to work together for a week, sharing their experiences, and we hope this academy will serve as the starting point for new collaborations and projects among students.

TARGETED AUDIENCE

The academy will involve **30 participants** from France, Germany and Poland:

- 3 young composers (one from each country)
- 21 instrumentalists (students and recent graduates from higher musical education institutions)
- 1 soprano
- 7 members of Ensemble Écoute
- Renowned guest professors: composer Tristan Murail (France), composer Grażyna Pstrokońska-Nawratil (Poland), and Helen Bledsoe from Ensemble Musikfabrik (Germany)

The various concerts held during the academy will be open to a wide audience in the German-Polish border region (Lower Saxony-Upper Silesia).

Several workshops and conferences will be offered to participants, some of which will be open to the public.

Before the concerts, there will be presentations of the project and the pieces to introduce the public to contemporary music, familiarise them with the composers, and provide listening guides to the pieces.

DAY 0 – 23 AUGUST 2025

- Arrival of the participants

DAY 1 – 24 AUGUST 2025

- 10:00 AM: Introduction of the team and the academy
- 10:30 - 1:00 PM: Rehearsal
- 3:00 - 6:00 PM: Rehearsal
- 7:00 PM: Ensemble Écoute Concert
- 📍 *European Center, Memory, Education, Culture - STALAG VIII A, Zgorzelec, Poland*

DAY 2 – 25 AUGUST 2025

- 10:00 AM - 12:30 PM: Rehearsal
- 1:30 - 3:00 PM: Tour of Görlitz and storial workshops
- 3:30 - 6:00 PM: Rehearsal
- 6:30 PM: Individual Masterclasses

DAY 3 – 26 AUGUST 2025

- 10:00 AM - 12:30 PM: Rehearsal
- 1:30 - 3:00 PM: Cultural Management Workshops
- 3:30 - 6:00 PM: Rehearsal
- 6:30 PM: Individual Masterclasses

DAY 4 – 27 AUGUST 2025

- 10:00 AM - 12:30 PM: Rehearsal
- 1:30 PM - 2:30PM : Lectures by composers
- 3:00 PM - 6:00 PM: Rehearsal
- 7:00 PM : *Personal projects' presentations*

DAY 5 – 28 AUGUST 2025

- Morning: Guided tour of Stalag VIIIA
- 1:30 PM - 3:00 PM: Lecture "Art as a means of survival"
- 3:30 PM - 6:00 PM: Rehearsal
- 7:00 PM: Chamber Music Concert
- 📍 *European Center, Memory, Education, Culture - STALAG VIII A, Zgorzelec, Poland*

DAY 6 – 29 AUGUST 2025

- Morning: Travel to Wrocław
- Afternoon: Dress rehearsal (3 hours)
- Evening: Ensemble Concert
- 📍 *Narodowe Forum Muzyki, Wrocław, Poland*
- Travel back to Görlitz

DAY 7 – 30 AUGUST 2025

- Morning: Dress rehearsal (3 hours)
- Evening: Ensemble Concert - Kulturforum
- 📍 *Kulturforum Görlitzer Synagoge, Görlitz, Germany*

DAY 8 – 31 AUGUST 2025

- Departure of the participants

**The schedule may be subject to change*

Workshops and lectures during the Academy:

The Academy offers a series of workshops and lectures designed to support emerging musicians and composers in their artistic and professional development. It includes

- Workshops on **project conception, career development, and the state of contemporary music in Europe.**
- Projects presentations from participants, individually or in groups.
- A dedicated lecture will explore Messiaen's class and music, along with insights into the works of Tristan Murail and Grażyna Pstrokońska-Nawratil.
- Presentation of new works by young composers

Large Ensemble Concert

Premieres of three pieces by young composers from Germany, France, and Poland

Karlheinz Stockhausen – Kontra-Punkte

Tristan Murail - Le Lac

George Benjamin - At First Light

Grażyna Pstrokońska-Nawratil - Pejzaż z Pluszczem

Ensemble Écoute Concert

Dahae Boo - Après le silence

(Commissioned by Ensemble Écoute, supported by Impuls Neue Musik)

Tristan Murail - Stalag VIIIA

Chamber Music Concert

(Students and musicians of Ensemble Écoute)

Works by Olivier Messiaen, George Benjamin, Grażyna Pstrokońska-Nawratil, Marta Ptaszyńska, Betsy Jolas, Karlheinz Stockhausen...

FACULTY

Tristan Murail - France

Helen Bledsoe from Ensemble Musikfabrik – Germany

Grażyna Pstrokońska-Nawratil – Poland

Ensemble Ecoute

Fernando Palomeque – Artistic and musical director

Rachel Koblyakov – Violin and co-artistic director

Emmanuel Acurero - Cello

Samuel Casale - Flute

Joséphine Besançon - Clarinet

Orlando Bass - Piano

Quentin Dubreuil - Percussion

BIOGRAPHIES

ENSEMBLE ÉCOUTE

Founded in 2015 by Fernando Palomeque and Alex Nante, Ensemble Écoute is dedicated to creating and promoting the music of young composers. Through long-term artistic residencies, the ensemble invites composers to participate in a variety of projects, including concerts, installations, operas, educational initiatives, and recordings. Currently, it is hosting Manon Lepauvre and Alexandre Jamar, having previously welcomed Dahae Boo, Naoki Sakata, and Mathieu Bonilla.

Beyond its residencies, the ensemble commissions a new work from a young composer for each of its productions, with past commissions including Tomás Bordalejo,

Sofia Avramidou, Omer Barash, and Sara Caneva. Other composers who have collaborated with the ensemble include Alex Nante, Nikolett Burzyńska, Charles Peck, Dzovinar Mikirditsian, Demian Rudel Rey, and Nicolas Roulive.



Through partnerships with GMEM, POUISH, Compagnie Ficta, choreographers, and dancers, Ensemble Écoute develops multidisciplinary projects, expanding its reach to a broader audience. It has been invited to perform at several festivals, including Action! Création! (France Musique), Aux Armes, Contemporains!, the Épau Festival, Messiaen-Tage, the Festival Européen Jeunes Talents, the Scène ouverte de l'Orchestre de Chambre de Paris, and the European Heritage Days. The ensemble was also one of five groups selected for the first Academy-Residency organized by Ensemble Modern in Frankfurt.

In October 2023, the ensemble released its first album, *Creo* (Scala Music), dedicated to the works of its composers-in-residence. The album received critical acclaim, including 5 Diapasons in Diapason magazine.

In 2016, Ensemble Écoute launched its own composition competition, judged by leading figures in contemporary music, including Alessandro Solbiati, Martín Matalon, Stefano Gervasoni, Bernard Cavanna, and Jean-Philippe Wurtz. With each edition, the competition attracts an increasing number of applicants.

The ensemble was in residence at the Cité Universitaire for four years, then at the Cité Internationale des Arts in Paris from 2018 to 2020. Since July 2024, it has been in residence at the Singer-Polignac Foundation.

ARTISTIC DIRECTION

Fernando Palomeque
Rachel Koblyakov

LINKS & CONTACT

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TRISTAN MURAIL

COMPOSER

Born in Le Havre in 1947, Tristan Murail received advanced degrees in classical and North African Arabic from the Ecole Nationale des Langues Orientales Vivantes, as well as a degree in economic science, while at the same time pursuing his musical studies. In 1967, he became a student of Olivier

Messiaen at the Paris Conservatory, and also studied at the Institut d'Etudes Politiques in Paris, graduating three years later. In 1971, he was awarded the Prix de Rome, and later received a First Prize in composition from the Paris Conservatory. He spent the next two years in Rome, at the Villa Medici.

Upon returning to Paris in 1973, he co-founded the Ensemble L'Itineraire with a group of young composers and instrumentalists. The ensemble quickly gained wide recognition for its fundamental research in the area of instrumental performance and live electronics.

In the 1980s, Tristan Murail used computer technology to further his research in the analysis and synthesis of acoustic phenomena. He developed his own system of microcomputer-assisted composition, and then collaborated with Ircam for several years, where he taught composition from 1991 to 1997, and took part in the conception of the computer-assisted composition program "Patchwork". In 1997, Tristan Murail was named professor of composition at Columbia University in New York, teaching there until 2010.

Again in Europe, he continued giving master-classes and seminars all over the world, was guest professor at the Mozarteum University in Salzburg for three years, and is currently guest professor at the Shanghai Conservatory.



HELEN BLED SOE

After placing first at the Gaudeamus International Interpreter's Competition, Helen is active as a soloist, ensemble player, teacher, improviser, author and creator of experimental electronic works. As a soloist and ensemble member of Cologne's renowned Ensemble Musikfabrik, she has



collaborated and premiered works by numerous composers such as Georges Aperghis, Rebecca Saunders, Karlheinz Stockhausen, Liza Lim and Brian Ferneyhough. She has given courses world-wide and taught at the Conservatory of Bremen (Hochschule für Künste) from 2005 to 2013. Currently she is a guest professor at the Jāzeps Vītols Latvian Academy of Music in Riga, guest faculty for the Lucerne Festival Academy, and coach for the European Workshop for Contemporary Music and Studio Musikfabrik. 2023 – 2024 she was external artist consultant in AI-based creative and performance practices for the Research Team “CREATIE” at the Royal Conservatory of Antwerp. Her research and writing has been published by Tempo, Contemporary Music Review, Pan (journal of the British Flute Society), and Flute Talk Magazine. Her blog on contemporary flute techniques and composing for flute has been a basis of research and teaching for flutists and composers.

As a soloist Helen has appeared in many well-known festivals such as the Münchener Biennale, Huddersfield Contemporary Music Festival, Warsaw Autumn, the Dartington Summer Festival, Nordic Music Days, and the Takefu International Music festival in Japan. Other memorable performances include several appearances in the Sound Ways Festival of St. Petersburg (Russia), the Festival de Música Contemporánea in Morelia, Mexico, and a benefit concert for the Buddhist Temple Ustuu Huree in Chadan, Tuva.

Her broad musical education, beginning age seven with the harpsichord, comes from various places around the globe: At the age of twenty, she earned a BA (Bachelor of Arts) summa cum laude from the University of Pittsburgh with Bernard Goldberg. There, with members of the University Collegium Musicum, she also studied recorder and traverso. From Indiana University, Bloomington she earned her Masters Degree with Peter Lloyd and Kate Lukas. Post graduate achievements include an Artist Diploma with the highest distinction from the Amsterdam Conservatory with Harrie Starreveld. During that period she also pursued studies in Carnatic music with Jahnvi Jayaprakash in Bangalore, India. Between formal studies, Helen has had the privilege of studying with Nina Barwell, Robert Dick and Aurèle Nicolet.

GRAŻYNA PSTROKOŃSKA- NAWRATIL

COMPOSER

Grażyna Pstrokońska-Nawratil was born in Wrocław and began her composition studies under Professor Stefan B. Poradowski. She later completed them in the class of Professor Tadeusz Natanson at the

State Higher School of Music in 1971, where she subsequently joined the faculty.

In 1978, as a recipient of a French government scholarship, Pstrokońska-Nawratil attended lectures by Olivier Messiaen at the Conservatoire and Pierre Boulez at IRCAM in Paris, as well as a seminar by Iannis Xenakis in Aix-en-Provence. During the same period, she completed an internship at the Studio de Musique Expérimentale in Marseille.

Awarded the title of professor in 1993, Pstrokońska-Nawratil has been teaching composition in Wrocław since 1977. Between 1998 and 2009, she also mentored young artists at the Academy of Music in Poznań, with many of her graduates now holding significant positions in Polish contemporary music. From 1991 to 2017, she led the Department of Composition and Music Theory (now the Department of Composition) at the Academy of Music in Wrocław.

Her involvement in the Warsaw Autumn International Festival of Contemporary Music included participation in four editions of the Programme Committee. Between 1996 and 2008, she successively held the roles of programme advisor, manager, and artistic director of the Festival of Polish Contemporary Music Musica Polonica Nowa.

Pstrokońska-Nawratil is a laureate of numerous composition competitions, including the Grzegorz Fitelberg National Competition (1971), the GEDOK International Composition Competition in Mannheim (1975), and the UNESCO International Rostrum of Composers in Paris (1987). Her achievements have been recognized with several prestigious awards, including the Prime Minister's Award for works for children and young people, the City of Wrocław Award, and the St. Brother Albert Award (1998). Further distinctions include the Wrocław Music Award (2002) and the Polish Composers' Union Award (2004). In both 2006 and 2018, she received the Award of the Minister of Culture and National Heritage in the Field of Music. In 2013, Pstrokońska-Nawratil was honored with the Silver Medal Zasłużony Kulturze Gloria Artis, followed by the Medal Zasłużony dla Wrocławia in 2017. From 2022 to 2024, she served as the Director of the Institute of Composition.



FERNANDO PALOMEQUE

ARTISTIC DIRECTOR

Conductor and pianist (Buenos Aires, 1990), he is one of the most recognized Argentine musicians of his generation. His extensive repertoire spans from Baroque to contemporary music, the latter being the primary focus of his work. He is a graduate of the Conservatoire Supérieur de Musique de Paris in

DAI (Post-Master) and holds a Master's degree in conducting from the Robert Schumann Hochschule in Düsseldorf, where he studied under Rüdiger Bohn. He also specialized in conducting contemporary repertoire with Jean-Philippe Wurtz at the Strasbourg Conservatory.

His dedication to contemporary music has led him to collaborate with some of the world's leading ensembles, including Ensemble Intercontemporain, Klangforum Wien, Ensemble Musikfabrik, and Ensemble Modern. Since 2021, he has been part of the Young Promising Conductors project of the Ulysses Network and recently received 3rd Prize at the III International Conducting Competition 'Città di Brescia'.

As musical and artistic director of Ensemble Écoute de Paris, he has conducted the Orquesta Sinfónica Argentina, the Danubia Orchester Obuda in Budapest, the Orchestra di Padova e del Veneto, the Divertimento Ensemble in Italy, the Orquesta Académica del Teatro Colón, the OTM Orchestra in New Jersey, the Zagreb Philharmonic in Croatia, and the Filarmonica Dinu Lipatti in Romania. In Germany, he has worked with the Ensemble Musikfabrik, Ensemble Modern, Dortmunder Philharmoniker, Staatsorchester Rheinische Philharmonie, Sinfonieorchester Wuppertal, Anhaltische Philharmonie, Neue Philharmonie Westfalen, Duisburger Philharmoniker, and Bergische Symphoniker. In France, he has collaborated with Ensemble Multilatérale and Ars Nova, among others.

He assisted Johannes Kalitzke in a 2024 production with Klangforum Wien, as well as Sofi Jeannin in a production of Die Jasager at Radio France. In 2021, he was assistant conductor to Toby Purser at the Vienna Opera Academy for productions of Così fan tutte, La Traviata, and Rigoletto.

In 2017, he made his United States conducting debut with a production of Rossini's Cendrillon at the Opera Theater of Montclair in New Jersey.

He has performed in major venues across Europe, North and Latin America, and Asia, including the Maison de la Radio in Paris, the Kennedy Center in Washington, D.C., the Teatro Colón in Buenos Aires, and Studio Ansermet - Radio Suisse.

