

Archipel

Festival

art sonore

recherche

Archipel

Festival

Archipel

Festival

noon – midnight
every day

12 – 21
april 2024

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Press Release

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The Archipel festival will take place from April 12th to 21st 2024 within the walls of the Maison Communale de Plainpalais in Geneva. During ten days, the ambitious event will bring together sound art, contemporary, electroacoustic, improvised and experimental musics, as well as all manner of musical research. The program features 42 concerts and performances, 7 of which are world premieres and 21 Swiss premieres. The festival is dedicated to being a visitor-friendly event, striving to create optimal conditions for the reception of the works by the audience in a warm and friendly environment with carefully thought-out spaces that foster connection. Archipel is always keen to encourage the curiosity of its audiences, and its rich program will take visitors to uncharted soundscapes. Program highlights include a tribute to Finnish composer Kaija Saariaho, as well as a series of concerts featuring handcrafted, invented, modified, hijacked and sublimated instruments. The lineup showcases a broad range of inventive, imaginative artists that together form a panorama of both the local and the international scenes. Events for young audiences and families, radio workshops, sound installations and listening sessions complete the program. The Archipel team invites everyone to come and explore the Maison Communale de Plainpalais, by day and by night, during this 33rd edition which promises to be inventive, exciting and entirely unmissable.

Kaija Saariaho: an indispensable composer

For this new edition, the Archipel festival pays tribute to a major figure of contemporary music. The program devoted to Kaija Saariaho will unfold in two stages, allowing us to discover the richness of the œuvre of an artist deeply committed to poetry, experimentation and research. On Sunday, April 14th, Hungarian soloist Borbála Szuromi will share the stage with a children's choir and three female composers. They will bring the Finnish composer's legacy to life with a concert and two creations based on the human voice. On Thursday, April 18th, Kaija Saariaho's complete cello works will be performed together for the first time, by none other than their dedicatee, the immense cellist Anssi Karttunen. A concert that is guaranteed to be deeply moving.

DIY luthiery committed to inventing new and hijacking old instruments

This year, Archipel invites the public to discover the world of handcrafted instruments through the work of a few extraordinary musical personalities. Wind machines, twisted flutes connected by a tangle of pipes to different sized balloons, an organ that whistles like a bird and hijacked traditional instruments are just some of the materials used to create captivating and unusual musical experiences. These ingenious instrumental constructs can be discovered on the first Saturday of the festival with three solos by artists Arthur Chambry, Lukas De Clerck and Ragnhild May. Their performances feature recorder flutes played using different stunning low-tech musical gestures, as well as upcycled hoses, pipes and a medley of unexpected objects in guise of instruments. We find the same spirit of minimalism, and the same spectacular effect, in the work of Scottish artist Sholto Dobie. Using a cohort of everyday objects as instruments, the musician's delicate, intuitive solo is light-years away from our hyper-connected world. The sophisticated tinkering behind this DIY luthiery gives rise to music that promises to take our breath away.

The collective experience of breath

A number of artists propose sound vocabularies in relation to breath or to the wind. Clément Vercelletto introduces his new creation entitled *l'Engouevent*, which invites the audience to travel his soundscapes inhabited by the countless imaginary birds born of his collection of pipes and bird calls. The four artists that form the collective *laschulas* question our relationship with all living things in their installation *Of Breath, Sea and Sound*, a striking work on the materiality of breath and its collective experience. Marco Blaauw's *The Monochrome Project* brings together eight trumpets for a sonic journey through dense sound fields resounding with long-held notes, plunging the listener into the depths of a harmonic ocean. Arturas Bumšteinas masters the elements: using noise machines from Baroque theatre, six performers stir up the sea, conjuring up gales and thunderstorms and casting a spell over the audience. Last but not least, the bagpipes take center stage with Brìghde Chaimbeul on April 11th (at the MEG), Lise Barkas on April 17th and Les Sonneurs on April 20th. Brìghde Chaimbeul is a young artist pioneering a new sound for the Scottish bagpipes in her search for a form of trance. Lise Barkas sublimates the grey areas of her bagpipes and hurdy-gurdy, two instruments rooted as much in folklore as in sound experimentation. Les Sonneurs share the stage with the Béla quartet for a program comprising both written music and premieres. Experiences guaranteed to blow your mind!

A festival open to all generations

As deeply committed to sharing as it is to discovery, Archipel welcomes members of all generations to come and immerse themselves together in the world of musical creation. Besides being present on stage in a choir formation this year (cf. Kaija Saariaho), children can explore sounds and produce their own during playful radio workshops or build instruments to be used a few hours later in a pocket opera (Francesco Filidei's *Opera (forse)*). The Salle de jeux will welcome another form of playfulness on Sunday, April 12th, with a live drawing concert with illustrator Albertine and Germano Zullo's colorful characters coming to life to the sound of composer and guitarist Simon Aeschiman's chords. A final treat for families is the spellbinding piece *Vox Balaenea* by composer George Crumb, a moment

suspended in time with flutist Ingrid Bidet and students of the HEM.

A window on an innovative regional scene

Archipel also takes the pulse of Swiss New Music and the regional scene. The festival kicks off with a plunge into the Liquid Room alongside the Ensemble Contrechamps, with a program centered on the composer Robert Ashley. Liquid Room is a radical proposition invented by the Belgian ensemble *Ictus*, with musicians playing intermittently on several stages, navigating between written pieces and improvisation in one continuous flow with no intermission. The members of the audience can come and go as they please, move about and experience a variety of listening situations. The Geneva collective *INSUB.* will invest the same space with a new work specially created for the festival, the culmination of research carried out on a plot of land in the Geneva countryside on the relationship between musical and agricultural practices. Further local artists can be discovered in the listening room, which is equipped with an *acousmonium* – an orchestra of 80 loudspeakers. The relaxing setting offers audiences the opportunity to discover this fascinating apparatus and listen to new works commissioned by the festival from Geneva sound activist Laurent Peters, alias *d'incise*, and radio artist Clara Alloing. Last but not least, this edition takes a leap over the "Roestigraben", including several Swiss-German artists in the program. Basel based Marianne Schuppe presents a new vocal piece, and the Zurich duo Tizia Zimmermann and Pablo Lienhard perform for the first time in Geneva with an unusual performance combining an accordion and a mixer, blending together their sounds into an almost extra-terrestrial sonic matter.

Not to forget... five installations

A selection of installations experimenting with more plastic forms of sound can be discovered for the duration of the festival on every floor of the Maison Communale de Plainpalais. Three of these five installations will be specially inaugurated during Archipel. The works explore a variety of angles, creating reflective situations, immersing the visitor in a world of sound, tricking our senses and creating powerful sensory experiences.



Kaija Saariaho



Lise Barkas



Arturas Bumsteinas, *Navigations*



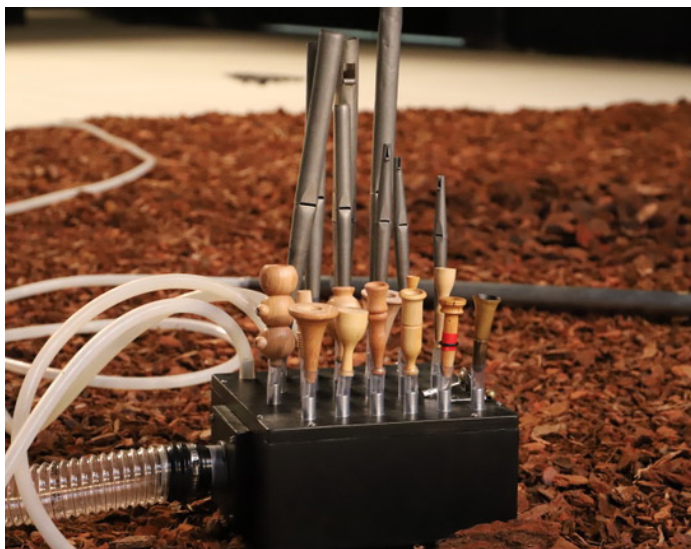
Marianne Schuppe



Ensemble Ictus



The Monochrome Project



Clément Vercelletto



Lukas de Clerck



Victoria Shen



Natalia Domínguez Rangel, WINDSHIELD



Ana Maria Romano G.



Tizia Zimmermann



Ragnhild moy



Matéo Luthy, Machines de chambre

ArchiTopics

- 42 concerts and performances
- 8 commissioned works
- 5 sound installations
- 10 world premieres
- 29 Swiss premieres
- 79 composers
- 10 festival days
- 94 works performed
- 1 open workshop
- 5 workshops
- 14 ensembles
- 21 countries

A single venue

The festival takes place at a single address : the Maison Communale de Plainpalais. The venue offers all necessary comforts, and its multiple spaces make it an ideal setting for the discovery of new musical and sound creations. An original scenography and carefully designed lighting create unity and make for a warm, welcoming atmosphere for the public.

Augmented listening

Sound quality is of the essence. The acoustics and amplification systems in each room have been carefully considered and adapted. Chairs, cushions and mattresses are arranged throughout the different spaces and recombined for the various listening situations. The stages are moveable, adaptable and set up according to the needs of each concert. These circumstances allow for more attention to be directed towards the music and enhancing its quality.

Opening doors

Access to the Maison Communale is free. Visitors can wander around discovering the sound installations, enjoy a bite to eat, have a drink, peruse the publications on display in the bookshop and recline in the salle de jeu (almost) whenever they fancy.

Creation

Archipel is a wonderful showcase of current musical and sound creation. The works that can be seen and heard at the festival explore a wide range of means of expression. Some of them are committed to a score, others have been transmitted orally, improvised, recorded or broadcast, some simply left to chance.

Salon d'écoute

Dedicated to electroacoustic and electronic music, the salon d'écoute is a space for listening to works recorded on tape, cassette, disc or computer. The audience (comfortably installed in reclining chairs) is surrounded by eighty loudspeakers allowing for 3D diffusions.

RadioZine

RadioZine is a kaleidoscopic festival experience with four artists in residence, numerous guest speakers and open to anyone who wants to get involved interviewing artists, creating podcasts, editing, drawing, writing about music or printing a fanzine.

Families

A dedicated playroom (the salle de jeu) welcomes numerous projects for children. The sound installations are a great entry point into the world of sound art, and various workshops and tours complete the offer, making sure that there's something at Archipel for everyone.

Sound installations

This is where visual art meets the art of listening. The installations on view offer multiple possibilities for discovering subtle worlds of sound. Most of them are designed to interact with the audience.

Kaija Saariaho

A major figure in contemporary music for almost fifty years, the composer leaves behind a vast body of work, from which Archipel has picked a few jewels.

Sun 14 – Electroacoustic concert, Maîtrise du CPM and Borbála Szuromi - Concert for children's choir and solo voice

Thu 18 - Anssi Karttunen (cello) and Borbála Szuromi (Sop) Concert for soloists

Wheezes, whistles and whines

Wind, breath, air propelled by a motor, from the lungs or a balloon: the modes of sound production here involve inflating and deflating, pushing and pulling, rubbing and wringing. Wind machines, balloons connected to pipes connected to flutes, organs whistling birdcalls, handcrafted luthiery and ensembles of bagpipes – there is no end to the experimentation.

Bagpipes

Thu 11 – Brìghde Chaimbeul

Wed 17 - Lise Barkas

Sat 20 - Quatuor Béla and Les Sonneurs

Breath(ing)

Sat 13 – Iaschulas

Accordion

Mon 15 - Tizia Zimmerman and Pablo Lienhard

Sat 20 – Emilie Škrijelj

Handcrafted luthiery

Sat 13 - Lukas De Clerck, Arthur Chambry, Ragnhild May

Mon 15 - ĪĪ

Wed 17 - Clément Vercelletto

Sun 21 – Sholto Dobie

Eight trumpets

Thu 18 - The Monochrome Project

Wind machines

Sun 21 - Arturas Bumšteinas

Documentary voices

When works are broadcasted over loudspeakers, musical categories don't matter. Here the sounds of life appear and disappear, changing and combining with electroacoustic elements to tell stories that are delicate, tender or tough.

Fri 12 - Anne-Julie Rollet

Sat 13 - Iaschulas, Marta Forsberg and Alicja Pilarczyk

Tue 16 - Clara Alloing

Birdsong

Birds are ubiquitous at the Maison Communale de Plainpalais. Or rather, their representations are: birdcalls, sculptures, recordings, instrumental and vocal imitations appear throughout the festival, revealing the beauty of their song and calling attention to the fact that their reign is fragile and their survival hangs in the balance as resources are overexploited.

Tue 16 – INSUB.

Wed 17 - Clément Vercelletto

Fri 19 - Carola Baukholt

Sat 20 - Francesco Filidei, Áine O'Dwyer

Timelessness

A melody from the 12th century rings out in a contemporary voice, an antique flute is brought to life, a strange guitar is fixed to a frame: the artists delve into the past to better emerge into the present.

Fri 11 - Brìghde Chaimbeul

Mon 15 - Lukas De Clerck, Victor Guaita Igual

Wed 17 - Lise Barkas

Thu 18 - The Monochrome Project

Sat 20 - Quatuor Béla and Les Sonneurs

Sun 21 - Arturas Bumšteinas, Marianne Schuppe

Program

Thursday

April 11

pre-festival

18:30 – MEG – Musée d'ethnographie de Genève

18:30 Concert

19:30 Meal

20:30 Discussion

Brìghde Chaimbeul ^{UK}

Solo bagpipes – Swiss premiere

The exceptional presence of Brìghde Chaimbeul, a young musician pioneering a new sound for the Scottish bagpipes, allows us to discover a contemporary practice grounded in Celtic heritage. Brìghde Chaimbeul grew up in a musical family steeped in Gaelic culture, a background enriched with forays into other piping traditions like those of Cape Breton Island, Eastern Europe or Ireland, as well as research into bagpipe making. She has become a leading figure in experimental Celtic music, exploring the bagpipe's ceaseless drones and richly textured sound. In her hands, the instrument's voice unfolds with a remarkable, hypnotic fluidity, an invitation to go into a trance.

The concert will be followed by a meal and a discussion with Fin Moore, Brìghde Chaimbeul's pipe maker, and ethnomusicologist Patrik Dasen, whose research focuses on the transmission and patrimonialization of musical traditions.

In co-production with the MEG's ethnomusicology department. This event is also the first in the MEGAFOLK series at the MEG, a project exploring musical traditions in a contemporary context.

Friday

April 12

19:00 – Grande Salle

Ictus ^{BE}

Tom De Cock – percussion
Antoine Delagoutte – sound assistant
Alexandre Fostier – sound
Pak Yan Lau – keyboards
Aisha Orazbayeva – violin

Jean-Luc Plouvier – keyboards
Susana Santos Silva – trumpet
Ensemble Contrechamps ^{CH}
Simon Aeschimann – guitar
Matthieu Baumann – light creation
Serge Bonvalot – tuba
Laurent Bruttin – clarinet
Hans Egidi – viola
Maximilian Haft – violin
Susanne Peters – flute
Charles Pierron – french cor
Nina Guo ^{DE} – spoken voice

Liquid Room

Immersive multi-stage concert – Swiss premiere

Robert Ashley ^{US}

Excerpts from *Perfect Lives* (1983)
Act 3: The Bank (Victimless Crime)
Act 7: The Backyard (T'Be Continued)
Tap dancing in the sand (1982)
In Memoriam Esteban Gomez (1963)

Jessie Cox ^{CH}

The Drum is a Tree I, (2024)
Re(mnants): of Woods and Skins, (2024)
The Drum is a Tree II, (2024)
Contrechamps and Ictus commissions

Laurie Anderson ^{US}

O Superman (1981)

Jennifer Walshe ^{IE}

Trí Amhrán (2020)

Sarah Nemtsov ^{DE}

Implicated Amplification (2014)

Tom Johnson ^{US}

Rational Melodies (1982)

Bryn Harrison ^{UK}

Five Miniatures in Three Parts (2008)

For opening night, Archipel delves deep into the matter of sound. *Liquid Room* is a concept as much as a concert: the musicians play on several stages, navigating between written pieces and improvisation in one continuous flow with no intermission. The members of the audience can come and go as they please, move about and experience a variety of listening situations. The concept was created in 2009 by the Belgian ensemble Ictus, which is collaborating this year with the Ensemble Contrechamps. A wonderful way to kick off the festival and enjoy Robert Ashley's poetic, unclassifiable music alongside that of an exciting younger generation.

Coproduced with Contrechamps

23h – Salon d'écoute

Anne-Julie Rollet ^{FR}

Ça chante dans le moteur des voitures (2024) – World premiere

Anne-Julie composes and improvises electroacoustic music. She is particularly interested in radio sounds and the voices of others, which she explores and manipulates using a transmitter and radio sets producing heterogeneous sound colors. Her approach combines analog and digital tools, microphones, a computer, a revox tape recorder, miscellaneous objects as well as a variety of loudspeakers. The piece she will premiere in the Salon d'écoute is a choral narrative of sorts, woven out of the utterances of individuals who hear voices and recordings made by various musicians. It questions our relationship to listening in connection with the issues of social norms and mental health.

Saturday

April 13

12:30 – Salon d'écoute

Céline Hänni ^{CH}

Listening session

The singer and composer has been collecting recordings of vocal music for a number of years. Traditional and folk music meet contemporary creations, in a vibrant, free medley that defies categories.

14:00 – Salle de jeux

Open rehearsal

Arthur Chambry ^{FR, BE}

Lukas De Clerck ^{BE}

Ragnhild May ^{DK}

Inflatable objects and flutes

(See also 22:30)

15:00 – Geneva Red Cross – Center for Cultural Integration

[Entrance from the Rue de Carouge]

Alicja Pilarczyk – violin, baroque alto, voice

Marta Forsberg – composition, voice, live electronics

Marta Forsberg ^{SE}

If I Ever Become a Grand-Mother (2024), for violin, baroque alto, voice, recorded voice and electronics – creation

Instrumental and electronic sounds mingle with user recordings from the Intercultural Library, a fascinating space located in the Maison Communale, a place of discovery that houses a collection of books in over three hundred languages. Personal stories question the notions of memory and legacy, exposing a tangle of singular cultural roots. Should I someday become a grandmother, what will I pass on to my grandchildren? What stories will I tell them? Where does memory fit in when faced with a new

generation? The composer's musings suggest that sharing and communicating are precious elements of our lives, no doubt about it.

Coproduction with the Geneva Red Cross Center for Cultural Integration

18h – 1st floor Foyer

laschulas

Angélica Castelló

Natalia Domínguez Rangel

Lorena Moreno Vera

Lucía Simón Medina

laschulas ^{MX, AT, NL, CO, ES}

Performance – Swiss premiere

In connection with their installation *Of Breath and Sound*, the four artists that make up laschulas come together for a performance combining visual art, music, field recording, research and curatorial work. Weaving together disparate disciplines and breaking down the boundaries between genres, they question our relationship with the living and with ecology, as well as our place within it.

18:30 – Salon d'écoute

Steven Kazuo Takasugi – diffusion

Plus-Minus Ensemble

Mark Knoop – performance

Serge Vuille – performance

Steven Kazuo Takasugi ^{US}

Skurril (2022) – Swiss premiere

Trapped Animals: An Allegory (2020) – Swiss premiere

Diary of a Lung (2006-07) – Swiss premiere

Strange Autumn (2003), for two performers

Steven Takasugi creates huge databases of recorded sound samples, many of which are instrumental. In his studio, he then edits, cuts and pastes these sounds in ways that often leave their origin perceptible and intelligible. The result is a breathing, quivering music that retains the freshness of the analogical.

This concert is conceived in two parts, with a duo performance preceding the electroacoustic pieces. The amplified movements of the two performers in *Strange Autumn*, a particular kind of reading in a theatrical setting, speaking a language of words, rustles, crinkles and creaks.

21:00 – Grande salle

Thrips

Maximilian Haft – violin

Jan-Filip Ľupa – cello

Gilles Grimaitre – piano

Eric Wubbels ^{US}

If and only if (2021), for violin, cello and piano

The young generation of American composers makes an appearance at Archipel. Eric Wubbels works with microtonality, where the sound spectrum becomes a continuum, manipulated with extreme precision by the

instrumentalists. There are no more semitones or quartertones. *If and only if* is a large-scale work that sweeps the listener along in a whirlwind lasting sixty minutes. Though its spiraling frequencies are shaped by predefined mathematical relationships, it comes across as more sensitive than calculated.

22:30 – Salle de jeux

Arthur Chambry^{FR, BE}

Lukas De Clerck^{BE}

Ragnhild May^{DK}

Inflatable objects and flutes – Swiss premieres

Three solos are brought together in a single event. The guests of honor are a series of whimsical, intriguing and subtle inflatable objects. Picking apart the musical activity associated with flutes, the three artists play their instruments using different means: a vacuum cleaner, different sized balloons, as well as the tangle of hoses connecting them. The sophisticated tinkering behind this diy luthiery is gleeful and clever, and gives rise to music as refreshing as it is inspiring.

Sunday

April 14

12:30 – Salon d'écoute

Madeleine Leclair – AIMP (MEG)

Listening session

Ethnomusicologist and researcher Madeleine Leclair is back to talk to us about our societies through the prism of music, with a selection of rare gems to tickle our ears and kindle our curiosity. And we might just realize that our own knowledge of music often ends where that of our neighbor begins.

12:30 and 15:30 – Salle de jeux

Albertine – live drawing

Germano Zullo – text

Simon Aeschmann – guitar

Albertine & Germano Zullo^{CH}

Simon Aeschmann^{CH}

Depuis que les monstres (2021) – live drawing and music

The brilliant Geneva-based illustrator Albertine has long collaborated with Germano Zullo, creating a series of sweet and generous fantasy worlds. The pair's attaching characters are much loved by children as well as their parents, grandparents, aunts and uncles. This is an opportunity to see the characters take shape in real time as they are brought to life to the sounds of the playful composer and guitarist Simon Aeschmann.

14:30 – Salon d'écoute

Electroacoustic Concert #1

AMEG

Olga Kokcharova – sound diffusion

Thierry Simonot – sound diffusion

Antoine Siron – sound diffusion

Yenting Hsu, Marja Ahti, S280F, Kaija Saariaho and others

It's become a tradition: Archipel devotes two concerts to works that have left their mark on the history of recorded music. The team of the Salon d'écoute brings us a selection comprising both leading figures and lesser-known artists, allowing us to enjoy this specific musical genre that favors the ear over the eye.

16:30 – Grande salle

Borbála Szuromi – soprano

Maîtrise du Conservatoire populaire

Magali Dami – chorus master

Fruzsina Szuromi – chorus master

Duo Imminent

Ana Parejo – saxophone, voice

Hortense Airault – cello

David Poissonnier – electronic and sound diffusion

Tribute to Kaija Saariaho #1

Kaija Saariaho^{FI}

Lonh (1996), for voice and electronics

Horloge tais-toi! (2007), for children's choir

Céline Hänni^{CH}

New work (2024) for children's choir (commissioned by Archipel)

Ana Parejo^{ES} and Hortense Airault^{FR}

Duo Imminent: *CONTINGENCES* (2024), for saxophone, cello, voice and electronics

Kaija Saariaho has composed a great many vocal works, both for solo voice and for choirs, often involving electronics. This tribute portrait features two compositions representative of her work. Two creations round off the program, bringing in yet more voices: singer and composer Céline Hänni presents her brand new piece based on her work for a children's choir, and the Duo Imminent manipulates vocal and instrumental textures, bringing out both grit and subtlety.

Collaboration with the Conservatoire populaire

19:00 – Grande Salle

Marianne Schuppe – voice, luth, e-pont

Marianne Schuppe^{DE, CH}

Colline sur livre :

we need change she says (2024), for voice, lute and e-pont – Archipel commission

The composer and singer explores the intersections, overlays and dimensions between words and music in a minimal spirit. She sings and reads from the corpus *Collines sur livre*, the words taking shape in the silence, resonating in the acoustic space and merging with the sounds of the lute and the electronics. The rhythm is slow, leaving time for every word, every syllable to unfold. The performance is a meditative immersion reminiscent of early sacred music. (The artist will also perform a vocal work by Hildegard von Bingen on Sunday April 21).

21:00 – Salon d'écoute

Angélica Castello
Anne-Julie Rollet
Luci Schneider
Anthony Laguerre
Lionel Marchetti
Jérôme Noetinger

Échange magnétique 3

Or how to musically materialize contamination?
Recorded collective work – Archipel commission

During lockdown (in 2020), artists unflinchingly continued creating and devising ways of connecting in order to do so. This wonderful project initiated by Jérôme Noetinger is a perfect example: from home, nine participants recorded two minutes of sound on tape. The composer then assembled these fragments into an eighteen-minute collage. This was sent back to the artists, who took turns reworking it while maintaining the piece's duration. In its final form, the work is both collective and unique, a magnetic dialogue. Archipel welcomes the project, this time featuring six artists and a new protocol.

Monday April 15

12:30 – Salon d'écoute

Angélica Castelló

Shared listening

The composer and musician sees music as a formidable field of activity. Embracing field recording, sound installation, improvised performance and contemporary writing, she experiments with sound in a collaborative and inventive dynamic. Her playlist lets us roam the paths leading to her inspiration.

18:00 – Salle de jeux

The violin lesson

Individual music lessons generally take place in the intimacy of a closed space. What goes on within the four walls of a conservatory? From the joy of making music to the frustration caused by a challenging exercise, a project led

by a student of the Geneva University of Music casts a delicate light on the special relationship between teacher and pupil.

20:00 – Salon d'écoute

Tizia Zimmermann – accordion
Pablo Lienhard – electronics

Tizia Zimmermann ^{CH}

Pablo Lienhard ^{CH}

Duo, accordion and electronics

In the Salon d'écoute, the two artists strike up a conversation so delicate that it blurs the lines between the acoustic and the electroacoustic. Do the electronics augment the accordion, or is it the other way around? The frequencies coalesce, producing slowly evolving, distended layers of sound. The duo from Zurich has already made a name for itself on the experimental scene. Performing for the first time in Geneva, its presence at Archipel is marked by the release of a long-awaited second album.

21:00 – Grande salle

ïî

Lukas De Clerck – telescopic aulos
Victor Guaita Igual – alto

Sarah Davachi ^{CA, US}

Dyptich – Swiss premiere

Though the aulos might seem familiar at first sight, you probably don't know what it sounds like. This double-reeded double pipe (like the oboe) was a common instrument two millennia ago and is immortalized on numerous Greek amphorae. Its historical use and sound are still up for debate, but that doesn't trouble Lukas De Clerck, who is out exploring new musical paths - and new pipe makers. He performs alongside Victor Guaita Igual at the alto with a new piece commissioned by the duo from American composer Sarah Davachi.

Tuesday April 16

12:30 – Salon d'écoute

Composing for the acousmonium

Thomas Gurin, Nuno Costa, Jiwon Seo, Roman Carvajal, students of the HEM composition class.

In a spirit of transmission and collaboration, Archipel and the AMEG invited the budding composers from the HEM to learn to use the acousmonium and diffuse their music from the dozens of loudspeakers placed throughout the space. The matinee concert consists of a series of their preexisting works adapted for the special diffusion. A great opportunity to discover a new generation of artists.

19:00 – Grande Salle

Christophe Berthet
Cyril Bondi
Anouck Genthon
Antoine Läng
Rodolphe Loubatière
Anna-Kaisa Meklin
Violeta Motta
Raphaël Ortis
Laurent « d'incise » Peter
Esther Vaucher

INSUB.^{CH}

Insub.polytopies, for instrumental ensemble and video – Archipel commission

INSUB. believes in being hands-on! The Geneva-based collective has been exploring the links between agriculture and music for several years. The artists occupy a plot of land in Laconnex, pluckily switching between spade and instrument, exploring the intersections between musical and agrarian spheres of activity, questioning our relationship to soil and the way we work it. The collective is coming to the Maison communale de Plainpalais for Archipel, to further explore the subtle resonances of their approach.

Coproduced with INSUB.

22:00 – Salon d'écoute

Clara Alloing^{FR, CH}

Nuit Nuit encore encore nuit · – Archipel commission

For this piece halfway between documentary and electroacoustic creation, Clara Alloing lends her ear to a young woman and the long road she must travel to recover from a rare disease. Her story centers on her confinement in a sterile hospital room during several months. How does life go on? How not to give in to despair? A tender, moving account, beautifully explored through sound, that tells of our ability as well as our limitations in taking care of others.

Wednesday April 17

12:30 – Salon d'écoute

Lise Barkas^{FR}

Listening session

Lise Barkas explores the intersections between traditional repertoires and the world of experimental music, a journey she shares with us during this listening hour.

17:00 – Salle de jeux

Jeanne Larrouturou
Students of the flute and percussion classes of the Conservatoire populaire

Jeanne Larrouturou^{FR, CH}

Objets trouvés #2 and #3 (2024)

Per Andreasson

Tin play (2004)

Stuart O'Neil

Clockwork (2013)

Jeanne Larrouturou assembles everyday objects and salvaged materials into constructions, each element of which has its own sonic expression, yet combines with others to form a single complex instrument. An exciting collaboration with the students of the Conservatoire populaire's flute and percussion classes brings these instruments to life, associating them with cymbals, bass drums, wooden blocks and metal boxes in a rhythmic, playful musical theater.

19:00 – Grande Salle

Part #1

Clément Vercelletto^{FR}

L'Engouevent (2023) – Swiss premiere

Where have all the birds gone? Why do we no longer hear them sing? Faced with their dramatically declining numbers, Clément Vercelletto is ingeniously working on their mechanical reproduction. An organ blower breathes life into a lovely collection of pipes and bird-calls, creating soundscapes that are alive with scores of imaginary birds. The artist introduces us to the *Engouevent*, an extraordinary instrument that is both a research project and a musical concept. Each installation is unique, with a form and spacialization all its own.

Part #2

Lise Barkas^{FR}

Bagpipes and hurdy-gurdy

Sound artist Lise Barkas plunges us into a world of sound that merrily draws on the still-vibrant folklore of the bagpipes and hurdy-gurdy, from an experimental angle. Haunting melodies appear and disappear, giving way to gusts of wheezing, whistling and scratching noises that coalesce into complex multiphonic landscapes. In her unfolding continuums of sound, Lise Barkas reveals unexpected harmonic combinations that redefine the traditional notions associated with the instruments she plays.

22:00 – Salon d'écoute

d'incise^{CH}

New work – Archipel commission

The prolific musician and composer, a familiar figure of Geneva's experimental scene, takes up residence in the

Salon d'écoute to present a brand new project commissioned by Archipel. The artist plays with the vibration generated by unusual objects and instruments to explore the infinite possibilities generated by the acousmonium, testing the boundaries of perceptible sound. A bamboo flute crosses an organ pipe and an Indian harmonium to probe the mysteries of breath while two loudspeakers gauge the breadth of their oscillations, transporting us to unexpected, poetic thresholds.

Thursday

April 18

12:30 – Salon d'écoute

Marco Blaauw

Listening session

The trumpeter is both a renowned performer and a musical curator whose research has led to some particularly innovative projects, and we are eager to discover the music and the sounds that have shaped his thinking.

18:30 – Grande salle

Anssi Karttunen – cello

Borbála Szuromi – soprano

David Poissonnier – sound engineer

Kaija Saariaho ^{FI}

Sept papillons (2000), for unaccompanied cello

Spins and Spells (1996), for cello

Dreaming Chaconne (2010), for cello

Petals (1988), for cello and electronics

Lullaby (2020), for cello

Jing (1979), for soprano and cello

Près (1992-1994), for cello and electronics

Never before have the Finnish composer's complete works for cello been performed in a single concert. It is the dedicatee himself who will accomplish this tour de force for Archipel: Anssi Karttunen long enjoyed a very close friendship with Kaija Saariaho, and it is a great pleasure to welcome the brilliant musician for this tribute. Singer Borbála Szuromi also joins us for an intimate and moving event.

21:00 – Grande Salle

Marco Blaauw – Project manager and trumpet
The Monochrome Project

Guillaume Dufay ^{BE, FR}

Missa Se La Face Ay Pale (1434-1435), transcription for eight trumpets

Catherine Lamb ^{US}

Pulse / Shade (2019 ?), for double trumpet quartet – Swiss premiere

Jing Wang ^{CN}

Yan (2016), solo for shell horn – Swiss premiere

Justé Janulyte ^{LT}

Unanime (2020-2021), for eight trumpets – Swiss premiere

Eight trumpets. Nothing else. The audience is surrounded by the musicians, immersed in the musical flow. Marco Blaauw's exceptional project brings together renowned soloists to explore sound color by pushing minimal content to the extreme. The listening situation is reinvented with a skillful selection of works spanning six centuries - without fanfare.

22:30 – Salon d'écoute

Part #1

Sarah Terral ^{FR}

Moiré, electroacoustic piece for bagpipes and synthesis – World premiere

Clément Vercelletto is deeply invested in electronic music, which he performs under the alias Sarah Terral. In the field of experimental luthiery, he works, in his own words, with reality, with that which is already there, with perception, the visible and the invisible, the infra-ordinary. Here his approach is more instinctive and minimal, embracing the machine in a haunting encounter that remains on a resolutely human scale.

Part #2

Deeat Palace ^{FR}

Piece for electronic device and Serge synthesizer – World premiere

Deeat Palace is Marion Camy-Palou's stage name. Immersed in experimental electronics, she draws her inspiration from the chaotic atmospheres of industrial and noise music. Her sensitive performances take on a narrative form meandering between tension and release, Harsh Noise and crystal-clear drones. Her most recent research focuses on sound synthesis, in particular the Serge Modular System. A fine exploration that has resulted in a soon to be released album.

Friday April 19

12:30 – Salon d'écoute

d'incise

Listening session

The insatiably curious musician and composer is interested in a broad range of sound creation. His nuanced approach lets us glimpse his vast horizon, embracing improbable folklore, languorous experimentation, endless loops of rhythm and explosive electronica.

17:00 – Salle de jeux

Students of the Conservatoire populaire:
Nicolas Roulive's electroacoustic music class
Patrick Schleuter's violin class

Earthloops

Group creation and improvisation

Pauline Oliveros

Earth Ears (1983)

Arvo Pärt

Fratres (1977)

The young musicians listen, play, improvise and create, starting out with two contemporary works before weaving together an inventive joint performance. Written instructions, composition and chance all play a part in this project that allows these young performers to let loose their creativity. Violins combine with electroacoustic sounds, creating an exciting musical world.

19:00 – Grande salle

Duo Hellqvist | Amaral
Karin Hellqvist – violin
Heloisa Amaral – piano

Carola Bauckholt ^{DE}

Doppelbelichtung (2016), for violin and electronics – Swiss premiere

Lisa Streich ^{DE}

SAFRAN (2017), for violin and motorized piano – Swiss premiere

Iannis Xenakis ^{GR, FR}

Dikhthas (1979), for violin and piano

Angélica Castelló ^{MX, AT}

Espacio 11 (2024), for violin, piano, and electronics – World premiere

The main impulse behind this Hellqvist | Amaral duo was to create a specific listening situation. The musicians reflect on the possibilities opened up by simple changes of perspective: reimagining the layout, changing the lighting,

modifying a few elements is enough to plunge us into a reinvented sound space. The artists have created a dazzling program especially for Archipel combining birdsong with exquisitely subtle mechanical movements and colorful flourishes.

21:00 – Salon d'écoute

Ana María Romano – live and sound diffusion

Ana María Romano G. ^{CO}

De que las hay las hay (2022–2024) – Swiss premiere

Jacqueline Nova ^{CO}

Creación de la tierra (1972) – sound diffusion by Ana María Romano G.

A leading figure of the Colombian scene, Ana María Romano G. places her work at the crossroads of gender, sound and technology, her field of research spanning soundscapes, space, noise and the human body. She considers the political dimensions of creation to be essential aspects of art. A feminist committed to the inclusion of women in the spheres of creation in Latin America, she sees collective and collaborative work as something fundamental. It is a rare opportunity to meet her and discover her work. The composer has also carried out extensive research into the work of Jacqueline Nova, a pioneer of electroacoustic music in Colombia, whose emblematic piece she will perform.

Hosted in conjunction with the festival Oscillations (BE)

Saturday April 20

12:30 – Salon d'écoute

Ana María Romano G. ^{CO}

Listening session

The Colombian composer, researcher, curator and educator invites us to discover the pioneers of Latin American electronic music.

14:00 – Salle de jeux

Feuilles, cailloux, appeaux

This workshop is a prelude to the mini-opera that will be performed at 17:00, an opportunity for our playful and curious visitors to come and assemble one of the instruments that will be used a few hours later. A fun workshop where the whole family can spend their Saturday in a way that is both creative and useful.

April 20 – 16:00

HEM – off-site

Rue du Général Dufour 2

Conference

Pauline Nadrigny ^{FR}

Agnès Gayraud ^{FR}

Musique en dialogue #3

Philosophy grapples with sound

Philosophers Pauline Nadrigny and Agnès Gayraud examine various contemporary sound universes – pop, noise and field recording – and question possible filiations within these currents with one of the pioneers of electro-acoustic music, Pierre Schaeffer, the subject of Pauline Nadrigny's book *Le Voile de Pythagore*. In *Dialectique de la pop*, Agnès Gayraud, aka *La Féline*, sets out to outline the aesthetic of this "recorded popular music" as an autonomous artistic tradition, in counterpoint to Adorno's perspective on the subject.

16:00 – Grande salle

Emilie Škrijelj ^{FR}

GLITCH, surround solo accordion

The charismatic musician sees the accordion as a multi-faceted instrument that enables a particularly rich exploration of sound. The musical universe she creates by repeating notes in rapid succession, manipulating the bellows and rubbing and tapping the instrument has a close kinship with electronic music. Alone on stage, she further experiments with an array of objects and small loudspeakers, transforming their sounds, saturating the acoustic space to our greatest delight.

17:00 – Salle de jeux

HEMU's Ensemble Contemporain

Pierre-Stéphane Meugé – recital and conductor

Susanne Peters and Kaisa Pousset – cultural mediation

Francesco Filidei ^{IT, FR}

Opera (forse) (2008-2009)

An opera (perhaps): this is the title in Italian of this work by Francesco Filidei. The quirky, prolific composer's pieces often call for toys, bird calls, pipes and other miscellaneous objects. *Opera (forse)*, for six percussionists and one reader, is at once comical and tragic. The moral of the story, which recounts an impossible love between a bird and a fish, is a sad reminder of the impact the anthropocene has on the animal world.

18:00 – Salon d'écoute

Áine O'Dwyer ^{UK}

Sing in the Dark (2023), voice and electronics – Swiss premiere

The multidisciplinary, secretive artist performs an exercise she herself considers to be impossible: recreating the vocalizations of the European nightjar, a crepuscular bird whose strident, churring call can be heard several hundred meters away. Her performance also features crickets, frogs

and a whole host of other twilight creatures. This new work is part of the artist's ongoing personal journey, one that is full of mystery and the unexpected. The performance uses several microphones to diffuse the sound through the multi-channel array of the acousmonium.

20:00 – Grande salle

Quatuor Béla

Julien Dieudegard – violin

Frédéric Aurier – violin

Julian Boutin – alto

Luc Dedreuil – cello

Pipers

Erwan Keravec – bagpipes

Guénoilé Keravec – tenor bombard

Erwan Hamon – bombard

Mickaël Cozien – binioù bagpipe

Giacinto Scelsi ^{IT}

Quatuor à cordes n°3 (1963)

1. Avec Une Grande Tendresse (Dolcissimo)

Laura Bowler ^{UK}

Starting Line (2022), for four pipers – Swiss premiere

Noriko Baba ^{JP}

New work for string quartet and four pipers – Archipel and Quatuor Béla commission

Samuel Sighicelli ^{IT}

Spas (2016), for four pipers – Swiss premiere

Igor Stravinsky ^{RU}

Trois pièces (1914), for string quartet

Frédéric Aurier ^{FR}

Antienne pour les jours de fièvre (2018), for string quartet and four pipers – Swiss premiere

"Pipers" ("sonneurs" in French) is the name given to the musicians who play an array of evocatively named instruments whose common denominator is the double reed, a feature enabling them to generate sounds powerful enough to be heard out in the open. Their association with strings opens up a wonderful space for experimentation, invested here by composers Noriko Baba and Frédéric Aurier. Moving between the lines, the program also allows us to discover and rediscover some very fine works for quartet.

22:30 – Salon d'écoute

Mariam Rezaei ^{GB}

Maria Chávez ^{PE, US}

Victoria Shen ^{US}

Turntablism – Swiss premiere

Three artists manipulate vinyl records, each with their own approach, deconstructing the grooves in order to create new material. Virtuoso turntablist Mariam Rezaei creates complex rhythms and structures. Maria Chávez cuts up pieces of records, reassembling and superimposing the fragments to create semi-random yet controlled structures.

Victoria Shen goes even further in her exploration of the turntable, using numerous objects, springs, strings and stones, even her own body to extract rough sounds. All three create intense, spellbinding work marked by unreserved commitment, pushing the boundaries of the genre at every turn.

Sunday April 21

12:30 – 1st floor Foyer

Sholto Dobie ^{GB, LT}

Solo luthery DIY – Swiss premiere

The Scottish artist's solo performances are characterized by their great sensitivity and strong evocative power. Far removed from the globalized, hyper-connected world, Sholto Dobie creates his instruments from crudely assembled materials such as reeds, whistles, garbage bags, fans or air compressors. Bits of pipes peek out here and there. Fully embracing the element of randomness, even failure, the artist humbly walks a path of poetic, sensitive humanity.

14:00 and 16:30 – Salle de jeux

Juliette Hubert - flute

Ingrid Bidet - cello

Colin Toniello - piano

George Crumb ^{US}

Vox Balenae (1971)

One day George Crumb heard a recording of whale songs. Fascinated by the haunting sounds, he decided to compose a gentle, playful piece for flute, cello and piano. *Vox Balenae* is one of the most frequently performed compositions in the contemporary repertoire. A magnificent tribute to an extraordinary, insufficiently respected animal.

15:00 – Salon d'écoute

Electroacoustic Concert #2

AMEG

Olga Kokcharova – diffusion

Thierry Simonot – diffusion

Antoine Siron – diffusion

Nicole Lachartre, André Almuró, Toshiya Tsunoda, Juan Sorrentino

It has become a tradition: during each festival, Archipel devotes two concerts to works that have marked the history of recorded music. The selection made by the team of the Salon d'écoute features both leading figures and obscure artists, allowing us to enjoy this specific musical genre that favors the ear over the eye.

17:30 – Grande salle

Arturas Bumšteinas – sound and stage direction

Gitis Bertulis – performer

Gailė Griciūtė – performer

Greta Grinevičiūtė – performer

Alanas Gurinas – performer

Ieva Rižė – performer

Ernestas Volodzka – carpenter

Arturas Bumšteinas ^{LT}

Navigations, (2019), for wind and noise machines

Leaving the tranquil shores of the archipelago behind, the audience finds itself exposed to the vagaries of the weather, dictated by six performers and their extraordinary machines: a set of devices that imitate the wind, rain, sea and thunder, identical to those used in European theaters in the Baroque era. The project exposes our eyes and ears, indeed our entire bodies to a series of living, chaotic landscapes. The artists become wind and water, navigating the cues set in a series of weather maps they read like scores. The composer describes his work as "sonic structures that are like standbys, frozen moment-forms waiting to be metamorphosed into 'real music'". A beautiful tribute to the forces of nature, to the elements and to our presence in their midst, when we know enough to remain discreet.

19:00 – Staircase

Stefanie Erni – voice

Marianne Schuppe – voice

Marianne Schuppe ^{DE, CH}

Hildegard von Bingen ^{DE}

Entrevoix

The unaccompanied voice has a transparency and a communicative power unlike anything else. During the 12th century, Hildegard von Bingen put sacred words into sound and music, sublimating a message into something approaching the universal. The beauty of her oeuvre is a revelation each time one hears it, and it's a joy to see it associated with the contemporary work of Marianne Schuppe. The composer and interpreter is joined by Stéfanie Erni to bring us a moment of pure poetry suspended in time.

19:30 – Grande salle

Clara Levy - violin

Alexis Degrenier - percussions

DISPARS

Swiss premiere

It is with this magnificent duo that the festival draws to a close. The musical space the two artists conjure with their repetitive tones, contained tension and controlled volume is quite literally boundless. The sounds Alexis Degrenier coaxes out of an array of drum skins, sounding boards, drone boxes, bells and other objects with his sticks and mallets

mingle with Clara Levy's strings to create a moment of suspended grace. We take flight with these two important figures of the experimental and minimal scenes for as long as it takes to draw a very long breath.

22h30 – cave12

Victoria Shen – DJ set

After Party !

Mélange for staring out the train window (post-punk, noise, easy listening, Turkish disco, Sandungueo, library music, funk, big band, 60's garage, etc.)

Sound Installations

Every day from noon to midnight

Le Carré

Suzanne Boulet ^{FR, CH}

Vies mitoyennes, sound installation, 2024 – Archipel commission

Vies mitoyennes invites us to simply pace an ordinary wooden floor covered in hundreds of small spheres. No step goes unnoticed: every movement, no matter how subtle, generates energy that activates the little bells. The vibrations of the floorboards set off a swinging motion that causes the installation to resound like the hum of a crowd. Does it shine a spotlight on solitude, or emphasize a shared collectivity? Suzanne Boulet questions what it means to live alongside one another and examines the scope of our actions.

Every day from noon to midnight

Salle des veillées

Matéo Luthy ^{CH}

Machines de chambre #2, sound installation, 2023

Matéo Luthy's installations produce sound using a variety of mechanical elements made from everyday materials like electric motors, serrated plastic pipes, ventilation hoses, wire and miniature fans. These systems – or alter-instruments, as he calls them – form a modular orchestra of fully computer-controlled machines. This new creation uses the artist's favorite vocabulary of found objects, ingenuity and poetry.

Every day from noon to midnight

Staircase

Angélica Castelló ^{MX, AT}

Natalia Domínguez Rangel ^{NL, CO, AT}

Lorena Moreno Vera ^{MX, AT}

Lucía Simón Medina ^{ES}

laschulas

Of Breath and Sound: Narrative strategies for a Contaminating Composition (2022)

Breath(ing) fills the space. A four-channel sound installation placed in the stairwells allows us to hear material resulting from a process of contamination and collaboration, as defined by the American author and anthropologist Anna Lowenhaupt Tsing in her investigation into the growth

patterns of the matsutaké mushroom. *Of Breath and Sound* centers on the materiality of breath as an acoustic and narrative phenomenon, highlighting the communal nature of sound and breath(ing). The work delves into the manifold physical, abstract and aural layers of breath(ing), emphasizing its commonality as the primary act of existence that is entirely dependent on and built by the life of others.

Every day from noon to midnight

Salle de jeux

Benoît Renaudin ^{FR, CH}

PAM-PAM Flingueurs, sound installation, 2024 – Archipel commission

A sound installation for children that goes POP. The project based on the film *Les tontons flingueurs* allows children to discover sounds and their combinations by way of cinema. It's a playful, joyful, immersive opportunity to experiment with sound creation.

April 13 and 14, all day

Salle des pas perdus

In the artist's presence

Natalia Domínguez Rangel ^{CO, NL}

WINDSHIELD, Wearable Sound Sculpture (2021) – Swiss premiere

A *Windshield* is the device designed to shield the microphone from wind noise. Natalia Domínguez Rangel has had one made to the human scale, shaped as a giant spherical helmet. It enables the wearer (who no longer sees anything) to explore their auditory surroundings in a completely novel manner. Whether moving around (with a guide) or standing still, this immersive auditory experience creates a moment of heightened awareness. The isolation one experiences in this large bubble questions our presence in the world. Critical listening combined with a mirror effect make us aware of the effect the world has on us.

Workshops and conference

April 16, 17, 18 and 19 – 10:00

For DIP pupils, Ecole&Culture project

April 20 – 14:00

All ages

Salle de jeux

Workshop

Feuilles, cailloux, appeaux

Musical workshop based on Opera (forse) and a variety of little sound-making objects

This playful workshop exists in two versions: the first is aimed at schools and offers children a moment of musical creation and collective improvisation with an array of quirky sound objects. The second is open to the public, and lets children create small instruments they can take home.

April 12, 15, 16 and 18 – 8:30 and 15:30

For DIP pupils, Ecole&Culture project

Chambres des lattes

Workshop

Un atelier radio pour les grandes oreilles

The Atelier radio pour les grandes oreilles is back, whetting children's curiosity and encouraging them to listen and create sounds. During one whole day, the pupils partake in walks and listen to texts aiming to develop and sharpen their awareness of sound, and make the objects around them vibrate. Both serious and playful, the workshop aims to awaken participants to the world of sound and introduces them to the fields of radio creation and Foley sound effects.

Collaboration with the Editions Héros-Limite. Led by Laura Tirandaz

April 15 – 12:30

Salon d'écoute

For students of the HEM composition class

Workshop

Composing for the acousmonium

Master class with Angélica Castelló

In a spirit of transmission and collaboration, Archipel and the AMEG invited the budding composers from the HEM to learn how to use the acousmonium and diffuse their music from the dozens of loudspeakers placed throughout the space.

April 20 and 21 – 14:00h to 18:00

Chambre des lattes

Open workshop

Mélia Roger ^{FR, CH}

Écoutes tentaculaires

field recording and musings about ecology

Artist and sound engineer Mélia Roger invites us to discover different ways of listening to our environment. Inspired by the climate crisis, her musings have led her to listen to moss, seaweed and a pack of wolves. She shares with us the questions that drive her and invites us to join her to record sounds, followed by a discussion about the captured content.

April 20 – 16:00

HEM – off-site

Rue du Général Dufour 2

Conference

Pauline Nadrigny

Agnès Gayraud

Musique en dialogue #3

Philosophy grapples with sound

Philosophers Pauline Nadrigny and Agnès Gayraud examine various contemporary sound universes - pop, noise and field recording – and question possible filiations within these currents with one of the pioneers of electro-acoustic music, Pierre Schaeffer, the subject of Pauline Nadrigny's book *Le Voile de Pythagore*. In *Dialectique de la pop*, Agnès Gayraud, aka *La Féline*, sets out to outline the aesthetic of this "recorded popular music" as an autonomous artistic tradition, in counterpoint to Adorno's perspective on the subject.

Produced by Contrechamps, in collaboration with Archipel

Directional Duo

Marie Jeanson ^{FR/CH}

Marie Jeanson (1969) is an event organizer in the fields of the performing arts, music, and visual arts. In particular, she worked as Programmer (experimental music and sound art) and Head of Communications at cave12

(1991-1997) at the Archipel festival (1997-2004), at the Arsenic (2004-2007) and was Artistic Director of Les Aubes Festival at Les Bains des Pâquis (2018-2021). In March 2019, she co-created a new event, "Les yeux grand fermés" (Eyes wide shut), a radio art festival at the Théâtre Saint-Gervais in Geneva. Her professional trajectory has been consistently characterized by dedications to sowing seeds of curiosity, looking for ways to kindle desire, and questioning comfort zones, while at the same time fostering conviviality. Her most significant activities in their vein include the programming of Les Aubes, organizing the artists' studios open day (Act-Art), introducing the affordable fixed price ticket at the Arsenic, and working on the accessibility of the Archipel festival favor the implication of new publics.

Denis Schuler ^{CH}

Denis Schuler works as both composer and musical curator. Trained in composition, instrument, and pedagogy at the Haute école de musique de Genève (HEM) as well as the Conservatoire supérieur de Paris, he was a resident member at the Istituto Svizzero in Rome (2010) and stayed at the Cité internationale des arts de Paris. During his ten years as Artistic Director of the Ensemble Vide in Geneva, and as a result of various invitations, he developed a network and a very personal method for organizing performances and concerts. By combining artistic disciplines and organizing unexpected encounters between artists and audience, he examines our presence in the world with joy, curiosity, and care. In 2008 Denis Schuler was a winner of the Fribourg international competition for religious music composition and has additionally won various prizes and scholarships from organizations including Pro Helvetia, the Federal Office of Culture and several private foundations. Through the study of rhythm and sound material, his composition work explores the boundary conditions of listening, often in the direction of silence. His compositions have been commissioned and premiered by the Geneva Chamber Orchestra, Die Basler Madrigalisten, Fritz Hauser & Trio Klick, Ensemble Phoenix Basel, the Netherlands Chamber Choir, Vortex Ensemble, and Quatuor Béla, among others. He published a CD of his compositions with NEOS.

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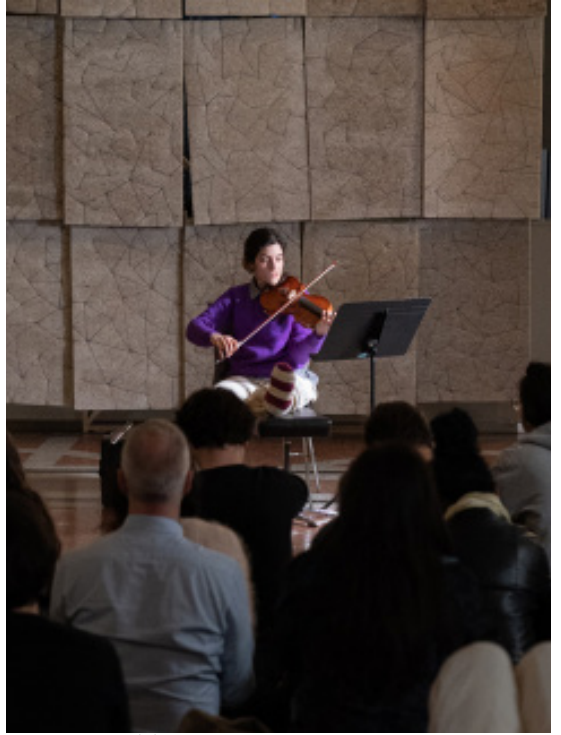
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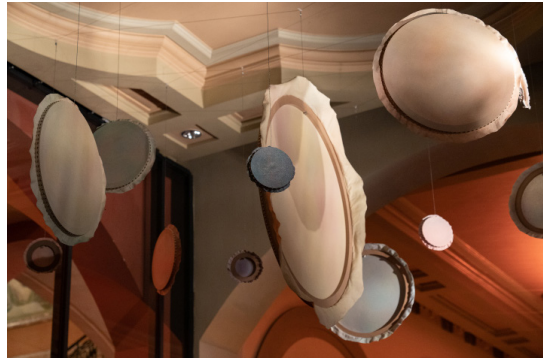
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Archipel Festival 2024

Composers

Angélica Castelló
Natalia Domínguez Rangel
Lorena Moreno Vera
Lucía Simón Medina
Ana María Romano G.
Anne-Julie Rollet
Luci Schneider
Anthony Laguerre
Lionel Marchetti
Jérôme Noetinger
Arthur Chambry
Lukas De Clerck
Ragnhild May
Kaija Saariaho
Mariam Rezaei
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Hildegard von Bingen
Steven Kazuo Takasugi
Eric Wubbels
Lise Barkas
Clément Vercelletto
Clara Alloing
Sholto Dobie
Sarah Davachi
Lisa Streich
Natasha Barrett
Carola Bauckholt
Francesco Filidei
Jeanne Larrouturou
Stuart O'Neil
Per Andreasson
Emilie Škrijelj
George Crumb
Arturas Bumšteinas
Clara Levy
Alexis Degrenier
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Rodolphe Loubatière
Anna Kaisa Meklin
Esther Vaucher
Violeta Motta
Raphaël Ortis
d'incise
Sarah Terral
Deeat Palace
Brighde Chaimbeul
Marta Forsberg
Alicja Pilarczyk
Jessie Cox
Robert Ashley
Sarah Nemtsov
Jennifer Walshe
Tom Johnson

Bryn Harrison
Jacqueline Nova
Giacinto Scelsi
Samuel Sighicelli
Laura Bowler
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Samuel Sighicelli
Igor Stravinsky
Frédéric Aurier
Guillaume Dufay
Catherine Lamb
Jing Wang
Justé Janulyte
Yenting Hsu
Nicole Lachartre
Juan Sorrentino
Toshiya Tsunoda
André Almuró

Pierre-Stéphane Meugé
Magali Dami
Fruszina Szuromi

Students and Pupils

Alexis Perraud
Arthur Noël
Raphaël Dalla-Costa
Juliette Hubert
Ingrid Bidet
Colin Toniello
Nuno Costa
Tom Gurin
Jiwon Seo
Roman Carvajal
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Haute école de musique de Genève
Ensemble Contemporain de l'HEMU

Sound Installation Artists

laschulas
Suzanne Boulet
Benoit Renaudin
Matéo Luthy
Natalia Domínguez Rangel

Visual Artists

Albertine & Germano Zullo

Ensembles, Orchestras

Ictus
Ensemble Contrechamps
Plus-Minus Ensemble
INSUB.
ÏÏ
DISPARS
Quatuor Béla
Sonneurs
Duo Hellqvist | Amaral
Zimmermann/Lienhard
laschulas
The Monochrome Project
Trio Balaenae
Thrips
Duo Imminent

Soloists

Nina Guo
Tarek Halaby
Stefanie Erni
Marianne Schuppe
Anssi Karttunen
Marco Blaauw
Borbála Szuromi

Workshops and Conference Spakers

Mélia Roger
Laura Tirandaz
Héros-limite
Fin Moore
Patrik Dasen
Madeleine Leclair
Agnès Gayraud
Pauline Nadrigny

RadioZine

Emma Souharce
Antoine Läng
Māra Krastiņa
Guillaume Fuchs

Salon d'écoute

Olga Kokcharova
Thierry Simonot
Antoine Siron
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Scenography

Yvonne Harder
Lukas Stucki

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