

Inside/OUT

Saxophones

<i>Tre Pezzi</i> (1956)	Giacinto Scelsi (1905-1988 - Italy)
<i>Les Non Dupes Errent*</i> (2008)	Jorge Sad Levi (b.1959 - Argentina)
<i>Zourna*</i> (2006)	Zad Moultaqa (b.1967 - Lebanon)
Improvisation	
<i>Initial S*</i> (2010)	Kenji Sakai (b.1977 - Japan)
<i>Body – Process : (Ritual)*</i> (2008-9)	Adam Mirza (b. 1978 - USA)

*Ukrainian premiere

Olivier Duverger

« *Music is the language of the spirit. It opens the secret of life bringing peace, abolishing strife* »

Kahlil Gibran

Considering music as one of the purest expressions of both the spirit and the body, French saxophonist Olivier Duverger attempts to push back the boundaries of style and artistic mediums. In a constant research of expression, he focuses on building singular universes in themed concert, as an invitation to reflection. By working with dancers, video artists, stage director Marco Locci or visual artists Laurent Reynès and Arthur Vinck, he invites the audience to live the music it listens to.

Comfortable in both contemporary and classical repertoire, as well as free improvisation, he strives to develop his instrument's repertoire, working closely with young or renown composers. His powerful, vigorous but still poetic and fine interpretations always aim to give a meaningful resonance to saxophone music. As a teacher, he attempts to convey his view on music and the spirit of sharing and openness that drives him, through projects opened to a large diversity of styles and art forms.

He earned his bachelor's and master's degree in music interpretation with high honours at *Académie Supérieure de Musique de Strasbourg*, France, under Philippe Geiss, and completed additional studies in chamber music at *Conservatoire de Strasbourg*, France, and interpretation, under Prof. Lars Mlekusch at *Konservatorium Wien Privatuniversität*.

As a co-founder of saxophone duo *Miradas Cruzadas*, he travelled through South-America and Europe to teach and perform in prestigious universities and festivals (*University of Arts of Buenos Aires*, *Conservatorio Giuseppe Verdi di Milano*, *Conservatory of Almeria*, *Musica Festival*, Strasbourg, *SaxOpen*, Strasbourg, *International Saxophone Meeting of La Pampa*, Argentina, *NEW/NOW*, Amsterdam). With *Miradas Cruzadas*, he also commissioned several pieces to French, Argentinian or Brazilian composers, and recorded a CD called *Rituals*.

Inside/OUT

Inside/OUT is an invitation on an inner voyage. Sound becomes matter. It is imposed upon us, it surrounds us, it immerses us. Once meditative, once violent, sound becomes music, it blurs the senses, our perception. It echoes in the body, in the imagination. Olivier Duverger proposes a journey in search of the inner, primal sound, born within the consciousness of the body: stable, calm, or dazzling, unleashed.

Well-known **Tre Pezzi**, by composer and poet **Giacinto Scelsi**, invite us to introspection inside of instrumental timbre, its inner live, its rhythm, its vibrations. *Tre Pezzi* provide a wonderful exploration of the function and meaning of the listener's memory, once meditative, once lively and shrill.

Through a concept of French psychoanalyst Jacques Lacan, **Jorge Sad Levi** probes the states of mind, *psychê*. **Les non dupes-errent** is the psychotic side of *Noms-du-Père* (these homonymous French phrases stand for "The non-fools wander" and "Names of the Father"). Suffering not to access the paternal metaphor, the subject sinks into psychosis, even if it's a fool's game. Jorge Sad Levi plays with the sounds, he denies us what we expect and leave us alone with the time fleeing us, music escaping us.

Zourna is named after a middle-east instrument. After an improvised *taksîm* proposed by Olivier, the first movement invites to prick up the ear and to get closer to this instrument. Driven in an expressive whirlwind, an extreme tension, the zourna plays with our landmarks. In the second movement, **Zad Moulaka** plays with perception, in an intimate contemplation. Like an inner complaint, a distant and tired memory, the sound fades and becomes almost imperceptible.

Initial S : Symmetry, Spiral, Silence, Saturation. Around these concepts, **Kenji Sakai** develops his very own temporality. Through the mastery of sound material, Sakai composes a dense and concentrated music, sometimes nervous or dazzling, sometimes calm and still. Every gesture, every intention is being executed within a martial tension, an inner control.

Body – Process : (Ritual) is a squall, violent, primitive. An expressive shout of the body, a rattle expressing seethes in everyone. **Adam Mirza** feels "Body" and "Process" in relation to the performer, the instrument and their mutual release and containment of a pure ecstatic *being* in the sensuous enjoyment of body, physicality, and performance. In a primal ritual, the unleashed spirit implodes, and the body expresses it.